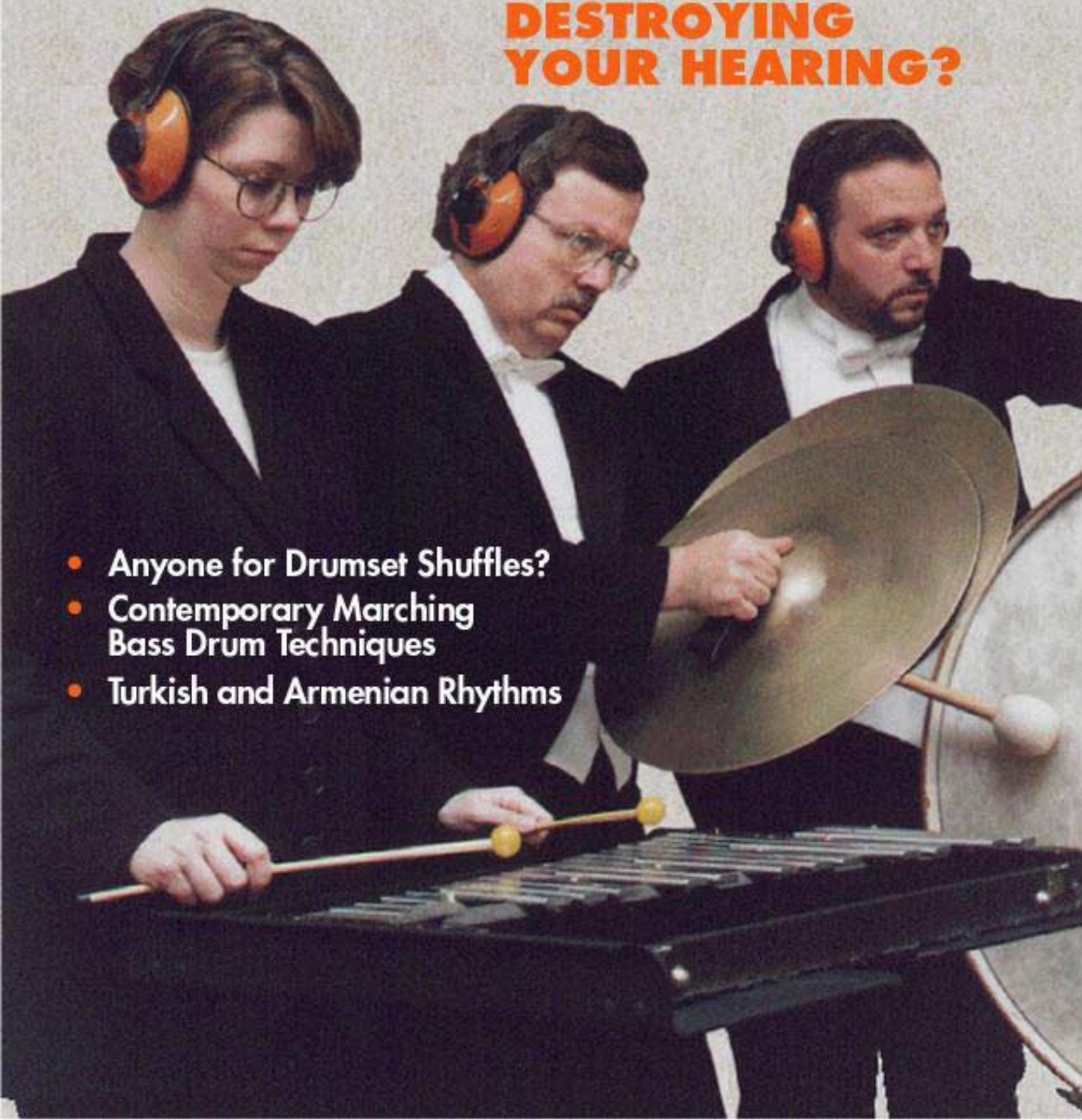
Percussive Notes

The official journal of the Percussive Arts Society/Vol. 33, No. 3/June 1995

IS PERCUSSION DESTROYING YOUR HEARING?



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NOT PICTURED: **Lee Rudnicki,** *Santa Clara Vanguard;* **Scott Johnson,** *Blue Devils.*

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Percussive Notes

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ON THE COVER: (Left to right) Louisville Orchestra percussionists Erica Montgomery, Mark Tate and Chad Stoltenberg
Photo by Rick Mattingly

Mark Hammond, Instrument Maker, page 36

Henry Denecke, Jr., page 56

COLUMNS

COVER STORY

DRUMSET

MARCHING PERCUSSION

INTERNATIONAL PERCUSSION

KEYBOARD PERCUSSION

SYMPHONIC PERCUSSION

ELECTRONIC PERCUSSION

PERCUSSION RESEARCH

President's Report

By Garwood Whaley

DURING THE PAST SEVERAL YEARS, our society has done much towards self improvement. The results speak for themselves and may be seen in the quality of our publications, the professionalism of PASIC, rapid growth, membership benefits and so forth.

There are two major areas, however, that I would like to address during my last two years as president. First, junior high school membership. Our board of directors, executive committee and general membership realize that we have very little to offer students of this age group. This area is being addressed and plans are underway to provide special clinic sessions during PASIC and during chapter days of percussion for junior high school students. Nevertheless, this area needs to be fully developed and much planning and hard work remain.

Second, attendance and development of our museum in Lawton, Oklahoma. Our museum is now complete and provides a wealth of information, unique displays and an outstanding visual image of the Percussive Arts Society. In order to fully develop its potential, I have appointed Jim Lambert as Director of Public Relations for the PAS Museum. Jim will be working directly with Steve Beck and myself and will be heading a committee comprised of local business and civic leaders and other interested individuals. Jim's goal is to make our museum well-known to people in the Southwest and to attract individual and group visits. I thank Jim for his willingness to take on this most important position and also for his work as former managing editor of *Percussive Notes*. I know that Jim will be successful in this new position and that he will welcome your suggestions on audience development for our museum. If you plan to be in the Oklahoma or Dallas area, please consider visiting *your* museum.

Have a great summer! I look forward to seeing many of you at this year's PASIC in Phoenix.

Warm regards,

Editor's Message

By Rick Mattingly

AS JIM LAMBERT PREPARES TO assume his new duties as Director of Public Relations for the PAS Museum and relinquish his title as Managing Editor of *Percussive Notes*, I would like to take this opportunity to recognize his contributions to this journal as its Executive Editor, as well as the contributions of those who preceded him.

Perhaps Jim's most significant accomplishment was to recognize the potential of desktop publishing when it was talked about more than actually utilized. Armed with a Macintosh SE and a couple of primitive (by today's standards) word processing and page-layout programs, Lambert freed the society from its reliance on outside typesetters and layout personnel, thereby achieving greater control and consistency of the magazine's contents, while saving a considerable amount of money at a time when PAS finances were on shaky ground.

It was Jim Lambert's vision that set the stage for today's PAS in-house Office of Publications, and the society owes him its gratitude—not only for his foresight, but for his courage. Like all of the editors who came before him, Jim was trained to be a musician, not an editor, writer or art director. So to take on the responsibilities of overseeing a magazine—not to mention diving into the then-uncharted waters of desktop publishing—required considerable pluck. To my knowledge, I am the first Editor of this publication to have arrived with a significant background in magazine editing and writing, through my nine years as Features Editor and Senior Editor at *Modern Drummer*. Knowing the challenges that this work entails, I have the deepest respect for Lambert, Donald Canedy, Michael Combs, Neal Fluegel, James Moore and Bob Schietroma, who not only took on the responsibilities of guiding the publication and its various writers and sub-editors, but each of whom improved the magazine's quality during his tenure.

Whenever PAS members consult old copies of *Percussive Notes* or *Percussionist* in the course of doing research, they benefit from the work of these editors, and their influence will continue to be felt—especially as articles from past PAS publications are made available on WPN. To recognize the contribution made by former editors of *Percussive Notes* and *Percussionist*, their names will now be included on the masthead in every issue of the magazine.

Finally, credit must also be given to all of the Associate Editors and Contributing Editors of this publication, whose expertise in their respective fields is matched by their dedication to providing the PAS membership with articles that are informative, accurate and inspiring. I am honored to work with all of them. PN

Outstanding Chapter President Award

Nominations are now being accepted for the 1994 Outstanding PAS Chapter President Award. The winner of this annual award—now in its fourth year—will receive an engraved plaque and a $1,000 grant for his or her chapter.

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

Nominations should include supportive information and must be received by August 1. Self nominations are acceptable. Send to PAS, P.O. Box 25, Lawton OK 73502.

PASIC '95/Phoenix, Arizona—November 1-4, 1995

By J.B. Smith, Host

IT IS TIME TO MAKE YOUR PLANS TO attend the premier percussion event of the year. Awaiting you is a world of percussion: marching drum line performances, contemporary music concerts, rock drumming clinics, classical music performances, world music clinics and concerts, percussion education sessions, jazz drumming sessions, electronic percussion workshops, keyboard percussion clinics and performances, steel drum concerts, percussion ensemble concerts, scholarly paper presentations, and 40,000 square feet of exhibits. In this fast-paced music world this is your chance to catch up to the players, companies and teachers who are impacting the present and shaping the future. If you love percussion music, you will not want to miss PASIC '95!

The PASIC '95 program is going to be fantastic! From the 250 proposals offered for consideration, the PASIC Planning Committee and the PAS Executive Committee carefully considered quality, variety, educational value and sponsorship responsibilities in selecting the fifty clinic and concert participants for this year's convention. The preliminary list is impressive.

After a long absence from PASIC, the Swedish percussion ensemble Kroumata returns. On Thursday evening, the percussion group NEXUS will perform with the Phoenix Symphony. (In addition, for those interested in staying an extra day, NEXUS will perform *The Story of Percussion in the Orchestra* on Sunday at 2:30.) Timpanist Johnny H. (Jonathan Haas) and the Prisoners of Swing featuring xylophonist Ian Finkel will make their PASIC debut.

Drummer extraordinaire Terry Bozzio will be giving a solo performance. Jazz greats Carl Allen, Pete Magadini and Lewis Nash will give drumset clinics, as will studio pro J.R. Robinson. Danny Gottlieb and Efrain Toro will present electronic percussion clinics.

