

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 3 • June 2004

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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 3 • June 2004

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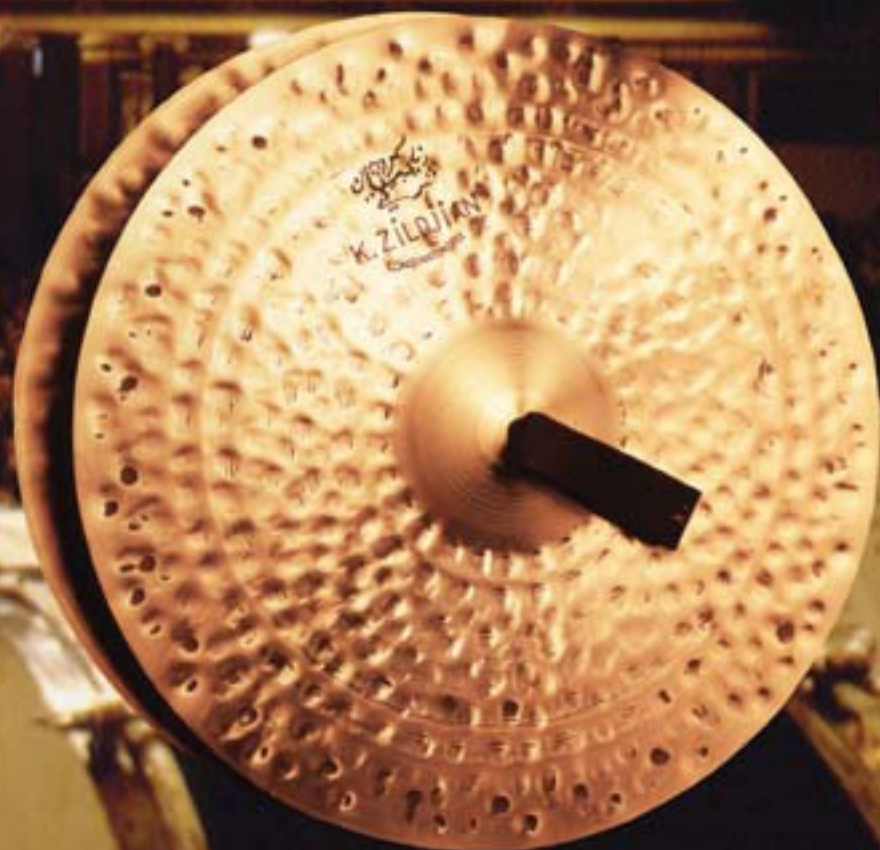
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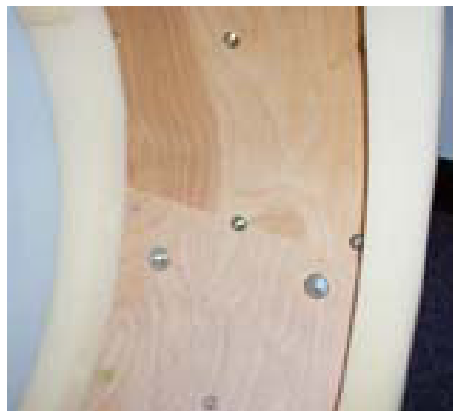


Zildjian

# Percussive Notes

Cover Photo by Paula Melissa

The Journal of the Percussive Arts Society • Vol. 42, No. 3 • June 2004



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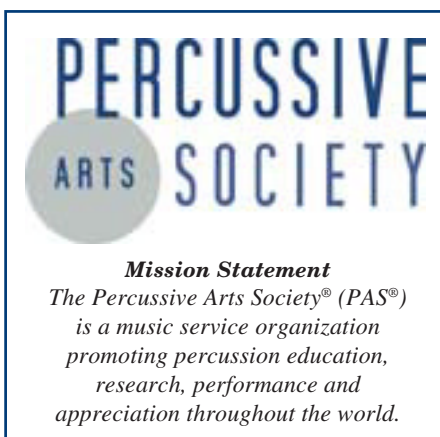
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## Speaking Out for Drums

BY MARK FORD

In early May the Percussive Arts Society was put in an unusual role of being a lobbyist for percussion education. On Wednesday, April 28, PAS Executive Director Michael Kenyon forwarded me an e-mail from a PAS member concerned about an advertisement that ran in the national newspaper *USA Today*. The ad, which promoted an ESPN Golf Academy for students, implied that drum lessons were worthless when compared to golf lessons. It stated, "YOUR kids could learn to play the drums (but then they would know how to play the drums)."

The PAS Executive Committee quickly decided that this advertisement was an inappropriate message and derogatory to school music-education programs. I wrote ESPN and the Golf Academy sponsors explaining PAS's position. My letter was also posted on the PAS Web site, and many of you contacted ESPN directly and posted supportive comments on the PAS site.

In less than a week:

1. ESPN pulled the ad and apologized for their error;
2. National Public Radio presented prime-time coverage about the PAS/ESPN conflict;
3. A national advertising periodical, *Advertising Age*, also covered the story;

4. PAS received support from many music-education organizations such as the International Association of Jazz Educators, the Percussion Marketing Council, and NAMM.

This was impressive exposure considering that PAS had never been in an advocacy role like this before. Our mission statement is simple: "To promote percussion performance and education." Clearly PAS is the world's percussion authority and offers the best educational resources anywhere. But never before had our membership been so active by sending e-mails, faxes, and letters to an outside agency promoting our values of music education and percussion. Our success with convincing ESPN to pull the advertisement lies squarely on the shoulders of our members.

When appropriate, PAS has an obligation to fight negative insinuations about our art form and percussion education by engaging such corporations as ESPN. We made their executives aware that we exist and that our society is vital to our art form. And most importantly, we helped pave the way for future percussion students to have better opportunities tomorrow than we have today. This includes building a stronger awareness of the value of music in schools, including drum lessons.

We have to know that we are passionate enough about drumming and music education to speak out when we have the opportunity to be heard. We are all advocates for music and percussion education in our own communities. PAS members are active donating time teaching local school music programs, judging solo/ensemble festivals, performing for and/or organizing percussion events, and many other activities. This is where we are most effective. PAS is busy creating better educational outreach programs like the Teacher Training Workshops and stronger Web page resources to help our members fulfill their commitments to their students and communities.

So, really, the outpouring of support from PAS members over the ESPN advertisement was no surprise. PAS members know that even though there is risk in speaking out, there is a greater risk of staying quiet when our values and students are undermined.

### PRESIDENT'S CIRCLE

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## PASIC Nashville Artists Announced

BY GEORGE BARRETT

Plans for PASIC 2004 are in full swing. We have already received several responses to our artist invitations as we work to finalize the remaining PASIC events. The local Nashville planning committee and the PAS Executive Committee are pleased to announce the outstanding group of artist clinics, events, and performances scheduled so far.

Our evening concerts will be diverse and memorable events. Thursday night's performance features two outstanding marimba artists, Michael Burritt and Japan's Momoko Kamiya. Michael's program will include the premiere of his new work, "Concerto for Marimba and Chamber Orchestra," accompanied by the Northwestern University Chamber Orchestra. Momoko will perform a selection of unique works, many of which are not well-known by United States audiences.

On Friday evening, PAS Hall of Fame members Nexus return to the stage with a new selection of works accompanied by Switzerland's multi-percussion virtuoso Fritz Hauser. Details are still being finalized for Saturday night's event, so look in the next issue of *Percussive Notes* for information on the final night's performance.

Late-night performances will have a slightly different twist again this year. As you may remember, the Renaissance Hotel bar is too small for a band, so we are bringing the bar to the band. Late-night

events will take place on the second floor of the hotel, complete with additional bars for everyone's convenience. These performances will feature well-known Nashville bands and show that Nashville is not just about country music. Jazz vibraphonist Jerry Tachoir and his band will kick off the late-night performances on Thursday. Following the Hall of Fame Banquet on Friday, Nashville's own salsa band Orkesta Eme Pe, featuring Lalo Davila, will perform. The late-night events conclude on Saturday with Super Action Heroes, featuring Johnny Rabb on drums and Chris Patterson on percussion and pan, with Jerry Navarro and Sean Smith.

Keyboard sessions and showcase concerts will feature performers from both the U.S. and abroad. Showcase concerts will be presented by Steven Schick, the French percussion ensemble Percussions Claviers de Lyon, Ethos Percussion Group, Repercussion, and the winners of the High School/College International Percussion Ensemble Competition. We will also feature concerts, clinics, and master classes by Dave Samuels, Belgium's Ludwig Albert, Janis Potter and the Caixa Trio, Chris Norton, Bob Becker, and Linda Maxey, on a variety of topics. Finally, the PAS Keyboard Committee will present a panel discussion on pedagogical approaches.

The Nashville marching percussion committee is excited about what looks to

be another well-attended Marching Percussion Festival. The committee has put together a number of distinctive clinic sessions. PASIC 2004 will feature a long-awaited clinic with Scott Johnson and the Blue Devils drumline. We are also fortunate to have clinics/master classes scheduled with Murray Gussek, a master class on rudimental solo composition with Jeff Prosperie, Lee Hanson, Nick Werth, and Mike McIntosh, and a front ensemble clinic with Jim Ancona and Iain Moyer.

This year's Children's Concert will feature the unique music, dance, and theatrics of Canada's Scrap Arts Music. The Percussion Ensemble Literature session will be hosted by Chris Norton and the Belmont University Percussion Ensemble.

FUNDamentals sessions on Saturday offer beginning players an opportunity to work with some of today's top percussion educators. These sessions will be presented by Kennan Wylie and John Parks (snare drum), Lisa Rogers and Julie Gaines (keyboard), Marshall Maley and Pat Petrillo (drumset), Paul Buyer and JJ Pipitone (timpani), and Neil Grover and Mark Dorr (accessories).

Late-night drum circles will be facilitated by Matt Savage, John Yost, and Jim Greiner. Jim will also host Sunday's Drum Circle Facilitation workshop.

Outside of the convention, Nashville offers attendees an opportunity to visit historical sites and hear many styles of music in the city's legendary clubs and venues. As we get closer to the convention we will provide ideas and insight into what Nashville has to offer its visitors. You can also visit the Nashville Convention Bureau's Web site at [www.nashvillecvb.com](http://www.nashvillecvb.com) or explore [www.nashville.citysearch.com](http://www.nashville.citysearch.com).

Look for more information on sessions still pending, including drumset, world percussion, orchestral, and the Focus Day events in the August issue of *Percussive Notes*. You can also get the latest updates to the schedule by visiting [www.pasic.org](http://www.pasic.org). Once again, we look forward to seeing everyone November 10–13 in "Music City" for PASIC 2004.

PN

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# The Lifetime Achievement Award in Education

BY MICHAEL KENYON

One of the best aspects of being a PAS member is the opportunity to celebrate excellence in percussion performance. For years PAS has been honoring those who have earned a distinguished career in percussion with recognition in the PAS Hall of Fame.

In 2001 the PAS Executive Committee realized that there are major contributors to the field of percussion that may not meet the criteria for the Hall of Fame award. These are the percussion educators that have shaped the musical environment for the tremendous growth and maturity of percussion in the past 60 years. So in 2002, PAS established the Lifetime Achievement Award in Education to recognize the contributions of the

most highly regarded leaders in percussion education.

This is our opportunity to recognize those teachers who have touched our lives and “raised the bar” of percussion performance and education far beyond their individual schools or universities. By celebrating excellence in teaching, we establish a vision of percussion pedagogy and, therefore, create better opportunities for future percussionists.

Nominations for the 2004 Lifetime Achievement are due by August 1, 2004, and the criteria for the award are published on page 58.

#### OUTSTANDING CHAPTER PRESIDENT AWARD

Nominations are also being accepted

for the Outstanding Chapter President Award. This award is now in its fourteenth year and is presented annually to recognize an outstanding chapter president for his or her service and support to PAS. Award recipients receive recognition at the PASIC Hall of Fame banquet and the chapter receives a \$1,000 award. Nominations are due August 1, 2004. Please see the announcement on page 67.

#### ZILDJIAN FAMILY OPPORTUNITY FUND

Applications are being accepted for the Zildjian Family Opportunity Fund Grant, which is now in its third year. Grants range from \$500 to \$2,500 and are presented to individuals, groups, or organizations to assist them in presenting outstanding percussion-related programming to underserved school-age students. Previous awards have gone to the Steelheads in Flint Michigan, the New England Percussion Ensemble for presentations in the Boston Schools, and the Columbia Percussion Project in Columbia, South Carolina. For details and application information go to [www.pas.org/News/Contests/index.cfm](http://www.pas.org/News/Contests/index.cfm).

#### PASIC SCHOLARSHIPS

Scholarships to offset expenses for attending PASIC are available, but all application materials must be in the PAS office by June 15. Twelve scholarships of \$500 each are available and include free registration, a one-year PAS membership, and a ticket to the PASIC Hall of Fame banquet. Additional information is available on page 87.

#### NEW MUSIC/RESEARCH COMMITTEE CHAIR VACANCY

Applications are now being accepted for the New Music/Research Committee Chair. Interested applicants should send a letter of application and a current vitae to the PAS offices. The deadline for application is August 1. Additional information is available on page 41. **PN**

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## History of Percussion Ensemble

Following are excerpts from a recent discussion in the "Research Questions and Topics" topic of the PAS Members Forums. To view the entire discussion (and participate, if you wish) visit the Members Only section of the PAS Web site at [www.pas.org](http://www.pas.org).

### Robert Green

I'm doing a research paper on the development of the percussion ensemble in America from the beginning ensembles of John Cage to the first academic ensembles. I've obtained 8–10 book and article resources, but I would like to interview a person or persons who either were a part of this history or a scholar who is knowledgeable about this topic. Here is what I have so far:

1. Cirone, Anthony. "A Percussion Ensemble Personal Observation," *Brass and Percussion I/II* (January 1973), 10–14

2. Gangware, Edgar Brand, Jr. "The History and Use of Percussion Instruments in Orchestration." Unpublished Ph.D. diss. Northwestern University, 1963.

3. Holland, James. *Percussion*. New York: Schirmer, 1978.

4. Larrick, Gary. "Percussion: Its Status from Antiquity to the Modern Era," *Percussionist*. VI/2 (December 1968), 38–47.

5. Miller, Leta E. "The Art of Noise: John Cage, Lou Harrison, and the West Coast Percussion Ensemble." In *Perspectives on American Music, 1900–1950*, ed. Michael Saffle, 215–264. New York: Garland, 2000.

6. Patterson, David W. *John Cage: Music Philosophy, and Intention, 1933–1950*. Studies in Contemporary Music and Culture. New York: Routledge Publishing Inc., 2002.

7. Peters, Gordon. "Treatise on Percussion." Unpublished M.A. thesis, Eastman School of Music, 1962

8. Smelko, Kenneth J. "The Use and Development of the Percussion Section as a Solo Ensemble within Symphonic Works, 1928–1968." Unpublished M.M. thesis, University of North Texas, 1982.

9. Vanlandingham, Larry Dean. "The

Percussion Ensemble:1930–1945." Unpublished Ph.D. diss., Florida State University, 1971.

I also thought of using some of the Blades, but he really doesn't mention a lot about the development of the percussion ensemble.

### Chris DeChiara

In the early 1960s, during George Gaber's first years as Indiana University faculty, he created and developed the percussion ensemble as a serious performance medium. He ended up premiering 127 works and IU acquired an inventory that no other school had. He also started the first department that had staff whose sole purpose was to maintain and supply the instruments for the orchestras. Eventually, Gaber created a course called "Composition for Composers," a writer's workshop. One of the students was Donald Erb. If you can get hold of *Not So Modern Drummer*, Spring 2003, there's an interview with Gaber in it.

I don't know what Paul Price had to do with the percussion ensemble, but he did have a say on the compositions that were written for percussion solos. He had a regulation that the students' recitals not be of arrangements (like a lot of them were), but of original compositions. His student Michael Colgrass played all of his own works at his senior recital (all premieres).

### Jeremy A Kushner

The University of Illinois was the first academic institution to incorporate percussion ensemble into the music curriculum in 1950. Paul Price initiated this effort.

### Todd Sheehan

With the University of Illinois being the first academic institution to incorporate the percussion ensemble into the music curriculum in the 1950s under the direction of Paul Price, in the 1960s at Indiana University, Bloomington, George Gaber contributed numerous percussion ensemble premieres, percussion composition classes for composers, a staff percussion technician, a percussion curriculum incorporating standard orchestral and instruments from world cultures [world percussion] and the

incorporation of, at the time, "non-standard" (now standard practice) percussion instrument solos and ensembles performed on student degree recitals, including works for solo and ensemble world percussion instruments, jazz, and drumset.

### Robert L Hubley

I'm also working on a research paper dealing with percussion ensemble; mine is actually "The Evolution of Percussion Ensemble Literature in Western Music." I am just in the starting stages of research, but the *Grove's Dictionary of Music* has a wealth of information and is a great place for starting-off points, as it has great bibliographies. I also plan on checking the archive of *Percussive Notes*. One other often overlooked place that I find useful is liner notes. They are not always great, but some of them offer some great info.

### William Moersch

"Paul Price (1921–1986) was a native of Finchburg, Massachusetts. After his early percussion studies, he attended the New England Conservatory of Music, where his exposure to the works of Varese and contact with visiting artist Henry Cowell aroused his interest in percussion ensemble music. Upon receiving his diploma in 1942, he spent four years in the U.S. Army, after which he resumed his musical career, taking the position of First Percussionist and xylophone soloist with Frank Simon's Band (1946–1949). He earned his B.Mus (1948) and M.Mus (1949) from Cincinnati Conservatory of Music.

"Price taught percussion at the University of Illinois from 1949 until 1956, establishing the first accredited college percussion ensemble course. He championed the percussion works of Cowell, Varese, Roldan, Harrison, Cage, Antheil, and others and created a performing environment that stimulated an extraordinary interest in composition for percussion both among established composers and among his own students. Price's influential publishing firm, Music for Percussion, was founded during this time.

"In 1955, he moved to the Eastern United States, performing, conducting, and publishing while holding teaching positions at Boston University, Ithaca College, Newark State College, and, beginning in 1957 and continuing until his death in 1986, the Manhattan School of Music. He had a remarkable ability to attract talented students, and the Manhattan Percussion Ensemble and his own Paul Price Percussion Ensemble received international acclaim. He premiered hundreds of compositions and made numerous recordings both as a player and conductor. Composers eagerly sent him new works, hoping for performance or desiring publication by one of his two publishing companies, Music for Percussion and Paul Price Publications." —from Fred Fairchild's introduction to the Paul Price Collection index.

I recently discovered the Paul Price Collection in the University of Illinois School of Music library, with more scores and recordings than I will ever have a chance to fully examine. BTW, the University of Illinois Percussion Division is the only percussion department to produce a Pulitzer Prize-winning composer: Michael Colgrass, another product of the Paul Price era.

Another comment: The percussion ensemble movement did not begin with John Cage, but rather with a loose group of composers in the early to mid-1930s, largely connected through Henry Cowell and his New Music Edition (William Russell, John Becker, Johanna Beyer, Ray Green, Harold Davidson, and Gerald Strang). Even that was preceded by Milhaud, Stravinsky, Antheil, Tcherepnin, and Shostakovich, followed by Roldan, Varese, and Ardevol.

### **Todd Sheehan**

Also see George Gaber's complete biography on the PAS Web site in the Hall of Fame section.

### **Robert Green**

Todd, thank you for recommending the Hall of Fame bio. I found it the other day during my research, but it seems that sometimes we don't look in the most obvious places for information.

I would love to get my hands on the Paul Price Collection. Is there a way for

me to get copies, maybe through interlibrary loan?

### **William Moersch**

The UI Paul Price Collection is only available for in-person research by appointment.

### **Robert Green**

I wrote to Mr. Colgrass and asked about Paul Price and his experiences with him as a teacher. Here is his reply:

#### **PAUL PRICE AND THE DEVELOPMENT OF PERCUSSION IN AMERICA**

I wonder how many people realize the force that Paul Price represents in percussion. I would say that he single-handedly created the percussion ensemble in America and in the world as a viable and respected artistic ensemble, matching the artistic level of the string quartet, the wind quintet and the brass quintet.

When he came to the faculty of the University of Illinois in 1949, recently out of the army and with the New York Fleischer Library Collection of percussion works under his arm that few people knew about, he began a virtual revolution in percussion. The works by Cage, Varese, Cowell, Harrison, Roldan, Chavez, Ray Green and many, many more had been played only sporadically over the years by ad hoc percussion ensembles, formed just for the event and then disbanded. Even Edgard Varese's groundbreaking "Ionization" had been only rarely performed. Cage was not yet known outside new-music circles, which were few and far between in those days, and was generally considered an eccentric and taken seriously by few.

Upon arrival at the University of Illinois in Champaign-Urbana, Price immediately started the percussion-major degree program and formed a percussion ensemble of students. He got percussion ensemble accepted by the school for full ensemble credit toward graduation, the first of its kind in the United States to my knowledge. In the beginning, the ensemble, which was required for percussion majors, met for an hour every Monday morning. Within several years it met three times a week as a staple of the percussion students' lives.

Price extolled every composer he met to write for percussion, and played these pieces in concert often before the ink was dry. He insisted on formal dress for concerts in order to obtain respect from other

musicians, to give the percussionist a professional identity that matched that of the highest level of concert artist.

He was deathless in his dedication to the very highest standards and demanded from his students the highest level of dedication and performance. The days of joking about the percussionist not being a musician were now long gone, and anyone who even hinted that percussion was not as important as strings or winds or voices got a steely glare that froze them in their tracks.

Soon, others began to hear about these percussion activities at the university, which percussion manufacturers Bill Ludwig senior and junior in Chicago made fun of, referring to Champaign-Urbana as "congo-bongo land." The Ludwigs and other "percussion authorities" were incensed that Price not only did not teach the thirteen rudiments of drumming but made fun of them as an archaic and outmoded approach to the teaching of the art of drumming. And drumming was only the beginning of your education. He insisted that all percussionists become equally proficient on all the percussion instruments, this at a time when percussionists were primarily specialists on the snare drum, the marimba or the timpani.

I entered the University in 1950 as a percussion student of Price. But I was a bad student. I was primarily a jazz musician and didn't take my studies in general seriously. I missed lessons, I missed classes, I didn't practice mallets because I didn't think that was important to me as a jazz player, and I didn't attend percussion ensemble. I went on scholastic probation within the first six weeks, somehow got off during the next grading period, and then went back on again. Price and I were lined up head-on for a blowout.

Finally one day, exasperated with me, he cornered me and demanded I attend a percussion ensemble concert. Reluctantly I did, and afterward he asked me what I thought of it. I said, "Do you really want to know?" When he said yes I said, "Well, I admired the way the percussionists played, especially the way they could go from instrument to instrument with such proficiency. But frankly, I thought the music was terrible." The music, by the way, included some of the classics of percussion literature, but to

my taste, Cowell, Cage and Harrison didn't "swing."

Price stared at me calmly and asked, "Why don't you try your hand?" I asked him what he meant and he said, "If you don't like what you heard why don't you write what you'd like to hear?" I describe this moment as "the thunderbolt." The feeling of excitement I got throughout my body was overwhelming. Aside from arranging, I had always thought you had to be dead to write music. Now the idea was seriously being proposed that I actually compose something of my own.

Price took me down the percussion room and showed me some classic percussion scores, which I was seeing for the first time, and I was overwhelmed. Here I had been working for years to create improvisations with two hands, and now it occurred to me for the first time that with a pencil I could have as many hands as I wanted. Imagine what I could create!

I literally ran to my rooming house and started writing "Three Brothers," the title inspired by Jimmy Giuffre's jazz arrangement for Woody Herman called "Four Brothers." I carried the piece with me wherever I went and had it finished within two or three weeks. Price performed it on a concert on 8 May 1951 with me playing the bongo part. The premiere was a success and I was transformed. I walked out of the music building that beautiful spring day and said to myself almost in disbelief, "I'm going to be a composer!"

I often wonder what would have happened to me if Price had not seriously proposed the idea of my composing music. But I wasn't the only one he encouraged. He got all kinds of people to sit down and compose pieces.

My percussion education and my general music education then went by leaps and bounds. And I composed continuously. Price asked me to write a piece for every concert we had and he premiered it right away. What a tremendous inspiration for a composer to be utilized in such a way. He made me feel valuable and I responded in kind.

From that point on I made a 180-degree turn and became a serious percussion student. In fact I became almost as militant about the seriousness of percussion as Price himself, exacting the highest standards from myself as a player

and from others as well. I became a dedicated member of the percussion ensemble. We played so many concerts I couldn't even keep track of them. I played "Ionization" so many times I had three of the parts memorized.

Price started his own publishing company, Music for Percussion, and published my pieces along with those of many others. He recorded these pieces on the University label. He encouraged me to audition for the Aspen and Tanglewood festivals, and coached me in how to audition. For the next three summers I attended these festivals on a scholarship and studied composition with Darius Milhaud and Lukas Foss as well as playing in the festival orchestras.

In 1958 Price went to New York and started teaching at the Manhattan School of Music. We worked together again there, recording music and premiering new pieces, which he continued to ask me to write. Our last collaboration together was with him conducting me as soloist on my "Fantasy Variations" for a set of eight tuned drums with percussion sextet at Carnegie Recital Hall.

Price's reputation spread to other countries and people came to study with him and to model his percussion ensemble activities. Within a generation, his students and his students' students became the percussion teachers at the major universities throughout the country, and percussion ensemble became a standard fixture at universities. The playing levels of students skyrocketed and today we have an extraordinarily high standard for percussion playing that has achieved what Price constantly referred to as "the artist percussionist."

One of our last times together was celebrating with a martini following the New York Philharmonic premiere of my "Déjà vu" for percussion quartet and orchestra, which won the 1978 Pulitzer Prize for Music. I sometimes think Price should have shared that prize, because there's no question in my mind that he was responsible for patiently—and I can't emphasize that word enough—drawing out of me the potential that no one prior to him had seen.

I can honestly say that Paul Price is a part of me, as I believe he is of every serious percussion activity in America today.  
—Michael Colgrass

### **William Trigg**

WOW!!! Thank you for sharing Michael Colgrass' marvelous letter. I played under Paul Price during his later years at Manhattan School of Music, and we knew a little about his influence on percussion as an art form, his influence on players like Ray and Jan who were my inspiration, and his influence on composers like Colgrass and dozens of lesser-known colleagues. But to hear Mr. Colgrass' moving tribute really was inspiring to me. I try to encourage my students to compose, and I intend to post the Colgrass letter in my studio.

### **Michael G Kenyon**

Don't forget about the PAS library as a resource for PAS members. We can get you copies of out-of-print articles and publications such as the *Not So Modern Drummer* article that was mentioned. We can also assist you with making connections to individuals. Otice Sircy or the PAS intern may well be able to assist you in finding important documents in "your" PAS library to use in your research. E-mail [museum@pas.org](mailto:museum@pas.org) or [intern@pas.org](mailto:intern@pas.org) to get acquainted with this important resource. PN


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# The Magic of Escola Didá

## Social Reform for Women and Children in Brazil



By Julie Hill



The first time I traveled to Brazil, I went there seeking all the things I had heard about for so many years: beautiful beaches, incredible food, exotic plants and animals, and, of course, percussion. I traveled to the Pantanal where I saw some of the most beautiful birds on the planet. Next, I went to Rio de Janeiro, seeking the sounds of the samba, choro, and bossa nova. Finally, I went to Salvador da Bahia, hoping to find the music of samba reggae and the percussion group Olodum that most of us first came to love on Paul Simon's *Rhythm of the Saints* album.



In Salvador, I did find the powerful music of samba reggae, but I also stumbled upon something more—an entire project founded for the purpose of helping women and children find education, self confidence, and success through the arts and samba reggae. The group I encountered was Escola Didá.

I happened upon Didá for the first time in the historic Pelourinho district of Salvador da Bahia when I was traveling with a good friend of mine from Brazil. We had learned, to our disappointment, that Olodum would not be performing on Tuesday night as usual because of the Festa Junina holiday.



Photo by Paula Melissa



We decided to go down to the Pelourinho district, hoping that some other groups might be playing instead. Almost the second that the cab dropped us off, I could hear drums in the distance. We started walking toward the sound of the drums, but then noticed that it wasn't just one group. There were sounds from several groups coming from different directions. Percussion groups were on almost every street corner, some very small and composed of children from five to ten years of age trying to demonstrate their rhythms to the passersby. Other groups were made up of adult men and varied in number.

Around the next street corner, we saw a massive crowd assembling around a group. As I got closer, I was delighted to see that this ensemble was made up of all women. We hadn't seen *any* women playing with the other groups so far. This was the Banda Didá, which would leave an indelible impression in my memory for years to come.

Didá was absolutely mesmerizing with their aggressive percussion playing and choreography. Their uniforms were very simple: a woven hemp-like garment with their Banda Didá logo emblazoned on a red background. The energy these women projected was incredible, and they were strikingly beautiful. All of the players were black, and many of them had long blond braids contrasting with their brown skin. They had on performance makeup—silver eye shadow and thick mascara.

Didá captivated everyone in the audience; no one stood still as we all danced together to their infectious rhythms. There were around thirty women playing the incredible sounds of samba reggae on

the drums, raw and wonderful. They were accompanied by one singer. She was of small stature but had a powerful voice and was perched up on a box so that the percussionists could see her.

The singer communicated with a young woman directing the percussion group. The *maestrina* (director), whose name I learned later was Adriana, signaled which *breques* (licks) to play next and which instruments would cut out or layer back in. They were indefatigable, continuing to play for hours into the night.

Since that first magical experience, I have gone back many times to the Pelourinho to hear the music of Didá. Through speaking with group members, I have learned that Didá is much more than a samba reggae group. It is an entire project dedicated to social reform for women and children in the Pelourinho. Project Didá has been the dream of one man, Nequinho do Samba. In a series of interviews with him and Viviam Queirós, the Cultural Director and Secretary of Escola Didá, I learned how and why this amazing project in the Pelourinho came to be.

**N**equinho do Samba (born Antonio Luiz Alvez de Souza), founder of Escola Didá, is considered to be the creator of samba reggae. He has played with such famous Afro blocos (Afro blocks) as Intimistas do Samba, Diplomatas de Amaralina, Filhos da Liberdade, and Filhos de Ghandi, and he was involved in the formation of Ilê Aiyê in 1974.

In 1982, he was asked to be the director for Olodum. It was with Olodum that Nequinho began to sculpt the rhythm of samba reggae into something unique to Bahia. Before that, groups were playing modified versions of what



Nequinho do Samba with Julie Hill the samba schools were playing in Rio.

While at Olodum, Nequinho already showed an interest in social reform through percussion. He formed the Banda Mirim do Olodum, which started with a group of boys who were on the street, stealing for survival. Nequinho encouraged these boys, who had been delinquents, to instead police their own streets for crime. He encouraged them to bring other at-risk boys in the same situation—most of whom were also involved with drugs—to join them.

They began with eight instruments, but soon they started thinking about how they could make their own instruments because they didn't have money to buy them. Nequinho had a friend in São Paulo who sent him two boxes of drum skins so they could start making their own instruments. He had enough skins to make forty drums. The group soon grew to eighty boys and girls playing together.

It was also in 1982 that Nequinho formed the first band of women in the Pelourinho. They started playing cans and buckets and then went to instruments.

Neguinho's objective was to create a group in which women have the same rights as men. He wanted to give them a means of creating self-confidence and artistic expression by which they could escape from the limitations of their traditional domestic roles in the household. Escola Didá was born through this hope.

When Neguinho first began trying to form Didá, he had difficulty finding financial support or other people to believe in the cause. People thought women wouldn't have the time or stamina to play the big drums used in samba reggae. Neguinho had to do it all alone.

As the director of Olodum, Neguinho recorded with Paul Simon in 1988. Simon offered to buy Neguinho an imported car to show his appreciation for the Grammy he had won through their collaboration. Neguinho refused the car, taking the opportunity to explain to Simon that he had in mind the creation of an institution in the community of Pelourinho dedicated to social reform and long-term success for women and children. Simon understood that the implications of investing in a project such as this could last for many generations to come. He bought Neguinho one of the giant pastel-colored homes in the Pelourinho so that he would have a place in which to bring his Escola Didá dream to fruition.

Today, there are a wide variety of classes and ensembles for both children and women at Escola Didá. However, when Escola Didá was first created, only two parallel activities were created. First, there was to be a performing group of women percussionists. Second, there would be a children's school for

the arts (for boys and girls) that would include percussion, voice, theater, art, dance, and *capoeira*, as well as bass, guitar, *cavaquinho*, and keyboard.

At first, there were few children involved in the project; however, the children soon wanted more of everything offered at the school and several started staying at the house overnight. Many of them came from dangerous communities and severely troubled families. As many of the children began to live at the Didá house full time, Neguinho and the women involved in the project adapted to the presence of the children in the house, deciding where they would sleep, what they would eat, how they could receive medical care, and how they could best be educated.

Neguinho and Viviam told me several stories of struggling children who had been rescued by the project. One who has remained in my memory is Luciano. Luciano was brought to their attention by the Department of Child Welfare in the Pelourinho.

He was taught as a small child to survive by stealing. He was already considered a criminal in the area of Barra and had used both guns and drugs by the time he was ten.

A judge had heard of the Didá school and what Neguinho was trying to do for young children in the area. He sent Luciano to them and said that this was his last chance: If it didn't work out, he would be placed in a juvenile detention center. Luciano was at the house for only half an hour when he climbed out a window and across the roof of several buildings to escape. Neguinho, who knows everyone in the area, put the word out to find Luciano and bring him back. Two hours later, Luciano was returned to Neguinho, kicking and screaming, having already taken more drugs. He threatened to go on a hunger strike, but half an hour later, the effect of the drugs had worn off and he was asking for food.

Luciano has now been living at Escola Didá for two years. It was one year before he was trusted to



Some of the children involved with Didá

# Samba Reggae: Didá Style

arr. Julie Hill

Batuque (Groove) Section  
Play until cue

Timbau

Repique (Repinique)

Caixa (Snare Drum)

Sm. Surdo (Cortador)

Mod. Surdo (Resposta)

Lrg. Surdo (Marcação)

Tim

Rep

Caixa

B. Dr. 1

B. Dr. 2

B. Dr. 3

Breque

The musical score for 'Breque' consists of six staves. The top three staves are for Timpani (Tim), Repetitive (Rep), and Caixa (Cymbal). The bottom three staves are for three different Drum sets (B. Dr. 1, B. Dr. 2, B. Dr. 3). The notation includes various rhythmic values, accents, and dynamic markings. The piece is divided into three measures by vertical bar lines.

leave the house on his own and go to school. He is now playing drums very well and has discovered he has a passion for theater. He says he would like to be an actor someday. He is a child who

has had another path opened for him because of music. Those at Didá are his only family and are helping him to think about possibilities for his exciting future.

Two other children I want to

mention are Jackson and Marcelo. The first time I met them, I had walked into one of the classrooms in the Didá house. Here were two young boys, twelve to thirteen years old, teaching three adults from Germany in a percussion lesson. The group from Germany was there to take several weeks of lessons from Nequinho, but were frequently left for an hour at a time under the tutelage of Jackson and Marcelo. It was a remarkable sight: Two young Brazilian boys who speak Portuguese and not one word of German or English, communicating fluently through percussion. They had been placed in a position of authority over people three times their age. Later, I witnessed Marcelo and Jackson in an outdoor concert, leading one of the Didá children's percussion groups.



Both are fantastic players, always smiling and friendly, and confident in everything they do.

Today, about ten children live at the Didá house full time. Several adults, including Nequinho, live there and take care of the daily needs of the children. All of the children have chores and responsibilities. Everyone takes care of each other, and it isn't unusual to see a seven-year-old walking around with a two-year-old on his or her hip.

Most of the older girls in the performing group don't live in the Didá house; they come there to teach lessons to the young ones, and they have their own lessons and music rehearsals at night, since many of them work during the day. Most of the boys don't stay at the school once they reach thirteen years of age, since the project is aimed mainly for children and women. Many of them move on to other performance opportunities available to them in the area. Luciano, Marcelo, and Jackson are an exception. They travel with the women's touring group, repairing and tuning drums. They will remain at the Didá house until they are ready to live on their own.

The inspiring results of Escola Didá are not limited to the changes in the lives of these children. Many adolescent girls and women from the Pelourinho are gaining an invaluable education and sense of confidence through the project. Women are taught to instill in others what they have learned while at the school. These lessons include developing a strong work ethic, but it also stresses the importance of understanding and encouragement within the family.

The word Didá means "the power of creation" in the Yoruba language. Their motto is "A mulher gera o mundo," which translates to, "Women are the creators of the world." There is an overwhelming sense of the strength in women throughout the house, although nothing negative is discussed regarding males. Nequinho believes that in women, the entire world is created. Therefore, they are the strength of all mankind.

Opportunities the women have had through performances with the touring group have increased their awareness of the world around them and brought international recognition to their or-

ganization. Since Didá's inception in 1993, they have performed with many great Brazilian artists, such as Caetano Veloso, Gilberto Gil, Maria Bethania, Gal Costa, Simone, and Chico Buarque. They have also performed in the United States and Argentina.

There are two separate women's performing groups: The first has only percussion accompanied by one vocalist; the second is more commercialized and has fewer percussionists who are joined by bass, drumset, a brass section, and additional singers, along with lights and amplification. Both groups are amazing to watch, charged with energy.

In addition, there are several children's ensembles with boys and girls. These groups are usually the opening entertainment for the Didá concerts. As the women's groups perform, it is exciting to watch the young girls dance and sing along to the music, many of them with visions of the day that they, too, will be able to perform alongside the older girls.

Didá receives no financial assistance from the government to keep their project going. All revenue for the project is generated by the women. They sell their CDs and other memorabilia at a small souvenir shop connected to the house. During Carnival, Didá parades in a block of 2,000 women who are invited to participate with their children. Rather than taking money from the participants for the Didá parade uniforms, the school accepts, in exchange, gifts of food and cleaning or school supplies for the children in the house.

Although many of the groups in the Pelourinho sell tickets to their rehearsals and performances, all Didá events are free to the public. They want their music to be ac-



Jackson and Marcelo

cessible to as many people as possible and feel it is their gift to those who come to listen. In addition, during my percussion lessons with Nequinho, he wouldn't accept any money as payment. He merely asked me to make a donation to the school if I felt his time had been of some value. His character and sense of honor was constantly apparent. He was totally humble, always insisting, in lessons, that we were learning from each other, rather than me from him.

**D**uring my last few days at the Didá house in the summer of 2003, I really started feeling comfortable around all the people there. Most of the girls recognized me and knew I was a percussionist from the United States who was interested in learning more about their project. The day before I was to leave, Nequinho invited me to perform with the percussion group on their Friday night concert in the street. I was elated.

I showed up on Friday night about an hour before the performance so that I could watch Jackson and Marcelo one more time, playing with the children's percussion group that was the opening act. Then it was time for the main group to go on. Marcelo brought me a large surdo and then gave me a strap. He told me to hold the drum in front of me and then he would pull the strap tight around my waist. He then brought me two surdo mallets and it was time to play.

I stood in between two of the other surdo players and imitated them as well as I could. The *maestrina*, Adriana, stood in front giving signals with confidence and grace. All of the songs have dance moves and choreography with arm motions and sticks or

mallets. I noticed that all the other surdo players were wearing shin guards, which I lacked. I soon learned why they are worn. The dance moves caused the surdo to bounce about, slamming repeatedly into the shins. It was a tolerable pain, though, and there was no way that I was about to quit.

A large crowd had assembled, and I noticed from the spectators some skeptical, yet approving, looks being directed toward this blond, white woman. It began to rain quite hard, but we continued to play and the people continued to dance. If anything, the rain seemed to give us all renewed strength to play on.

I realized that here I was, playing surdo on the historic cobblestone streets of the Pelourinho, with these incredibly powerful women in the pouring rain. Their passion for playing was contagious and I felt very much a part of something timeless and primitive, as well as intensely spiritual. At that moment, I understood what Nequinho meant by the power of women and music's ability to transcend race, gender, and to bring all people together.

Two hours later, with aching shins and the approbation of my new friends, I proudly climbed the four long flights of stairs to the top floor of the Didá house to put my surdo away for the night. That pain in my purpled shins was one of the best feelings I have ever had. Nequinho gave me a hug and complimented me on making it through the entire performance. He said he knew I wouldn't give in because he sensed a great strength in me.

My greatest joy came from young Marcelo, who walked up to me with a great big smile, shook my hand and said, "Nossa Senhora Julie, você tocou muito bem" ("Wow Julie, you played

very well"). His approval made everything worthwhile.

*Special assistance in translating information for this article was given by Jo Anderson.*

**Julie Hill** is pursuing a Doctorate of Musical Arts in Performance from the University of Kentucky where she studies with James Campbell. She received her Master of Music degree from Arizona State University and her Bachelor of Music Education degree from the University of Tennessee at Martin. She is a member of the Caixa Trio; a performing artist and clinician for Pearl/Adams, Innovative Percussion, Grover Pro Percussion, and Audix Microphones; and a member of the Escola Didá Advisory Board." **PN**

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# Second-Line Drumming

BY RICKY SEBASTIAN

**S**econd-line drumming originated in New Orleans in the late 1800s to early 1900s, and is still being played today by New Orleans brass bands. The instrumentation of the brass bands generally consists of trumpet, saxophone, trombone, tuba, a marching snare drum, and a marching bass drum with a small cymbal attached to the top of the shell. The bass is played with a traditional mallet, while the cymbal is struck with a metal coathanger or similar implement. Occasionally, there will be a tambourine player.

## HISTORICAL BACKGROUND

During slavery, the Africans were allowed to practice their religion and play their music in Congo Square, which was located in what is now known as Louis Armstrong Park. The musicians took European instruments and formed brass bands and began to play for all types of functions, such as parties, Mardi Gras parades, funerals, weddings, and so forth. The drummers put a totally new feel to the music using American rudiments such as buzz rolls, ruffs, drags, flams, and diddles, along with single strokes. They incorporated a triplet feel to the music as opposed to the straight eighth-note feel of European marching bands.

The term “second line” came from the brass bands playing for funerals. The first line in the funeral procession to the grave site was the family and friends of the deceased, while the brass band marched behind them in the second line. Hence, the term “second line” came to be used for the brass bands and the unique rhythms that are played on the snare drum, bass drum, and cymbal.

By the late 1970s, there were only a handful of second-line brass bands in New Orleans, but today there has been a resurgence of the tradition and there are dozens of brass bands, some of which tour the world. The feel of the music is totally unique to New Orleans, and there is also a dance that accompanies the music.

Once the bass drum foot pedal was invented in the early 1900s, the drumset was born. Baby Dodds is credited as one of the first to use the drumset, which consisted of a marching bass drum—often as large as 28 inches in diameter—a snare drum, woodblock, and a cowbell. A small cymbal was used, but the time was kept mainly by the snare and bass. At this time, the hi-hat had not been invented. The cymbal was mainly used for accents, and struck at the end of a song to create some excitement.

Many brass band drummers would play functions during the day with a brass band, then play other gigs, using the drumset with other instruments such as banjo, clarinet, acoustic bass, and various horns. This was the beginning of jazz, which was usually spelled *jass* at that time.

## SECOND LINE RHYTHMS

Following are several snare drum patterns, and bass drum/hi-hat patterns. I recommend that you master the snare patterns first, followed by the bass and hi-hat patterns. Next, take

each snare pattern and play it with all of the bass and hi-hat patterns. Then you can mix the patterns.

To really understand how to play these street beats, I strongly urge you to obtain recordings of New Orleans brass bands, which are not hard to find due to the number of brass bands in existence today. Second-line beats have become immensely popular, and when I was teaching at Drummers Collective in New York, I had students from around the world wanting to learn this style of drumming. There is a saying that you can always tell New Orleans drummers by their bass drum playing.

Second-line street beats are played with a triplet feel, not a straight eighth-note feel. Play the eighth notes with a shuffle feel and read them as you would jazz eighth notes. You can also practice these snare drum rhythms using all buzz rolls to play the alternating strokes on the snare drum.

Play each snare drum pattern with all of the following bass drum/hi-hat patterns. Practice them with the hi-hat closed completely and also splashing the hi-hat with your foot, which is accomplished by striking the rear of the hi-hat pedal with the

heel of your foot. Remember to swing the eighth notes on the bass drum. The bass drum accent on beat four of the second measure is very important to this style of drumming.

Second-line drumming is highly improvisational, even though there is a specific vocabulary and feel. In order to sound authentic when playing second line, you must be comfortable mixing up the various snare, bass, and hi-hat patterns without sacrificing the groove and swing of the feel. This is very important. Practice the patterns in tempos ranging from quarter note = 104 to 208. Again, I stress the importance of listening to brass band music to hear how the patterns fit the music. This will give you a musical understanding of how to play the patterns authentically. This is joyous music, so have fun with it.

**Ricky Sebastian** is a Louisiana native who attended the Berklee College of Music in Boston. He is on the teaching staff at the University of New Orleans under the direction of Ellis Marsalis, and has performed with such artists as Jaco Pastorius, Les McCann, Chico Freeman, Blood, Sweat and Tears, and Bobby McFerrin, and currently he is a member of Los Hombres Calientes. Sebastian just released his first CD as a leader, titled *The Spirit Within*. PN



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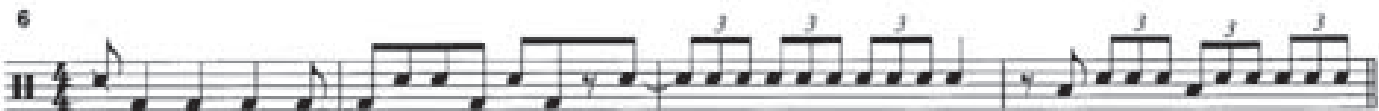
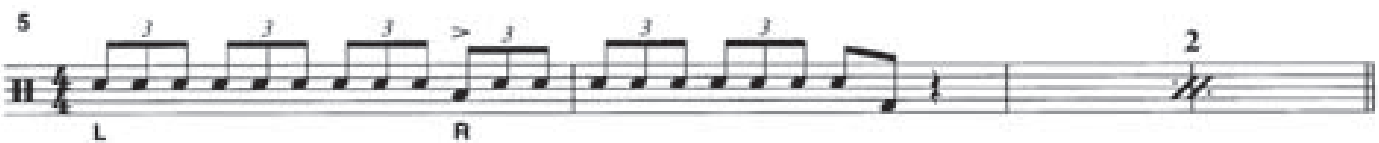
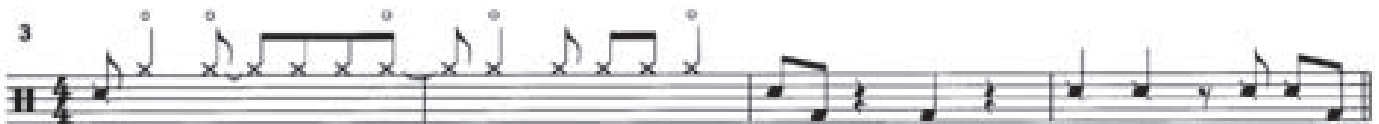
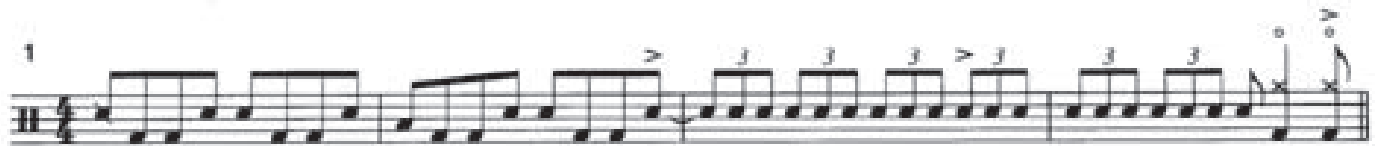


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## Philly Joe Jones' 4-Bar Breaks on "Billy Boy" Transcribed by Joe La Barbera

The four-bar drum breaks in the Miles Davis Quintet's recording of "Billy Boy" (from the album *Milestones*) are classic Philly Joe Jones. Although he was a definitive bebop drummer, his style was rooted in swing and his solos and fills always propelled the music forward. Philly Joe's licks were seldom difficult from a technical standpoint, but there was always a sense of spontaneity, a touch of humor, and a whole lot of hipness.



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# Six Steps to Better-Sounding Bass Drums

BY JOHN BRENNAN

**A** common concern in contemporary marching percussion is finding a successful approach to tuning and muffling bass drums. As an adjudicator, I make many comments on bass drum tuning and offer suggestions on muffling. In addition, I receive dozens of e-mail requests to share the method of tuning and muffling I use with the bass drum section of the Cavaliers Drum and Bugle Corps. The method is fairly simple, but the work can be a challenge if it is not well planned. Schedule a couple of days to properly execute this plan, including time for the glue to set.

## SUPPLIES

· Foam Sheet, 2"x24"x8' (2 2/3 Yards): Available at most fabric stores. \$25.00. This size may vary depending on your needs. This much foam can handle six bass drums up to 30" in diameter.

· Weldwood Contact Cement (32-ounce jar): Available at most hardware/home-improvement stores. \$5.00. You may try other adhesives, but I have found this brand to stand up to severe heat in the hot summers in the south.

· Cheap Throw-Away Paint Brush (1" to 1.5"): Available at most hardware/home-improvement stores. \$0.89.

· Foam-Cutting Knife: Available at most fabric stores. \$1.00. I have heard that you can use an electric carving knife, but I have not tried.

· 3' Metal Straight-Edge Ruler: Available at any craft store. \$2.00.

· Felt-Tip Marker: \$0.15.

· Masking Tape: \$0.10.

· Pencil: \$0.05.

· Patience: Not always readily available.

Total Cost: around \$35.00

## STEP ONE

Work in a large, flat, well-ventilated area. The first step is to cut the foam sheet into long strips. Lay the sheet on the floor, and with the ruler, mark ev-

ery two inches across the foam. We are dividing the 24" width into twelve 2"-wide strips. Using the felt-tip marker and the straight edge, draw these 2" strips carefully down the length of the foam. This process is a challenge because the foam tends to twist and turn, and usually lacks a perfectly straight side from the factory cut.

After the lines are drawn, use the foam-cutting knife and the straight edge to cut the strips. It is very important to keep the lines straight and to get as smooth a cut as possible.

Following the cutting of the strips, line them up and sort them by how cleanly they were cut. Select the best-looking strips for the larger drums, because much of the foam strip is cut out for use on the smaller drums.

## STEP TWO

Remove the bass drum heads and any foam from inside the shell. Clean all glue/adhesive off the shell before starting to glue the new foam inside. Choose the best two cut-foam strips and prepare to fit them in the largest bass drum. Starting with the largest drum has two advantages: If you make a mistake there is plenty of foam for the smaller

drums, and the largest drum usually takes the most time.

Place the foam inside the drum shell so that it wraps all the way around the drum. The smoother of the two cut sides should face out, as it will eventually be touching the drumhead. The smooth, factory-cut side should be against the shell so the glue will bond well. Using the knife, cut off any excess foam from the length of the strip. It is better to have a fairly snug fit, so leave an extra inch at the end. Once the foam is cut to the proper length, take it out of the drum and remember which way it is going to go back inside the drum.

## STEP THREE

The next step is to glue the first strip into the drum. With the paintbrush, paint contact cement onto the side of the strip that is going to be against the shell. Leave an area free of glue about 1/2" from the edge; this will keep the glue off the drumhead and the bearing edge of the shell.

Now paint the inside of the shell. Paint a strip just over an inch wide that is just barely inside the bearing edge. After the glue gets tacky (less than one minute), carefully place the foam inside the shell, making sure the bearing-edge side (factory-cut smooth, no glue at the edge) is exposed to the outside of the shell. The



foam should extend past the bearing edge by 3/16". This amount is crucial and must be checked and rechecked to ensure that it is even all the way around the drum. If the foam sticks out more than 3/16", the tension of the drumhead can pull the foam off the shell. If it does not stick out far enough, the desired muffling cannot be attained.

Repeat this procedure on the other side of the drum. Check the glue to be sure it is holding the foam firmly against the shell. If not, use the masking tape to hold it in position until the glue dries. Do not use stronger tape, because it can ruin the finish on a painted drum and leave residue on the foam and shell.

#### STEP FOUR

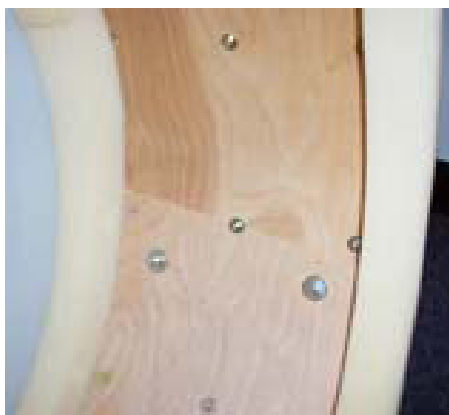
Repeat steps two and three until all of the drums are "foamed." Keep checking the drums to ensure that the strips are set in the correct place and that the foam is entirely sticking to the shell. When you are satisfied with the way the foam is setting, let the drums sit overnight so that the glue sets correctly.

#### STEP FIVE

The next step is carving the foam to suit each drum. Rather than taking pieces out of the circle of foam to decrease the muffling, I have found that carving the foam down to thinner circles works better on the smaller drums. Depending on the desired resonance (outdoor stadiums versus indoor gymnasiums, the style of music programmed, etc.), vary the recommended thickness slightly. The number listed is the thickness of the foam after carving.

Drum Size (inches)	Foam Thickness (inches)
30-32	2
28	1 1/2
26	1 1/4
24	1
22	3/4
20	5/8
18	1/2
16	3/8

Before cutting, mark this distance around the entire drum, and then draw in the circle with a pencil. Make the cut very smooth, especially on the outside edge, because when the head is put back on, the shape of the foam is visible



through the head. Using a pencil instead of a marker avoids dark marks, lines, and spots from showing through the head.

#### STEP SIX

Put the heads back on. Try to replace the heads with new ones, as old heads, even with little visible wear, lack the resonance and sound production of new heads. Tune the drums carefully and precisely, similar to tuning a timpani head. Make sure there is even tension around

the entire circumference of the head. Bring up the pitch gradually over the course of a couple of days to ensure maximum life of the drumhead.

Experiment with tuning to different intervals. Open up the intervals up as much as possible to get the widest range available. Find where each drum speaks the best and then come up with an interval scheme based on the results. Bass drums are instruments of indefinite pitch, but when tuned to specific notes in a chord, they can sing!

There is more than one correct way to muffle a bass drum, so find a drumline that has the sound you are looking for and check into how they muffle their bass drums. Good luck in your quest for better sounding bass drums.

**John Brennan** is Associate Director of Bands at Plano East Senior High School in Plano, Texas. He has been on the percussion staff of the Cavaliers Drum and Bugle Corps since 1996. John is also active as a percussion arranger, performer, adjudicator, and clinician throughout the United States. John holds a bachelor's degree in music education from Northwestern State University in Natchitoches, Louisiana. He is an artist/clinician for Yamaha, Innovative Percussion, and Remo. PN

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### Level - Easy

♩ = 96 Swing 8th note

**Staff 1:** *f* *mp* *mp*

**Staff 2:** *f* *mp* *ff* *rim shot*

**Staff 3:** *mf* *stick click*

**Staff 4:** *p* *ff*

**Staff 5 (Section B):** *ff* *mp* *ff* *mp*

**Staff 6:** *ff* *mp* *ff* *rim*

**Staff 7 (Section C):** *f*

**Staff 8:** *p* *ff*

**Staff 9:** *ff* *mf* *ff* *mf*

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# Preservation and Presentation of African Music and Dance

BY DORIS GREEN

In 1975, at the invitation of the Ghana National Music Committee, the Third African Music Rostrum was held in Accra, Ghana. The International Music Council in collaboration with UNESCO organized this project. The theme of the conference was the preservation and presentation of traditional African music and dance.

Recognizing the difficulties in notating African music in such a way that it could be communicated to people throughout the world regardless of the numerous languages spoken on the continent, the committee proposed a list of recommendations. Some of the salient recommendations were: The appointment of a working committee to study the problems of notating African music; the development of a system that would safeguard the authenticity of African music and dance expression; and the creation of a system of preservation of Africa's vast and diverse percussion instruments. This system would also have to notate the dance. In this manner, the relationship between music and dance would be inseparable, as it is in Africa. To date, this most definitive recommendation has not been fully addressed.

In an attempt to notate the music, researchers have delved into notation using various renditions of the Time Unit Box system, more commonly known as TUBS. Although TUBS has been applied to a number of membranophones, there is less evidence of its application to dance. Therefore, this paper is written to demonstrate notation that effectively honors the recommendation of the Third African Music rostrum, a system that maintains the conterminous relationship between music and dance, as well as notating and safeguarding the authenticity of African musical instruments, music, and dance expression.

In actuality, two systems of notation, Greenotation and Labanotation, are enjoined to represent the music (Greenotation) and dance (Labanotation) in a single, integrated score. Greenotation is based upon a symbol and a sound for

each stroke. Labanotation is based upon a directional symbol for each movement. The rectangle is the basic symbol of both systems.



Basic symbol

Three basic shadings within the rectangle indicate the level of movement in dance notation.



High



Medium



Low

In high-level movement, the weight is on the balls of the dancer's feet. In middle-level movement, the legs are straight with weight on the entire foot. In low-level movement, the knees are bent with the weight on the entire foot.

In music notation, the same three symbols indicate sound as it applies to different instruments.



The high-level symbol indicates that the half hand strikes the drum-head.



The middle-level symbol indicates a stroke on the drum in the center with a stick. This is the middle tone on the drum.

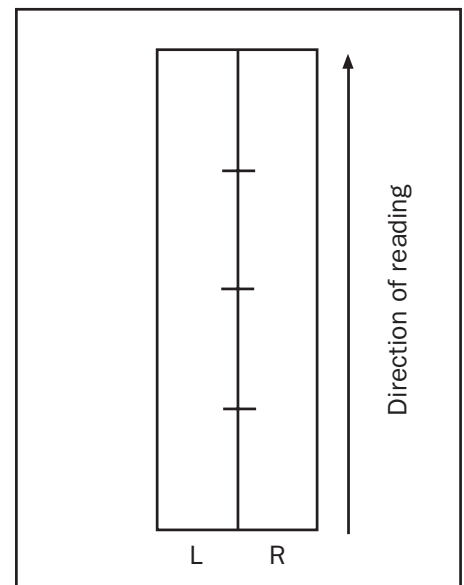


The totally shaded rectangle indicates the lowest tone on the drum, and the rattle when it is played in the low position.

Different shadings compose the symbols of other instruments. Each group of instruments has its own symbol or symbols to represent it. The symbols of each category are too numerous for the scope of this article. Therefore, only the basic symbols necessary to read the sample notations will be presented.

## STAFF

All notation systems use a staff. Labanotation uses a three-column vertical staff in which the center line separates the left and right sides of the body. All three lines are connected at the bottom by a horizontal line forming the base of the staff.