The Cleveland Symphony's Paul Yancich will present a solo timpani recital. The Metropolitan Opera's Greg Zuber will provide insights into audition preparation. Marimbist Dean Gronemeier will offer musical approaches to using four and six mallets. Bill Wanser will give a clinic on symphonic cymbal technique.

World music lovers will enjoy performances by the African Drum and Dance Group Kawambe and the Fine Stream Gamelan. Of special interest to hand drummers will be a drum circle facilitated by Arthur Hull.

And this is just the beginning! This already incredible list will continue to grow as further arrangements with the remaining invited artists and their sponsors are made.

There are still a number of ways for individuals and groups to get involved with PASIC. At the convention itself, convention participants are invited to play for the pros at the various masterclasses. Get help with your ragtime solos from Bob Becker and Ian Finkel, take advantage of professional guidance at any of the four drumset masterclasses, improve your hand drumming technique with Latin specialist Dom Moio, get timpani pointers from Cleveland Orchestra veteran Cloyd Duff, or get orchestral accessory tips from Neil Grover. All you have to do is raise your hand when the facilitator asks for participants.

There is still time to get your college or high school drum line into the PASIC Marching Percussion Festival. Individuals competition will be held on Thursday, November 2 in the Hyatt Regency Hotel. Drum line performances will be held on Friday, November 3 in the 2,500-seat Symphony Hall. The space is directly across the street from the Convention Center making access convenient for participants and spectators. College and high school drum line applications will be accepted August 15–September 15; individual applications will be accepted August 15–October 2. Space is limited so apply early. Look in upcoming issues of *Percussive Notes* for more information.

Drumset players and hand drummers are encouraged to play in the nightly jam sessions that will take place at the Hyatt Regency. The clinicians and concert artists play during the day; at night it's your turn!

PAS has instituted special rate packages for PAS clubs and student groups. Club sponsors and school directors should take advantage of the special savings that are available. PAS Clubs can attend the *entire* convention for $25 (as long as they're accompanied by their adult leader). Now, more than ever, it makes sense to start a PAS Club.

Finally, a special event is being arranged for all you golfers. On Tuesday, October 31, the PASIC '95 Golf Tournament will be held at the Orange Tree Golf Course. Come to the convention a day early and enjoy the finest golfing Phoenix has to offer. Tee time is set for 1:00 P.M. For more information call Lissa Wales at (602) 838-3507. PN

Percussive Arts Society / Administration

Mission Statement

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

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Alfred Friese, 1978
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig, Jr., 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

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Photos: Rhet Roberts (DeJohnette), James A. Brown (Abbruzzese, Jones, Watts)

REBOUNDS

THE COST OF WPN AND INTERNET

The fellow in Europe who wrote a letter in the last *Percussive Notes* about the need for WPN to be on Internet was right on target! WPN is really good, but there would probably be more participation if people could get WPN on their normal monthly Net fee instead of paying long distance. (We aren't all rock stars!) To show that my money is where my mouth is, if anyone is starting a collection for bringing us onto the Net, the Tactus Press would be happy to donate to it.

Peggy Sexton
The Tactus Press
Austin TX

Editor's reply: *One reason that WPN is not available on Internet, besides the considerable expense, is that the PAS feels that access to WPN should be a benefit of membership in the society. If WPN goes on Internet, non-members will have equal access. How does the membership feel about this? We welcome your comments.*

STILL MORE ON BOO BAMS

Bill Luftborough used to host a TV show called *Boo Bamming* on Channel 9 in San Francisco in the late '50s and early '60s, which I used to watch. Bill showed how to make the drums from cardboard mailing tubes and calfskin heads, and he gave lessons on construction and playing the Boo Bams every week. The original drums had five notes that were tuned to sound good together. The Boo Bams and an instrument called the Lejom, also invented by Bill, were displayed at Kenny Williams' Drumland in San Francisco. The Lejom had six mailing-tube resonators in a plywood box with metal bars over them. The bars were attached to the frame on one end and the other was free to vibrate—like a cross between a kalimba and vibraphone. I hope this sheds some light on Boo Bams or adds to their legend.

Clyde Campbell
Sacramento CA

NIELSEN'S TIMPANI

I enjoyed David Davenport's article on the timpani parts in Carl Nielsen's *Fourth Symphony* (April '95 *PN*). Certainly, Nielsen's composition added significantly to the percussion repertoire, and the technical commentary of the orchestral timpanists quoted in the article was enlightening. It is interesting to speculate on the composer's motivation for writing important percussion music. Perhaps his involvement in a military band helped him appreciate drums and drumming, while his experience as a violinist in Denmark probably improved his melodic percussion writing. The article mentions important aspects of timpani playing such as articulation, intonation and choice of mallets. Also important, of course, are the placement of musical accents and phrasing. It is always fascinating to consider disagreements between the score and part. Sometimes, I think, the percussionist should "compose" his or her part within the boundaries set forth by the music's composer.

Geary Larrick
Stevens Point WI

CORRECTION

Due to an error in editing, the review of Dean Gronemeier's solo marimba composition *The Walk For All Mankind*, which appeared in the April issue of *PN*, indicated that the piece appears on Gronemeier's CD *Nature Alley*. It does not.

Percussive Notes *welcomes comments and responses to articles. Send letters to: Rebounds, c/o* Percussive Notes, *P.O. Box 25, Lawton OK 73502.*

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Gordon Stout
USA

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Reception for all performers and judges

Preliminary Round — Thursday, August 10
Clinics by Gordon Stout and Bent Lylloff

Contemporary Music Round — Friday, August 11
Clinics by Robert Van Sice and Yasuo Sueyoshi

Bach Round — Saturday Morning, August 12
Clinics by Vida Chenoweth and Leigh Howard Stevens

Final "Free Repertoire" Round
Saturday Afternoon, August 12

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Saturday Evening, August 12

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percussion and hearing damage

By Terry O'Mahoney

ROD MORGENSTEIN WAS USED TO GOING to bed with a ringing in his ears during the years he played with the Dixie Dregs, but the ringing was always gone when he awoke the next morning. He occasionally stuffed tissues in his ears before a concert, usually to appease his mother, but did not make any serious effort to protect his hearing.

In 1989, after playing a concert with the rock group Winger, he went to bed with the usual ringing. "I woke up the next morning and the ringing was still there," says Morgenstein.

He still has it today. It's particularly noticeable when he goes to bed at night. "I sometimes toss and turn trying to get to sleep," he says.

The ringing is not going to stop.

Ever.

"It couldn't happen to me"; "I don't play that loud"; "I'm not a rock drummer"-familiar sentiments once expressed by drummers and percussionists who now say, "Excuse me, could you repeat that..." or who can't hear certain sounds on a recording. It's true that rock drummers, who frequently work in very loud environments, are likely candidates for Noise Induced Hearing Loss (NIHL), but all percussionists endanger their hearing every time they pick up a stick or mallet.

Because hearing loss/damage is a gradual process that takes place over a period of years, the damage is done long before clear symptoms occur. Hearing loss and hearing damage are incurable. There is no way to restore the ability to detect sound. It drove Beethoven insane. What would it do to you?

Musicians have the greatest stake in the prevention of noise-induced hearing loss, but frequently are the least active in impeding the progress of this preventable condition. Many factors may result in either hearing loss or hearing damage, but musicians who work in musical environments where they are exposed to excessive noise levels (intensity) for extended periods of time (duration) day after day (frequency) are posing a great risk to their ability to function on a daily basis, as well as to their career. Because percussionists are frequently exposed to higher sound pressure levels (SPL) and sudden loud sounds, such as crash cymbals or rimshots, they are particularly at risk.

Everyone is at risk-rock, jazz, drum corps and orchestral percussionists. Hearing exams were conducted on eighteen members of the Berklee School of Music percussion faculty in January 1994 (primarily drumset players). Of the eighteen, three had normal hearing but fifteen suffered hearing loss (some significant), primarily in their left ear.[1] In 1976, a study of orchestral musicians revealed that "all percussionists had some degree of hearing loss."'[2]

Rock guitarist Pete Townshend's announcement several years ago that he has hearing damage raised public awareness of the problem, but many musicians still persist in abusing their hearing. People who have trouble with their eyesight would not hesitate to consult an optometrist. Musicians should be more concerned about consulting audiologists to preserve their ears. Hearing damage is permanent. It is important to understand how the ear functions, the difference between hearing loss and hearing damage, and modes of prevention in order to avoid this devastating and incurable condition.

HOW THE EAR WORKS

The human ear is an amazing instrument. It collects and amplifies sounds, determines the direction and intensity of the sound, and analyzes all of the subtle nuances that help us distinguish the differences between the sound of wire snares and gut snares, or between French and Viennese style cymbals.

Sound is measured in hertz (Hz), and the human ear is capable of perceiving sound from 20-20,000 Hz. Hertz are essential pitches; the highest notes on the piano are about 4,000 Hz while the rumble of thunder is approximately 50 Hz[3] The normal range for human speech is approximately from 250 to 8,000 Hz. Often the first sign of hearing loss is the inability to distinguish what others are saying, particularly in a noisy room. By the time this occurs, however, hearing damage has already taken place.

A diagram of the ear is shown in Figure 1. After a sound is created, it is picked up by our outer ears (the visible part on the side of our heads) and transmitted through the ear canal where it activates the ear drum, which in turn sets in motion the three ear bones (hammer, anvil and stirrup). The stirrup activates the cochlea, where sound is actually received.