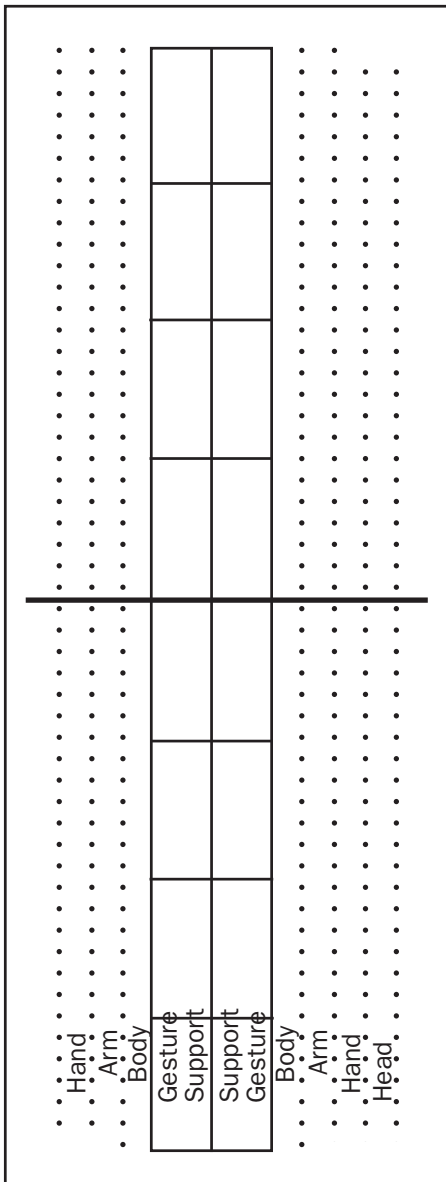


The staff is read from bottom to top. Accordingly, Greenotation uses the same three-column vertical staff, of which the

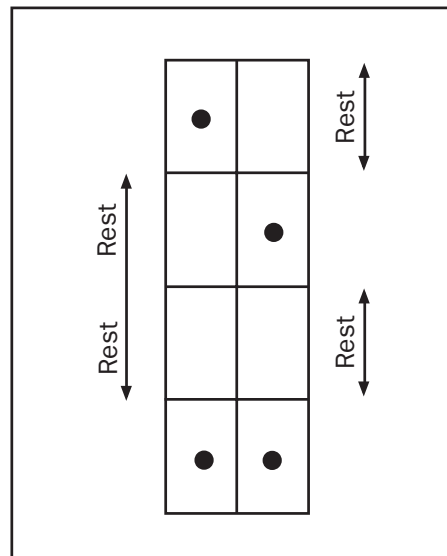
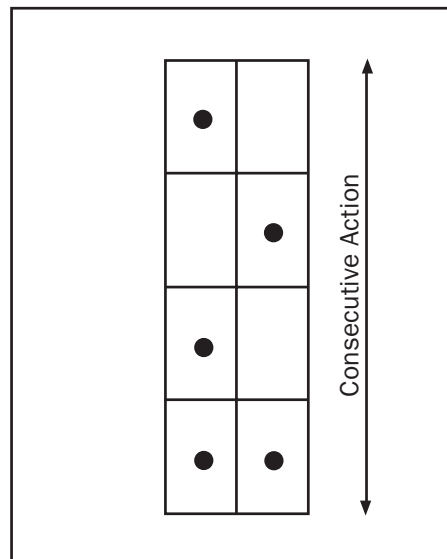
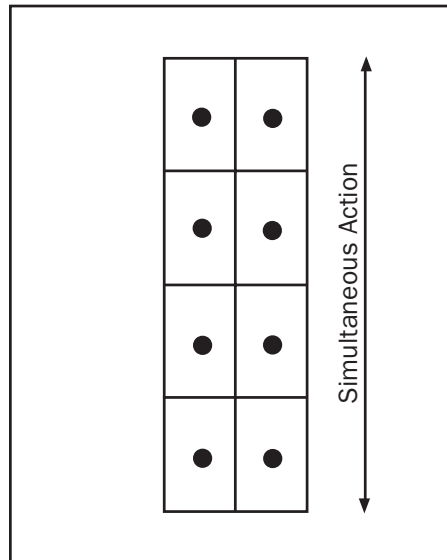
center line divides right and left sides. The right column indicates sounds played with the right hand or the right side of an instrument. The left column indicates sounds played with the left hand or the left side of an instrument.

In dance notation there are subdivisions within the three column staff and supplementary columns outside the staff. The columns define specific parts of the body.

Symbols that are placed on the staff side by side are played simultaneously.



Symbols written one after the other are executed consecutively. Absence of a symbol within a column indicates a rest. A double line is placed at the beginning and end of a composition or score.



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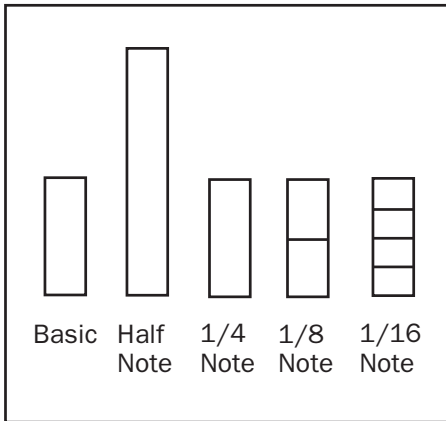
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**TIMING**

The basic symbol for timing a given tone or movement is the rectangle, which can be subdivided or augmented to indicate the duration of time.

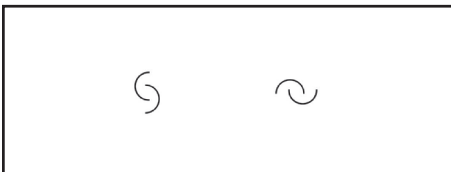


**RETENTION (HOLD) SIGN**

When a stroke is to be held beyond its normal duration, a “hold sign” is placed directly above the symbol to be held. The hold sign is a small circle (o), borrowed from Labanotation.

**RELEASE SIGNS**

The “release” sign from Labanotation is a broken circle.



The release sign is drawn at the point of release from a hold symbol. Hold signs are cancelled by release signs or by an action for the held hand in music and the body part in dance.

**BASIC SYMBOLS**

In order for readers to comprehend and perform the music and dance from the ensuing notation, the basic symbols of the drum and dance are presented here.

**SYMBOLS FOR THE DRUM**

When an instrument is played, it produces sound represented by a rectangle with different shadings and designs that indicate the action and sound produced. The following symbols are those necessary to read the sample notation.

Symbol                      Sound



GA

Whole hand strikes the center of drum and rebounds.



DE

Strike the drum in the center with stick and rebound.



DZI

Half hand strikes the drum at the rim and rebounds.



Hmm

Mute the drum with fingers (no sound).



Hum

Mute the drum with the fingers, producing a sound.



Dek

Strike drum with stick and drag stick across drumhead.

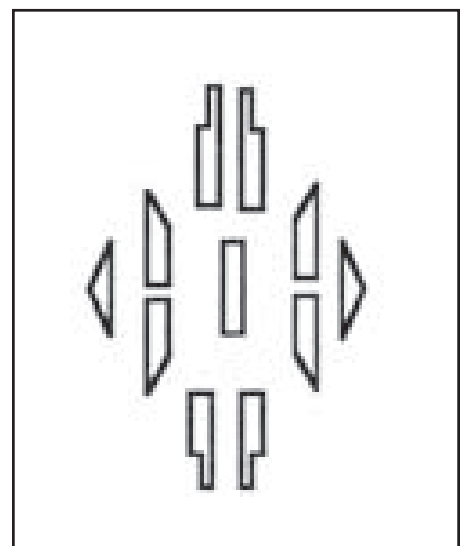


Doe

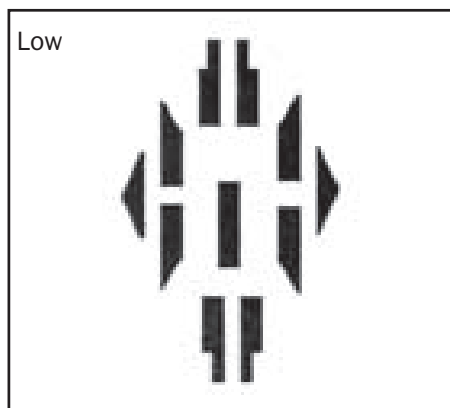
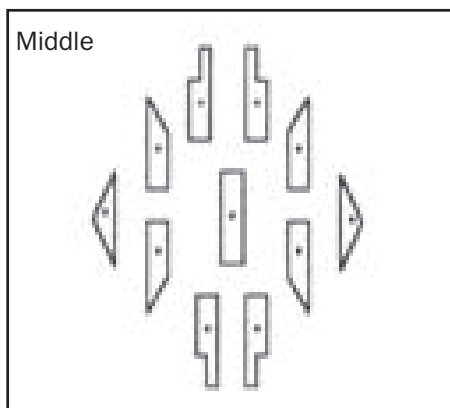
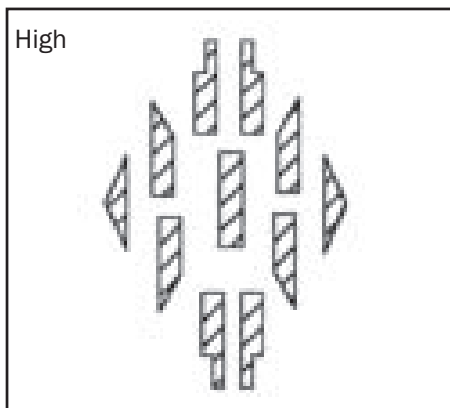
Palm stroke with raised fingers. Strike the drum with the palm with raised fingers.

**DANCE SYMBOLS**

Dance symbols are directional in shape. Parts of the rectangle are cut off to indicate the direction. They literally point the direction in which the action occurs.



These symbols come in three levels: high, medium, and low. High-level symbols are shaded with lines slanting upward. They indicate that the dancer is standing on the balls of the feet when placed in the support column. When the symbol for side with lines slanting upward is placed in the arm columns, it indicates the arms of the dancer are side high. When the dancer is standing with the feet together and the knees bent, then the low symbol is placed in the support columns. Consequently, when the dancer is standing with the feet together and the knees are not bent, then the middle-level symbol is placed in the support columns.



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Sabar is a dance rhythm popular in Dakar, Senegal, West Africa, among the Wolof people. It is also part of a dance form of the same name that contains many other dances of this style. It is played in drum ensembles of five to seven drums. Sabar is also one of the drums of the ensemble.

The proper name of the Sabar drum is Nder. The Nder is the tallest of the ensemble of drums. These drums were introduced to American audiences in 1971 when the National Ballet of Senegal made their premiere trip to the U.S., appearing at the Brooklyn Academy of Music. They used only three drums to introduce this exciting rhythm to the viewing public. These drums were Sabar (Nder), Mbeung Mbeung, and Gorong. In actuality with these three drums, they played Tuli Talmate.

The Sabar and Mbeung Mbeung drums complement each other. The Gorong drummer plays his first three beats in reverse of the other drummers and embellishes the rhythm by adding a triplet,

Sabar Senegal

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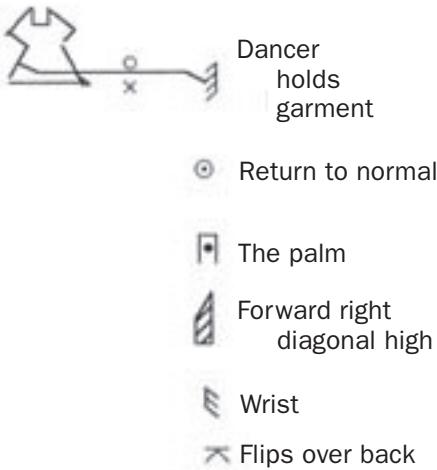
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Dance Steps and Gestures

Rest =

Feet slightly apart, knees slightly bent

### Palm and Wrist Actions



symbols and the direction of reading. Absence of a symbol within a rectangle equals a rest. This notation allows you to view both the music and dance as Africans do.

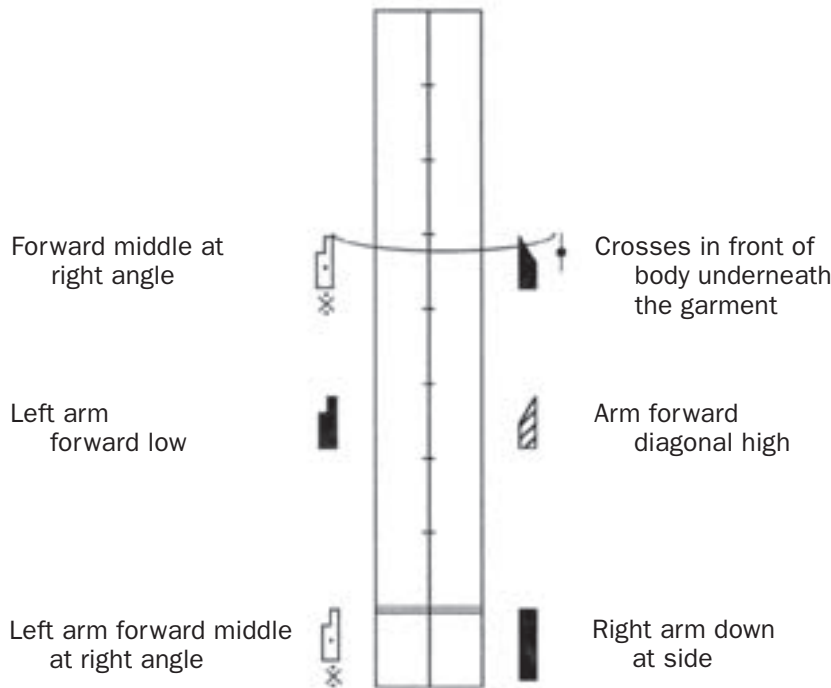
**Doris Green** is an ethnomusicologist, musician, dancer, certified teacher of Labanotation (a system for writing dance movements), and creator of Greenotation, a system of notating African drumming in alignment with dance movements. She received her degrees from Brooklyn College and New York University, and has been a member of the faculties of Brooklyn College, Teachers College at Columbia University, New York University, the New School for Social Research, and Adelphi University. For her work in African music and dance she received three City University of New York Faculty Research Awards, and was a recipient of a Fulbright Award to spend one year teaching her notation system in Ivory Coast and the Gambia. She served as a U.S. State Department Cultural Specialist to Ghana, teaching Ghanaians how to notate their music and dance. For her achievements in this area, Ghana is honoring her by establishing the Doris Green Collection to be housed in the New Institute of African Studies. **PN**

sound and soundless mutes, and ends by dragging the stick across the drumhead.

The dance is a study of the five types of aerial movements with numerous leg gestures. Shown here are the preparation steps before the dancer starts to jump. Notice the dancer changes the arm position with every third quarter note. The heel bounce comes on the “De” stroke of each of the drummers.

Remember to review each of the drum

### Arm Gestures



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# Three Steps for Learning a New Piece

BY TRACY WIGGINS

Does this sound familiar? You are rolling along in your lesson and everything is going fine. You get to the end and your teacher hands you a new piece of music and says, “Learn this for next week.” You look down at the music and think to yourself, “Now what?”

The following is one way to answer that question. It is a three-step system I use for learning a new piece of music, be it a solo, ensemble, orchestral piece, or conductor’s score. While every musician has his or her own way of approaching a new piece, this system has always worked well for me.

## STEP 1: STUDY THE PIECE AWAY FROM THE INSTRUMENT

*Composer:* Who wrote the piece? When did he or she live and/or die? What do you know about the composer? If in doubt, look it up.

*Date:* When was the piece written? Put it in a historical context by looking up world events that occurred during the same time, as well as other art forms (visual, written) from the same period.

*Title:* What does it mean? Is there a historical or personal significance? If it is in a foreign language, look up the meaning.

*Musical Terms:* Look through the music and be sure you know what all of the foreign and musical terminology means.

*Repeated Figures:* Look for musical and/or rhythmic figures or sections that occur often. Finding these will keep you from relearning them every time.

*Tonality/Harmony:* Is the piece tonal or atonal? Does it revolve around any particular notes, chords, or scales? Is it in a key? Does it modulate? Sing the musical lines to yourself or play them at a piano to begin getting them in your ear.

*Form:* Find the large structures of the piece. Look for breaks in the piece, including, but not limited to, cadences and fermatas. Key changes can also be a sign

of a structural change. Is the piece written in a one-, two- or three-part form? Is it a theme and variations, or is it through composed?

Note all of these observations in your music so that you can refer to them as you practice. Also write in preliminary stickings, pitch tendencies, or other projected problems that you are aware of so you can learn them correctly as you go.

## STEP 2: PRACTICE AT YOUR INSTRUMENT

The first two parts of this step are interchangeable. Decide which to do first based upon whether you find pitch or rhythm easier to learn. Start with whichever comes most naturally and then go on to the other. Always use a metronome when practicing at the instrument.

**By practicing slowly, your muscles will learn where they are supposed to go for every note and phrase.**

*Learn the rhythms, dynamics, and articulations out of context:* By taking pitch out of the learning process you can increase your sense of rhythmic accuracy in a piece. Work through the piece using a metronome, performing the rhythms, dynamics, and articulations only using a practice pad. By doing this you take out, what is for some, the scariest part: the changing pitches.

*Learn pitches out of rhythm:* In this technique, your muscles are learning the motions between notes without having to be concerned with rhythm. Concentrate on the movement your muscles have to make from note to note. Be very deliberate so the motion has time to register in your brain. For percussionists, dead strokes can be a useful tool here as they give the muscles a bit more time to register. This is also a good way to see if you have awkward stickings to work out. If you do, write your sticking choices into

the music so you practice them the same way every time.

*Work slowly and methodically:* Set the metronome at a very slow tempo when first learning a piece. This way you do not have to worry about rushing through the piece and can concentrate on accuracy. This will keep you from having to relearn parts of the music later.

*Focus on kinesthetic learning:* This is your muscle memory. By practicing slowly your muscles will learn where they are supposed to go for every note and phrase. Memorize the motion between notes and focus on staying as smooth as possible at all times.

*Make written notes in your music:* If you have a sticking that needs to be used for a particular passage, write it in so that you practice it the same way every time.

Make a record of your pitch tendencies and write those in. Mark passages that give you particular problems so you know to come back to them.

*Practice in short phrases:*

When you are beginning a new piece do not try to learn it all at once. Using the information you gained from your score study, break the piece into smaller sections. Be realistic about how much you can learn accurately in each practice session. Learn one phrase at a time and then go on to the next one. After you have two phrases learned, connect them into a longer phrase. Play the long phrase three to five times in a row accurately before you move on to new material. If you can do this, you will know that you “have it down.”

A good technique is to set up two jars—one empty and one filled with three to five coins. After you play the phrase correctly, move a coin from one jar to the other. Move a coin every time you play the phrase correctly. If, before all of your coins are moved, you make a mistake, put all of the coins back in the original jar and start again. Before you begin

again, make sure you are aware of what the mistake was and how you need to correct it. If you need to practice that phrase again, this is the time to do it.

If you are memorizing the piece, memorize one short phrase at a time. Then you won't have to worry about memorizing the entire work later.

*Pay particular attention to the transitions between phrases and work them out if necessary:* Transitions are where some of the most awkward moments in music can occur, from rhythmic errors to memorization mistakes. Be sure they are smooth, both rhythmically and musically.

### STEP 3: PERFORM THE PIECE MORE THAN ONCE

Nothing is more frustrating than spending a lot of time on a work, performing it once, and then putting it away. Look for additional performances on studio recitals, departmental recitals, at churches, or just for friends in a practice room. Not only will the piece get better the more you perform it, but you will also become a better performer in the process.

### A NOTE ABOUT LISTENING TO RECORDINGS

I think there are two times to listen to a recording of a piece you are learning. First, when you are deciding whether or not to learn the piece, listen to it and decide if it is worth your investment of time. This will also get the piece into your ear for when you start doing your score observation.

Once I start learning a piece, I avoid listening to recordings until after I have completed the work. The second listening comes after I have completed learning the notes and rhythms. Then I will listen to as many recordings as I can get. This way, I will have formed my own opinions about phrasing without being influenced by someone else, but if I hear something in someone else's performance I like, I can incorporate it into my own performance.

### PREPARING FOR ENSEMBLE PERFORMANCES

The steps above can also be followed when learning an individual part to an ensemble piece. At the same time, however, listen to as many recordings of the piece as you can. This enables you to hear different approaches to the part, and you can use this information to inform your own musical decisions. You

should also look through the score to see how your part lines up with the rest of the ensemble. Locate those parts that align with yours to help you keep track of where you are and so you know what instruments to be listening for as you play the work.

**Tracy Wiggins** is Coordinator of Percussion at the University of North Carolina

at Pembroke. Wiggins is a candidate for the Doctor of Musical Arts degree at the Hartt School, University of Hartford. He holds a masters degree in percussion performance from the University of New Mexico and a bachelors degree in music education from Oklahoma State University. PN



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# Building a Strong One-Handed Roll

BY JANIS POTTER

**T**he most important fact to remember about one-handed rolls is that they are nothing more than a series of single strokes. This key phrase will help players avoid the common mistake of “shaking” or “twitching” their way through the roll. Hence, it is imperative that the marimbist first master individual “inside” and “outside” mallet strokes, and then build up to a roll using various patterns.

The stroke I recommend for most one-handed rolls comes from dropping the weight in the elbow and forearm with a slight rotation of the forearm and wrist. The dropping motion creates a “thickness” to the sound that rotation alone does not achieve. Once the pattern gains speed, this motion will be modified to include more sound from rotation-based strokes.

## INNER MALLET BASIC STROKE

Step one: Place the hand in the “at rest” position, i.e., mallets hovering about 2–3 inches above the bars with the wrist in line with the forearm (for Stevens grip, rotate the thumb toward the ceiling).

Step two: Lift the forearm *and* elbow while rotating the inner mallet toward the ceiling. Do not bend the wrist.

Step Three: Drop the inner mallet back down to the starting position, allowing the weight of the arm to drop at the speed of gravity. The mallet should rebound off the bar, returning you to your “at rest” position. It is not necessary to put pressure on the stick or tense the arm or hand in any way. (If you are not sure about the speed of gravity, lift your other arm and let it fall to your side and slap against your leg. That is the heaviness you want in the mallet. Do not try to slow your stroke down; you will lose the richness of sound.)

## OUTER MALLET BASIC STROKE

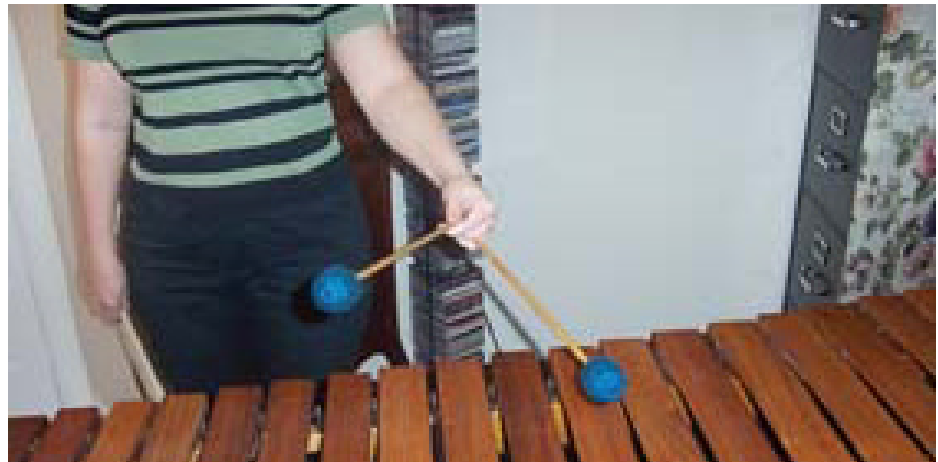
Step one: Begin “at rest.”

Step two: Lift the forearm and kick the elbow out several inches while rotating the outer mallet toward the ceiling. Remember to keep the wrist in line with the forearm; do not lift from the wrist alone.

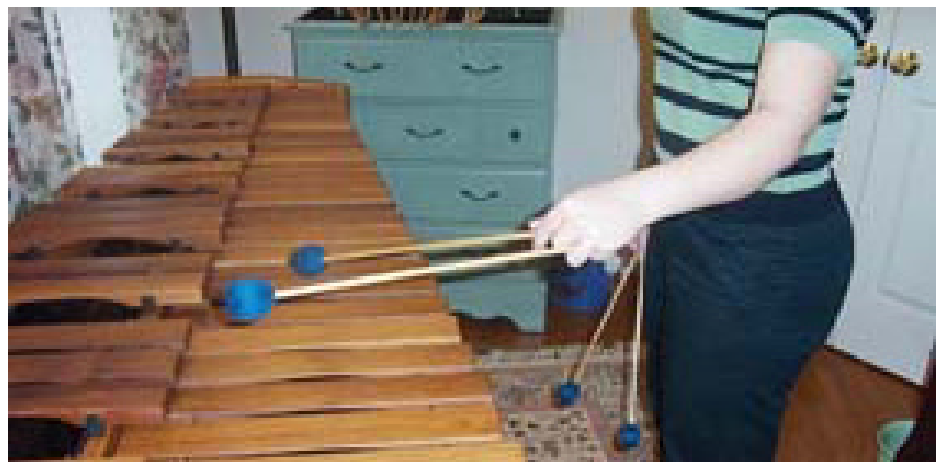
Step three: Drop the outer mallet back down to the starting position, again allow-



At rest. Notice the line from the elbow to the mallet head.



Inner mallet: lift and rotate.



Outer mallet: Keep the wrist straight.

**1** ♩ = 60 - 70  
Right Hand

Marimba

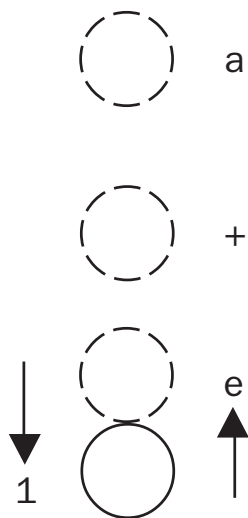
ing the weight of the arm to drop at the speed of gravity.

Practice Exercise 1, dropping on the beat and lifting on the rest. Begin with the interval of a fifth between the mallets, but once you are comfortable, gradually change the intervals. Repeat each exercise many times before moving on to other intervals. Although it seems simple, getting used to dropping the mallet and having it rebound back to the at-rest position feels awkward for many players who have previously relied on rotation alone for their strokes. Practice the right and left hands separately.

Once you are comfortable dropping the mallet and have gained freedom in the elbows, then you must learn to make the motion last throughout the entire beat until you begin the next stroke. To accomplish this, drop the mallet as before and let it rebound up, then immediately lift the arm to prepare for the next stroke. Practice this with Exercise 2.

Again, be sure you are dropping all the weight of your arm into the bar without controlling the speed to be slower than gravity. At slow speeds the wrist can "break" or hang slightly while the arm is lifting. Notice also that the mallet stays low in the beginning of the beat because of the rebound, and moves slightly faster toward the end of the beat as it is lifted.

Mallet height over subdivided beat.



**2**

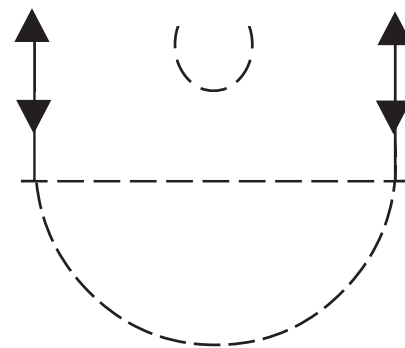
**3** Right Hand

**4** Repeat 8th for Left Hand

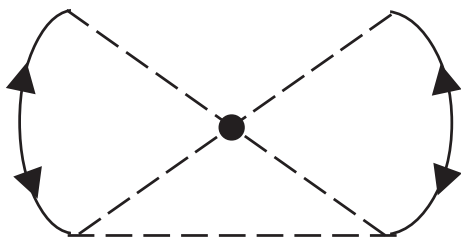
After you can perform repeated strokes on the inside and outside mallets, move on to alternating between them. First, alternate by dropping on the beat and lifting on the offbeat. This will allow you time to focus on the new movement of adding rotation to the existing stroke so the other mallet can be prepared to play. Remember to keep the wrist in line. See Exercise 3.

Next, apply the same principles to create fluid movement while alternating mallets. (See Exercise 4.) Another way to visualize connecting the inside and outside mallet strokes is to imagine a U shape between the bars, which you will trace in the air, as opposed to an X shape, which makes me think more of the rotation method. To create the U shape, move the arm and elbow; do not use the arm only as a pivoting device. You may need to go back to the earlier exercises to remind yourself of the full motion of the stroke.

U shape: Arm lifts and drops to create drop stroke (small U = arm; arrow = mallet path; \_ = bars).



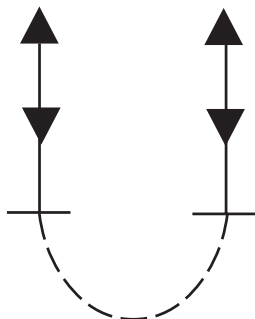
X shape: arm stays, wrist rotates to create rotation stroke (. = arm; arrow = mallet path; \_ = bars).



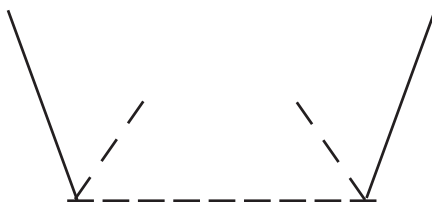
Exercises 1–4 should be repeated in the right and left hands (left hand *8vb*), moving the intervals from a fifth out to an octave and back, and then from a fifth in to a second and back. Stay on the natural keys at first, and then transpose the exercise into all keys. You will notice that with certain intervals (especially the smaller ones), it is more difficult to achieve a full sound. Remain true to the techniques discussed in this lesson and continue dropping the weight. Notice that the U shape changes as the interval shifts. Be careful

not to swipe the bar from the side; the stroke always comes from above.

U shape with small interval.



Incorrect U stroke: swipes the bars.



Practice Exercises 5 and 6, and create variations by moving either the inside or outside mallet to widen or close the intervals.

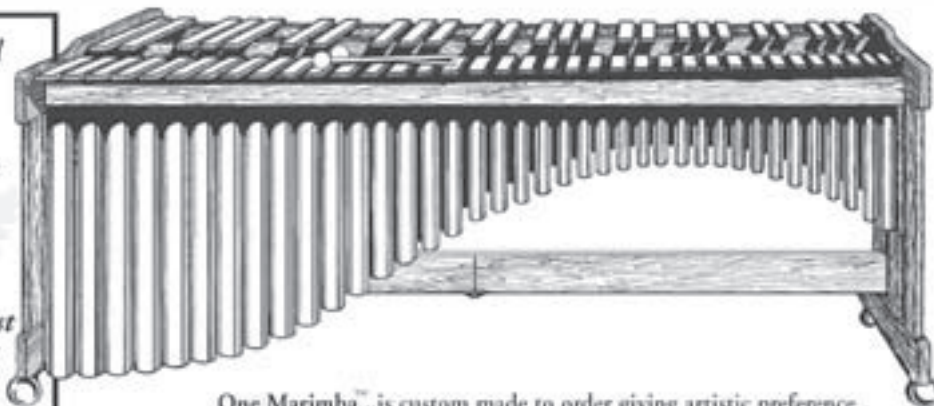
Although seemingly simple because of the musical notation, it could take several days or even weeks for this movement to become really comfortable. Do not rush through this step and allow the mallets to “tick-tock” as if on a teeter-totter; that would be a rotation-based movement instead of a weight-driven stroke.

The next step is to have both hands playing at the same time. I like to do this in my own warm-ups every day. The hands should begin by playing the same rhythm, then one hand should gradually change patterns while the other serves as a reference point. The trick is to keep a slow motion in the reference hand while not stopping at any point in the stroke. Do not let it revert back to having rests, as in Exercise 3.

Exercises 7 through 10 progress in difficulty. As you get more comfortable, intervals and keys may be changed. Also,

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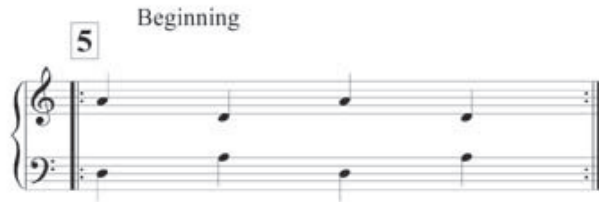
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Deadline for applications:  
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you will notice that as the patterns start including sixteenth notes, more rotation and less dropping is used to create the stroke, but strive to keep the sound consistent with the reference hand.

Note: Once you are into the advanced exercises, do not allow the polyrhythms to become your main focus. The purpose is to build your roll consistently while the other hand remains independent. If you can't get a perfect 7 over 2, that's okay. Just focus on keeping the sound full and playing without tension, and be sure the reference hand is still playing legato through the entire beat. If you get tired or you start to feel too much "burn" you can back down the tempo or only complete a portion of the exercise.

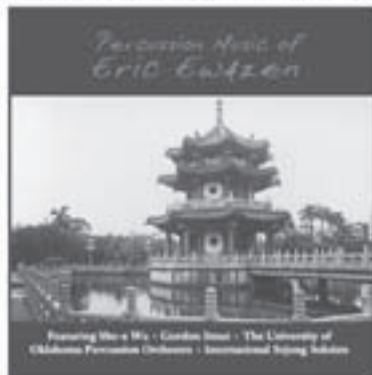
These exercises should be repeated

with various intervals and in several keys. I like to think of them more as positions than keys—outer positions, when the elbow is kicked to the side (e.g., right-hand C and G-sharp); or inner positions, when the elbow is brought toward the body (e.g., left-hand C and G-sharp). Also, think about intervals close to your body and far away, using the inner and outer positions of the elbow.

Apply the notes in Exercises 9 through 12 to the rhythms in examples 6, 7, or 8 (whichever level you can play). If your roll seems weaker in some positions, go back to earlier exercises and repeat with the new notes. Don't be afraid to alter your body stance to accommodate different positions. Keep the knees loose too; they play a big part in getting you

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### 8 Very Advanced

Repeat each bar as necessary

Back to beginning, use RH as reference and play moving rhythm in LH.

### 9 Outer Interval Positions

Beginning      Intermediate      Advanced      More Advanced

### 10 Inner Interval Positions

Beginning      Intermediate      Advanced      More Advanced

around the instrument. Be aware of all your movements, not just your hands!

Those at the advanced level should combine rolls with rhythms, again focusing on the individual stroke along with the independence of the hands. You can continue using the notes and rhythms shown in the exercises, or make up your own.

Exercise 13 illustrates a way in which you can continue to build on the exercises in this lesson. If you start to feel the rolling hand weaken, substitute sixteenth notes until your sound returns. However, the goal is ultimately to move away from subdividing the beat so that your ear will tell you the proper roll speed for whatever range you are playing.

These types of exercises will allow you to build and control each hand independently. The ability to roll at different speeds in the right and left hands at the same time is particularly useful in chorales and when the hands are spread apart (e.g., the right hand in an upper octave while the left is in the middle range or bass).

As you begin creating your own exercises or developing sections within your solo repertoire, notice the speed at which the bars "hum." If you are not sure if you are rolling at the proper speed, play the notes in question with the two inside mallets. Better yet, drop two sticks and play alternating strokes with only one stick in each hand. That's a great way not only to determine speed, but also to

**11** Outer Interval Positions

Beginning Intermediate Advanced More Advanced

**12** Inner Interval Positions

Beginning Intermediate Advanced More Advanced

Notes from Exercise 10, rhythms from moving line of Exercise 6

**13**

etc.

Notes from Exercise 11, rhythms from moving line of Exercise 7

etc.

**9** Outer Interval Positions

Beginning Intermediate Advanced More Advanced

make sure the tone is full. Then pick up the other two mallets again and match the sound and speed you just had.

It's also important to practice stopping and starting one-handed rolls. Nine times out of ten I start a one-handed roll by striking both notes at the same time (i.e., a double-stop) and then alternating. Either the inside or outside mallet can follow the double-stop, depending on

which note you want to emphasize. Be careful not to start the alternation too long after the attack, unless you are going for a *forte-piano* effect. In most one-handed rolls, the attack is only slightly louder than the sustain after it. It is also quite common to hear one-handed rolls start at *niente* (nothing) and crescendo. In that case, I would not start with a double stop.

In conclusion, one-handed rolls have greatly expanded the possibilities for color and expression in marimba music. These are only a few ideas on how to build your roll. I keep stressing the word "build" because this is not something that will happen overnight. Like any type of physical activity, start with just a few minutes a day and slowly increase your endurance.

I can't emphasize enough that these exercises should be done with great care and awareness of the body. You may feel a burning sensation when practicing one-handed rolls, and that is a good cue that you are working the muscles and should proceed with caution. If you feel any pain or tingling, stop immediately. Be sure to stretch before and after you practice.

Also, although exercises were used in this article, one of the best ways to work on one-handed rolls is in actual repertoire. Technique for technique's sake alone is not what we should be striving for. It's the ability to create more unique sounds that will help expand the possibilities of our beloved instrument.

*Musical excerpts from this article are available by streaming video at [www.GoFishMusic.com](http://www.GoFishMusic.com). Many thanks to Glenn Paulson for the photos and video recording, and Paul Bissell for the musical notation and video editing. All musical examples, photos, and video from this article are copyrighted material and may not be reprinted or distributed without written consent of the author.*

**Janis Potter** is an active marimba and percussion soloist/clinician. She is currently designing a signature series of mallets for Innovative Percussion and is planning to release her second CD, *Variations in Blue*, at PASIC 2004. She is an endorser of Adams/Pearl and Innovative Percussion. For more information, visit [www.JanMarimba.com](http://www.JanMarimba.com)



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## Ragtime Etude

By George Hamilton Green

From *George Hamilton Green's Instruction Course for Xylophone*  
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**T**his exercise is to give an idea of the variation form used in connection with ragtime rhythms. This exercise is similar to a Fox-Trot chorus. You will note that the variation form is in triplets. A variation in triplets is usually the best form to apply to the average dance melody. Examples of this kind will help you to improvise, because if you devote enough time to these exercises, you will begin to play all popular melodies in a similar manner. Practice this exercise slow at first, and always in tempo. Then gradually increase the tempo and play from memory.

COUNT 1 — 2 — 3 — 4 —

1-R

Use either endings No. 1 or No. 2 in here.

Ending No. 1

Ending No. 2

# Pitch Control for Timpani

BY CHRISTOPHER DEANE

**M**any students find tuning accuracy and pitch confidence to be the two most challenging and, in many cases, discouraging aspects of learning to play timpani. Even the best timpani method books are not tremendously helpful with the task of developing pitch and interval control. Most method books seem to take for granted that a student will gain the necessary tuning skills needed simply by tuning the pitches required for each etude or excerpt. This approach does work, but in an indirect way. The problem is that most students are eager to focus on the rhythms and dynamics of an etude, but they spend as little time as possible on the “necessary evil” of tuning.

Even very gifted percussionists can have serious trouble with timpani tuning because tuning is not a skill required by most percussion instruments. Tuning timpani is an art that should be isolated from the other aspects of timpani perfor-

mance in order to achieve the desired pitch accuracy and confidence.

Following is a brief introduction to a system that, if used on a regular basis by the timpani student, will greatly assist in building skill and confidence in tuning intervals. It should be noted that a student who is having trouble matching single pitches on timpani to a chromatic source is not ready for this system. That student should spend a few weeks singing and matching single pitches before attempting to achieve quality intervals on the drums. When matching individual pitches it helps to have a pitch source such as a synthesizer that will sound in the actual octave that one hears on the timpani. When a level of comfort

is achieved with individual pitch matching, the student will be ready to move to the system outlined in this article.

The premise of the system is simple: Break any task down to its simplest form and cultivate all aspects of it through methodical repetition. Just as *Stick Control* by George L. Stone improves the consistency of the hands through repetition, this system of pitch control improves the consistency of the ear to judge pitch and interval accuracy on timpani through methodical repetition.

## STEP ONE

Choose a common pair of pitches frequently found in the timpani repertoire, such as the standard interval of a fourth consisting of A and D. Create a table similar to the one shown in Example 1 on which each pitch can be written in the space above a column of ten numbered lines. Before proceeding to step two, bring the pitches of both timpani down below the pitches chosen for the table. This detuning should be done between each of the ten repetitions.

## STEP TWO

Produce an A-440 from a chromatic sound source or tuning fork. Listen with concentration to the sound of the pitch. Students frequently don't spend enough time listening to the source pitch. The pitch must be absorbed in the mind's ear. Quality of tuning, not speed, is the goal at this stage of development. Speed in pitch absorption will improve with practice. A clear mental memory of the reference pitch is necessary to achieve successful interval identification in the mind. The student should spend at least



three to five seconds hearing and absorbing the source pitch.

**STEP THREE**

Imagine the desired pitches as they would sound on the timpani. The A tuning fork produces its pitch in a different octave than is heard on the timpani. This octave difference can affect a student's perception of what should be listened for while tuning. Mental transposition of the original source pitch to an imagined timpani sound can greatly help in the process of tuning the drums for the student.

**STEP FOUR**

Tap the lower drum softly, only once, to hear where the pitch is prior to tuning. Tap the head a second time, if needed, and quickly move the pedal to tighten the head to the desired pitch. Tap a third time to make a final judgment on pitch quality. Follow the same procedure for the higher drum.

Limiting the number of times the drum is tapped during tuning helps to find a pitch faster. Too many taps can confuse the memory of the desired pitch. When tapping the drum, always hear the mental pitch as being louder than the pitch produced by the drum; otherwise, whatever pitch the drum produces will assume greater importance in the mind's ear and will disrupt the tuning process.

Example 1

Pitch Control Work Sheet

Date: \_\_\_\_\_

TARGET PITCH:		TARGET PITCH:	
TIME	RESULTS	TIME	RESULTS

This table can be photocopied if desired. In the early stages of using this system, the amount of time it takes to tune is not as important as the quality of pitch achieved. The space for allotted tuning time should be left blank until pitch quality over the ten repetitions becomes consistent. The time space can also be used to indicate number of metronome beats or measures of rest.

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**STEP FIVE**

Once the tuning process is complete and the student is satisfied with the interval, the pitches should be compared to the pitches produced from the original pitch source. In the early stages of using this system, there should be no time limit put on tuning. The student should develop a system of markings to write in the table that will record the success or failure of pitch and interval accuracy. These markings should be as specific as possible so that progress can be gauged. Example 2 illustrates how a student might graph the tuning attempts. It can be helpful to tape record the tuning sessions in addition to marking the table.

**STEP SIX**

Look over the table upon completing the ten attempts at tuning. The results are often quite varied within the first days of using this system. After each practice session, the student should keep the completed table in order to compare all of the tables at the end of the prescribed focus period. Many stu-

Example 2			
Sample Pitch Control Work Sheet			
Date: Aug. 28			
TARGET PITCH: A NATURAL		TARGET PITCH: D NATURAL	
TIME	RESULTS	TIME	RESULTS
1. 10 seconds	sharp	10 seconds	very flat
2. "	good	"	sharp
3. "	sharp	"	ok
4. "	good	"	flat
5. "	ok	"	good
6. "	flat	"	ok
7. "	good	"	good
8. "	perfect	"	ok
9. "	good	"	perfect
10. "	perfect	"	good
This example table shows how a student might record one pitch-control practice session. If a quality electronic tuner is used, it is possible to mark how many cents the pitches are off. The important thing is to use the table to gauge progress in the development of a thought process that allows the student to find accurate pitches and intervals every time.			

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dents will increase their tuning confidence as they witness their graph consistency improve. Once the student is coming close to a perfect score, a new pair of pitches can be chosen and studied with this system.

Again, students should take as much time as necessary to achieve the desired pitches in the beginning stages of using this system. As students become more comfortable with this system, the next step is to limit the time it takes to tune. Begin by using a stopwatch or digital kitchen timer to see how long it takes to achieve satisfactory pitches. Students should try to arrive at an average time required for quality tuning results. Once an average time period is defined, students can begin to shorten the tuning time.

The final step is to use a metronome and prescribe the number of beats in which the tuning should be accomplished.

The last stage in the process of developing a dependable timpani tuning technique is to be able to tune while counting rests. Once the skill of tuning has been isolated and simplified through a system such as this, the additional challenge of counting rests while tuning becomes considerably easier.

**Christopher Deane** received his Master of Music degree in percussion performance from the University of Cincinnati College-Conservatory of Music and his Bachelor of Music degree from the North Carolina School of the Arts. He is an Assistant Professor of Music at the University of North Texas teaching orchestral percussion and conducting the undergraduate percussion ensembles. He is an artist clinician for Black Swamp Percussion, Innovative Percussion, and Sabian Cymbals.

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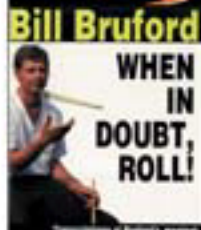
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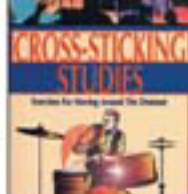
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# Hindemith, Puccini, Poulenc, Verdi and a Bird Call

BY MICHAEL ROSEN

*Q. I am looking at the Paul Hindemith "Kammermusik No.1." The term "holztrommel" appears a couple of times in the final movement, "1921." In listening to the only recording I could find, it is difficult to determine exactly what instrument is being played. The Spivack dictionary lists it as "wood drum, log drum," but it seems odd that Hindemith would have written for log drum in the early twenties. What instrument is used for the holztrommel?*

Scott Herring  
University of South Carolina

A. Written for 12 players with one percussionist, "Kammermusik No.1" caused an uproar when it was first performed in 1921 because of its jocular nature and also because it was a revolution in orchestration. The melody is more often in the woodwinds, strings, and trumpet rather than just in the strings, as was the convention at the time. The instrumentation also calls for an accordion! Hindemith uses a foxtrot melody in the trumpet (last movement), which was a popular dance in those days. This was shocking at the time, but it's not just a funny piece. It has a well-constructed form and is an example of the post World War I era that was a reaction against the romanticism of the early 20th century.

I would use a regular woodblock, perhaps a lower one than usual (although the Royal Concertgebouw with Ricardo Chailly conducting uses a rather high woodblock). Some people go the exotic route and use a wood drum or a log drum, but given the dance band sound that Hindemith was going for I would use a regular woodblock in this context. *Holztrommel* was an early German appellation for the instrument and does mean wood drum in German, but in this case a woodblock is called for. The word "woodblock," by the way, is most often used by German composers and percussionists now for this instrument.

I think a hard rubber mallet would work well, although I could see someone

using the back of snare drum sticks, which is probably what the composer saw and heard in dance bands of the early 1920s when the piece was written. Still, I prefer the hard rubber mallet.

As a side note, in Mahler's Fifth Symphony the part calls for a *holzklapper*, which I would translate as a slapstick, but I have heard many recordings where a woodblock is used.

Good luck on the xylophone part; that's the real killer in this piece. It's a repertoire part that has appeared on a few auditions. It's a great part and an exuberant piece that is not played enough.

Here is the list of the other instruments and instructions used in the piece; there are a few surprises!

**Triangle**

**Sandbüchse:** tin can filled with sand (a metal maraca would work well)

**mit Sand gefüllte Blechbüchse:** tin can filled with sand

**Holztrommel:** woodblock

**kl.Becken:** small cymbal

**kl.Trommel:** small snare drum with snares. I would use a thin snare drum with wire snares to sound like a dance band drum

**Klingen lassen:** let ring

**Xylophon:** xylophone

**Der Stab (f#) aus einem Glockenspiel:** The F-sharp bar from a glockenspiel. (only used in the third movement in a gentle quartet)

**tamburin:** tambourine (note this is not a tambourin provençal, which is a drum)

**sirene:** siren (Just used at the very end of the piece. Is the composer trying to simulate a police raid?)

*Q. We are playing "Suite Français" by Francis Poulenc. The composer has "sur le cadre" on the snare drum part. What should I do?*

Ross Karre  
Oberlin Conservatory

A. *Sur le cadre* is French and means to

play on the shell of the drum. I would play on the rim, however, for a crisper sound.

*Q. What is a "travolette"? We are playing "Suor Angelica" by Puccini and the part calls for this instrument.*

A. I use a large piece of resonant wood, about 14 inches square, played with a gavel. Alan Montgomery, who is a vocal coach at Oberlin, shared the following insights with me from his past experience with the opera:

"The travolette part is only a sound effect for what is happening on stage. In this scene all of the nuns are told to return to their cells for the evening. In a convent, a travolette was more of a way to get the attention of the nuns than it was a real instrument, hence the apt literal translation of "small table." My impression is that the travolette functioned similarly to a bugle call at a barracks.

One of my friends, who grew up in an Italian convent, told me that the sound of a travolette was similar to the sound of a hard xylophone mallet played on a wooden table top."

Ultimately the final decision is in the hands of the conductor, but if you propose the above choice for the above reasons I would imagine he or she would like it. Respighi also calls for this instrument in "Feste Romano."

*Q. I was speaking to Dick Weiner, Principal Percussionist in the Cleveland Orchestra, last week about the bass drum part in the Verdi "Requiem." I played the part once about 30 years ago and am playing it now with Andrew Davis in Toronto. My questions arose as I looked at the part and found the instructions telling the bass drum player to tighten the drumhead for the big "shots" and the rolls in the "Dies Irae" and to loosen the head later. Most players I have asked about the changing of the head tension have agreed that they ignore the instructions. That corresponds with what my ear tells me to*

do. I understand that in Verdi's time the bass drums were not as good as they are now. I also know that Verdi wanted a huge drum for this part. Is it standard practice to change the tension, or perhaps make the differences by choice of playing spots, mallets or dampening?

Daniel Ruddick  
Toronto Symphony

A. I think your instincts are correct when it comes to the Verdi "Requiem" bass drum part. I passed your letter on to Mike Quinn, who used to play with La Scala in Milan and now lives in Switzerland. He said the same thing I would have told you:

"I have often mused on how it would be to do it as indicated with a rope-tension drum, so you could do those tighten/loosen things without having to turn 20-some T-handles and disturb the performance by having to get around to the back head. The instruments, but even moreso the heads, certainly weren't as good as those of today, and I'll bet Verdi added those directions during the rehearsals in San Stefano. He wants the heads (he says "ropes") tight for the "back-beats." ("Dies Irae/Confutatis/Libera me"). But in the "Lux Aeterna" the BD passage is marked "scordato," i.e., untuned or a looser head. That must certainly have had to do with the instrument or the acoustics, or both. I have never heard or read anywhere that he wanted a 'huge drum'."

So, it is not standard performance practice to change the tension of the drum in the "Requiem." Note that drums at the end of the 19th century in Europe were rope-tensioned. However, we do tend to use a large bass drum (which I would recommend) on this piece nowadays. I would be careful not to have the head too loose, because when a bass drum is hit very hard with a large beater it tends to make a flapping sound if it is too loose. I would go for a huge, but round, rich sound, not just a "bang," as I have heard on some recordings.

As far as mallet choice is concerned I would use a larger beater on the "Dies Irae" than on the other parts just because it is a solo and is the day of anger (awe) and should be scary—but not so big as to overplay the drum. And don't have the head too tight, either. It's all really a matter of the drum you use, the hall, the beater, and the size of the orchestra.

When I play the piece I always turn the bass drum so that the head faces the audience. It really makes a difference!

#### FOR WHAT IT'S WORTH DEPARTMENT

The snare drum part in the beginning of Rossini's overture "La Gazza Ladra" ("The Thieving Magpie") is an imitation of the sound of a *gazza*, or magpie in English. I have a bird-call that I bought in Italy called a *gazza* that is used in hunting the bird. When the player blows through the bird call it sounds like a wind machine or loosely like a snare drum roll. I sometimes use it as a wind machine, although it's not very loud. So the snare drum roll in the opening of the piece emulates the sound of a magpie.

*I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about Terms Used in Percussion. I will answer you directly and then print your questions for the benefit of readers of Percussive Notes. You can e-mail your question to michaelrosen@oberlin.net.*

**Michael Rosen** is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. A native of Philadelphia he was a student of Charles Owen, Fred Hinger, and Cloyd Duff. He was a member of the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba as well as cymbals.

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# Technology in the Teaching Studio

BY KURT GARTNER

**T**echnologies and engineering yield the musical tools we use every day. The use of well-established tools is taken for granted, but the learning curves associated with new technologies often act as disincentives for the technophobe. However, teaching is a time-intensive activity to begin with, and tools that we can use to benefit students are often worth the investment of time and money. Following are some electronic tools you can employ in your teaching. Some are recent innovations, while others are old wines in new bottles.

## COMPACT DISCS

Let's start with a tool that's only been around for a couple of decades, but has become ubiquitous: the compact disc player. CD players have become a standard audio playback format, and audio CDs are included with many method books. The audio tracks included on these CDs often demonstrate materials that comprise the books.

Other audio tracks include play-along accompaniment tracks, which give students the opportunity to play a percussion part in a simulated studio environment, complete with professional musicians playing the other parts. Playing along with a CD track can be both a confidence builder and a reality check for students.

If you recognize the value of well-produced CDs as teaching tools, why not create some of your own? Now, it's easier than ever to produce your own CDs for and with your students.

You may already be equipped to create personalized CDs. In today's market, even the most basic computers have simple microphone and line-level inputs for recording directly to the computer's hard drive. CD drives that read and write discs are becoming increasingly common. Although most "stock" sound cards are

not of professional recording-studio quality, they do enable teachers and students to record digital audio. Additionally, there are many audio editing and CD "burning" (rendering) software packages. One or more of these applications may be included with the software that was pre-installed on your computer.

Of course, you may become more advanced in your application of digital audio and CD burning. For example, some music notation software is able to gener-

ate digital audio files (such as .wav format) directly from your score. Again, the digital audio files can be compiled to a CD, giving you the capability to create demo and accompaniment CDs.

multiple levels. Additionally, many metronomes include simple sequencing tools and MIDI connectivity. These features, along with the wide range of tempos typically available on metronomes, make it practical to practice with a metronome at extreme tempos and in mixed meters. Adjustable volume controls, audible tuning notes, and headphone adapters are handy features found on many models.

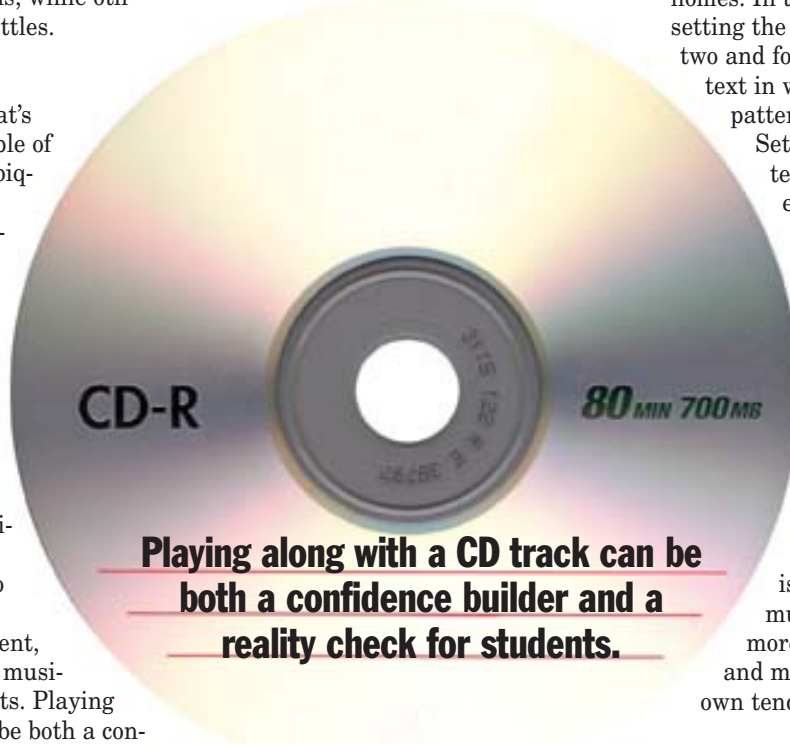
Varying the context in which we hear the "click" enhances the utility of metronomes. In the jazz idiom, for example, setting the metronome to sound on beats two and four provides a "backbeat" context in which to play swinging scales, patterns, tunes, and improvisation.

Setting the metronome to a quarter-note pulse and *perceiving* each click as the *third* subdivision of each beat provides an exacting benchmark for a drummer's rhythmic placement of ride patterns.

Still another use of the metronome is to represent the click as progressively larger note values, systematically placing the burden of subdivision and tempo control upon the student. The goal of using metronomes is not to create rigidly accurate musicians, but to make students more secure in their timekeeping and more deeply sensitized to their own tendencies.

## VIDEO CAMERAS

Video cameras are excellent tools in the studio. Students can establish and maintain their own catalog of tapes, documenting their progress over time. In lesson settings, videotapes allow near-immediate objective assessments of students' performance habits, technique, and style. If a picture is worth a thousand words, a videotape of a student's lesson or performance may speak volumes. An additional benefit of using a video camera in lesson and performance situations is that it puts students more at ease in performing before cameras—a



**Playing along with a CD track can be both a confidence builder and a reality check for students.**

## METRONOMES

Metronomes have been among the basic tools of musicians for many years, and recent innovations have increased their versatility. Options range from the most basic and compact models to metronomes that provide subdivision clicks on mul-

reality that is becoming commonplace in school and professional settings.

### SEQUENCING SOFTWARE

Computer-based sequencing programs provide additional teaching and learning opportunities. In addition to their usefulness in composing, arranging, and creating accompaniments, these programs can provide tangible information about technical aspects of a student's performance. For example, an excerpt played on a MIDI-based percussion controller (into a computer) may be analyzed for such aspects as accuracy of timing, consistency and range of dynamics, and tone or pitch selection.

Most sequencing software programs are capable of displaying performance data in a variety of ways. Among these representations are tables that list MIDI events (such as notes) relative to metric time. These tables include pitch, note length, and velocity, a relative measure of dynamics. With these tools, a student may "record" a performance into the sequencer and immediately analyze the performance for any of the above parameters.

The teaching lies in the analysis of the data and remedies found for discovered performance problems. Do you remember the old computer adage, "garbage in, garbage out"? Data alone, in whatever quantity, is of no intrinsic value. Your interpretation of the data is vital to the learning process. Not to worry; even novice computer and MIDI users can quickly learn the basic skills needed to use sequencing software as a teaching tool.

### INTERNET

The Internet is an extraordinary tool for teaching. Send your students to the Web to research works, techniques, and artists. The PAS Web site is an excellent source of information for all percussion students. In fact, most professional and educational organizations now have a Web presence.

To establish and personalize your presence on the Web, you may wish to create your own simple site. Many Internet providers offer Web site hosting as part of their membership plans. Your Web site may take on many functions, and the inclusion of quality content on your site will serve as a marketing tool for your studio, a great fringe benefit. Your site does not have to be elaborate or ornate to

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You may post other information on your site, such as schedule information, photos, audio clips, and links to other sites of relevance to your studio. Additionally, you may use your site to initiate discussion threads about relevant and timely topics. As you advance in your capabilities, you may use your Web site for commerce—a place to market and sell your recordings, sheet music, method books, etc. Or, you may take advantage of available conferencing tools to connect your students (or yourself) with artists from remote locations.

### CLOSING THOUGHTS

All sorts of technology is available to musicians, and your teaching may become more efficient, thorough, and rewarding with the assistance of these

tools. Naturally, the topics discussed in this article are merely the tip of the technology iceberg, but it's important to get started, regardless of your background with (and possible allergies to) technology. Try to use the tools you know in new ways, and step into some unknown territories of technology. You'll be glad you did.

**Kurt Gartner** serves as Associate Professor of Percussion at Kansas State University. Prior to his appointment at KSU in 1999, Gartner served for 10 years as Associate Professor of Bands at Purdue University in West Lafayette, Indiana. In 2001, he completed his Doctor of Arts degree at the University of Northern Colorado, where he studied percussion and jazz performance and pedagogy. Gartner received the Graduate Dean's Citation for Outstanding Dissertation for his research of the late percussion legend Tito Puente. In association with this research, Gartner has also studied percussion and arranging in Havana, Cuba. In addition to being an active performer and clinician, he serves PAS as an associate editor (technology) of *Percussive Notes* and as Kansas Chapter President. Also, he is affiliated with Kappa Kappa Psi and Tau Beta Sigma, Phi Mu Alpha Sinfonia and the International Association for Jazz Education. His marching percussion music is published by Band Music Press, and his percussion ensemble literature is published by Kendor. **PN**

# Trunk and Shoulder Involvement in Playing Drums

BY HANS VUURMANS

In this article I would like to emphasize the important role of the trunk and shoulder in playing drums. Without preparation of the proximal (area closest to the chest) part of the limbs, playing drums may lead to injuries.