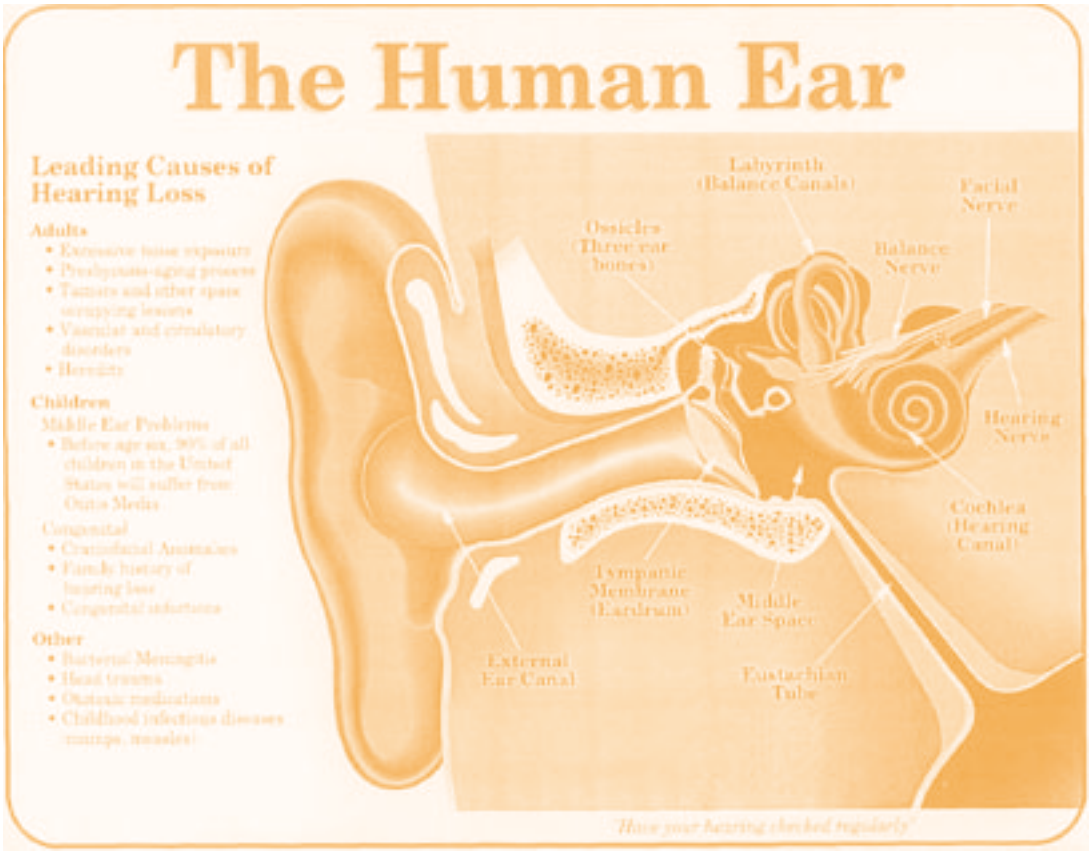
The cochlea is a horn-shaped organ that is filled with fluid and millions of tiny hair cells. Each hair cell is tuned to a specific frequency. When a sound is transmitted to it, the fluid in the cochlea moves through the cochlea until it finds the hair cell that corresponds to the frequency (Hz) collected by the outer ear. That hair cell normally bends, transmits an electrical impulse to the brain for processing, and then returns to its normal upright position (see Figure 1).

The construction of the ear and the way in which sound travels through the auditory mechanism may indicate why hearing loss occurs in a specific manner. "The ear canal's resonance is the greatest for frequencies from 2,000 to 4,000 Hz," according to H.A. Newby[4] Because the ear naturally resonates in this range, this area experiences more "wear and tear" and is the first to break down. The three ear bones also amplify the sound, often by as much as thirty times.[5] The human ear's ability to hear a pin drop across a room ultimately leads to its destruction.

The way the cochlea is constructed also has a great deal to do with why hearing damage occurs. Hair cells that correspond to highfrequency pitches are located at the opening of the cochlea. Lowfrequency hair cells are located at the small end of the cochlea. Sound winds its way from the wide opening (where the high-frequency receptors are located) to the small end of the cochlea (where the low-frequency receptors are located). In order to activate the hair cells deep in the ear, the fluid must be forced around the curves of the cochlea. When loud sounds slam into the walls of the cochlea as they make their way around the first curve in the cochlea, they damage the hair cells along the wall. The hair cells at the first "turn" of the cochlea are responsible for collecting sounds at around 3,000 Hz (or 3 kHz). Each time lower frequency sounds are sent to the inner reaches of the cochlea, the hair cells at 3 kHz are subject to abuse. This is why most hearing loss often begins to occur at the 3,000 Hz point.

A "domino effect" is created once hearing damage has occurred. After the hair cells at 3 kHz have been permanently damaged (by not returning to an upright and functioning position) at one frequency level, hair cells tuned to closely related frequencies (e.g., 2,800 Hz, 3,200 Hz) then begin to bear the brunt of continued abuse. This leads to a widening of the gap in one's

Figure 1.



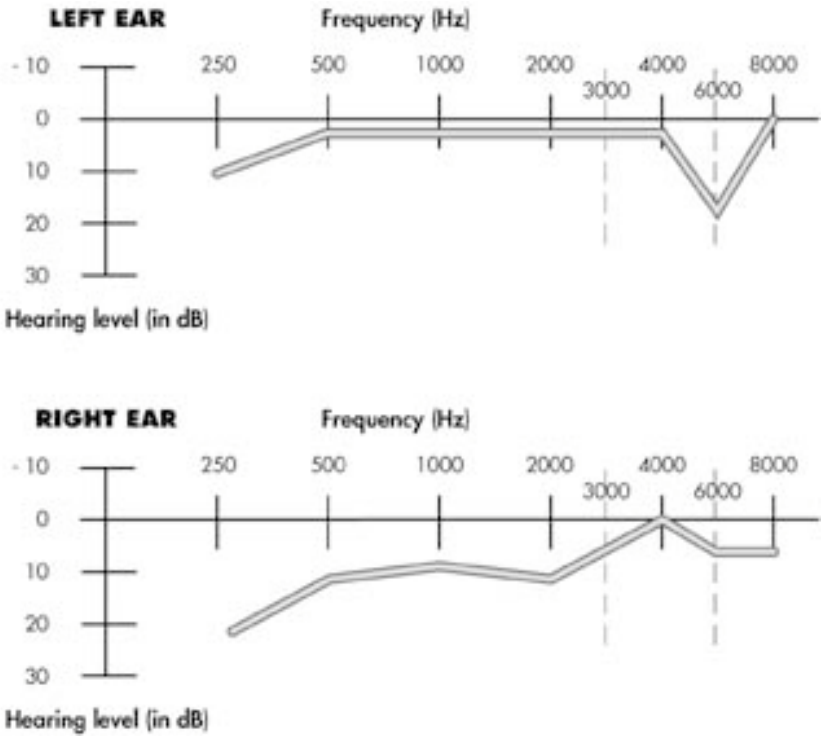
hearing[6] and the creation of a "noise notch"-a marked decrease in hearing ability at a specific frequency (see Figure 2).

HEARING LOSS VS. HEARING DAMAGE

Anyone can suffer hearing damage yet exhibit no signs of hearing loss. The subtle differences between hearing loss and hearing damage are often not understood by the general public. Hearing loss means that, compared to a statistical norm, a person has more difficulty hearing certain pitches (Hz) at various sound pressure levels (decibels or dB). Hearing damage means that a person experiences auditory effects that may hinder the ability to accurately perceive a sound. A person may have hearing damage but have no hearing loss.

An audiogram is the test given by audiologists to determine if a person suffers from hearing loss. A series of tones are played at different volume levels to determine the minimum volume required for the patient to detect a sound. These are done at different frequencies (or pitches) and charted on a graph. Frequencies tested vary from doctor to doctor, but the most common frequencies tested are 250 Hz, 500 Hz, I kHz, 2 kHz, 4 kHz and 8 kHz.

Figure 2.



While these frequencies may be acceptable for the majority of people, testing at these intervals reveals only part of the total picture. Because it is more important for a musician to be able to accurately distinguish the musical qualities associated with sound over a broad spectrum, a more detailed audiogram is necessary to determine if any hearing loss has occurred at these inter-octave intervals. Musicians should request that an audiologist include 750 Hz, 1500 Hz, 3 kHz and 6 kHz levels on their audiograms. This is accomplished by a simple turn of a dial on the testing equipment.

Research has indicated that musicians may experience "noise notches" in their audiograms at these inter-octave levels. The 3 kHz and 6 kHz levels were found to be the most frequently impaired areas.[7] If these frequencies are not included in the audiogram, the musician may leave the doctor's office with a false sense of healthy hearing. The author's audiogram is shown in Figure 2. Notice the "noise notch" at 6 kHz in the left ear. This is probably a result of years of exposure to loud hi-hat sounds.

An audiogram is only one part of a complete hearing exam. Because the first sign of hearing loss is often the inability to understand conversations, a speech - understanding exam should accompany the audiogram. In a speech- understanding exam, the audiologist will provide some background noise in the patient's headphones and ask the patient to repeat words back to the audiologist that sound very similar (e.g., "bake" and "cake"). This will be done with various levels of background noise to determine how well the patient can differentiate between the signal/noise ratio. Vowels (a, o) are some of the louder parts of speech, but consonants (t, s, f, p, k, ch and sh) are softer and are often the portions of speech that become garbled to the person with a hearing loss. People are frequently able to compensate for this situation contextually by "filling in" the gap with information from the portion of the conversation that they can understand, but this is only a coping mechanism and not a solution.[8]

Audiograms only measure hearing loss-not hearing damage. Hearing damage can be found in people who have little or no hearing loss. Hearing damage manifests itself in a number of different ways. The terms used to describe hearing damage reflect symptoms that will vary from person to person, yet have similarities.

Tinnitus is the most common noise-induced hearing damage. It is often called "ringing in the ears" because a person hears a sound without any acoustic stimulus. It is usually described as a high-pitched ringing or, in extreme cases, "akin to holding a vacuum cleaner to your ear."[9]

One of the first signs of hearing damage may be a temporary threshold shift (TTS). A TTS is a temporary condition characterized by a ringing or buzzing in the ears, the perception that sounds around you are muffled, or difficulty understanding conversations. A temporary threshold shift means that if you could normally hear a

Table 1. Permissible Exposure Levels According to OSHA

DAILY DURATION, HOURS	SOUND LEVEL, dB SPL
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4	115

SOURCE: AUDIO, JAN. 1989

sound at 20 dB, were then exposed to loud music for two hours, and could not hear the same sound until it was turned up to 40 dB, you would have experienced a 20 dB threshold shift. If you continued to be unable to detect the sound unless it were 40 dB, then a permanent threshold shift (PTS) has occurred.

Temporary threshold shifts usually subside after a good night's sleep. Peter Erskine, who suffers from tinnitus, notes that "if I give my hearing enough rest, the effects of my tinnitus seem to lessen a bit," but the ringing never completely disappears. Jeff McAllister, drummer for Hank Williams, Jr., suffers from tinnitus and "can't go to a quiet place like the woods and hear just the birds" because the ringing in his ears is permanent.