As a guest teacher at the Amsterdam Conservatorium, the Netherlands, in "Percussion and Movement," I enjoyed reading recent articles by Dr. Darin Workman and Michael Croy (*Percussive Notes*, June and August 2003). Playing drums seems to be mainly a wrist/hand occupation, but both authors look further than the wrist/hand by discussing total patterns of movement. With the students of the Amsterdam Conservatorium a "Proximal-Peripheral Program" has developed that can be used for warming-up and also during performance to create and maintain a flowing quality of movement from the shoulders to the hands.

When holding sticks, increasing speed or volume leads to compensatory activity in the hands with, as a result, decreasing range of motion (ROM). This builds up from the hands into the lower arms very quickly. Decreasing ROM and muscle tension leads to RSI, which really should be called RIS (Restrained, Immobilization Syndrome).

Tissues in the body don't initiate injuries, movement does. Conflicting movements may demand conditioning of the tissues related to these movements. We can vary our way of moving easily, but the tissues involved may not (yet) be conditioned by this activity.

As Dr. Workman said in his article, lack of patience may lead to injuries. This goes for healing as well as conditioning. Lack of patience and too much movement, together with muscle tension, leads to irritation of tissue. The solution primarily lies in the movement.

## LIMITED WRIST MOBILITY AND COMPENSATION

When the stick is held perpendicular to the lower arm with the hand fully pronated and the elbows against the trunk,

the hand cannot reach the full horizontal position.



Photo 1

With pronation, the radius, which lies on the thumb-side of the hand, rotates over the ulna, and the palm of the hand faces downward. This varies with each individual, due to the shape of the ulna and radius and the level of mobility.

In order for the hand to reach a full horizontal position, an accompanying arm movement must take place. The arm must be abducted, thus moved sideways from the trunk. This movement occurs in the shoulder. The elbow moves sideways.

When playing drums the hand is constantly lifted and lowered from the wrist, together with rotary movements in the lower arm and a slight medio-lateral movement in the wrist. If drumming only occurs in the hand/wrist region, the shoulder is constantly under stress with little or no movement. This results in fatigue.

The same thing happens when working



Photo 2

at a computer with the mouse: fine movements in hand/wrist and constant lifting the arm in the shoulder, resulting in lifting the shoulder from the neck (RIS). When compensation fails, complaints arise.

If the open/close technique, or any technique from the hand/wrist, extends to the lower arm, a totally different situation occurs.

Lifting of the hand combined with lifting the lower arm is caused by a rotation of the upper arm in the shoulder. Stabilization of this movement occurs in the scapula. Spreading the hands apart or bringing them back together can be achieved by moving the shoulder forward and backward. This movement takes place in the joint between the clavicle and the sternum. The clavicle and scapula together form a fork, which can easily be controlled and moved over the trunk by many muscles. This movement doesn't cause fatigue, leaves room for compensation, and allows space to move.

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The components of the arm itself contribute to another surprising effect. One upper arm bone, two lower arm bones, eight carpal bones in a special formation joined to five middle hand bones and fingers form a “gear box” principle. A movement that is initiated from the central part of the body can be adjusted, fine-

tuned, and accelerated with very little energy as it runs to the periphery. This is impossible to achieve with the hand alone.

#### **SHOULDER LIMITATION AND COMPENSATION**

Another aspect, which occurs in the



Photo 3

shoulder especially with hand drumming, needs special attention. Holding a stick when playing drums allows some room for compensatory movement (see Photo 3). From the thumb and flexion in the wrist the lack of pronation in the lower arm can be compensated for a little.

But hand drummers (and piano players) are fully dependant on the pronation potential in the wrist. Therefore, the abduction (sideways lifting) of the upper arm is always necessary. While playing, attention is focused on the hand.

To support the abduction movement of the upper arm, in order to keep the arm “free” for playing, the scapulas are widened (moved to lateral) and moved forward (see Photos 4a and 4b). Their position is more or less forward tilted on the trunk. Further abduction of the upper arm becomes impossible.

Further lifting of the arm can only happen from the neck region by lifting the clavicle and scapula together. This will soon result in pain close to the first rib just behind the clavicle, because of the greater leverage. The whole length of the arm has to be lifted from the joint between clavicle and sternum. Playing loud or fast will increase this problem.

End-range movement is never a solution; it blocks compensatory possibilities and increases tension, resulting in fur-

## **PAS LIFETIME ACHIEVEMENT IN EDUCATION AWARD**

The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education.

Nominees must have demonstrated the highest ideals and professional integrity in percussion education, and have a significant history of exceptional and/or innovative teaching practices. Nominees will have strong reputations in areas such as (but not limited to) private teaching, ensemble directing, presentation of workshops, and pedagogical publications.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and supportive of the philosophy and objectives of the Percussive Arts Society. Nominations may also be made posthumously. Additionally, self-nominations are accepted.

Those who submit nominations will be expected to provide biographical data including date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; and a brief description of the nominee’s achievement(s) which qualify the nominee as a recipient of the Lifetime Achievement in Education Award. All nominations must be accompanied by a curriculum vitae or summary career history of the nominee; otherwise, the candidate will not be considered.

Nominations will be accepted from any PAS member, while nominees need not be PAS members. Names of those nominated will be given consideration for 5 years from the time of their last letter of nomination.

Nominations should include the name and address of the nominator and be sent to Lifetime Achievement in Education Award, PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442. Deadline for nominations is August 1 of each year. The complete list of Lifetime Achievement in Education Award recipients appears on the PAS Web site [www.pas.org](http://www.pas.org).

### **Criteria for Selection for the PAS Lifetime Achievement in Education Award**

All nominees will be judged according to the following criteria:

**Contribution:** Has the nominee made an outstanding contribution to the field of percussion education?

**Eminence:** Have the nominee’s achievements in teaching and/or other areas of education distinguished the nominee from his or her contemporaries?

**Influence:** Has the nominee’s influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest (e.g., symphonic, drum set, mallets, world, publications, etc.)?

**Permanence:** Is it probable that the nominee’s accomplishments will continue to be valued by percussion professionals of the future?



Photo 4a: Position with wide shoulders.



Photo 4b: The arms cannot be lifted further in this position.

ther decrease of mobility and irritation of tissue.

The solution to this problem can be found in the trunk. By extending the thoracic spine and pushing the sternum up and forward, the shoulder girdle falls

down along the trunk (see Photos 5a and 5b).



Photo 5a: The extended position with the shoulder blades parallel to the trunk



Photo 5b: In this position there is no limitation to abduction (sideways lifting) of the arms.

Any sideways movement of the upper arm can now be accompanied by a sideways movement of the shoulder blade along the trunk. Even the clavicle can be lifted over a small trajectory. Movement and force are divided over a chain of joints.

Compensations must always be found in the functional aspects within the body. Movements must be kept open and forces spread. In both examples, preparation of the trunk and shoulder are necessary for optimal movement; from optimal movement speed and strength can be developed.

End range does not allow for compensation, because mobility is prevented and tissue damage results. The same goes for exercises. The positive effect of stretching to prevent injuries has never been proven. On the contrary, if stretching means increasing the range of motion to prepare the body for a function, it must take place in the whole body. So for drummers, it is not only about the muscles but also a matter of circulation, the nervous system, awareness, etc., from mid-range toward end-range in all joints that are included in the movement—not only those of the lower arm.

This means that in practice, trunk and shoulder exercises must be incorporated, not only as a warm-up exercise but also as a control during playing. If compensation (in function) is correct, adaptation (of tissues) happens without complaint.

*The author would like to thank Terry Burke, Victor Oskam and Fred Trappenburg (photography) for their support and help.*

**Hans Vuurmans** is a manual therapist working in private practice. He is a teacher at the Utrecht School for Manual Therapy, the Amsterdam Conservatorium, and the P.A.M. (Passive Angular Mobilization, joint mobilization techniques) course in the Netherlands. He is currently involved in shooting a video on PPP (Proximo-Peripheral Program). **PN**

# Development of the Orchestral Snare Drum in the United States

BY JAYSON DOBNEY

The snare drum has been used in the military since its first appearance at the end of the 15th century.<sup>1</sup> In the United States, the drum played an important part in both the Revolutionary War and the War of 1812. By the time of the Civil War, drummers underwent rigorous drilling to learn all of the signals necessary to perform their duties.<sup>2</sup> The drum's primary military use was to communicate signals and commands to troops. The more visible part of the job, playing cadences for marching infantry troops, was only a small portion of a Civil War drummer's duties. Military drummers served as company clocks and performed many cadences, or calls, throughout the day to signal the troops to wake up, eat, work, and go to bed. Only occasionally were the drums used in musical ensembles as entertainment for the troops.

When the snare drum was used in the orchestra, its purpose was to evoke images of the military. Perhaps the most famous use of the snare drum in this manner is in Beethoven's "Wellington's Victory" where snare drums represent the opposing armies. Hector Berlioz, in his *Treatise on Instrumentation* (1848),<sup>3</sup> did not make a distinction between drums used in orchestral playing and those used by military ensembles.

In the United States, the snare drum (or side drum, as it was called) of the mid-19th century was very similar to instruments used in Europe for several hundred years. The drums were usually made of a single piece of wood that had been formed into a cylinder, then glued and tacked to form the shell. Brass shells, though common in Europe, were very rare for drums built in the United States. The snares were held in place either by the counterhoop or by very simple hooks mounted to the shell. A rope, which zigzagged back and forth across the shell, held the counterhoops in place. The player adjusted leather tugs (or ears) that tightened or loosened the rope and controlled the tension on the heads. The

drum was worn on a sling that hung at the player's side, hence the name side drum.

In Europe during the first half of the 19th century, drum makers began experimenting with the design of side drums. In 1837, Cornelius Ward, of Marylebone, in the County of Middlesex, England, was granted a British patent for "Improvements on the musical instruments designated drums." As part of the patent, he lists "A mode of dispensing with the use of cords to all drums having two heads." (See Figure 1)

His unusual patent included several new tension designs for drums. One of these was a modified rope-tension drum. In this design Ward shows a rope that passes over pulleys on the counterhoops, along the exterior of the drum shell, and then through small holes into the interior of the drum. A large metal screw inside the drum was attached to a knob protruding through the shell, which allowed the player to adjust the tension for the

entire drum. This design was intended for use on all drums, and is illustrated on both a kettledrum and a side drum in the patent. (See Figure 2)

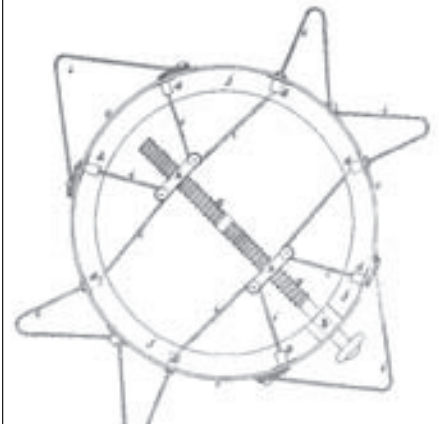
Other drum manufacturers tried their own versions of a modified drum tension system. A drum by Henry Potter, London, made in 1858, now in the collections of the National Music Museum at the University of South Dakota, Vermillion, uses five metal turnbuckles mounted to the batter head counterhoop to adjust the rope and tighten the heads. Potter's design, like Ward's, eliminates the leather tugs. An advantage of this particular design is that it allows the rope to be under greater tension than was possible with the traditional leather tugs. Experimental drums such as this are extremely rare, as very few were probably ever made, and most of those were probably converted to rod-tension drums in order to be of practical use. (See Figure 3)

More important to the development of drums was a second design by Cornelius Ward, also in the 1837 patent, for a rod-tension drum. Although rods had been used on timpani for centuries, seldom had metal rods or screws been applied to

Figure 1: Illustration from Cornelius Ward patent. British Patent Number 7505. 9 December 1837.



Figure 2: Illustration from Ward patent. Internal view of a timpano with Ward's design. British Patent Number 7505. 9 December 1837.





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military drums such as the side drum or bass drum. Ward's patent illustration shows four long rods that clasp over the snare head counterhoop. Knobs mounted on the batter head counterhoop allow the player to adjust the tension on the rods, and thereby on the drumheads.

This invention is a remarkable step

forward in the development of drum tension systems. Dispensing with the rope allowed for greater tension to be placed on the heads, resulting in a higher pitched drum with a more articulate sound. Drums with similar tensioning were produced in Europe and the United States well into the 1930s.

Within a few years of this patent, rod-tension snare drums could be found in continental Europe. Georges Kastner illustrates a rod-tension snare drum, as well as rope-tension drums, in his treatise *Manuel général de music militaire* (1848).<sup>4</sup> By 1867 the prominent musical instrument manufacturer and innovator

Figure 3: NMM 10,293. Made by Henry Potter, London, 1858.

Photo by Bill Willroth, Sr. National Music Museum, University of South Dakota, Vermillion.



Figure 4: Cornelius Ward patent. Patent Number 7505. 9 December 1837.





Adolph Sax offered rod-tension side, tenor, and bass drums. (See Figure 5)

In the United States, however, the rod-tension side drum doesn't seem to have been used during the mid-19th century. There are hundreds of photographs of bands and drum corps from the Civil War (1861–65), yet none of the known photographs show the use of rod-tension side drums. This is especially curious as American banjos from the same time did utilize this technology. Many times the same makers produced both drums and banjos, as many of the same techniques and materials are used to manufacture both instruments.

One such maker was William Esperance Boucher, Jr., of Baltimore, Maryland. Boucher produced a variety of musical instruments including banjos, violins, guitars, and drums. A banjo in the Smithsonian's National Museum of American History, built in 1845, used a type of tension rod very similar to the rod tension in Ward's drum patent. However, none of Boucher's drums known to survive utilize the same idea.<sup>6</sup> (See Figure 6)

A likely reason for the lack of acceptance of rod-tension drums in the United States was the problem of finding spare parts. A drummer on a long military campaign with a rod-tension drum would have had a difficult, if not impossible, time replacing damaged hardware on his drum. Rope drums were sufficient for

military use during the war, and it was not until well after the war that rod-tension drums begin to appear in the United States.

The size of the drum was also changing in many European countries. Drums built in the United States during the first half of the nineteenth century were quite large. Representative drums from the William F. Ludwig II Collection at the National Music Museum include a drum built in 1841 by Eli Brown and Son of Bloomfield, Connecticut, that has a shell height of nineteen and one-half inches with a diameter of eighteen and one-half inches. A second American drum, by William Ent of Germantown, Pennsylvania, about 1850, measures sixteen and one-half inches high with a diameter of sixteen and one-quarter inches.

European drums from the same time were significantly smaller. Three brass-shell instruments from three European countries, also in the National Music Museum, illustrate this fact. An unsigned drum from the second quarter of the 19th century, stamped *BERN* (Switzerland), measures approximately ten and three-quarters inches high and has a diameter of fourteen and one-half inches. A Bavarian drum, built by Kaltenecker and Son, Munich, around 1850, measures eleven and one-quarter inches high and fourteen and one-half inches in diameter. Finally, a Parisian

Figure 6: Smithsonian Institution, National Museum of American History, Behring Center #94765. Banjo by William Esperance Boucher, Baltimore, 1845.



instrument stamped *Colas/1850*, measures fourteen and one-eighth inches high by approximately fifteen inches in diameter.

Not only were European drums already smaller than their American counterparts, but they continued to become smaller. By at least the 1850s, British drummers had instruments with extremely shallow shell depths. The Henry Potter drum in Figure 3 has a shell height of only seven and one-half inches. A drum shown in an 1854 patent by Henry Distin has similar dimensions.<sup>7</sup> Smaller drums such as these were soon available in mainland Europe, and were especially fitted to the Prussian army and their unique style of marching.

Prussia was becoming a dominant military power in Europe during the middle of the 19th century. The Prussian parade march or *Paradeschritt* was an unusual, but fierce, march with straightened legs raised high and toes pointed. This style of marching became known as the goose-step, and was still in use by Hitler's troops during World War II.<sup>8</sup> With the introduction of rod tensioning and shallow-shell drums, the Prussian army could use snare drums that had the desired sound and that could be carried easily by a drummer while marching.<sup>9</sup>

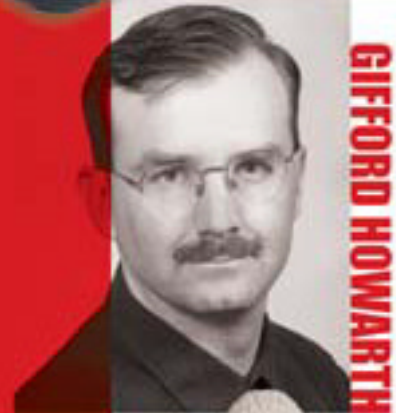
These drums were used in Prussia, and later Germany, until the end of World War II. A very late example of this type of drum is in the collections of the National Music Museum. This drum was built by the Sonor Drum Company, Weissenfels an der Saale, Germany, in 1942. The drum has six sturdy metal

Figure 5: Adolph Sax advertisement, 1867. Bass drum, tenor drum, and side drum.<sup>5</sup>



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ensioning rods that are mounted in eyelets attached to the counterhoops. The shell measures approximately six and one-half inches high and has a diameter of approximately fourteen and one-half inches. A large metal leg rest allows the player to mount the drum in front of the body, instead of hanging it to the side. (See Figure 7)

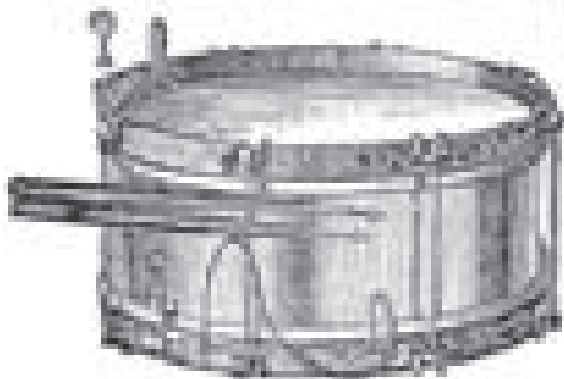
Prussian drums began to be sold by American importers in the 1870s and '80s, and can be found in catalogs by John F. Stratton, Lyon and Healy, H. C. Barnes, and C. G. Conn from the time. (See Figure 8)

Figure 7: NMM 407. Made by Sonor Drum Company, Weissenfels an der Saale, 1942. Photograph by Bill Willroth, Sr. National Music Museum, University of South Dakota, Vermillion.



Figure 8: Prussian drum. John F. Stratton & Company Catalog, between 1881 and 1885.<sup>10</sup> Courtesy of the National Music Museum Archives.

**PRUSSIAN MODEL, 6 1/2 INCHES HIGH.**



The following was printed in an 1890 Stratton catalog:

They have Rods with Screw and Key for Tightening Head instead of Cord, Hook for Belt, Knee Rest, Snare Strainer, Two Calfskin Heads, and good Rosewood Sticks. This style of Drum is used altogether in the Prussian Army Bands and Drum Corps, hence the above name.<sup>11</sup>

The drums must have been quite successful, as within a few years American makers were selling their own Prussian-model drums. These drums had slight



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variations, but retained the same sturdy tensioning rods, shallow shell height, and leg rest. A typical example can be found in the 1881 catalog from the Lyon and Healy Company. (See Figure 9)

The National Music Museum has a beautiful American Prussian drum with a rosewood shell that dates from around 1900. The museum's instrument is not signed, but the hardware is identical to that found on the Prussian drum featured in the Lyon and Healy catalog. The ash rims are decorated with a painted scroll pattern, and the shell is decorated

Figure 9: American Prussian drum. Lyon and Healy 1881 catalog.<sup>12</sup> Courtesy of the National Music Museum Archives.



with an eagle and shield decal. (See Figure 10)

The prevalence of Prussian drums in surviving late 19th-century trade literature suggests that they were the first rod-tension drums available to the average drummer in the United States. American manufacturers and players began to call the drums, which could now be mounted in front of the player and not only at their side, snare drums.

As previously mentioned, most orchestral composers only used side drums to suggest military music, so the same instruments were used both in the concert hall and outdoors. Certainly drummers only owned one drum that they would have used in both marching band and in concert ensembles. Players who owned Prussian drum models would have taken them to concert band and orchestra rehearsals and found that their small size allowed for a softer dynamic range that worked well in those ensembles. Furthermore, the rod-tension drums could achieve a far greater tension that allowed for a better playing response and for more articulate rhythms to be executed.

With an increasing number of concert bands and orchestras in late 19th-century America, and an ever-widening use of percussion in those ensembles, drum makers quickly realized that a new prod-

Figure 10. NMM 2876. Prussian drum (leg rest behind drum), attributed to Lyon and Healy, ca. 1900. Photo by Bill Willroth, Sr. National Music Museum. University of South Dakota.



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uct, specifically designed and marketed for concert use, was needed. There were two types of drums available in the 1881 Lyon and Healy catalog: rope-tension drums, offered with fourteen- and sixteen-inch shell heights; and Prussian model drums, with shell heights of between six and seven inches.<sup>13</sup>

By 1886, Lyon and Healy offered a new product called an orchestra drum. Showing the influence of the Prussian drums, this new drum looked identical to the Lyon and Healy Prussian drums in the same catalog, except that it had a shell height of as little as four inches. The orchestra drum even had the same leg rest. This catalog does not claim that the orchestra drum is a new invention or model, so it may have been available from a competing company even before this point. (See Figure 11)

Within a matter of a few years, all of

Figure 11: Orchestra drum. Illustration from Lyon and Healy catalog, 1886.<sup>14</sup> Courtesy of the National Music Museum Archives.



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### DEADLINES

**August 1, 2004:** Applications and one page resume due

**July 1, 2004:** Videotape repertoire released to applicants

**September 10, 2004:** Videotapes due (3 copies required)

**October 1, 2004** Finalists chosen and live audition repertoire list released

**October 8, 2004:** Commitment to participate in the live audition in Nashville must be made

Five contestants will be chosen (plus three alternates).

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.

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the musical instrument wholesalers that sold drums were offering shallow-shell drums marketed especially for the orchestral drummer. Most of these companies also used metal rod tensioning on their orchestral models. The growth of vaudeville and the early trap sets prompted experimentation with even shallower shells, and for a while single-head snare drums with a shell height of as small as three inches were produced specifically for these drummers.

Orchestra drums soon were offered in as many options and models as the larger military drums. By the first decade of the twentieth century, drummers and drum manufacturers had a clearly defined concept of an orchestra drum, which was a separate and distinct instrument from those used in outdoor, or marching band ensembles.

## END NOTES

1. Jeremy Montagu, *Timpani and Percussion* (New Haven, Connecticut: Yale University Press, 2002), 22.
2. Robert Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments and Military Bands* (Charleston, West Virginia: Pictorial Histories Publishing Co., 1985), 35.
3. Hector Berlioz, *Treatise on instrumentation* (1848; reprint, New York: Kalmus, 1948), 397.
4. Georges Kastner, *Manuel général de music militaire*, (Paris: Didiot Frères, 1848), plate 19.
5. Malou Haine and Ignace De Keyser, *Catalogue des instruments Sax au Musée Instrumental de Bruxelles* (Brussels: Musée instrumental, 1980), 152.
6. The author knows of a bass drum in the collection of Mark Elrod, Germantown, Maryland, ca. 1845, and an eagle drum owned by Fred Benkovic, ca. 1861. (Elrod and Garofalo, 27 and 49). Additionally, there is a side drum at the Maryland Historical Society in Baltimore, and two others in private collections.
7. Distin, H., inventor, *Improvements in drums for musical purposes and in the mode of supporting and keeping them in the required position when in use.*, British patent 7505, 27 May 1854. Measurements are estimated by Jeremy Montagu. Jeremy Montagu, Oxford, e-mail to the author 25 February 2003.
8. Norman Davies, *Europe; A History; A Panorama of Europe, East and West, From the Ice Age to the Cold War, from the Urals to*

*the Gibraltar*, (New York: Harper Perennial, 1997), 612.

9. William F. Ludwig II, Interview by author (Oak Brook, Illinois, 13 June 2002).
10. John F. Stratton, *John F. Stratton & Son Manufacturers of Brass Band Instruments* (New York: John Stratton, ca. 1881–1885), 11.
21. John F. Stratton, *Illustrated and Descriptive Catalogue of Musical Instruments* (New York: John Stratton, ca. 1890), 161.
32. Lyon and Healy, *Illustrated Band Instruments, Trimmings, etc. for Sale By Lyon and Healy* (1881; reprint, Ann Arbor, Michigan: Jack Werner, 1995) 74.
43. Ibid.
54. Lyon and Healy, *Illustrated Catalogue of Drums, Fifes, Flutes, Bugles, Etc.* (Chicago: Lyon & Healy, 1886) 16.

**Jayson Dobney** is a Fellow in the Department of Musical Instruments at the Metropolitan Museum of Art. He has been a curator at the National Music Museum (2001–2002) and an intern at the Smithsonian Institution's National Museum of American History (2000). He obtained his Master of Music degree with a concentration in the History of Musical Instruments from the University of South Dakota. PN

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

### REFERENCE RESOURCE BOOKS

#### The Drummer: Man—A Treatise on Percussion

(CD edition/ revised 2003)

Gordon B. Peters

\$20.00

Percussive Arts Society

This CD version of *The Drummer: Man—A Treatise on Percussion* is fully searchable, which permits computer users to access quickly any topic presented in this wonderful reference tome originally published in 1975. Most notable from the revised 2003 CD edition is the expansion of the appendix to include six new sections, among them Peters' "Syllabus of Basic Mallet-Percussion Instrument Technique." There is also a revision to Peters' biography in the Foreword, as well as Peters' own Foreword and retro-

spective to this CD version. As Peters states, "A retrospective review of the last fifty years shows a crescendo of growth in percussion literature, education, performers, and organizations, cross-cultural interplay, instruments and manufacturers—a true blossoming of the percussion arts that continues."

This revision of Peters' treatise ought to be in every college/university library, and it will prove valuable to scholar-musicians in their quest for accurate information regarding percussion.

—Jim Lambert

### INSTRUCTIONAL METHOD BOOKS

#### Basics in Rhythm

Garwood Whaley

\$19.95

Meredith Music

"Basics in Rhythm" is a 47-page instructional text for instrumentalists and vocalists that presents a collection of 75 rhythm exercises for use in individual or group instruction, and includes two play-along CDs with recordings for every exercise. It is feasible that it can also be successfully used as a self-instruction method by a mature student.

The author gives as the purpose of this text the introduction and development of "the rhythms and rhythmic devices common to Western art and popular music from the Renaissance to the present." He is



hopeful that by isolating rhythm from other performance-related concerns and applying a system of counting, clapping and diligent practice, students can achieve success in reading and understanding rhythms.

The text contains nine units of graduated exercises, beginning with whole, half, quarter and eighth-note studies, and 2/4, 3/4, 4/4 and 5/4 meters in unit 1, and ending with changing-meter exercises in unit 9. The text also explains how to count in time signatures that use the half note and eighth note as the beat unit, and how to count triplets. It addresses quarter, eighth, and sixteenth triplets, dotted notes and rests, syncopation and tied notes.

The author advocates practicing the exercises by clapping them while counting aloud, which develops a system of (in the author's terminology) "rhythm-syllable association" and aids memory retention. In Whaley's system, like the approach used in a solfège course, clapping the rhythms eliminates the complications involved in playing an instrument, allowing complete concentration on the rhythms. There is every reason to assume that Whaley's system for teaching rhythm will be successful, if pursued as the author suggests.

—John R. Raush

#### Warm-ups and Beyond: Percussion (Snare and Bass Drums)

I-III

Timothy Loest and Kevin Lepper

\$4.95

FJH Music Company

This book is part of a set of comprehensive rehearsal books for developing bands. This percussion volume has exercises for snare drum and bass drum integrated into the material for the full band.

Two different stickings (right-hand lead and rudimental) are included for all the snare drum parts. A detailed explanation of the advantages and disadvantages of both systems is given in the back of the book. Many rudiments are covered, including the flam, drag, paradiddle, flamacue, buzz roll and ratamacue, to name a few.

The coverage of accessory instruments is limited to verbal descriptions and a few short exercises in the glossary, which also includes discussions of general topics such as balance, dynamics, theory and musical terms. This material would be extremely helpful for developing a musical percussion section.

—Tom Morgan

#### Warm-Ups and Beyond: Percussion (Keyboard)

II-III

Timothy Loest and Kevin Lepper

\$4.95

FJH Music Company

This keyboard percussion book is to be used in tandem with a band method. Kevin Lepper has written percussion parts that will help young percussion students improve reading and technical skills. As expected, warm-up materials introduce scale and arpeggio patterns in a variety of meters (2/4, 3/4 and 4/4), and keys, including majors and minors up to four flats. It is great to see a band tuning or warm-up method that provides exercises for percussion students. So often, percussion students get bored and become discipline problems when the attention is given only to the rest of the band.

—George Frock

### ORCHESTRAL PERCUSSION

#### Damnation of Faust

Hector Berlioz, ed. Theresa Dimond

\$54.00 (\$20.00 per part)

Touchdown Productions

In the preface to this publication, editor Theresa Dimond explains the frustration of dealing with the inadequacies of parts provided by publishers, and her intention of "stacking the deck" in the percussionist's favor by developing performer's editions for selected works, such as this one for the Berlioz opera *Damnation of Faust*. It consolidates separate parts by using three spiral-bound volumes (one is for timpani only, another is a score presenting all the percussion parts, and a third contains a complete timpani/percussion score).

The edition provides further valuable assistance by offering suggestions for the division of parts, filling in long tacets, replacing or augmenting vocal cues with instrumental cues, and correcting mistakes in the published parts. The edition has been "tested" by members of the Los Angeles Opera Orchestra's percussion section.

Performance of cymbals and chimes is discussed and pertinent suggestions for deployment of the multiple timpanists Berlioz requests are given. Rehearsal numbers are included that correspond to the 1998 Dover score and the Kalmus parts (letters are also used that refer to the Barenreiter edition). Armed with this performance edition, orchestral percussionists will readily agree that the deck has indeed been "stacked in their favor."

—John R. Raush

## KEYBOARD PERCUSSION LITERATURE

**Russian Dance** II  
Gennady Butov  
**\$8.00**  
**Studio 4 Music**  
"Russian Dance" is a short, exciting piece for the two-mallet xylophonist. Both piano and marimba accompaniments are provided. If the performer uses the marimba accompaniment, two marimbists employing four-mallet technique on, preferably, one low-F marimba are needed. The accuracy challenges presented to the beginning xylophonist in this piece will be found within the double stops, scalar passages and arpeggios. "Russian Dance" should become a "challenging favorite" for beginning keyboard percussionists.

—Lisa Rogers

**Good 'n Easy Christmas Songs** II-III  
Arr. Ruth Jeanne and James Moore  
**\$8.95**  
**Per-Mus Publications**

Scored for the unaccompanied keyboard percussionist, *Good 'n Easy Christmas Songs* is a collection of 20 accessible holiday carols and seasonal music. Most of the arrangements are for two or three-mallet technique, although there is one four-mallet arrangement for "Deck the Halls." Included in the

two-mallet arrangements are: "Angels We Have Heard," "Ding-Dong Merrily on High," "Go Tell It On the Mountain," "Hark the Herald Angels Sing," "Joy to the World," "O Christmas Tree," "Pat-a-Pan," "O Little Town of Bethlehem," "We Three Kings" and "We Wish You a Merry Christmas." The three-mallet solos include "Away in a Manger," "Come Now Ye Shepherds," "Echo Carol," "Good King Wenceslas," "Jingle Bells," "Lo How a Rose E'er Blooming," "Silent Night," "Up on the Housetop" and "What Child is This?" This collection is appropriate for the younger percussion student who needs literature to perform for the holiday season.

—Jim Lambert

**Vibes Etudes and Songs** II-+/III  
Ney Rosauero

**\$13.50**

**Propercussa Brasil**

This collection of ten short etudes and songs will help the beginning to intermediate vibist develop mallet dampening, pedaling and improvisational skills. Although Rosauero approaches these pieces as conceptual studies, lyrically most can stand alone in other performance venues. All etudes and songs utilize four-mallet technique, with the vibist employing double vertical strokes, single independent strokes and single alternating strokes at basic intervallic distances of thirds, fourths and fifths. The pieces in the collection are titled "First Dampening Etude," "Second Dampening Etude," "First Steps," "Children's Song," "Etude in Blues," "Etude in Bossa," "Minor Blues," "My Dear Friend," "Improvisation Practice #1" and "Improvisation Practice #2." Rosauero's collection provides the four-mallet vibist an opportunity to gain experience in a musical context.

—Lisa Rogers

**Barocchiana** IV  
Igor Kuljeric

**\$10.00**

**Cantus Ltd.**

"Barocchiana" is a three-movement composition for a low-A marimba. It is dedicated to Ivana Bilic, Principal Timpanist of the Croatian Radio and Television Symphony Orchestra. Its three movements provide the performer with both technical and musical challenges.

Movement I is in 3/4 with a brief section in 6/8. A simple waltz melody is quickly developed through key changes and a variety of musical concepts such as dynamics, retards, etc. Movement II is in 4/4 and marked *meno*. An extended cadenza is followed by an ending that ends *al niente*. Movement III returns to 3/4. After a brief *improvisando* section the composition ends with three loud, chord-like rhythms, and a final two-mallet C chord in octaves. Throughout all movements the left hand performs accompaniment for the right, with a smattering of mallet independence. This is an excellent marimba solo, and it can be heard on Bilic's *Follow Me* CD.

—John H. Beck

**Brin de Muguet** IV  
Yves Verne

**\$12.85**

**Editions Francois Dhalmann**

This xylophone solo with piano accompaniment is reminiscent of the famous solos of George Hamilton Green, Joe Green and the mallet transcriptions of Fritz Kreisler. This lively setting is in a loose rondo form (ABACA) with key centers changing and melodic material at each section. Mixing triplets and sixteenth grouping in the themes, the solo is tonal but contains many accidentals and passing tones. It is well within the reach of an advanced high school or young college percussion student.

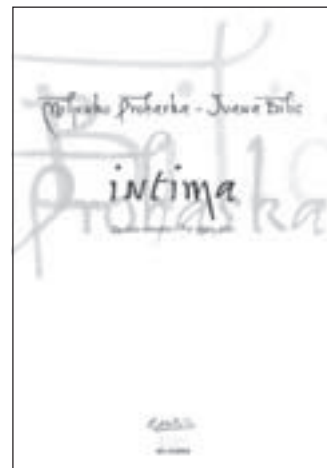
—George Frock

**Intima** IV  
Miljenko Prohaska/arr. Ivana Bilic

**\$10.00**

**Cantus Ltd.**

This slow, bluesy tune has been



adapted as a four-mallet vib solo by Croatian percussionist Ivana Bilic, and can be heard on her *Follow Me* CD. The original tune has been recorded by numerous jazz artists over the years, including the Modern Jazz Quartet and Martial Solal. This entire five-minute arrangement is completely notated, so no improvisational skills are required. The piece primarily uses dotted eighth/sixteenth note and triplet swing rhythms, although there is a brief double-time section that involves some syncopated thirty-second notes. "Intima" would make an excellent piece for an advanced player's solo recital, especially as an encore.

—Terry O'Mahoney

**12 Etudes For 2 Mallet Marimba** IV-V  
Larry Lawless

**\$15.00**

**Innovative Percussion**

This collection of two-mallet marimba solos focuses on the technical and stylistic development of the intermediate mallet-keyboard performer. Although designed for marimba, several of the etudes could be practiced or performed on xylophone or vibraphone. The composer offers an informative foreword regarding each etude's structural intent. Lawless states that Etude 1 is similar to a flute or violin etude of Handel or Telemann. Etude 2 reflects a Guatemalan marimba heritage, while Etude 3 is in a "Goldenberg-ish" G-flat major and 12/8 meter.

Of particular interest is Etude 6, which is in a jazz style—scored in 2/2 and notated in D major; however, the etude has a sense of E Dorian and several difficult rhythmic passages. Overall, this collection will challenge the intermediate to moderately advanced two-mallet keyboard percussionist. It could be useful for marimba students or as a pedagogical resource for percussion teachers.

—Jim Lambert

**Crystal Butterfly** IV  
Ben Wahlund

**\$17.95**

**HoneyRock**

Dedicated to Julie Spencer, this composition for solo marimba and CD recording (included in the purchase price) was the second-place winner in the PAS 2003 Composition Contest. The six-minute, 36-



second composition starts with the prepared sounds on the CD, which provide the opening to this multi-sectioned composition. Four-mallet technique is required throughout this composition and a low-A marimba is necessary for its tessitura. The interplay between the marimba and the prepared CD is uniquely rhythmically woven into an effective duo composition. A variety of tempo changes provides contrast for “Crystal Butterfly.” Some significant technical challenges will require the performer to spend some time in the practice room before combining the marimba with the recording. The CD’s cues are quite clear and complement the marimba’s timbre.

—Jim Lambert

**Lime Juice** **IV+/V-**  
Arthur Lipner

**\$10.95**

**MalletWorks Music**

“Lime Juice” was originally recorded on Arthur Lipner’s CD *The Magic Continues*. The work has since been arranged for percussion ensemble, drumline, and now solo marimba. Lipner’s arrangement for the advanced four-mallet marimbist utilizes a five-octave instrument; however, in preface notes, Lipner says the piece can be adapted to other marimba ranges. Lipner precisely indicates dead strokes and stick clicks as well as notating important stickings. The performer must be proficient with double vertical and single independent strokes as well as a few single alternating strokes at various intervallic distances. The calypso style of “Lime Juice” is infectious whether in a solo marimba or ensemble setting.

—Lisa Rogers

**Music for Marimba: Arrangements from the Renaissance and Early Baroque Periods** **IV-V**

Arr. Donald Knaack

**\$25.00**

**Moo Group**

This collection of 18 arrangements, which is intended “to give the solo marimbist a new source of performance material,” deserves to be acknowledged for its attempt to make the student’s introduction to this literature more meaningful and interesting, which will hopefully result in better performances. To this end, Knaack briefly discusses some

performance practices of the Renaissance and Baroque and includes a brief note about each arrangement. However, in some cases, the information needs elaboration, as for example the comment “observe all dynamics carefully,” which alone does not give the student very much help in regard to interpretation.

Knaack has assembled short examples from 11 composers plus two anonymous authors. Most of these composers, including William Byrd, Jean Philippe Rameau, John Dowland, C.P.E. Bach, and Wilhelm Friedemann Bach, are studied in music history classes, which should give this music special relevance for the college music major. However, music students will be aware that Rameau and Bach’s sons are not early Baroque composers, as the text’s title implies. Rameau is considered a late Baroque composer, and Bach’s sons are representative of the end of the Baroque and the beginning of the Classical period.

The college marimbist interested in this collection should bring an inquisitive mind and a four-mallet technique in which all mallets can be manipulated independently, especially as needed in the performance of three- and four-note chords.

—John R. Raush

**Of Dances** **IV**  
Robert Bridge

**\$9.95**

**Warner Bros.**

Robert Bridge says he composed this four-mallet marimba solo in order to introduce common four-mallet techniques in a “harmonically friendly” atmosphere. The work hovers harmonically between A minor and A major throughout. Bridge focuses on the following four-mallet techniques: double vertical strokes, single independent strokes, single alternating strokes and one-handed rolls. The work utilizes a low-A marimba and is divided into ten parts. In performance notes, Bridge suggests that the parts are loosely based on common dance rhythms and can be performed in their entirety or modified, even omitting parts. The beauty of Bridge’s composition is its versatility and appeal due to such “cool grooves” as the montuno in Part 6.

—Lisa Rogers

**Partita for Marimba** **IV**  
Dean Sanders

**\$9.95**

**Warner Bros.**

Dedicated to marimbist Vida Chenoweth, for whom the work was written, Dean Sanders’ “Partita for Marimba” takes a fresh look at one of the popular genres of the late Baroque era. Sanders’ partita is set in six movements—allemande, corrente, sarabande, gavotte, capriccio and gigue, playable with two-mallets on a low-A instrument, with the exception of a few notes needing transposition up an octave, which a low-F instrument will cover.

The score reveals the composer’s interest in conveying Baroque stylistic conventions and knack for melodically inspired, harmonically colorful writing that is idiomatically suited to the marimba keyboard.

All six movements are in the key of C minor. The marimbist encounters a variety of textures within the six movements, including a single melodic line (in allemande and gigue), double stops and chords played in “broken” or alternated fashion (in corrente and capriccio), soprano and bass lines played together and rolled throughout (in the sarabande), and two-part counterpoint, which in the case of the gavotte includes canonic writing. The capriccio begins as a three-voice fugue, but in the composer’s words “degenerates into a rambunctious free-for all.”

Sanders’ partita provides mallet students who have developed solid two-mallet performance skills with excellent solo literature that should motivate them to become acquainted with original sources such as the solo violin and keyboard partitas of J. S. Bach.

—John R. Raush

**Some Uptown Hip-Hop** **IV**  
Arthur Lipner

**\$9.95**

**MalletWorks Music**

Those familiar with the percussion ensemble version of “Some Uptown Hip-Hop” will want to get a copy of this new version for solo marimba. Lipner has managed to retain all the fun and frolic of the original in this four-mallet arrangement that can be performed on a low-A instrument. Written in a calypso style, the introduction includes stick

clicks to fill in the rests. These recur throughout the piece. After the statement of the compelling melody, an exciting interlude launches what can either be a written soloistic section or an improvised section, depending on the ability and experience of the performer. Chord symbols are provided along with the written part. After a D.S., the piece ends with a short coda.

This piece is about having fun playing the marimba, and students with developing four-mallet skills will find it challenging and enjoyable. Because of the rhythmic nature of “Some Uptown Hip-Hop,” students will be working on developing good time while having a good time.

—Tom Morgan

**Toccata for vibraphone and piano** **IV**  
Igor Kuljeric

**\$10.00**

**Cantus Ltd.**

This is a “timbral masterpiece” for the vibraphone and piano duo. Scored for the intermediate four-mallet vibist, the piece employs interesting articulations and sound sonorities in both the piano and vibraphone parts in order to meld the two as one. The vibist will utilize the motor as well as employ other effects such as half pedaling, striking the bars with fingernails, and rolls to expand the instrument’s timbral boundaries. Additionally, the vibist freely improvises over a series of notated pitches.

Technically, the vibist should be proficient with double vertical strokes, single independent, and single alternating strokes at various intervallic distances. Kuljeric’s work is also featured on Ivana Bilic’s *Follow Me* CD.

—Lisa Rogers

**Personnages** **V**  
Martin Moulin

**\$19.95**

**Edition Henry Lemoine**

This is a unique collection of short solos, each written in the style of a noted composer. Scored for either marimba or vibraphone with piano accompaniment, each solo is just 8–12 measures long. The solos employ actual themes or motives of each composer. There are ten solos in all, referring to the styles of Debussy, Bartok, Kurt Weill, Bernstein, Ravel and Saint-Saens. The solo “Hommage a Maurice Ravel” is

written for four mallets; the remaining solos can all be performed with two mallets. This is an excellent collection with which to familiarize students with the styles of these important composers, and audiences should find them enjoyable as well.

—George Frock

### Concerto #2

Ney Rosauro

\$27.95

#### Propercussa Brasil

Dedicated to Keiko Abe, Ney Rosauro's "Concerto #2" for marimba and orchestra has three movements: 1. "Water Running in High Mountain"; 2. "Reflections and Dreams"; 3. "Walking on Clouds." Composed in 2002, many of the compositional traits are somewhat similar to Rosauro's first marimba concerto. Demanding four-mallet technique is required throughout the work, and a vibrant rhythmic energy underpins the opening and closing Allegro movements. The second movement is marked Lento Expressivo and has several rubato sections.

A five-octave marimba is necessary for this concerto. The overall difficulty of this concerto would make it appropriate for the mature marimbist at any level. The accompanying piano part (orchestral reduction) is equally demanding.

—Jim Lambert

### KEYBOARD PERCUSSION ENSEMBLE LITERATURE

#### Island Echoes

Nancy Galbraith

\$42.00

#### Subito Music

Fueled by an incessant eighth-note pulse in a rapid tempo, and featuring an imaginative use of instrumentation, "Island Echoes" is a single-movement work for percussion trio. (Considering the efforts obviously put forth by Subito Music to turn out a first-class publication, it is surprising to find that "echoes" is misspelled on the cover and title pages.) With the exception of a long section devoted to non-pitched percussion (tom-toms, bongos, congas, cowbells, log drum), the score features a mallet trio of vibes, marimba (5-octave), and xylophone, with the vibist also handling an oc-

casional synthesizer part, and the xylophonist playing five tuned gongs.

In the opening measures, a pedal point played as four-note chordal rolls on marimba is embellished by vibes, synthesizer and tuned gongs, creating a striking sonority. Typically, within the context of much of the piece, three-voice contrapuntal writing for mallet instruments is found. One player maintains an unbroken stream of eighth notes, frequently using repeated pitches, as the two other keyboard-mallet instruments or gongs make melodic contributions, often in the form of double stops that are sounded together to form four-note chordal structures. Similarly, in the percussion interlude, toms, congas and bongos share a driving eighth-note rhythm initiated by the bongos, which builds to a dramatic climax.

Galbraith's piece provides an interesting vehicle for three college percussionists who will appreciate the composer's knowledgeable writing for percussion and the imaginative ideas scattered throughout her score.

—John R. Raush

#### Suite Bergamasque

Claude Debussy/arr. Gerard

Lecoite

\$19.28

#### Alfonse Production

"Suite Bergamasque" was composed by Debussy in 1890, and its third movement, "Claire de Lune," is by far the best-known of this four-movement impressionistic piano masterpiece. Gerard Lecoite has arranged all four of these movements for a keyboard percussion quintet.

Movement one, "Prelude," is scored for two vibraphones, two marimbas and a bass marimba. Soloistic performance demands are particularly evident for the vibe one performer as well as the marimba one performer. Vibe two performer must also play xylophone in isolated passages. This particular movement could be rated level IV in difficulty, and it could be performed independently of the remaining movements.

Movement two, "Minuet," is probably a grade VI level in difficulty. There are soloistic performance demands in both vibe parts and in the upper marimba parts.

The bass marimba has a few measures that will prove challenging in this 104-measure, A-minor composition.

The most familiar movement, "Clair de Lune," begins with a vibraphone duet before introducing the marimbas. The marimba two performer is also required to play glockenspiel (alternating with marimba, played with double-headed mallets). The bass marimbist also alternates occasionally with a glockenspiel in this movement. "Clair de Lune" could merit a grade VI difficulty level, and it could also stand alone in its presentation.

The fourth movement, "Passepied," is the most accessible and least difficult movement. Starting with the 4/4 accompaniment in the bass marimba and marimba two, the vibe and marimba introduce the beautiful F-sharp-minor melody. Vibe two provides the creative Debussy counterpoint and later joins vibe one in its harmonic and later melodic presentation. Lecoite requires the vibe two performer to also play xylophone, and

the bass marimba performer to play glockenspiel in this movement.

Overall, this keyboard percussion quintet would be most appropriate for an advanced college or professional keyboard percussion quintet.

—Jim Lambert

### SNARE DRUM LITERATURE

#### The Snare Drum Plays the Zoo

Brian J. Harris

\$29.95

#### Desert Song Productions

Lavishly illustrated with a juvenile audience in mind, this 104-page, spiral-bound text with accompanying CD is a beginning snare drum method featuring an approach to teaching that advocates vocalizing rhythms, or in the author's words, "singing animal rhythms." For example, in the initial lesson, the student sings "ca-ter-pil-lar ti-ger" for a rhythm notated with four sixteenth and two eighth notes. Similarly, a quarter-note roll is defined

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as “1 rolled caterpillar” and a whole-note roll as “4 rolled caterpillars.”

Memorization is also stressed, as the student is asked initially not to read the music, but to sing and play the musical examples from memory after first listening to the author sing and play them on the CD. The system is predicated on the sequence of “hear first, sing and play second, and read last.” (The author says that his method can also be used with those who prefer to use a counting system, and on page 103 briefly covers same.) In Harris’ approach, dynamic levels are also conveyed in the singing process, e.g., using a “whisper (with) no vocal chords” for *piano* and a “strong speaking voice” for *forte*.

The text is divided into four sections: rhythms, accents (full strokes, down strokes, up strokes, and tap strokes), rolls (buzz rolls and double-bounce rolls), and flams (but no flam rudiments). The student is encouraged to eventually work in several parts of the book at once.

Although there are differences, Harris’ system reflects basic concepts found in the Suzuki method of instruction, which has proven successful: teaching by ear and by rote, emphasizing repetition, using recordings of assigned music, and parental involvement (for a student younger than 12, Harris advocates the presence of a parent during lessons to listen, take notes, and “assist the child in practice during the week”). In the hands of the right teacher, young students who follow Harris’ suggestions and conscientiously pursue his system should enjoy a successful and enjoyable learning experience.

—John R. Raush

**Etudes for Snare Drum** III-V  
Mitchell Peters

**\$16.00**

**Mitchell Peters**

Mitchell Peters has written an advanced snare drum book dedicated to the rhythmic execution and control in an actual performance of symphonic music. It is logical, practical and written with a great deal of insight into symphonic snare drum performing.

There are 18 etudes, and except for number 15—which is based on the rhythms of the “Third Construction” by John Cage—all of the

etudes are generic and deal with Peters’ insightful knowledge. Sticking indications are left to the performer. Flams, ruffs and rolls—the backbone of symphonic performing—are covered in this challenging and helpful snare drum book.

—John H. Beck

**50 Elementary Duets for Snare Drum** II+

Joe Maroni

**\$7.50**

**Southern Music Company**

This is a wonderful supplement to any beginning or intermediate method for snare drum. The author uses a variety of time signatures, rhythmic patterns and rudiments in this set of 50 duets so that players can sharpen technical and rhythmic skills. He also challenges performers musically through the use of tempo, dynamic and articulation markings. *50 Elementary Duets for Snare Drum* provides a fun way to reinforce technical and musical skills at the beginning to intermediate level.

—Lisa Rogers

**100 Rhythm Etudes for Snare Drum** III+

Joe Maroni

**\$7.50**

**Southern Music Company**

This book reinforces rudimentary snare drumming skills at the intermediate level. Each short etude includes at least one of the 26 basic rudiments. Additionally, the etudes expose the student to a wide variety of time signatures and tempo markings. Unfortunately, the etudes do not include any dynamic markings to reinforce a musical approach to snare drum performance.

—Lisa Rogers

**3 Pieces for Snare Drum** V

Stephan Fougeroux

**\$19.95**

**Editions Henry Lemoine**

The three pieces in this collection (“Caisse study,” “Declick” and “Jeu de Roll”) can be performed separately or as a set. The composer provides a notational legend for such effects as rimshots, stick shots and rim clicks. Although the tempo of each piece is rather slow, the demands on the performer rhythmically and technically are challenging, including strong single-stroke chops.

—Lisa Rogers

**NYSD: Orchestral Suite for Solo Snare Drum** V

Anthony J. Cirone

**\$9.95**

**Warner Bros.**

“NYSD: Orchestral Suite for Solo Snare Drum” is a wonderful addition to the solo concert snare drum literature. Written in four movements, this piece explores several moods and a variety of technical issues. Movement one, “Allegro maestoso, Allegro robusto,” begins with a short introduction that moves to a vigorous theme. A second theme, at a slightly slower tempo, includes crescendos from *piano* to *forte*. Theme one returns in an abbreviated form. The movement ends with a *molto ritard* and is marked “perdendosi” as it fades to *ppp*.

Movement two, “Adagio sentito,” is shorter and begins in 2/4 with snares off. A middle section is played at a slightly faster tempo and the piece ends at the original tempo. Movement three, “Scherzo toccata,” involves notation indicating four sounds: center of head; edge of head, right side; edge of head, left side; and on rims. Sticking indications are given where needed. The movement contains much mixed meter but the tempo remains constant throughout.

Movement four, “Allegro grandioso, Presto vivo,” is a fitting climax to the suite. It is written in an ABA form with distinctly contrasting sections. The piece ends with commanding rhythmic flourishes alternating between 9/8 and 3/8.

As with Cirone’s solos in his classic book *Portraits in Rhythm*, this suite shows a high level of musical craft and inventiveness. The

music makes high demands on the performer in the areas of dynamics, phrasing, technique and control. Percussionists looking for recital material for snare drum that has depth and is different than the standard rudimental or drum corps fare will find this piece to be challenging and musically fulfilling.

—Tom Morgan

**Modern Classic Solos for Snare Drum** VI

Saul Goodman/Ed. Anthony Cirone

**\$12.95**

**Warner Bros.**

This is a collection of 28 recently discovered short solos by Saul Goodman. The solos represent the artistic level of concert snare drum, employing many styles and expressions. The solos have titles that indicate they were written to present a progressive course of study for advanced students. In addition to standard titles such as “Etude” or “Contest Solo,” titles include “Overture to a Drama,” “Rhapsody for Snare Drum,” “Scherzo Fantastique” and “Pasacaglia.” The collection ends with solos obviously written for Goodman’s students (“Tony Cirone’s Final Exam, May 1960” and “Gerald Carlyss’ Final Exam, May 1962”). Covering numerous meters and tempos, as well as employing nearly all the technical demands found in orchestral snare drum performance, this collection will be ideal for college students hoping to have success as performers.

—George Frock

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**TIMPANI SOLOS**

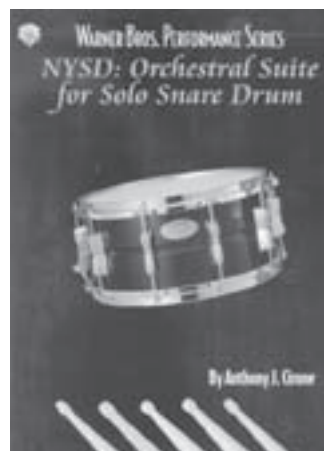
**3 Dances for Solo Timpani** V

Robert M. McCormick

**\$9.95**

**Warner Bros.**

Looking for something different in a timpani solo? Consider “3 Dances for Solo Timpani,” dedicated to Neil Grover. Technique is not the main focus here; quality sound and melodic projection are at the forefront. The three dances are I. “Waltz,” II. “Mystic Dance” and III. “Tango.” Each dance requires a different musical approach, and Robert McCormick has cleverly composed a work that brings out each concept in a flattering way for the instrument. Some pitches are written be-



low the best range for quality sound, but McCormick has addressed that concern by suggesting that if a quality sound cannot be attained, it is acceptable to transpose the pitches up or use larger timpani.

“Waltz” starts with some strut playing but quickly accelerates into the “Waltz” melody and develops it nicely. “Mystical Dance,” marked Allegro (quarter = 140), employs a brief cadenza and ends with a return of the theme. “Tango” uses the standard tango rhythm to start, but quickly moves to a 5/8 rhythm reminiscent of a tango, and then ends in a collaboration of both the tango rhythm and the 5/8 rhythm. The following mallets and effects are required: staccato mallets, wooden ends of mallets, wire brushes, medium felt mallet, strut playing, center of head playing, and cardboard placed over the head.

—John H. Beck

#### Harmonic Rhythm VI

Russell Peck

**\$40.00**

#### Pecktackular Music

In the year 2000 a timpani wave was started by Jim Brown, Principal Timpanist of the Savannah Symphony Orchestra and composer Russell Peck. I am speaking of “Harmonic Rhythm,” a concerto for timpani and orchestra performed by 39 orchestras.

The concerto opens with a crescendoed low-D roll, which leads into a massive statement by the orchestra, setting the stage for what is to follow—much like a curtain opening for a play. There are four sections to the composition: Section I is melodic and centers around the development of the melodic material. Section II is quite rhythmic and climaxes in a technical display of three-mallet playing. Section III is slow and uses such effects as dead strokes, brushes and wood mallets. Section IV returns to a more rapid rhythmic display with a brief harmonic quasi cadenza that leads to a dramatic ending.

The concerto is written for four standard pedal drums plus a piccolo drum that may be the hand-tuned type. Besides the orchestration there is a piano reduction that would be perfect for a percussion recital.

“Harmonic Rhythm” represents not only the rhythmic and dynamic

qualities of timpani but also their melodic qualities. Peck understands the instrument both for its potential and its limits. I can’t help but think that Jim Brown helped a bit here. From the opening roll to the thundering ending, Peck challenges the player musically and technically and has composed a concerto with rewards for the performer and audience.

—John H. Beck

### MULTIPLE PERCUSSION LITERATURE

#### Jibberish

James Hunt

**\$4.00**

#### Kastuck Percussion Studio

Here is a short, fun piece for three snare drums to be performed by one player. Beginning with a *pp* dynamic, the piece quickly crescendos to a moving eighth-note pattern with shifting accents. After a fermata, a second section begins with a repetitive pattern on the low snare drum while a syncopated melodic pattern is performed on the other two drums. A final section involving mixed meters has the performer moving quickly between all three drums. The accents and shifting rhythms bring the piece to an exciting conclusion.

There is much to learn from this piece including dynamics, accent control, phrasing and moving between drums smoothly. It would make a good introduction to multiple percussion, and students looking for something unique and challenging will enjoy performing it.

—Tom Morgan

#### Paysage Neuf

Jorg BirkenKotter

**\$17.25**

#### Breitkopf & Hartel

This unaccompanied percussion solo is scored for three sets of timbres: metal, wood and skin. Among the metal percussion instruments are antique cymbals, rin, two Thai gongs, three suspended cymbals and low tam-tam. The wood percussion sounds required are a low-F marimba and three woodblocks. The skin percussion timbres are three bongo sounds and a low tom-tom.

Artistic maturity is an absolute

necessity for this 298-measure composition. The setup is not suggested in the score, but it becomes apparent after one or two rehearsals. Stair-stepped instrument placement of the bongos and the crotales to the marimba are obvious setup ideas. The marimba is the primary melodic instrument that weaves the remaining percussion instruments together. Tempo changes are precisely marked and sometimes occur from measure to measure. Mallet changes are clearly marked. This multiple percussion solo would be appropriate for graduate or professional percussion soloists.

—Jim Lambert

### PERCUSSION ENSEMBLE LITERATURE

#### Invitation: Duos pour Percussion et Piano (Vol. 1)

Francois Dunesme

**\$20.95**

#### Editions Henry Lemoine

This is the first volume in a three-volume collection of easy pieces designed for students in the first stages of their percussion education. It is hard to find fault with the objectives of this collection: to learn to play the principal percussion instruments; to learn to handle duet performance with a pianist at the same developmental level; to take the first step in discovering the “great composers”; to play pieces of gradually increasing difficulty; and to facilitate a “premiere concert” in the student’s first year of study.

Percussion parts are scored for either “set percussion” (triangle, tambourine and suspended cymbal) with or without the addition of two tom-toms, or a pair of timpani (no pitch changes needed during the performance). The composers of the eight selections adapted by Dunesme for this volume include Mozart, Haydn (two pieces), Schumann, Tchaikovsky, Telemann, Cornelius Gurlitt and Peter Prelleur.

The first duo, Mozart’s “Ah! vous dirai-je maman,” which uses a folk tune known to us as “Twinkle, Twinkle, Little Star,” is written for a light percussion accompaniment of triangle, tambourine and suspended cymbal; the volume concludes with “Marche” by Prelleur, requiring a continuous timpani ac-

companiment in half, quarter and eighth notes. Techniques such as rolls, flams, etc. are completely avoided, allowing the student the opportunity to address musical issues, particularly those required in the context of ensemble performance.