One of the most frequently asked questions involves the actual pitch of the ringing. The pitch of the constant sound experienced by tinnitus sufferers is not related to the pitch of the sound that caused the damage. Most tinnitus is characterized by a highpitched ringing, but this does not mean that a high pitch caused the damage. Because of the way the ear functions, a low sound (like a bass drum) or a high sound (like bells) could cause the same pitch to be heard by the tinnitus sufferer. The frequency of the offending sound could be anywhere along the sound spectrum and damage is probably caused by the combination of numerous sounds, both high and low.

The degree to which tinnitus interferes with everyday life depends upon the individual. People who work in noisy environments (with computers, typewriters, people talking, loud music) may not be bothered by the tinnitus to any large degree. It is usually during the "quiet times"-trying to fall asleep, reading a book-that tinnitus is most noticeable and, therefore, the most imposing.

Tinnitus is incurable. Audiologists have, however, developed hearing aids with white noise generators called tinnitus maskers. The audiologist "tunes" the white noise generator to the same frequency as the tinnitus and effectively blocks it out. This only deals with the symptoms, however, and the tinnitus will return when the masker is not used.

Diplacusis is a condition in which a single tone is perceived as a different pitch in each ear (diplacusis binauralis) or as multiple pitches in one ear (diplacusis monauralis). This condition could prevent musicians from singing or playing in tune. This would be particularly devastating to timpanists, who must distinguish pitches over a broad spectrum while other musicians continue to perform. This inability to distinguish pitches in a noisy environment could terminate one's musical career.

Hyperacusis is an increased sensitivity to sound, particularly common environmental sounds. Television, automobile horns and other sounds commonly found in the world of the 1990s would prove painful to a person suffering from hyperacusis. The person may ask that others speak quietly, that the television be turned down, or make other requests that might ostracize the individual from normal society.

Hearing damage can exact other tolls on the body as well as make it difficult to play music. "Noise fatigue" is a common problem cited by many drummers after extended rehearsals or long recording sessions. Erskine notes that after rehearsals for a tour with Steely Dan without proper ear protection, "...by the end of the day my ears and head felt like they had been put through the wringer."[10] This is the body's natural reaction to stress caused by excessive noise levels, according to audiologist Mike Williams. Noise stress triggers basic instincts similar to the fight-or-flee impulse-pulse rises, breathing speeds up, muscles tense, etc.[11] This leads to general irritability, tension and possible insomnia.

The attempt to prevent hearing loss can actually cause dangerous side effects. The Centre for Human Performance and Health Promotion (often called the "Musician's Clinic" in Hamilton, Ontario, Canada) has dealt with cases in which rock drummers would use industrial- strength foam earplugs to protect their hearing but suffer arm or wrist strain from overhitting the drums.[12] Because the foam plugs were so effective, the drummers would play harder in an attempt to create the same musical intensity they heard without the plugs. In doing so, they would overexert themselves physically and damage tendons and ligaments in their

arms. When the patient was fitted with a different type of ear protection, the overall noise-level output from the drumset decreased and the wrist problems ceased.

PREVENTION THROUGH EDUCATION

The Occupational Safety and Health Administration (OSHA) provided a series of guidelines for permissible exposure to various decibel levels in 1970 (see Table 1). This table is drawn from an industrial model, based on an eight-hour day, five days per week, over a forty-year span. These are suggested levels of acceptable exposure, but appear rather high when compared to the data in Table 2.[13]

The dB scale used to measure sound pressure levels is logarithmic. Every increase of six decibels results in a doubling of the sound pressure level exerted upon the ears. For example, a 106 dB level is twice the sound pressure level of a 100 dB level.[14] These are phenomenal leaps in intensity that could easily cause permanent damage.

SOURCE: AUDIO, JAN. 1989

Table 2. Sound Pressure Levels, Sources, and Danger Levels

dB LEVEL	SOURCE
188	Rocket launching pad
150	Jet engine test cell
140	Gunshot
	Pain Threshold
130	Air-raid siren
120	Live rock music, thunderclap, propeller aircraft, auto horn (3 feet)
	Discomfort Threshold
110	Pile driver, snowmobile (driver's seat), sandblaster
100	Subway train, pneumatic drill, diesel truck, police siren (100 feet)
95	Ride in convertible on freeway
90	Electric lawnmower, motorcycle (25 ft.), city traffic, heavy truck (50 ft.)
85	Average factory, electric shaver
	Hearing Loss Risk Threshold
80	Hair dryer, alarm clock (2 ft.), garbage disposal
70	Freeway traffic, vacuum cleaner, noisy restaurant
60	Conversation, air conditioner (20 ft.)
50	Light auto traffic (100 ft.)
40	Quiet office, quiet home
30	Audible whisper
20	Rustling leaves, broadcasting studio
10	Barely audible
0	Threshold of hearing

Percussionists in different musical situations will encounter different factors that may cause hearing loss or damage. As previously stated, several factors must be considered when weighing the possibility of damage. The intensity, duration and frequency of the excessive levels influence the extent and severity of the loss. Sound pressure levels have been measured at live rock performances up to 110 dB, with most of the energy in the 250-500 Hz range for extended periods of time without interruption. This means that the sounds were predominantly lowpitched at a loud volume. This is in contrast to a symphony orchestra where the SPL was approximately 90 dB, but the energy level was evenly distributed between 500 and 4,000 Hz, with various periods of time containing lower dB levels .[15]

Symphony musicians are exposed to a greater variety of frequency levels and experience periods of decreased volume; this lessens, but doesn't eliminate, the potential for hearing damage. Because the musicians in a symphony orchestra experience periods with decreased dB levels, this makes a great deal of difference in their ability to recuperate from the pe-

riods of high-decibel exposure. Hearing loss is less likely to occur when the ear has time to rest and recuperate.

Musical style also plays a role in the type of hearing loss that might afflict a percussionist. A rock drummer who constantly plays the hi-hats with sticks may suffer asymmetrical hearing loss (significant hearing loss in only one ear) in the left ear (assuming the hi-hats are on the left side of the setup). Jazz drummers, because they tend to play primarily on the ride cymbal, are less likely to damage their hearing because ride cymbals do not appear to pose as great a risk as hi-hats.[16] Monitors also play an important role in the equation. Morgenstein says that he has more hearing loss in his right ear because his monitor was always on that side. The difference in SPLs between a rock concert or club date and jazz gig also may account for overall different risk levels.

Morris Lang, of the New York Philharmonic, had his hearing tested after experiencing some pain a few years ago. Of his situation he says, "Of course, we are bombarded with sound for all of our career-especially sitting right in back of a very strong (French) horn section." Vic Firth, timpanist for the Boston Symphony, has monitored his hearing for fifteen years and found that his left ear has suffered more hearing loss than his right. He attributes this to the fact that the trumpets and trombones are on his left side and advises caution when performing behind either a French horn section or in front of a large chorus.

Percussionists should also be aware that many percussion instruments generate a great deal of "impact noise." Impact noise is created by sudden, loud bursts of sound energy (e.g., crash cymbals, concert bass drum, rimshots, bells, xylophone and Chinese cymbals). Any one of these sounds may cause permanent hearing damage even from one-time exposure, according to audiologist Mike Williams.

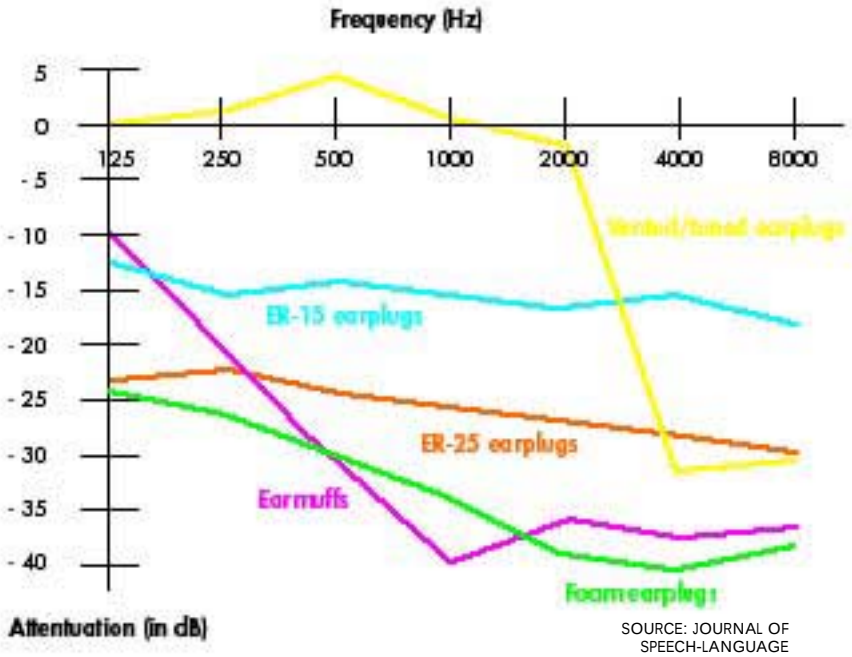
Hearing damage is not limited to performers. Teachers who listen to students play, hour after hour in a confined area, are perfect candidates for hearing damage. Morris Lang notes that some of his retired colleagues "have some hearing loss-some quite severe, some very little. 1 think that the severe loss occurred as a result of teaching for many years in a very small studio. While I teach and practice, I often wear ear protectors, especially when (using) the xylophone; the high frequencies bother me." Marc Zoutendijk, professor of percussion at the Royal Conservatory in the Hague, the Netherlands, has also suffered hearing loss from fifteen years of teaching snare drum, timpani and drumset, as well as performing without ear protection.

HEARING PROTECTION

The only way to prevent hearing damage is to practice "safe hearing." The use of hearing protection devices when practicing, rehearsing or even listening to loud music in a club is the only way to ensure that you will be able to hear when you get older. There are many hearing protection devices (HPDs) available today. Each have good and bad qualities. The correct choice should be determined by the level of protection desired, style of music normally performed and comfort level.