The publication contains a separate part for the pianist and another for the percussionist. Unfortunately, a score is not provided and teachers will miss the convenience of viewing percussion and piano parts simultaneously. This collection of piano/percussion duos focuses on developing ensemble performance skills in a chamber music context, which has not been a high priority of percussion pedagogy at the beginning level.

—John R. Raush

#### Favorite Holiday Carols II

Arr. John Russell

**\$35.00**

#### Kastuck Percussion Studio

For high school or middle school band directors looking to spice up their annual holiday concert, John Russell’s second installment of *Favorite Holiday Carols* will fit the bill. These yuletide tunes, “We Wish You a Merry Christmas,” “Ukrainian Bell Carol” and “Toyland,” are arranged for a seven- or eight-member percussion ensemble. Russell scores these tunes for instruments commonly found in any public school, and the parts may be handled by virtually any level percussion student.

The arrangements, however, are not simple orchestrations of these tunes; instead, there are twists, turns and unexpected breaks in the melodies that give the non-pitched percussion instruments an integral role in each piece. And rather than the traditional 6/8, the “Ukrainian Bell Carol” is notated in 3/4, wisely avoiding the three-against-two notation. Performers and audience members alike will enjoy these unusual adaptations of unforgettable tunes.

—Scott Herring

#### Classic Favorites I for Percussion Ensemble

Arr. John Russell

**\$35.00**

#### Kastuck Percussion Studio

The “classic favorites” featured in this publication are “Camptown

Races,” “London Bridge is Falling Down” and “She’ll be Comin’ Round the Mountain,” each arranged for percussion septet. A basic instrumentation, used in all three selections, includes glockenspiel and xylophone, a pair of timpani, and snare and bass drums. Instruments chosen from an inventory of tomtoms, woodblocks, tenor drum, suspended cymbal, temple blocks and tambourine complete the instrumentation needed in each of the pieces.

Russell’s arrangements are cleverly written while remaining within the limitations of a young ensemble’s abilities. He writes effectively for the two mallet instruments, often alternating melodic motives with other instruments in a statement/response mode. The arrangements contain solo and soli opportunities that give all members of the septet an active role in the musical dialogue. (The use of depictive programmatic devices is avoided with the exception of repetitive descending scales in xylo-

phone and glockenspiel to represent parts of London Bridge falling down.) All aspects of this publication, including the nature of the material arranged, the required instrumentation and its level of difficulty should make it especially appealing to students of high school age or younger.

—John R. Raush

**Bomba É**

Rolando Morales-Matos

**\$38.00**

**Malletworks Music**

“Bomba É” is a percussion ensemble for 14 players written in the traditional Puerto Rican *bomba* style. Scored for xylophone, three marimbas, vibes, bass marimba, four timpani, timbales, bongo bell, conga, cua, drums, shekere and handclaps, the arrangements are created so that they may be played with as few as three players.

Written in 4/4 time, the recommended tempo is brisk (M.M. = 190), so the piece really has a “two feel” with a simple chord progres-

**IV**

sion based in G minor. The melody is catchy and has a pleasant, pulsating quality. The piece begins with a percussion groove that is soon joined by the bass marimba and chordal vibe part. The marimbas and xylophone then create the contrapuntal melody, followed by a marimba solo, xylophone/marimba duet, percussion soli and final *tutti* section. There are some intricate triplet *soli* sections, four-mallet technique is required of the keyboardists, and the syncopated rhythms may pose a challenge for students without a strong sense of pulse. The bass marimba part could probably be played on electric or acoustic bass, and solo sections could be extended.

“Bomba É” is a welcome addition to both the pedagogical and performance literature for percussion ensemble. An advanced high school ensemble or college group could give this spirited piece an excellent reading.

—Terry O’Mahoney

**Can You Feel the Love Tonight**

Elton John and Tim Rice  
Arr. by Rolando Morales-Matos  
**\$45.00**

**MalletWorks Music**

“Can You Feel the Love Tonight” is scored for 11 performers and has a brisk “2–3 mambo” feel. The arrangement calls for seven mallet-keyboard instruments: glockenspiel, xylophone, two vibes, two marimbas and bass marimba. Non-keyboard percussion parts include timbales, bongos, congas and drumset. The overall design of this mambo captures the Elton John hit tune in a uniquely different presentation. Morales-Matos has the vibe 1 performer on the melody with several opportunities for improvisation. All the keyboard percussion parts require only two-mallet technique except for the vibe 2 part, which is in a four-mallet “comp” style throughout much of the arrangement. This percussion ensemble is accessible to the mature high school percussion ensemble or appropriate for the undergraduate college percussion ensemble.

—Jim Lambert

**Come Back**

Rolando Morales-Matos  
**\$38.00**

**MalletWorks Music**

Rolando Morales-Matos’s percus-

**IV**

sion ensemble arrangement of “Come Back” easily accommodates 11 players utilizing bells, xylophone, two vibraphones, a four-octave marimba, a low-A marimba, a five-octave marimba, timbales, bongo bell, congas and drumset. The second vibraphone part utilizes four-mallet technique, primarily double vertical and single independent strokes. The first vibraphone part is soloistic in nature with adequate improvisational skills needed from the performer. The Latin feel of “Come Back” would be an exciting opener or closer on a percussion ensemble concert.

—Lisa Rogers

**Hello Young Lovers**

Rodgers and Hammerstein II  
Arr. Rolando Morales-Matos

**\$45.00**

**MalletWorks Music**

This large percussion ensemble arrangement of the Rodgers and Hammerstein hit from *The King and I* is scored by Rolando Morales-Matos for 13 performers including a solo vibraphonist. In addition to the solo vibe, six keyboard percussion instruments are required: glockenspiel, xylophone, two marimbas, a second vibraphone and a bass marimba. There is also percussion scoring for timpani, timbales, bongos, congas, drumset and claves.

The opening style of this arrangement is a light “2–3 mambo-clave” rhythm. There is ample opportunity for the solo vibist to improvise on several choruses. All mallet parts require basic two-mallet technique. This ensemble is appropriate for a “pops” percussion ensemble at either the high school or young university percussion ensemble level.

—Jim Lambert

**Plena Linda**

Rolando Morales-Matos  
**\$38.00**

**MalletWorks Music**

“Plena Linda” is scored for 11 players. It is written in 2/4 meter, and being true to the style, features many two- and four-bar rhythmic phrases, many repeated as riffs.

Keyboard percussion instruments include glock, xylophone, solo vibraphone, plus an accompanying quartet of marimba (four octave), vibraphone, bass marimba (low C) and two timpani. Miscellaneous percussion consists of tim-

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bales, bongo bell, congas and drumset. The solo vibraphone part can be performed with two mallets, while the vibraphone 2 part requires four mallets, being used mostly in a “comping” style. The remaining keyboard parts are playable with two mallets. The piece is scored to include optional improvisation by the percussion. This piece is within the reach of advanced high school ensembles, young college groups and even advanced players. The spirit of this ensemble will find success on any program format.

—George Frock

**Side By Side** IV

Rolando Morales-Matos  
\$38.00

**MalletWorks Music**

“Side by Side” is scored for 12 percussionists and uses glockenspiel, xylophone, two vibraphones, two marimbas, bass marimba, timpani, timbales, bongos, congas and djembe. In this Latin-inspired work, the glockenspiel, xylophone and vib 1 carry most of the melodic material. The keyboard players must be fairly accomplished as there are a few tricky rhythms and fast double-stop passages to be navigated. While four of the keyboard percussionists need only two mallets, one vibist and one marimbist must have moderate four-mallet capabilities.

The percussion parts are based on traditional Latin-American rhythms and give the work rhythmic drive. Although not included, a drumset part would add more interest, and an electric bass could substitute for the bass marimba part.

After making its way through two main melodic sections, the work culminates in a vibraphone solo that closes the tune via a fade-out, although the composer does provide an alternate ending that provides much more finality.

—Scott Herring

**Tribal Scream** IV

Charles Monzat  
\$14.95

**Editions Combres Paris**

For those looking for the unusual, here is a piece written “pour 2 Grosses Caisses et Charleston,” or two bass drums and hi-hat played with foot pedals. As the brief performance notes state, “For once, you’ll be able to fold your arms while

playing percussion. But take care not to cross your legs.” The piece is only 24 measures long, lasting one minute and 22 seconds.

It is written in compound meters moving between 12/8, 9/8 and 6/8. A program note states that “when the hi-hat is played at the same time as the second bass drum, it is struck with the heel.” There is much dynamic contrast throughout and, along with the flams and hi-hat notes, will require much control to execute well. “Tribal Scream” is almost more of an exercise, but it contains enough musical depth that it could be performed in concert.

—Tom Morgan

**Overture for Percussion** V

Howard Buss  
\$22.00

**Brixton Publications**

Beginning with a flourish of cymbals, timpani and vibes, “Overture for Percussion” is a traditionally-oriented six-minute percussion quartet with a lively Polynesian/Oriental flavor. After the vibraphone establishes the tempo, the opening pentatonic section soon gives way to a different, more playful tune set against a tambourine ostinato and short percussion punctuations. This section builds in intensity before a triumphant recap of the happy melody and driving coda. Scored for two marimbas, xylophone, bongos, six suspended cymbals, five toms, chimes, tam-tam, temple blocks and three timpani, its contrapuntal melodies overlap and dovetail beautifully, as gracious cymbal swells connect each phrase and change of instrument.

The piece is written primarily in 4/4 with a few bars of simple meter changes, and the recommended tempo is not too bright (116 bpm). All players must possess solid two- and four-mallet technique in order to handle the chordal and linear passages. With its lively melodies, demanding solo passages and pleasant tone, “Overture for Percussion” would be suitable for a college or professional ensemble concert.

—Terry O’Mahoney

**Tonight I Celebrate My Love** V

Michael Masser  
Arr. Rolando Morales-Matos  
\$45.00

**MalletWorks Music**

Rolando Morales-Matos has created

a meticulous percussion ensemble arrangement of Michael Masser’s “Tonight I Celebrate My Love.” The ensemble includes glockenspiel, xylophone, vibraphone I and II, marimba I and II, bass marimba, timpani, bongos, three congas, drumset and shekere.

The salsa style pop tune is a feature for the vibraphone 1 part, as it carries the melody and plays the improvised solo. However, the solo section could easily be opened up for other instruments as well. The chord progression is repetitive and would be very accessible for beginning improvisers. The vib 2 part requires four-mallet technique and includes both written voicings and chord symbols. Young vib players will learn much about chord voicings simply by working on this part. The xylophone part is particularly challenging and will require a fairly advanced player, but there is enough repetition to make the part playable by college and advanced high school players.

The arranger has provided detailed parts for the non-pitched Afro-Cuban percussion section. Even players inexperienced with this style will be able to produce authentic sounding timbale and hand drum parts if they follow the clear directions given on the parts. Large percussion ensembles looking to feature their vib players will find this to be the perfect vehicle.

—Tom Morgan

**What a Cha Cha** V

Rolando Morales-Matos  
\$38.00

**MalletWorks Music**

“What a Cha Cha” is scored for bells, xylophone, two vibes, two marimbas, bass marimba, timpani, guiro, timbales, congas, and drumset. It is written for 11–14 players; however, it can be performed with as few as three players playing the melody, chords and bass line.

This piece is a fine way to acquaint your ensemble with salsa music, while at the same time providing a worthwhile composition for a percussion or marimba ensemble concert. The parts are challenging, but accessible to many levels of players. The mallet parts are the most demanding, and one vib player must be able to improvise. The rhythm section parts are not difficult, but a player who can play

conga and timbales in an improvisational style would enhance the music.

—John H. Beck

**In Memoriam Cloyd Duff** VI

Robert Lombardo  
\$3.75

**Robert Lombardo**

This is a duo for two advanced timpanists, each performing on a set of four pedal drums. There are no performance notes, but the composer clearly indicates tuning changes, mallet changes and changes of tempo. The composition opens with a slow three-bar solo by the second timpanist, which is at a quarter note = 46. Once the first timpanist enters, the interaction between the two continues throughout the work. The 4/4 time signature remains constant for the entire piece. Rhythms and tuning requirements make this an expressive but challenging piece. One unique feature takes place in measure 24, when each performer sings a cadence. This is definitely a piece that advanced performers will want to consider for recitals.

—George Frock

**Lift-Off!** VI

Russell Peck  
\$32.00

**Pecktackular Music**

Premiered at the University of Michigan in 1966, Peck’s “Lift-Off!” for three percussionists (or more, if added in multiples of three), each playing three drums, including one low bass drum, a medium drum, and a high drum, has earned the status of a “classic” in the percussion ensemble repertoire, and will need no introduction to many readers. This 1998 edition of “Lift-Off!” is published in a neat, legible package of score and parts by Pecktackular Music.

The ca. 8-minute work is cast in two sections. The first features rhythms with conflicting accent patterns and metric modulation; in the second section, the three percussionists play unison sixteenth notes, eventually beginning a general crescendo that drives the music to a hair-raising finale.

College ensembles that may not have this work in their libraries will certainly want a copy of this 1998 edition. They will also benefit from listening to an outstanding performance of the piece, such as

that heard on the *ars moderno* CD by Percussion Group Cincinnati.

—John R. Raush

## MIXED INSTRUMENTATION

### Jules et Charlus II

Daniel Sauvage

**\$7.86**

#### Editions Francois Dhalmann

“Jules et Charlus” is a very brief duet (only 43 measures in length) for B-flat cornet and drumset. Two copies are provided, both in score format. The cornet part is written in D major. Cornet and drumset parts are tailored to the technical limitations of young students.

The duet begins with a fanfare-like introduction featuring cornet with snare drum and tom-tom accompaniment, followed by a melody set in a syncopated rhythm accompanied by a rock-styled hi-hat beat embellished with a few simple drum fills. The piece offers neophyte set players an excellent opportunity to practice their reading skills, and provides ensemble performance experience in the bargain.

—John R. Raush

### Breves au bois III

Regis Famelart

**\$7.98**

#### Editions Francois Dhalmann

“Breves au bois” is a duet for the intermediate percussionist and oboist. For such a short piece, this work finds the duo performing interesting effects such as foot stomping and blowing air into marimba resonators. Instrumentation for the percussionist includes large tom-tom, bongo, suspended cymbal and a low-A marimba.

The work reminds me of a conversation between two old friends, gleefully interrupting each other's next thought. Therefore, the duo must be willing to work diligently for ensemble precision. Additionally, the percussionist will need to give careful thought to setup as he or she will need to move quickly from the tom, bongo, cymbal combination to marimba and back again.

—Lisa Rogers

### Confidences III

Yves Verne

**\$16.56**

#### Editions Francois Dhalmann

The unique combination of vibra-

phone and accordion in “Confidences” is worthy of note. The work is short in length and monothematic in nature. Both parts present the melodic line in a sweet and expressive waltz setting. The vibist must be proficient with double vertical, single independent and single alternating strokes. Although the composer provides a few mallet-dampening indications for the vibist, he does not indicate pedaling. “Confidences” would be a surprising and pleasant addition to your next recital or concert.

—Lisa Rogers

### Son-Gott IV

Regis Famelart

**\$7.95**

#### Editions Francois Dhalmann

##### P'hill Publications

This is a duo for bassoon and a small multiple-percussion setup including just bass drum and three temple blocks. Written in a quick *vivo* tempo, the duo opens with a group of sixteenth notes by the percussionist. This is followed by a solo response by the bassoon. The remaining material consists of dialogue between the two performers. There are two “free” areas, which call for each player to choose one of three notated patterns in random order, and for each player to whistle.

There are no performance notes, and it is a bit confusing on one staff when there is a note change in the percussion part that is not included in the ledger. This should be an excellent piece for young percussionists, not only for recital experience, but also using this as an opportunity of performing with other instruments in a chamber music setting.

—George Frock

### 12 février V

Yves Verne

**\$22.38**

#### Editions Francois Dhalmann

In “12 février,” we are treated to an instrumental collaboration between the marimba and an unusual duet partner—the accordion. Yves Verne, who plays both instruments, has written an intriguing piece in the form of a waltz, with something of a surprise ending.

In the first section of the work, the marimbist, who uses two-mallet technique throughout, presents the melody accompanied by the accor-

dion in a popularly-styled setting. Following a scherzando interlude, the accordion takes over the melody with the marimbist adding a simple accompaniment on glockenspiel. The melody appears in the marimba part in the next section marked “avec sentiment,” which also introduces a marimba obligato in triplets. The music takes a surprising turn in the final section, as an element of virtuosity is injected into both parts in the form of rapidly executed triplet patterns.

For the mallet player, performance of the last section presents challenges similar to playing the fluid passagework of rapid scalar and broken-chord figures found in xylophone rags, except that distances between notes and intervals are larger on the marimba keyboard, making performance even more difficult. However, good college marimbists will eagerly accept this challenge to enjoy the opportunity of adding this most unusual piece to their repertoires—assuming they can overcome the additional challenge of locating a good accordion player.

—John R. Raush

### Eclipse pour Flute Et Percussion V

Franck Dentresangle

**\$15.95**

#### Gerard Billaudot Editeur

*Eclipse* is a two-movement duet for flute and percussion. The first movement, “Molto Rubato,” written for flute and vibraphone, is an AB form and has the feeling of free expression, although notated with straight rhythmic patterns. The second movement adds suspended cymbal, a pair of conga drums, and bongos to the vibe texture. This movement is lively, rhythmic and has several meter changes. The dialogue between the vibraphone and drums is technically challenging, but quite playable by an advanced player. Both movements require four mallets throughout. The entire work can be performed in less than ten minutes.

—George Frock

### Khromas Diabolus V

Daniel Adams

**\$20.00**

#### Daniel Adams

“Khromas Diabolus,” written for an ensemble of five players, each utilizing a multiple instrument setup, provides a showcase for a good

trombonist (playing tenor trombone). It is a freewheeling solo that exploits that instrument's musical capacities, which include the performance of pedal tones, muted effects and the use of a plunger, as well as bravura passagework at a *fortissimo* level, and dramatic fanfare-like figures expressed in angular melodic contours that cover a substantially wide pitch range. The trombonist also enjoys an extended, unaccompanied, cadenza-like solo that concludes with a brief improvisation.

In this ca. 8-minute work, timbre plays an important role in the percussion score, with a heavy emphasis on metallic colors. Sections of the work are delineated by timbre, e.g., changing from metallic sonorities selected from a broad inventory of instruments including two tam-tams, four gongs, three suspended cymbals, three bowl gongs, three bell plates, three triangles, chimes, vibraphone, an octave of almglocken, two agogo bells, orchestra bells, metal wind chimes, crotales, and cowbell, to wooden colors produced by claves, five temple blocks, woodblock, four maracas and log drum.

Membranophones (eight tom-toms, bass drum, four RotoToms, and two bongos) are used effectively in contrapuntal solo settings, playing rhythmically animated patterns that stand out in the musical fabric. For example, RotoToms are effectively set against a pulsating metallic chordal texture using vibes, chimes, orchestra bells and crotales; and in the work's concluding measures, a RotoToms and tom-tom duet embellished by bongos and bass drum, joins the trombone and drives the work to its exciting close.

The publication is accompanied by a CD with a performance by the USF Percussion Ensemble conducted by Robert McCormick with trombonist Tom Brantley. College ensembles wishing to perform the work will appreciate the practical nature of the writing for percussion instruments and the absence of any performance-related complications.

—John R. Raush

### Endless VI

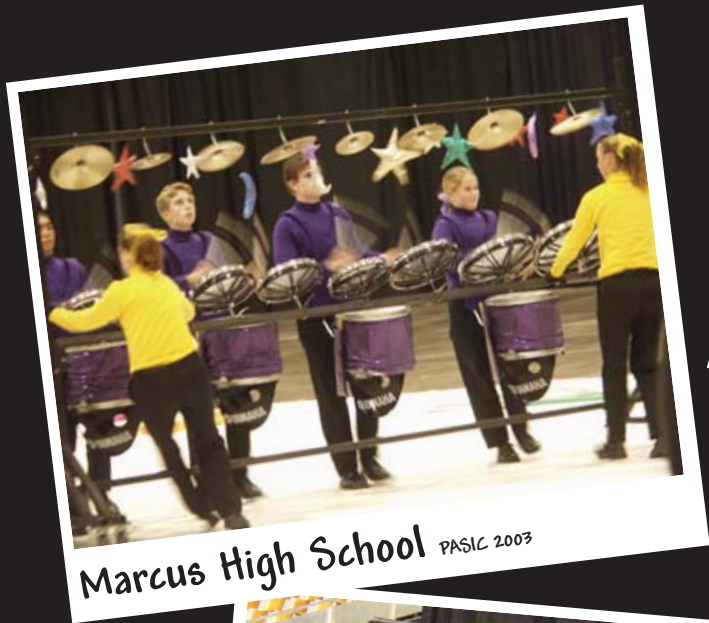
Stuart Smith

**\$60.00**

#### Smith Publications

*Endless* is a chamber piece for two

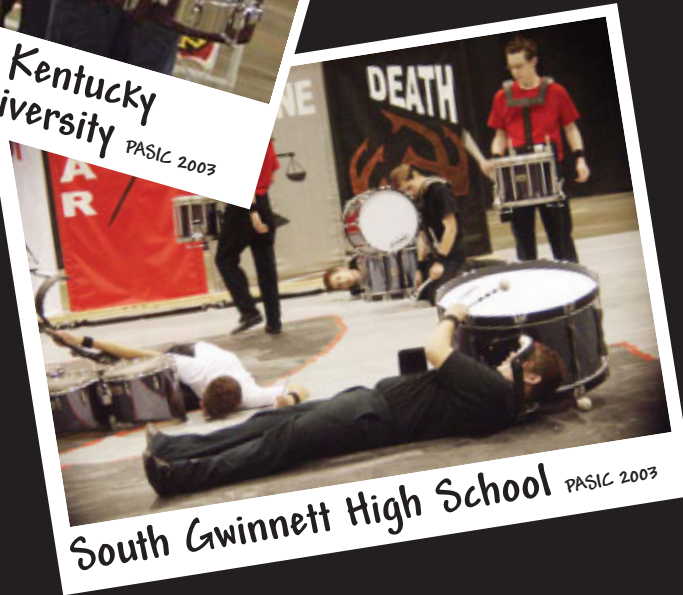
# Come Throw Down in Nashville...



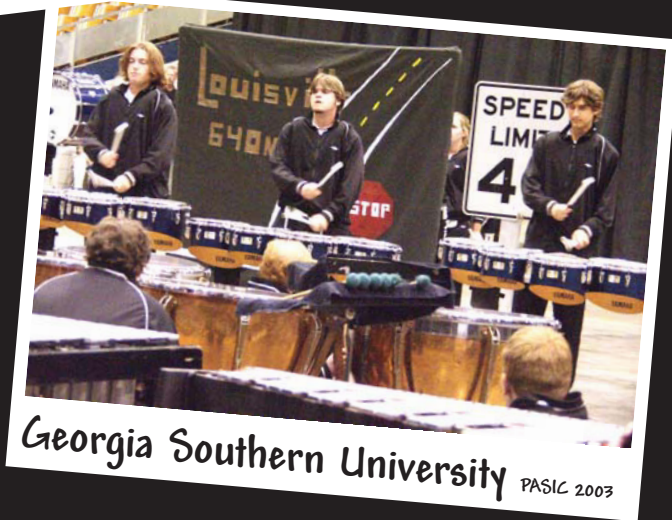
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Small Ensemble

Standstill

Individual



flutes and two vibraphones. The instrumentalists are to surround the audience, with the flutes on opposite sides of the room (north-south), and the vibraphones placed on contrasting sides (east-west). The composition consists of various versions of secular and sacred Jewish songs. There is considerable freedom, as each player performs free of consultation with the other performers. Therefore, there is little chance that the performers will be performing the same song at the same time. The performers can choose to repeat one or more of the songs, but they should not do this consecutively. The tempo and style can change with the repeated songs as well.

Pauses between the songs can vary, and the composer specifies that the entire work will take approximately 30 minutes to perform. Although there are many simple line motives, the large leaps and occasional four-note chords require four mallets. If desired, rather than performing with two flutes and two percussion, Smith gives the freedom to perform this as a duo by pre-recording one of the flute and one of the vib parts. This will require using speakers where the third and fourth player would be placed. "Endless" should receive serious consideration for chamber music programs.

—George Frock

**The Glory and the Grandeur** VI  
Russell Peck

**\$55.00**  
**Pecktakular Music**

This concerto for percussion trio and orchestra was premiered by Percussion Group Cincinnati in 1988. The work is scored for three multiple-percussion sets, with toms and snare drums, four keyboard instruments, and a variety of metallic sounds such as opera gongs, cymbals, Chinese cymbals and crotales. The composer indicates that the trio should set up in front of the orchestra, as the drama created by the movement of the performers is part of the overall effect of the work.

The opening of this concerto, taken from the same composer's popular work "Lift Off," is a percussion cadenza that builds excitement into the eventual entrance of the orchestra. The next large section of the work features flowing lines on

the vibraphones with punctuations from *gliss* (opera) gongs and Chinese cymbals. The remainder of the work is very fast, with virtuosic runs on marimba and xylophone. At one point in the work all three players convene at the marimba playing swift lines that cross over one another, resulting in a spectacular visual effect. After a few more fiery keyboard licks, the tempo accelerates and the work ends with a flurry of drums, reminiscent of the work's opening.

"The Glory and the Grandeur" has a decidedly American feel with its bluesy scales and popular rhythms. The skills required of the percussionists and the theatrical thrill provided by their aerobic movements about the stage will close any orchestral concert with thunderous applause.

—Scott Herring

## DRUMSET

**Vocal Percussion Vol.1** I-II  
Richard Filz  
**\$23.95**  
**Universal Edition**

*Vocal Percussion Volume 1* is a progressive vocal percussion method that trains one's voice to replicate percussion sounds and patterns. It begins with exercises and audio examples that replicate the snare, bass, hi-hat, toms and cymbal sounds in a drumset, much like the way syllabic equivalents are used to teach tabla. These sounds are then grouped together to form basic rock, slow rock, funk, blues rock, shuffle, hip-hop, and swing patterns. Short musical songs allow readers to use their newly acquired skills in a mu-



sical setting. The book concludes with body and rhythm exercises that encourage readers to walk in tempo, clap, and stamp their feet while vocalizing the various patterns.

This book might prove useful for drum teachers who want to reinforce rhythms and patterns with beginners; by vocal groups who want to approach singing from a new perspective or accompany *a cappella* works with vocal percussion; or by instrumental teachers wanting to strengthen a student's inner pulse.

—Terry O'Mahoney

**Inside Out** II-IV  
Billy Ward  
**\$12.95**

**Modern Drummer Publications**

Beginning with an in-depth personal interview, this book is a collection of 19 articles from *Modern Drummer* magazine that deal with both philosophical and practical aspects of drumming. Drummer Billy Ward (Joan Osborne, studio) shares his perspective on approaching drums as a musical instrument, how to get a gig, the importance of grooving, how to prepare for the studio, practice concepts and approaches, being "in the moment" for each musical situation, the mechanics of drumming, the importance of hearing different subdivisions when you play, staying open to other forms of music, not being afraid to "leap into something new," audition tips, drumset orchestration considerations, how to make a quick chart, and a "music business reality check." Each article is worthwhile, easy to read, and straight to the point. The collection should be read by anyone considering a career in drumming.

—Terry O'Mahoney

**It's About Time** II-IV  
Fred Dinkins  
**\$24.95**

**Warner Bros.**  
Drummers are primarily responsible for "playing time" during a gig, so doesn't it make sense to spend the majority of their practice regimen on "playing great time"? Fred Dinkins thinks so, and he has put together a book/CD package that concentrates on enhancing everyone's ability to "lay down a groove" and called it *It's About Time*. This play-along package cov-

ers most straight eighth/shuffle patterns, rock, and R&B styles, encourages the reader to use the voice as a "fifth limb" and sing various subdivision while playing a groove, and provides recorded examples at various tempos to practice grooves.

One distinctive characteristic of this play-along package is its use of the metronome (or lack of it). Dinkins frequently mutes the metronome for several beats in order to force the drummer to be responsible for several beats before the metronome returns. He also often provides the metronome only on the downbeat of the bar—something drummers should try more often. This approach builds self-confidence by making it the drummer's responsibility for *all* of the space between the pulses.

Examples of simple but tasty fills, unison ensemble figures at the ends of phrases, set-ups for ensemble figures, time patterns in 3/4, a recommended listening list, and audio examples of how to play on different parts of the beat (e.g., behind the beat, on top of the beat) are included. Dinkins provides realistic musical frameworks for strengthening the reader's inner clock through charts that change feels (from straight eighth to triplet), and five play-along charts that groove hard.

The closing track is also a distinctive aspect of the book. It is the same chart played by Fred Dinkins, Ricky Lawson, Dennis Chambers, Doane Perry, Gerry Brown, Land Richards, Curt Bisquera and Harvey Mason. It's amazing to hear how eight talented musicians approach the same chart from so many different directions. *It's About Time* is a great book for developing a deep sense of groove, whether you've been playing for one month or 20 years.

—Terry O'Mahoney

**R'n'B Session** II-IV  
Jacky Bourbasquet/Claude Gastaldin  
**\$22.40**

**Editions Musicales Alphonse Leduc**  
This progressive study takes a unique approach to chart reading and stylistic studies for the drumset. Authors Jacky Bourbasquet and Claude Gastaldin use five basic R'n'B charts, at three different tempo settings, and with five progressively more difficult

variations to challenge the intermediate to advanced student with 25 funky one- and two-page drumset reading etudes. The CD/book package exposes the student to five different funk-oriented styles (straight eighth-note funk, traditional R'n'B, half-time funk, 5/4 funk, and "world funk") at a level of complexity that they can manage.

Students could use this book as supplemental material over a period of several years by playing the five songs at difficulty level one, then level two, and so on. As they gain more experience and technique, they could return to these tunes using more complex rhythms and patterns. The songs range in difficulty from quarter-note rock ride patterns with a backbeat to complex linear patterns with sextuplets. The text is written in French, Spanish, German and English.