When deciding which hearing protection device is best suited for a musical or rehearsal situation, the first question should be, how much of the musical spectrum can be excluded without interfering with the quality of the performance? Figure 3 shows the various attenuation rates of some HPDs. Attenuation is the amount of noise, measured in dB, suppressed by the various HPDs at different frequency levels. The most common types of HPDs are foam plugs, ER-15/ ER-25 custom plugs (from Etymotic Research), vented/ tuned custom plugs, and Earmuffs (headphones used by gun enthusiasts).

Figure 3.



SOURCE: JOURNAL OF SPEECH-LANGUAGE PATHOLOGY AND AUDIOLOGY, SEPT. 1994, AND AUDIO, JAN. 1989

Notice that the ER-15 (Etymotic Research) and ER25 (often referred to as "musician's earplugs") offer a generally "flat attenuation" pattern across the frequency range. This means that the plug reduced all frequencies equally and the sound heard by the user will be very natural-only softer (either 15 or 25 dB depending upon which plug is used). Dynamics between various parts of the drumset can still be monitored and controlled by the user.

The vented/tuned earpiece decreases the dB level sharply in the 2000-4000 Hz range, resulting in a distorted perception of what sound the user is producing; most of the high frequencies will be gone. The user will hear drums clearly (due to the low-frequency output of the drums) but hear muffled cymbals.

Industrial foam plugs filter more high frequencies than low, again resulting in a distorted perception of musical output. A percussionist who uses foam plugs will hear the lower register of a mallet instrument clearly but not the upper register, while the timpanist will hear more fundamental pitch than overtones.

In a loud rock environment, high frequencies (like cymbals) could possibly be reduced without hampering the quality of the performance. Rod Morgenstein uses foam earplugs when he performs and Earmuffs when practicing. He has "grown accustomed to the low-end sound" of the foam plugs and does not miss the higher frequencies of the cymbals. He says that the foam plugs "make my drums sound like Steve Gadd's drums.[17]

In jazz or orchestral situations, the ER-15/ER-25 earplugs work well because the performer is able to distinguish timbre, balance and-to a certain extent

Figure 4. Hearing Protection

BERNICE MACDONALD

Clockwise from top: Earmuffs, foam plugs, ER—25/15, molded earplugs

dynamics. These earplugs could be used for individual practice (bells, xylophone, crash cymbals, repetitive drum patterns) but not used during a performance, if the user felt that it diminished his or her ability to participate in the ensemble.

The total musical environment is another factor in the decision to use HPDs. Consideration should be given to the overall sound level when choosing whether or not to wear some hearing protection. Performers practicing solo literature in a large room may not require protection, but a percussionist performing in a percussion section, where others are generating additional dB over and above those of the individual, should consider some precautions. Decibel levels in a studio have been measured up to 90 dB for solo timpani[18] and 92 dB for xylophone.[19] Michael Baker, former timpanist with the Mexico City Philharmonic (currently with Symphony Nova Scotia), uses HPDs only when practicing bells or snare drum. He reports no degradation of hearing ability, but he has experienced temporary threshold shifts when exposed to loud cymbal crashes when seated beside the percussion section.

Erskine utilized a rather involved monitoring/hearing protection system during his 1993 tour with Steely Dan. He used the Bose Aviation headphones and the Ear Monitor molded earpiece monitor with an Amphex Dominator 11 limiter to prevent accidental sound "spikes." The Ear Monitors allowed him to hear the band, the limiter prevented accidental exposure to extreme volume changes, and the headphones eliminated any additional sound produced by his drums and cymbals. "I heard only the music in my own private and wonderful world," Erskine said."[20]

Figure 4 shows the most popular types of HPDs available. Earmuffs are available from most gun stores, and foam plugs are generally available at drug stores. The vented/tuned earplugs, and ER-15 and ER-25 earplugs must be obtained through a hearing-aid store or audiologist. Wax impressions are taken of the ear and sent to Etymotic Research, where a custom "attenuation plug" is inserted into a hole in the molded earpiece.

Upon request, Etymotic Research will include both the ER-15 and ER-25 plugs with the earplug order. The attenuation plugs are interchangeable and may be switched by the user to accommodate different musical environments. ER-15s are recommended for use by drummers in a jazz or blues band, ER-20s or ER-25s for drummers or percussionists. These recommendations are based upon the sound produced by both the user's instrument and those of the other musicians in each setting[21] but are, like many facets of music, subjective.

CONCLUSION

There is a growing awareness of the devastating effects of noise-induced hearing loss. Jim Campbell, percussion instructor at the University of Kentucky and for the Cavaliers drum corps, notes that, "Students are more conscious now of the importance of using hearing protectors."[22] He says that most drum corps players use HPDs when rehearsing indoors during the winter. Many use custom-fitted plugs (purchased from Westone Co., based in many Sears stores) or foam plugs. Some players remove the HPDs for performances, but an increasing number wear earplugs for both rehearsals and performances. He personally uses foam plugs when teaching timpani in his studio because his right ear actually buzzes when exposed to loud timpani rolls.

Casey Scheuerell, currently teaching at the Berklee School of Music in Boston, has monitored his hearing ability for about fifteen years. He has noted a misconception by many younger musicians that they will only lose a certain percentage of their hearing and then it will stop-a complete fallacy. Hearing loss is cumulative and will continue until complete deafness occurs. He also advises performers to be aware of how to use hearing protection. Often, when people first use HPDs, they play louder or turn up the volume to recreate the physical effect they experienced without protection. The use of HPDs requires the performer to reevaluate how the music is heard and experienced, but it is well worth the effort.[23]

Industry is also involved in hearing conservation measures. Audiologist Mike Williams notes that many manufacturing companies are implementing hearing conservation measures, both from an overall noise reduction program (quieter machinery) to the promotion of personal HPDs for every worker. The present cost of hearing conservation far outweighs the future cost of worker's compensation benefits.

The music industry is also following suit. Jim Campbell notes that both the Lexington (Ky.) Philharmonic and Louisville (Ky.) Orchestra routinely use plexiglass baffles to isolate the percussion section and timpani. The Lex-

ington Philharmonic actually provides a box of foam earplugs for use by the musicians at their concerts.

Noise-induced hearing loss is a direct result of behavior and can be prevented. Yearly audiograms (to chart one's hearing "history") and consistent use of HPDs are the only ways to prevent further degradation of hearing ability. Humans have very little control over their everyday environment, but musicians certainly have control over their work environments. The most important aspect is prevention because hearing loss is incurable. Additional research is also needed to develop early methods of detecting hearing loss before it becomes too severe. As Peter Erskine has discovered, "Once hearing is damaged, it doesn't heal, or get better. What's gone is gone, and what's done is done."

ADDITIONAL INFORMATION:

- American Tinnitus Association, P.O. Box 5, Portland OR 97207; (503) 248-9985. (ATA will provide information on doctors in your area and general information.)
- Bose Corporation, 1-800-242-9008 (U.S.); outside the U.S. (508) 879-7330; FAX (508) 872-8928.
- Centre for Human Performance and Health Promotion, 565 Sanatorium Rd., Hamilton, Ontario L9C 7N4 Canada; (905) 5745444.
- Etymotic Research, 61 Martin Lane, Elk Grove Village IL 60007; (708) 228-0006.
- Future Sonics, (215) 598-8828; FAX (215) 598-8827.

Acknowledgements: The author would like to thank Tim Fisk, Mike Williams, Vic Firth, Rod Morgenstein, Peter Erskine, Jim Campbell, Morris Lang, Jeff McAllister and Michael Baker for their invaluable input and comments.

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18. James Campbell interview, March 14, 1995.

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21. Chasin, M. and Chong, J. "Musicians and the Prevention of Hearing Loss." Journal of Speech-Language Pathology and Audiology, No. 3, Vol. 18, September 1994. p. 174.

22. James Campbell interview.

23. Casey Scheuerell interview. PN

Terry O'Mahoney *received his B.M.Ed. from the University of Louisville and M.M. from the University of Miami. Professional activities include work with the Louisville Orchestra, Symphony Nova Scotia (Halifax), commercial recordings and concerts with Mose Allison, David Liebman, Oliver Jones, Renee Lee, Ed Bickert and others. His articles have appeared in Percussive Notes and Modern Drummer. He is an Assistant Professor at St. Francis Xavier University in Antigonish, Nova Scotia, where he teaches orchestral percussion, jazz drumming, jazz history and other jazz-related courses. He is president of the Nova Scotia chapter of PAS and is active as a clinician and adjudicator.*

Anyone for Shuffle?

By Tom Brechtlein

ONE THING THAT PEOPLE (MOSTLY YOUNG PEOPLE) ask me these days is, "How do you play a shuffle?" This surprises me sometimes, but when I think about it, it shouldn't. With the blues being very popular you would think that most young drummers would know how to play a shuffle. However, most usually play rock shuffles, which is great, but they should also get familiar with a blues shuffle.

It has a certain feel all its own. It's not a very difficult beat to play technically, but when you have the feel down, man, there's nothing like it!

You may have guessed by now what I'm trying to say—I hope so. And that is, technique isn't everything. When all is said and done, the most important aspect of everything you play is FEEL. If a beat that you are playing doesn't feel good, then the technique you're using doesn't mean a heck of a lot.

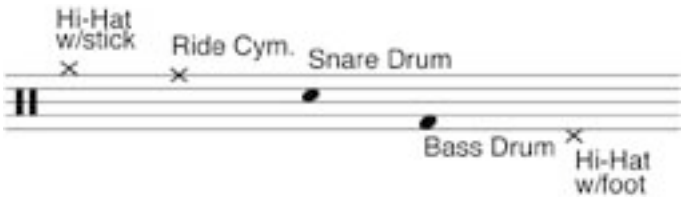
I'm not saying that you shouldn't have some sort of technique (chops or whatever you want to call it), but you should use your technique to communicate the feel of what you're playing. In other words, you have to have some mechanics in your hands and feet to play a beat or rhythm, but you have to combine that with a good feel or groove.

Enough of me beating a dead horse; let's get back to talking about a basic shuffle.

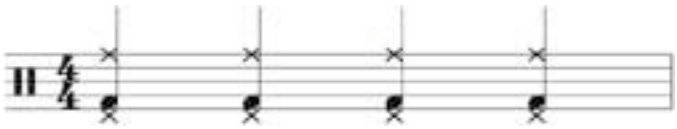
First of all, a shuffle is a very common beat used in blues music, but it has been used in other forms as well. The first time I heard a shuffle beat was in jazz music played by the Thad Jones/Mel Lewis Orchestra. I was listening to one of their records and I heard Mel playing this beat. It was swinging hard. My high school music director, Bill Katz, told me to listen to that record. Boy, am I glad he did, because these days that's what I've been playing—shuffles!

Anyway, let me give you a few ways to play a blues shuffle. For a *basic* shuffle, the bass drum, ride cymbal and hi-hat pattern is real simple. It's just four on the floor with both feet and the ride:

KEY



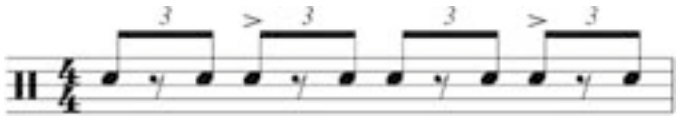
1.



The thing that really makes it swing or groove is the snare drum rhythm. This pattern is basically groups of triplets with the middle triplet left out, accenting on beats 2 and 4.

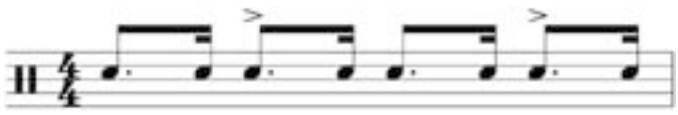
Tom Brechtlein *studied at Hofstra University before joining jazz pianist Chick Corea's band at age twenty. After four world tours with Corea, Brechtlein toured with such musicians as Allen Vizzuti, Joe Farrell, Wayne Shorter, Jean-Luc Ponty, and for the last three years, Robben Ford. Interspersed throughout were other tours with Corea. His many recording projects included albums from the many tours plus performances with such artists as Doc Severinsen, Al DiMeola, Dave Samuels and Brandon Fields. His last two recordings with Robben Ford have received Grammy nominations: Robben Ford & The Blue Line and Mystic Mile. In addition to his busy touring schedule, Tom has been involved with videos and TV shows.*

2.



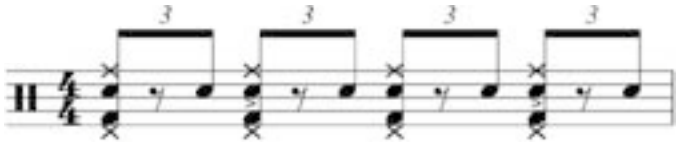
Sometimes it's notated this way:

2A



I prefer the triplet notation because it better illustrates the feel. The whole beat looks like this:

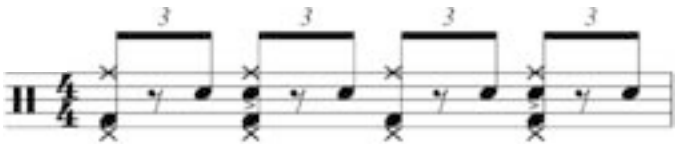
3.



Looks pretty simple, but it takes a lot of practice at different tempos to get it to feel good!

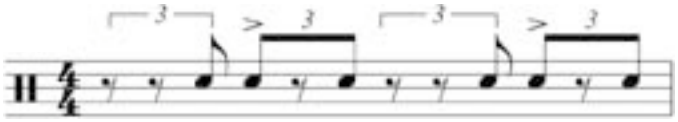
Here are some other ways to play a shuffle:

4.



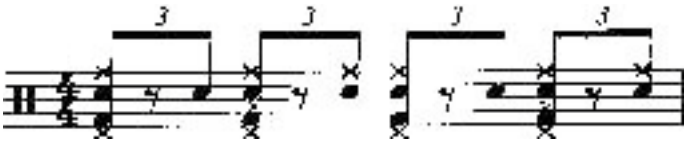
Check out the snare drum part:

4A.

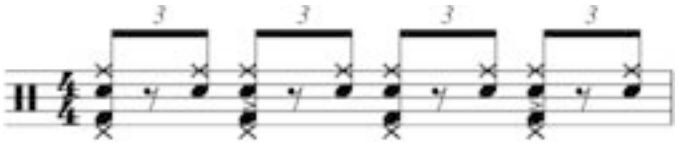


Ride cymbal variations:

5A.

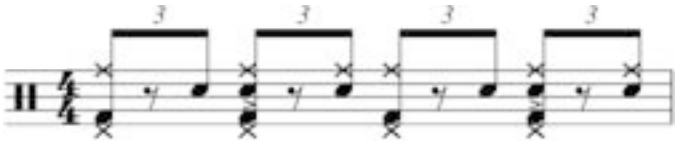


5B.

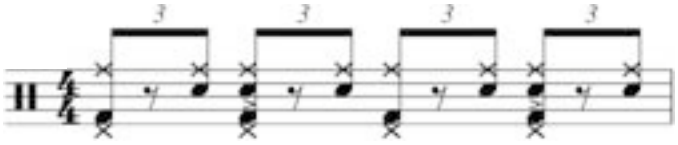


Snare variations:

6A.



6B.

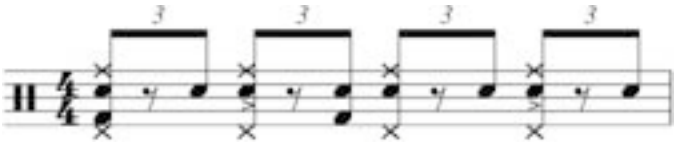


It's never too early to start thinking about PASIC '95! See the August PN for pre-registration forms!

Categories for the **1996 PAS 23rd Annual Percussion Composition Contest** are Marimba (Low A) with Piano Accompaniment and Steel Drum Ensemble. First, second and third places will be awarded. For information and entry forms, call PAS at 405-353-1455 or write to PAS, P.O. Box 25, Lawton OK 73502.

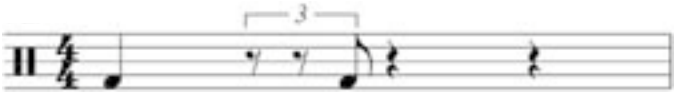
You can use this pattern on the bass drum:

7.



Bass drum isolated:

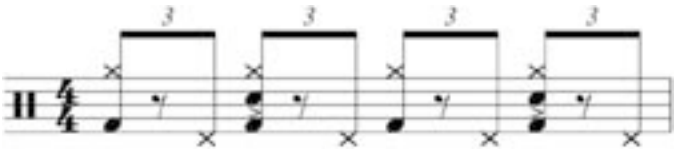
7A.



Now practice all of these versions playing the hi-hat on just 2 and 4. Another way is splashing the hi-hat on all four beats.

Steve Gadd plays a great type of shuffle, or as l like to call it, "The Famous Steve Gadd Shuffle."

8.



This can also be played using the bass drum variation that was shown earlier:

9.

Didn't know there were so many ways to play a shuffle, did ya?

Well, there you are. This beat may not be this year's flavor but it's been around for a long time. It's an important beat to add to your vocabulary 'cuz sooner or later you'll be asked to play one. Once again (here comes the dead horse), it's the FEEL that makes the beat what it is. When you have that while supporting a band, it's like riding on top of a big wave.

That's about all I have to say. Hope this helps you to get your shuffle chops together, along with giving you a few new ideas. PN

The Quest for the Perfect Teaching Method

By Ralph Humphrey

I'VE BEEN TEACHING DRUMSET FOR the past 25 years. At first, what I taught was what the student wanted from me. At that time, I was the guy to come to for the newer concepts and applications of odd meters, odd rhythms, big band playing, and reading and interpretation. I had some fine students, many of whom went on to become successful drummers in the music business.

As a result of my experiences in music and teaching at that time I had to learn to organize my ideas so that they made sense to me and my students. Thus, I began writing down everything I knew about the subject areas I was teaching—based on actual experience, I might add. The result was the book *Even in the Odds*, a Barnhouse publication that focuses on the development of the odd grouping concept as it applies to a variety of even and odd meters. It took about ten years to write, not because there seemed to be a shortage of exercises and information, but because I needed time to grow up musically as a player, and as a teacher to be able to figure out the correct sequence of ideas, or the progression of concepts and methods to make it seem logical and understandable.

Authoring the book had indeed improved my teaching skills and my understanding of the topics, though I was still inclined to teach concepts more than technique. There was still much to learn about the teaching process and what constituted a great developmental approach to drumming.

In 1980, Joe Porcaro and I were asked to conceive a course of study for drumset at the Musicians Institute. As a result, the Percussion Institute of Technology (PIT) was established. Here was an opportunity to create a program of study for one year that would teach drummers, in Joe's words, the "nuts and bolts" of drumming. Joe handled the Reading and Playing Techniques courses, whereas I focused on the courses that had to do with concept and drumset application. Finally, I was feeling that together we had discovered the best course of study for the developing drummer.

This year marks the fifteenth anniversary of PIT. I still teach the courses that I created in the beginning. However, my teaching style has changed rather dramatically. Moreover, I'm now able to convey the information in a way that reflects my experience as a player and teacher, regardless of the level or playing experience of the student. The best way to put it is that I'm now able to see the "big picture" and am basing the content of, and approach to, teaching on that.

Essentially, I have been able to finally determine what the ingredients are to become a successful drummer (in the knowledge and creative sense of the word), the order in which they are to be learned, and the methods and materials that are used to apply these ingredients at the drumset. I see the ingredients to success as having two parts: technique, and concepts or musical approach.

Regarding concepts and musical approach, let me say from the outset that many young people begin playing drums for one reason and one reason only: because they've been turned on to music, love music and have a desire to express themselves through this medium. Others are introduced to music in their schools where instruments are made available to them, or by their parents who feel that it is important for their child to know a little about music. The point is this: The skills that are required to play an instrument and the concepts of stylistic approach are typically developed at the same time or, moreover, after the player has started performing with groups. I refer to this as "on the job" training.

It is here, unfortunately, where bad habits begin to develop, due to a lack of professional guidance, technical skills and knowledge of style concepts. Having some degree of musical intuition and/or an innate playing ability is a gift that is not given to all. Those who have it can perhaps get by without the intense study required by someone less blessed with these built-in talents, at least for a while.

It is essential for the student to learn whatever he or she can about music through listening. Listening must always be a part of one's continuing education. Unfortunately, the total understanding of the music from a creative and performance aspect won't actually occur until the technical skills have been introduced and developed, which is, in fact, the first part of the successful drummer equation.