—Terry O'Mahoney

**The Unreel Drum Book** V-VI  
Marc Atkinson  
**\$34.95**

**Warner Bros.**  
Part technique book, part transcription and analysis, *The Unreel Drum Book* is a double CD/instructional package for the advanced player looking to explore the polyrhythmic concepts used by Vinnie Colaiuta. After some warm-up, sticking, and flam exercises, the reader gets to the heart of the book: the "rhythmic scales"—three exercises that subdivide the pulse into eighth notes, triplets, sixteenth, quintuplets, etc. over one, two and four beats using alternating strokes. Various sticking patterns are applied to these concepts to create some really challenging passages. Accents are then applied to the scales, and the reader is also encouraged to play the scales on double bass pedals against ride cymbal/snare drum ostinato patterns. The book includes a section on how to work out common polyrhythms (e.g., 5:4, 5:3, 7:4, 11:4). The first CD provides audio examples of the technical exercises.

After mastering the aforementioned patterns, the real fun begins. Atkinson provides lead sheets and transcriptions of Colaiuta's solos from the second CD: keyboardist Randy Waldman's *Unreel* recording. Most of the tunes are jazz versions of familiar television themes or songs from Broadway musicals. The

arrangements provide a real reading workout. It's great to hear how Colaiuta winds his way around a complete set of ensemble figures on each chart. That alone is worth the price of the book. The charts run the gamut from burning swing playing to brushes, mixed meters, metric superimposition, and everything else in Colaiuta's bag of solo tricks. After each solo transcription, Atkinson provides a recorded version of Colaiuta's solo played at different speeds to allow the student to practice with it, and an explanation of the concepts used (with suggested sticking).

Anyone who wants some very challenging polyrhythmic studies, difficult chart-reading exercises, or transcriptions of Colaiuta's distinctive solo style should acquire this book.

—Terry O'Mahoney

**INSTRUCTIONAL VIDEO**

**Extreme Drumming** IV-V  
Marco Minnemann  
**\$39.95**  
**Warner Bros.**

Anyone who has seen drummer Marco Minnemann's clinic will attest to his chops and musicality. This four-hour instructional DVD features Minnemann in a recording studio where he plays along with ten pre-recorded tracks, five live band tracks, demonstrates some examples from his book *Extreme Independence*, discusses his practice regimen, hand technique approaches, stick tricks (e.g., backsticking, stick-on-stick patterns, stick twirling), and how he develops new soloing concepts. Be-



tween tunes, Minnemann talks about how he composed and approached the songs from a drumming standpoint and soloing over an ostinato.

The entire DVD is delivered in a very relaxed, informal style that welcomes the viewer into Minnemann's musical circle. In one particularly amusing segment, he equates musical phrasing with speaking a language and then proceeds to "solo" over a spoken phrase sampled from a cartoon. Flip the DVD over to side two and there's more: some exercises from his book, alternate takes of the DVD, interviews with the musicians, rehearsal footage, info about Minnemann's personal gear, biographies, a discography and photo gallery.

—Terry O'Mahoney

**Just Another Day in The Park**  
Raul Rekow, Karl Perazzo  
**\$39.95**  
**Warner Bros.**

This DVD features some of the greatest musicians playing Afro-Cuban music, including Horacio "El Negro" Hernandez, Raul Rekow, Karl Perazzo, Benny Rietveld, Tony Lindsay, Renato Neto, Jose Sibajo, Edwin Bonilla and Francisco "Paquito" Hechavarría. Special features include complete live studio performances of the music from the *Another Day in The Park* CD. These alone make the DVD a wonderful resource for percussionists. Improvised solos by Rekow, Perazzo and Hernandez will be inspiring to anyone interested in hand drumming, timbales and Afro-Cuban drumset styles. Excellent instructional clinics are also included, which go into some detail regarding the specific rhythms used in several of the selections. This is a well-produced DVD with high-quality video and sound.

—Tom Morgan

**PERCUSSION RECORDINGS**

**Bank Shots**  
Maelstrom Percussion Ensemble  
**M.P.E Ltd.**

This CD by the Maelstrom Percussion Ensemble (Bob Accurso, Kristen Shiner McGuire, Tiffany Nicely, and Ted Reinhardt) showcases eight original compositions: "Six/Seven Nate," "Bank Shots,"

"Abodigiriginal," "Vermillion," "The Nick of Time" and "Dancing With Demons," all by Accurso, "Relapse," by Reinhardt, and "Between Two Points," a collaboration by the two composers. The music has been described as percussion fusion, "progressive enough for the musically adventurous listener."

"Six/Seven Nate" sets a precedent for the remaining tracks with impressive mallet playing combined with the stellar work of Reinhardt at the drumset. Mallet performances throughout the disc feature Nicely, Shiner McGuire and Accurso, heard to excellent advantage in "Bank Shots" and "Vermillion" in which that trio plays vibes, marimba (or malletKAT), and bass malletKAT.

Throughout the disc, mallet ostinatos are prominent compositional features. Some selections reveal the influence of non-Western sources, such as the flavor of the mid-East detected in "Between two Points," aided by the use of a doumbek and ankle bells, and the exotic sounds of hand percussion in "Abodigiriginal." "Dancing With Demons" uses an up-tempo, rock-styled setting to bring the disc to a powerful close. Maelstrom taps a variety of musical sources for the music on this CD. "Musically adventurous" or not, listeners will be entertained by the result.

—John R. Raush

**Christmas Favorites**

Concordia College Percussion Ensemble and Marimba Choir  
**Concordia Recordings**  
*Christmas Favorites* featuring the Concordia College Percussion Ensemble and Marimba Choir under the direction of Dr. David P. Eyler most certainly will brighten your holiday season. The ensembles present these seasonal favorites admirably with only minor balance or pitch-accuracy problems in a few selections.

Seasonal works featured on the disc are: "I Saw Three Ships," "Pat-A-Pan Medley," "Away in a Manger," "March of the Toys," "O Come, O Come Emmanuel," "In Dulci Jubilo," "I Wonder As I Wander," "Silent Night," "Selections from The Nutcracker," "Greensleeves," "Carol of the Bells," "Fum, Fum, Fum," "The Christmas Song," "Christmas Time Is Here," "We Three Kings," "We Wish You a Merry Christmas,"

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“Deck the Halls” and “Sleigh Ride.” Richard C. Gipson arranged the majority of works, with Kathleen Kastner and Eyler contributing several excellent arrangements as well.

Kastner’s arrangements of “In Dulci Jubilo,” “O Come, O Come Emmanuel” and “I Wonder As I Wander” beautifully capture the resonant melodicism of the marimba ensemble. Gipson’s arrangements were first featured on the University of Oklahoma Percussion Ensemble’s *Christmas Bells, Mallets, and Drums* CD. One of my favorite selections on this recording is “Silent Night” which features Eyler’s arranging style.

—Lisa Rogers

## Drumtalker

Nexus

## Nexus Records

A new addition to my list of the top ten CDs of all time is Nexus’ *Drumtalker*. Everything about this recording is outstanding, from the quality of performance to the quality of recording to the quality of programming. Selections are primarily mallet-oriented and include “The Invisible Proverb” by Russell Hartenberger, “Percussion Sonata

No. 2 ‘Woodstock’” by Peter Schickele, and “Four Medleys” arranged by Bob Becker.

“The Invisible Proverb” is a four-movement work incorporating such elements as talking-drum styles, atenteben flute melodies of Ghana, and West African drumming ensemble grooves on keyboard percussion instruments. Peter Schickele’s “Percussion Sonata No. 2 ‘Woodstock’” is a colorful work employing Woodstock wind chimes in four of the five parts. “Four Medleys” features ragtime pieces of the 1920s and 1930s. Becker’s virtuosity and improvisational prowess on xylophone always shines through with a driving marimba ensemble backing him. *Drumtalker* provides the listener with simply the best in percussion ensemble performance and recording: Nexus!

—Lisa Rogers

## East Village Sessions

Gongzilla

## Lolo Records

The compositions, musicians and instruments featured on this CD represent a fusion of seemingly dissimilar elements. The musicians include Gary Husband on drumset, Benoit Moerlen on vibes and ma-

rimba, and Phil Kester on percussion. All selections were composed by Gongzilla members. Track six, “My Doctor Told Me So,” is a marimba solo, eloquently performed by Moerlen. The best way I can describe the music is as a fusion of jazz, rock, and Afro-Cuban styles with a sprinkling of minimalism. *East Village Sessions* features great playing and interesting compositions.

—Lisa Rogers

## Historic Works for Percussion Ensemble

Thomas Siwe, Conductor

## Equilibrium Ltd.

*Historic Works* presents six works for percussion ensemble written between 1931 and 1942. Composers and works represented are Edgard Varese (“Ionisation”), Johanna Beyer (“IV”), Henry Cowell (“Ostinato Pianissimo”), Carlos Chavez (“Toccatà”), Alan Hovhaness (“October Mountain”) and Lou Harrison (“Canticle No. 3”).

The six works Thomas Siwe chose for this CD represent the “masters” of our historic development and literature. The Beyer piece, which is the less familiar of this group of composition, is unique in that it is less than two minutes long, but is written as nine rhythmic lines with no specific instruments indicated. Siwe’s interpretation of this piece will hopefully inspire other performances. The precision and clarity of each work on this CD is at the highest level. This is a must for all college teachers, as it provides not only good listening, but valuable research in the early literature of our profession.

—George Frock

## In Common

Verederos

## Equilibrium Ltd.

*In Common* features the flute and percussion duo Verederos—Jessica Johnson on flute and Payton MacDonald on percussion. I had the pleasure of reviewing the duo’s first recording, *Verederos*, which was outstanding, and *In Common* meets the same outstanding artistic standard. Selections are “Frame” by Graham Fitkin, “Ariadne” by Lou Harrison, “Preludes for Flute and Marimba” and “Ikky Gober” by Payton MacDonald, “In Common” by Stuart Saunders Smith, “Con-

Moto” by Joseph Michaels, “Movement of Varied Moments for Two” by Ralph Shapey, “Aus Dem Knast Fur Tiere Wird En Okosystem” by Cenk Ergun, and “Music for Two” by John Cage.

One of my favorite selections on the disc is the piece by Ergun, who mixes flute with the steel pan—an unusual, but effective combination. MacDonald’s virtuosity as a keyboard percussionist is evident on such tracks as “Frame” and “In Common.” This recording is full of panache and great style.

—Lisa Rogers

## Labrynth

Lou Harrison

## M.P.E. Ltd.

*Labrynth* features music composed by Lou Harrison between 1938 and 1942. It is performed by the Maelstrom Percussion Ensemble (Robert Accurso, John Bacon, Jr., Kirk Brundage, and Gary Rutkowski) conducted by Jan Williams. The compositions are: “Suite” (1942), “Fugue” (1941), “Canticle No. 1” (1940), “Double Music” (1941), “Song of Queztecotl” (1940), “Fifth Simfony” (1939), “Bomba” (1939), “Labrynth No. 3” (1941).

Harrison was one of the most influential writers of percussion music in the 20th century. Harrison, along with John Cage and Henry Cowell, set standards which, to this day, are held in high regard. To have these eight compositions on one CD is a credit to Harrison’s long-time friend Jan Williams. Jan grew up with the music while a student in New York City, working with Paul Price at the Manhattan School of Music. His understanding of the music provided the Maelstrom Percussion Ensemble with the knowledge they needed to produce an excellent CD.

Harrison’s music is superbly performed and reflects its depth both rhythmically and melodically. As you listen to this CD, let your mind wander through the early years of percussion ensemble music written by a master.

—John H. Beck

## Music by Russell Peterson

Russell Peterson

## Fargo-Moorhead Symphony

This CD of a live performance by the Fargo-Moorhead Symphony features two compositions: “Concerto for Timpani and Orchestra” and

“Concerto for Alto Saxophone and Orchestra.” David Eyler is the soloist in the timpani concerto, Russell Peterson is the soloist in the alto saxophone concerto and Joel Revzen is the conductor. This review will focus only on “Concerto for Timpani and Orchestra.”

The piece is written in three contrasting movements by a composer who knew both the potential and limitations of timpani. The first movement employs both rhythmic and melodic material in a way that sustains one’s interest throughout. The movement ends with a bit of humor between the timpani and contrabassoon. The second movement uses a simple rhythmic motif played by the timpani upon which all the sections of the orchestra play a simple melody. The movement ends with the timpani repeating the motif several times. The third movement is intense both dynamically and rhythmically. A rhythm similar to that in “Also Sprach Zarathustra” introduces the movement, which leads to a 12/8 African section played with the percussion section. A brief cadenza between the flute and timpani is followed by a rousing finish for both soloist and orchestra. Eyler performs superbly with quality sound and rhythmic intensity.

—John H. Beck

### ‘Ohana

Noel Okimoto

#### Roy Sakuma Productions

‘Ohana marks the debut of Hawaiian drummer Noel Okimoto as a leader, and he leads a host of talented musicians through 12 original compositions on this CD. “Siete Noches” (in 7/4) and “Tropi Jazz” are salsa-inspired tunes that show off his Afro-Cuban influences and his solo abilities over a piano *montuno*. “Cinder Cone” and “Pop’s Bop” are swing tunes, and Okimoto lays down a great groove and sup-



port for the other soloists.

“Myochlonic Jerk” is a quirky, mixed-meter swing tune that features a flowing solo by Okimoto, while “Out Take” is a tongue-in-cheek tune on which he plays a beautifully creative solo over a walking bass line, really “breaks up the time,” uses implied meters, and gives the listener a quick brush lesson!

Not content to always be seated behind the drums, Okimoto also plays vibes on several tunes, including the soft bossa nova “San Francisco Rain” and ballad “Ehukai.” Okimoto’s organ/drum duet in the sassy soul-jazz tune “You Buggah” is enjoyably funky, and his busy, syncopated groove on the aptly-named tune “Displaced” only goes to further prove his versatility.

Okimoto’s timekeeping is modern and swings; his solos are tasteful, musical and technically interesting. ‘Ohana proves that he’s a talented drummer, composer and vibist who deserves wider recognition.

—Terry O’Mahoney

#### Old News—New Music for Trumpet and Percussion

Stephen Dunn, trumpet; John Pennington, percussion  
Equilibrium Ltd.

*Old News—New Music* refers to the historical relationship of trumpet and percussion that has existed since the Crusades. This collection of six works is an exciting and brilliantly performed presentation of music for this medium. Some of the newer pieces include “Awakening” (2000) by David Crumb, “Interlude” (1985) by Marilyn Harris and Mark Wolfram, “Incantation” (1994) by Howard J. Buss, and “Old News” (1977) by Michael Udow. Of particular interest is an arrangement of popular Spanish songs by Manuel de Falla, and “Three Fanfares” (1685) by Andre Philidor. This CD is a great source for percussion libraries as well as for excellent listening. Percussion and trumpet students will both find these pieces valuable sources for advanced recital programs.

—George Frock

#### Sol Tunnels

Ethos Percussion Group

#### Briebe Recordings

The performance diversity of the



Ethos Percussion Group (Michael Sgouros, Eric Phinney, Trey Files, and Yousif Sheronick) is demonstrated in this 55-minute CD with the following compositions: 1. “Zaffe” by Simon Shaheen; 2. “Kong” by Wang Gwei; 3. “Used Car Salesman” by Michael Daugherty; 4. “Sol Tunnels” by Glen Velez; and 5. “Marim Ba Ba’ Suite” by John La Barbera.

“Zaffe” is an Arabic-sounding composition that replicates the Arabic *iqqa* rhythm and features 14 Middle Eastern and Western instruments including the tar, bodhran, doumbek, kanjira, temple blocks, triangle and marimba. “Kong” is a Chinese composition suggesting timbres from a Zen-like aesthetic using such instruments as temple bowls, gongs and a large Chinese drum combined with vibraphone, marimba and orchestra bells.

The most witty of the compositions is Michael Daugherty’s “Used Car Salesman,” which mixes spoken text with contemporary American-sounding percussion in a fusion style featuring marimba, maracas, crotales, cymbals, tambourine and vibraphone. Glen Velez’s “Sol Tunnels” combines Arabic hand drumming with South Indian tabla drumming into a 15-minute discourse of unique, driving rhythms. This title cut showcases the melodic/rhythmic precision of Ethos’ composite drumming ensemble. The final selection, “Marim Ba Ba’ Suite,” displays the musical style of northeast Brazil with its marimba duet between Phinney and Sgouros. Files and Sheronick accompany on kick drum, conga, cajon, snare drum, caxixi, agogo bells, surdo and pandeiro.

*Sol Tunnels* demonstrates the diversity and extraordinarily skilled ethnic drumming of one of America’s finest percussion quartets, Ethos.

—Jim Lambert

#### Twilight Remembered

The McCormick Duo

#### Capstone Records

The McCormick Duo consists of University of South Florida faculty members Robert McCormick (percussion) and Kim McCormick (flute). *Twilight Remembered* explores a wide variety of music, from the dark, ritualistic “Pipeaubec” by Andre Jolivet to the tape-accompanied “Four Phases” by Wesley Fuller.

The opening track, “Archipelago” by Paul Bissell, presents a strong introduction, with well-coordinated lines between marimba and flute. The vibraphone parts to Ralph Shapey’s “Movement of Varied Movements” and Henri Lazarof’s “Asymptotes” are wonderfully handled by Robert McCormick. One of the highlights of this recording is “Silver Set” by Hilton Jones. Here the duo is joined by several other percussionists, playing brake drums, triangles, tambourine and finger cymbals. This piece possesses a shimmering quality with the interaction of the metallic percussion and flute. Kim McCormick also gives a beautiful rendition of Howard Buss’s solo flute work “Pipedream.”

—Scott Herring

#### Where’s Your Drum?

Bob Bloom et al.

#### Drum Ride Records

Percussionists Bob Bloom, Randy Crafton, Sally Rogers, Tom Stankus and Les Julian use a variety of hand drums and percussion instruments, and they sing and drum their way through 12 children’s songs on this CD. The tunes include “Old MacDonald (Had A Farm),” the rock tune “Dancing In the Streets” and several African-influenced call-and-response songs. This CD would be suitable for kindergarten and elementary school classroom rhythm and song studies, or as dance accompaniment for young students.

—Terry O’Mahoney



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**ZILDJIAN FAMILY OPPORTUNITY FUND  
2004–2005**

The Percussive Arts Society is now accepting grant applications for the Zildjian Family Opportunity Fund, which will provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. Grant awards ranging from \$500-\$2,500 will be awarded by September 15, 2004.

The Zildjian Family Opportunity Fund, established by the Zildjian family in 2001, is a permanently endowed trust managed and administered through the Percussive Arts Society. This fund will be used to provide programs featuring outstanding percussion presenters to schools, community centers or other publicly accessible facilities at no charge to participants.

Applications will be accepted from individual artists and/or organizations. Awards will be granted based on artistic quality, content of presentation and demonstrated ability to carry out the proposal as submitted. Applicant/Artist must be a current member of the Percussive Arts Society.

All application materials must be received by July 01, 2004. All funded activities must be complete by September 15, 2005.

To apply, download an application: <http://www.pas.org/News/Contests/index.cfm>

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Composer Name (first and last)

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## By Tuck of Drum

BY IAN TURNBULL

Throughout history, and without a doubt before recorded history, the drum has been used for many purposes. Its use in the military for encouraging soldiers to go into battle is well known, as is its part in adding to the dignity of royal occasions. The numerous other uses range over the gamut from the early, but sophisticated, African signaling, to the contemporary percussion sounds of the twenty-first century.

There is, however, one extremely practical use of the drum that appears to have escaped much notice, and that was as a kind of late-medieval alarm clock. In the fifteenth century, citizens in various parts of Scotland could rely on the sound of the pipes and drums to greet their morning.

For hundreds of years the townsfolk of the burghs of Scotland were played to bed each night by the skirl of the pipes and the tuck of the drum; and every morning around the ungodly hour of four o'clock, they awoke to face a new day as the burgh piper and the burgh drummer paraded the streets and closes sounding a shrill reveille.<sup>1</sup>

This form of a two-man time signal was a service other town councils would attempt to supply. The custom of appointing the borough [burgh] piper and drummer appears to have started in the fifteenth century. Records show that there were three pipers and drummers on the city payroll of Edinburgh in 1487. However, the records also indicate that on 12 May 1568, their numbers were reduced to two.

The prowest baillies counsell and deikinis ordanis twa swechis to pas nychlie throch the toun, baith Hie Street and Kowgait, at auchth houris at evin

and siclyke at fyve houris in the morning.<sup>2</sup> (Translation: The provost, city magistrates, council and deacons authorize two drummers to pass nightly through the town, both High Street and Cowgate at 8 o'clock at evening and similarly at 5 o'clock in the morning.)



City of Kirkwall Town Crier Charles Millar and drummer Philip Stout.

PHOTOGRAPH COURTESY CHARLES MILLAR

By 1660, however, Scotland's capital city was reduced to just one piper and his duty was "...to accompany the touns drummer, throw the Toun morning and evening."<sup>3</sup> It is later recorded that, when the piper asked for a raise in pay, the city fathers determined that the piper's services were "neidles and unnecessar."<sup>4</sup> He was dismissed and the custom continued with a single swasher. The terms

swasher, sueschoour, suescher and swash, suesche, and swesche, to mean drummer and drum respectively, are extracts from the records of the Burgh of Edinburgh, published by the Scottish Burgh Records Society covering the period 1528-1571.<sup>5</sup> However, the word

swash does have other meanings: to bluster<sup>6</sup>, strike violently<sup>7</sup>, or dashing or splashing of water.<sup>8</sup>

In the sixteenth century the position of Common Minstrel or Town Piper was that of a town officer and considered one of the more colorful appointments of the Crail City Council in Fife. On 13 October 1568, the Town Council granted that, "Charles Mercer, our Common Menstrall, shall play throughout the town, evening and morning ilk day."<sup>9</sup> The office of town officer has survived, and the list of his duties includes a statement that; "the Officer (will) also beat the big drum through the burgh every morning at 5 from 1st May to the end of October..."<sup>10</sup> This was, of course, in addition to his other duties and indicates that the role of a swasher experienced a certain elevation after the discontinuance of the piper. Far from merely rousing the citizens from their slumbers and signaling the curfew, he became Town Officer and Town Crier. Nevertheless, the current Edinburgh City Archivist, Richard Hunter, states that:

...historically there seem to be no figures in any Scottish Burghs (boroughs) whose duties or appearances equate to the English West country tradition of the official Town Crier. The Town Council of Edinburgh has, over the centuries, employed a plethora of individuals to perform countless miscellaneous duties. Traditional appointments included town drummers.... These individuals were a

disparate, casual band of citizens who...could be hired for a consideration by anyone. Public announcements in Edinburgh, as elsewhere in Scotland, were signaled by tuck of drum...the drummers, played upon side (snare) drums to draw attention to themselves when making the public announcements.<sup>11</sup>

Though the drummers may not have actually been appointed as Town Criers by the Edinburgh Council, it would not be a stretch of the imagination, in the view of this author, to consider them as such. It is known that the tradition of town crier started in ancient Greece, when heralds were used to announce the severing of relationships that preceded an official proclamation of war.

The position of Town Crier in Scotland was not exclusively one of male preserve, however, for in 1693, in Dalkeith, there was Beety Dick, who did not use a drum, rather a large wooden trencher (serving platter), which she struck with a spoon. Beety was succeeded by Peggy Haswell and then Grizzie Brown, who used a handbell, but the Magistrates decided that "the use of a Drum would be more dignified, although much more expensive at 18 pence per announcement."<sup>12</sup>

In 1768, the Crail Council agreed that one John Woodstock "should have Five Shillings Sterling yearly and One Pair of Shoes, upon condition that he goes regularly at FIVE in the morning and SEVEN at night through the Town each day with the DRUM."<sup>13</sup> Then again in 1780, the Council ordered, "to be advertised through the Town by TUCK OF DRUM, that every inhabitant who keeps Swine, to keep them in and not allow them to go on the Public Street."<sup>14</sup>

On the 15th day of January 1857, James Milne was elected Town Officer in Crail; and among his many duties, there was the following: "you are to keep the drum in good condition, and you are not at liberty to put any necessary repairs on the drum, without orders from the Magistrates...your emoluments for advertising are as follows, All inhabitants being Freemen advertising goods with the Bell to pay three pence each time, and with the Drum, sixpence each time."<sup>15</sup>

The use of a drum by the town crier continued into the twentieth century in Crail, and the obituary page on the 23

May 1912 edition of the East of Fife Record, records the following:

A well-known figure has passed away in the person of Robert Kirkcaldy, late Postman, Church Officer and Town Crier at age 84. He was quite a character in many respects, and nothing awakened Robert's sense of greatness more than when out with his drum.<sup>16</sup>

Presently, in the City of Kirkwall on the somewhat remote Scottish northern islands of Orkney, the Town Crier, Charles Millar, performs the annual Proclamation of the Riding of the Marches and St. Magus Fair, accompanied by a drummer. The drummer is 72-year-old Philip Stout, a member of the Kirkwall Pipe Band for over 50 years and accompanist to the Town Crier for the last 23 years.<sup>17</sup>

Today, we have access to many different types of electronic communication, yet there is still a place for communicating with a human face. Town criers are still used to lead parades with or without a drum. They attend official functions and act as ambassadors of good will on any occasion where a flamboyantly dressed character needs to be employed to draw attention to a ceremonial



Robert Kirkcaldy

or social event. The swash continues to play a large part in the social history of Scotland, by tuck of drum.

#### END NOTES

1. "With Pipe & Swash," *The Scots Magazine* (January 1971): 308.
  2. Ian Turnbull to Richard Hunter, Edinburgh City Archivist, personal correspondence.
  3. "With Pipe & Swash," *The Scots Magazine*, 308.
  4. Ibid.
  5. Ian Turnbull to Richard Hunter, Edinburgh City Archivist, personal correspondence.
  6. *The Merriam-Webster Dictionary* (www.merriam-webster.com), s.v. "swash."
  7. *The Concise Oxford Dictionary*, 1964 ed., s.v. "swash."
  8. *Webster's New Standard Dictionary*, 1943 ed., s. v. "swash."
  9. Crail Burgh Records (October 13, 1568).
  10. Ibid.
  11. Ian Turnbull to Richard Hunter, Edinburgh City Archivist, personal correspondence.
  12. John Smith, "Town Crier History," Scottish Town Crier (www.scottishtowncrier.com), 2000.
  13. Town Council of Crail Minutes (1768).\*
  14. Ibid.
  15. Crail Town Officer Instructions and Regulations (January 15, 1857).\*
  16. East of Fife Record (May 23, 1912).\*
  17. Ian Turnbull to Charles Millar, B.E.M., personal correspondence (August 2003).
- \*All items courtesy of the Curator, Crail Museum Trust.

Ian Turnbull is a former military percussionist, percussion instructor at the University of Western Ontario, Principal Percussionist with the (then) London Symphony Orchestra (Ontario), and member of the PAS Board of Directors. He was the inaugural recipient of the PAS Outstanding Chapter President Award and the first non-American recipient of the PAS Outstanding Service Award. PN



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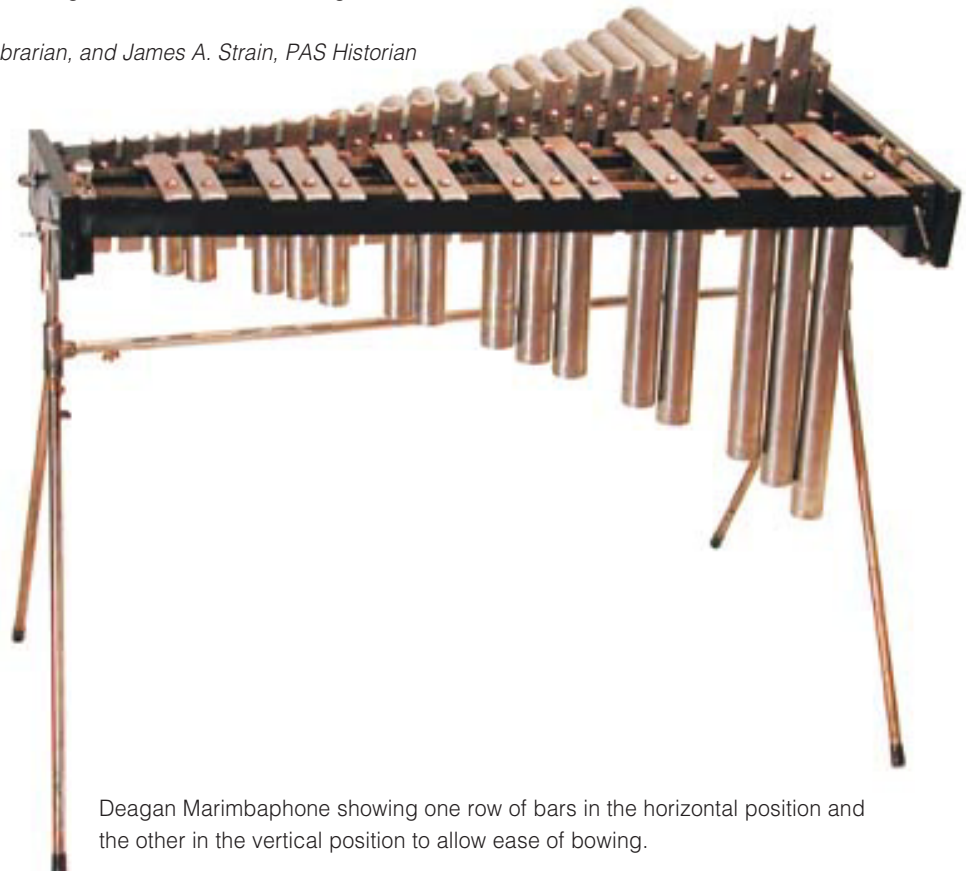
— Otice C. Sircy, PAS Museum Curator & Librarian, and James A. Strain, PAS Historian



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