The technique that I am referring to involves much more than learning the rudiments, learning drum beats, or being able to imitate what someone else has played. Instead, I see technique as the development of all the motor skills and the rhythm skills that allow one to focus on the more conceptual or stylistic aspects of music. In a nutshell, technique allows players to be able to express themselves completely, without obstacles.

In my teaching, I have had to contend with students of vastly differing playing levels, experience and skills, especially in the classroom setting at PIT. The quest for the perfect teaching method has given me a way to present information and materials that are meaningful and useful for all. The study of technique should develop the following areas and disciplines. (Note: The terminology that I choose to describe the various elements of technique are based on a history of usage by authors and teachers. It may be that there are some words that are misunderstood by the reader, or even improperly used, as a matter of convenience, by me. However, I am attempting to reach an audience where the common usage of such terminology is generally understood and accepted.)

1. A sense of time and timing. This is achieved by focusing on:

a. The meaning of pulse, or "the beat," and the development of the inner clock.

b. Note value subdivisions.

c. The understanding of the metric accent and metric subdivisions.

d. The idea that rhythm is independent of meter.

e. A counting and/or singing system that can be applied to all rhythmic motifs or phrases.

2. The proper and most ideal use of the limbs. This is achieved by focusing on:

a. The stick grip (pivot and fulcrum).

b. The arm and wrist motions that are used to produce accents and unaccented notes or tap strokes, the controlled rebound, and the buzz stroke.

c. Balance at the drumset. This includes learning where the center of gravity is located so that proper foot technique and upper body

motion around the set can be developed.

d. Being able to control the dynamic range from very soft to very powerful.

e. Maintaining relaxation always in order to establish a good sound and a good touch.

3. The ability to apply accent phrases on the drumset. This is achieved by focusing on:

a. The basic concept of syncopation.

b. Two-, three- and four-note groupings with the hands to begin with, using a variety of note-value tempos. As a later development, five-, six-, seven- and eight-note groupings could be studied and applied.

c. Four-way coordination by the use of the feet dependent on and interdependent with the hands (e.g., linear phrasing).

d. Four-way coordination by the use of the feet independent of the hands (e.g., ostinatos).

e. Sticking types that can be applied to the above procedures.

4. A complete understanding of meter, pulse and rhythmic phrasing. This is achieved by focusing on:

a. Odd note groupings in an even meter.

b. Even note groupings in an odd meter.

c. Odd and even groupings in either odd or even meters.

d. Polyrhythm and polymeter.

e. Metric modulation and superimposed metric modulation.

f. Changing meters.

g. Artificial note values.

Many of the above disciplines are actually being developed simultaneously as opposed to individually in a chronological sequence. Others are more advanced techniques that will, in time, become understandable and applicable. Once these ingredients of technique have been developed, students are now able to devote their efforts to the more conceptual, creative and stylistic aspects of music.

Following is a partial list of published methods that I use in conjunction with other materials that are only available as part of the PIT curriculum.

TITLE	AUTHOR	PUBLISHER	DATE
Even in the Odds	Ralph Humphrey	Barnhouse	1980
The Drummer's Rudimental Reference Book	John Wooton	self-published	1992
Patterns: Time Functioning	Gary Chaffee	GC Music	1976
Patterns: Stickings	Gary Chaffee	GC Music	1976
2/3 or Not 2/3	Efrain Toro	self-published	1992
Portraits in Rhythm	Anthony Cirone	Belwin, Inc.	1966
Working the Inner Clock	Phil Maturano	self-published	1992

PN

Ralph Humphrey *received his BA from Cal State University at San Jose and an MA in performance from Cal State University, Northridge. His recordings run the gamut from Don Ellis and Frank Zappa to Captain & Tennille, Wayne Shorter and Free Flight. As a freelance L.A. session player, his credits include* Deep Space Nine, The Simpsons, Cheers *and the theme music for the HBO production of* Inside The NFL. *He also keeps busy doing clinics, seminars and guest appearances all over the world. He has shared his wealth of musical experience with hundreds of students at the Percussion Institute of Technology.*

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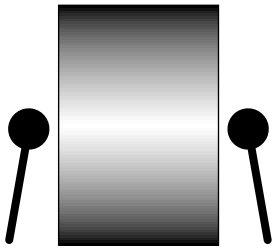
Contemporary Marching Bass Drum Techniques

By Glen A. Buecker

ONE OF THE MOST IMPORTANT BUT OFTEN OVERLOOKED areas of marching drum lines is the bass drum section. Oftentimes you have non-percussionists in the section and quickly get frustrated trying to get them up to speed. It takes so much time to bring them around that the other sections of the line are often neglected. You're left with a drum line that's a little rough around the edges. In my experience working with drum lines, I've discovered some techniques that work well with any level bass drum section. These ideas should help get your bass drummers off to a solid start.

Let's begin with holding the mallets. The bass drum grip is basically matched grip turned vertically, although the motion of the wrists and arms is slightly different. Start with your arms down at your side. If you let your arms hang naturally, the mallets should have a slight inward angle (horizontal angle). The mallets will also hang at approximately a forty-five degree angle from the forearms (vertical angle).

Illustration 1



Moving only from the elbows, raise your forearms up the drum head. The mallets should still be angled, slightly inward, toward the head (see Illustration 1). From the side, this gives the appearance of the mallets being held vertically. If you actually were to hold the mallets vertically, they would appear to "hang out" or angle out. This is a common problem with young players.

For general playing, the mallet should strike directly in the center of the head. Since bass drummers cannot see the drumhead when they carry the drum, they must rely on "feel" to locate the center. At the Blue Devils Drum and Bugle Corps, we accomplish this by memorizing the point where the rim touches the hand or arm. On the smaller drums, the joint of the thumb or the top corner of the fingernail might touch the edge of a claw, the rim just above or below a claw, or a tension rod. On the larger drums, the center of the forearm might touch one of these spots. Reference these spots from a claw or tension rod since it's difficult to remember the exact position if you only use a spot on the rim. While in the playing position, simply touch your hand or forearm to the rim to check if you're in the center. Doing this frequently (once a measure) will quickly establish a uniform look for the bass line. A common pitfall is to rest your hand or forearm on the rim, as if to hold the drum. This is an extremely bad habit that puts unnecessary tension in your shoulders.

You must remain relaxed when playing the bass drum, without unnecessary tension in your forearms or shoulders. Roll your shoulders up and take in a deep breath. Then, as you roll you shoulders back, exhale and try to completely fill out your drum harness/carrier with your chest. This takes the weight off your hips and helps maintain proper playing posture. Always maintain the proper pressure at your fulcrum with the fingers wrapped comfortably around the mallet.

The basic style of playing is a legato approach in the sense that the mallet has a smooth, connected motion—not a short, quick motion. Once you start the mallet in motion, it never stops. The stroke takes an equal amount of rise and fall—like a bouncing ball, only sideways. Check that this single motion doesn't stop at the peak of the upstroke or immediately following contact with the head (unless it is the last note played).

Remember to be completely relaxed in the fingers, the hand, up through the wrist and forearms, and through the shoulders. Control the rebound when playing more than one note per hand. Be sure the rate of speed of the rebound is equal to the speed of the down strokes. After the final note, be sure to "catch" the mallet at the starting position (Illustration 1). Check that it does not rebound past this position and is brought back to it.

The following list will help outline the basic stroke:

1. The stroke starts from the mallet head, not the wrist. Leading from the wrist creates an undesired "whipping" effect.
2. The mallet only needs to fall to a forty-five degree angle. Maintain a close connection between the fingertips and palm.
3. A slight outward movement of the forearm brings the mallet angle no further than horizontal.

(Note: The previous three steps should occur simultaneously.)

4. The down stroke begins with the arm moving inwards followed by the wrist rotation.
5. Catch the mallet and maintain the connection between the fingertips and palm as you complete the stroke.

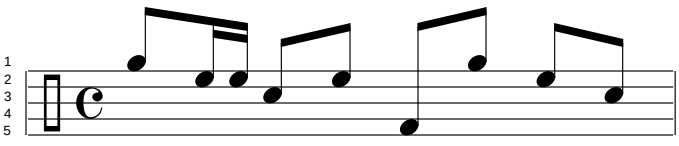
Be sure to check that the fingers remain around the mallet with the fingertips close to the palm as the stroke begins. A common pitfall is for the fingers to loosen and pull away from the palm as the wrist and forearm bring the mallet out.

DEVELOPING INTERPRETATION

Obviously, everyone in the drum line needs to have the same interpretation when playing music. The method we use with the Blue Devils is to have the performers mentally sing the composite bass drum pattern as they play their own individual part. The performers place more emphasis on the mental singing than on hearing their own part as it is played. This helps to establish the idea of vertical alignment used in "cleaning" the music. It is also important that the players count with the same interpretation. When learning new music, the first step is to relate your individual part to either the composite rhythm or to a related timing rhythm.

For example, in Illustration 2, player number two would simply sing or think of the entire pattern while playing his or her individual part. This process helps in aligning the individual notes to the composite rhythm.

Illustration 2



In Illustration 3, player number two would sing or think of a related timing pattern (Illustration 4) that would help guide the rhythmic accuracy of the player's individual part. The accents orient the individual part to the overall pattern.

Illustration 3

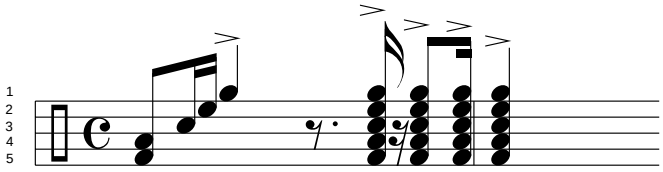
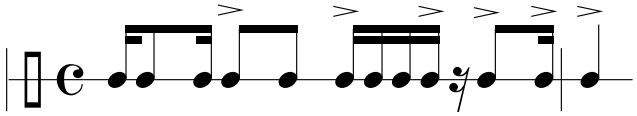


Illustration 4



Using this technique, it is possible that there will be five different related timing patterns, one for each player. This is acceptable as long as they all derive their patterns from a consistent interpretation of 8th and 16th notes.

When counting, it is important to mentally "fill-in" the quarter-note pulse with 8th notes. This will prevent players from rushing or dragging the pulse. Obviously, when counting large numbers of rests, no one wants to continuously count 8th notes. It's only important to subdivide when in the context of the musical passage.

PLAYING TECHNIQUE

Because a bass drum resonates more than a multi-tenor or snare drum, we must approach its playing differently. If you strike the drum once, the heads are set in motion while the sound decays. If you strike the same head twice—both times with equal force—the second note will not be as pronounced as the first because the head is already in motion from the first strike. When playing two 16th notes, hand-to-hand, the resonance effect is not a big problem. Clarity problems can occur when playing three or more notes, say as part of a sextuplet or roll passage. Teach your bass drummers to "swell" their parts; i.e., play a very slight crescendo when interpreting the part. This technique opens up multiple notes so they don't sound crushed, and gives a smoother, more consistent feel to running passages between drums.

At the Blue Devils, we constantly stress attention to detail. Playing bass drum requires a specific mental attitude. The players must realize what they "think and feel" in their minds as it relates to the sound they produce with the drum. It is important to continuously reinforce the bass drum section with these principles to make sure attention to detail is always present in their minds. Too many lines simply play the notes and don't consciously think about their technique, location of the mallet head, how their fingers feel wrapped around the mallet, or how the music should sound.

It is helpful to have the players learn short verbal and/or visual cues; for instance, say "thumbs" and they know exactly what you're referring to without a lengthy explanation. These phrases are extremely helpful while they are playing or marching:

CUE	TECHNICAL DETAIL
Thumbs	A proper fulcrum must be maintained. Don't slide the thumb up.
Swelling	Triplets and rolls must be swelled to get a good, open sound.
Center	Always play in the center of the head for the best tone.
Stick Angle	Know your check points for perfect mallet-head placement.
Posture	Stand up as tall as possible by filling in the chest part of the harness. Make sure the head is straight up, not tilted (remember, they have a 12" plume on top of their head).
Head	Always keep your head faced towards drum major (usually a 45° angle from the center of the drum). Use your eyes to dress the forms.

Maintaining a proper grip and stroke, along with a uniform interpretation of the music provides a solid groundwork from which to build. Spending some time in advance utilizing these tools will save you time and frustration in the long run. I hope these techniques will help you develop a successful, professional-looking bass drum section. PN

Glen Buecker *has been the bass drum instructor for The Concord Blue Devils Drum and Bugle Corps since 1992 and is currently a graduate assistant with the University of Oklahoma, where he is pursuing his Doctorate. He received his B.M.A. from the University of Oklahoma and M.M. in performance from Texas Tech University. He serves as a clinician, consultant, adjudicator and arranger for numerous schools and universities. He has studied with Dr. Richard Gipson, Alan Shinn, Lisa Rogers and Lance Drege.*

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PASIC '93 Marching Panel Discussion Part II

By Jeff Hartsough and Derrick Logozzo

THIS IS THE FINAL INSTALLMENT of an excerpt from the Marching Panel Discussion held during the 1993 Percussive Arts Society International Convention in Columbus, Ohio. The focus of the discussion was on the history, techniques, styles, features, equipment and other issues relating to marching percussion and was coordinated and moderated by Jeff Hartsough and Derrick Logozzo.

The panel included some of the most well-known marching and field percussionists in the country: James Campbell, George Carroll, Dennis DeLucia, Tom Float, Thom Hannum, Al LeMert, Bill Ludwig, Jr., Fred Sanford and Jay Wanamaker. Following are highlights of the second half of the discussion. (Part 1 appeared in the April '95 issue of *PN*.)

Audience: ***I have a question for the whole panel. Thom Hannum talks about teaching a player to produce a good quality of sound, but if a drummer is playing with traditional grip, some might argue that there's no way that your left hand can sound like your right. I've noticed most of the concert players use matched grip because you can get a nice even tone out of the concert snare drum. So if that's true for concert players, why doesn't that apply in drum corps?***

Campbell: I've noticed it's a lot like a maraca player, keeping in mind that the maraca has different pitches. But the tempos have gotten faster and the traditional grip may sound better on the snare drum because there are more notes per second. I think you can hear mistakes a lot clearer when students play with an uneven sound. One pitch is a little bit different than the other pitch because of the traditional grip, and I know most orchestral players play for a completely different musical effect. But from my perspective, a slightly different pitch, combined with the playing area on the head, helps enhance clarity.

Sanford: It's obviously more evident with one person playing. If you take a section of eight or ten, it really doesn't have much bearing.

Carroll: I disagree. I have not heard a drummer who's been superior because he uses one kind of grip as opposed to the other kind. It's according to how well they're trained using either grip. One way of teaching is to get exact uniformity with one hand and then match that with the left hand. Whether you're using matched grip or conventional, I don't think it makes a difference. It's how well you use it.

Campbell: When you go around before a drum corps show and hear any line play eight on a hand, you can always tell when they're switching hands because the right and the left hand don't sound the same. My point is that certain rhythm patterns are clarified with a little bit of color. It's a coloration of sound.

Carroll: But you're not talking about matched grip as opposed to conventional?

Campbell: No.

Carroll: You're talking about the change of hands.

Campbell: Right.

Carroll: Which is true, depending on if you're right-handed or left-handed.

Campbell: Right.

DeLucia: A lot of this has to do with whether you believe that playing is a function of your wrist and fingers or of your mind and ears. If you believe that the ears are the primary resource, then it doesn't really matter how you're holding the stick. The important thing is getting each hand to sound the same. Therefore, I believe that if you're starting a twelve-year-old kid, it's going to be easier to play matched grip at first because it's more natural. But, if he or she were right handed, the right hand would sound different from the left, even if the grip were identical. This would be true until that student developed the left hand physically, along with the ear and mind capacity to make the two hands work and sound the same. It sounds simple, but I think that's really the issue.

PN: ***As far as sounding the same goes, I want to discuss fulcrum. A lot of snare drum students at the University of North Texas tell me they feel they can't control the stick because they're loosening up. I think it's interesting that the average eighteen- or nineteen-year-old student feels that a loose stroke is not a controlled stroke. Which brings up the fact that a lot of people call the "check stroke" a controlled stroke. But if you look at players like Louie Bellson, Gene Krupa, Buddy Rich, Max Roach or any number of modern players, to them they're trying to control all the strokes. So how much of a factor is the fulcrum on both hands, especially if they're the same fulcrum like in matched grip, in terms of a musical sound and precision?***

Carroll: Are you talking about the Moeller grip? Back hand, middle hand, front hand?

PN: ***That's right, the three fulcrums. Do you think that changing the fulcrum changes the sound? If so, then why in drum corps today is the same fulcrum used, ninety to one-hundred percent of the time?***

Hannum: Referring to your example of Louie Bellson and Buddy Rich, they're individuals expressing their own music. Whereas in drum corps, the uniformity factor—getting a certain amount of people to do something a certain way—has always been a big priority. I think, however, it is becoming less of a priority. The music is opening up and allowing other opportunities or ways of playing musically and being expressive. Uniformity is an issue where you have a balance to your sound with some means of consistency in terms of approach; that's why there is less variety.

PN: ***Dennis, do you think there are styles of playing being taught in drum corps that might hinder a student's development in other areas of percussion?***

DeLucia: I don't see quite as much right now. But up until a few years ago, I disagreed dramatically with most of my compatriots on the teaching side of things. For example, I don't know of too many percussion instruments in which you would say, "Let's close this down and squeeze here." It doesn't make the stick sound good; if you don't squeeze the wood it will vibrate. We teach exaggerated wrist turns if you're playing a jazz drumset or groove style. Even though you're going to have a 3S drumstick in your hand while moving around a football field, we still try to teach concepts you can use when you sit down behind a drumkit.

PN: ***Jim, could you say something about hand position and rebound or anything you might do in your teaching?***

Campbell: With all the instruments the secondary thing is always technique. The most important thing is the music. If you're getting a good sound, it really doesn't matter whether you hold the sticks like this or that. Generally, the fulcrum I have is established at the thumb and the first joint on the index finger. The back fingers just wrap around. For the right hand, there

is a straight line between the bead of the stick and the elbow, rather than having the stick in-line with the knuckles or having the stick tucked underneath the wrist. Most of the rebound is based on a wrist motion rather than any sort of arm concept. At the University of Kentucky I teach matched grip, but the kids in the drum line all play traditional because they enjoy it. However, they can play both ways. Pedagogically, I don't think I've ever taught kids in a percussion methods class who are going to be band directors to play traditional grip, because they are going to teach beginners.

Carroll: Although I also teach college-level mallets and drumset, most of my teaching is historical rudimental snare drumming. So I come from the old instruction-book methods of playing. Their idea was to play around the barrel (drum). Put your arm slightly out and bent; it was a French idea. Then there were three kinds of grips Moeller taught: the little grip, the little finger grip and the grip between the first knuckle and the thumb. The three kinds of blows were the tap, which uses the wrist with the elbow out, extended; the wave motion, where you bring your wrist up with your elbow up, turn it and bring it down; and the forearm "poing" stroke, which is all the way up here, level with the ear for the full blow, trying to stay away from stiffness and tension, and a relaxed rebound. The left-hand grip is very similar, called the open-hand grip with the stick resting on the second joint of the third finger, the first finger coming across at the first knuckle, all of the thumb going into the first four. That's the historical way to play the left hand, with the hand very relaxed, not real tensioned when you played the stick.

A rope-tension field drum with skin heads has a lot of give. If you feel the strokes coming out of the drum, you have a tendency to play more constant to the vibration of the head and I think you can get a more reasonable sound. Certainly the Moeller people from the United States Army Band use this back grip when playing an open roll to get a beautiful, clear sound from the roll and the skin head.

DeLucia: I studied almost exactly like what Jim and George talked about with the right hand. I set the drum at a height relative to the player's body, so that the stick comes in as level to the drumhead as possible. The motion of the bead forms an arc, and the most efficient way to catch the head is at the 90-degree point in the arc because you're playing with the fullest part of the bead, and you also have the greatest opportunity for rebound—the natural stroke. I teach the three types of strokes: a down stroke, an up stroke and a natural stroke in which the stick is going to stop where it starts.

PN: ***What about at the end of a passage? What does the stick do at the last note?***

DeLucia: Whatever happens next in the book will determine what to do with the sticks at the end of a phrase. If the passages stop, then you let the sticks hang out for a while.

Float: I used to teach a lot higher stroke—which seems to be coming back in today's

style—which is way higher than I ever taught in my life. I don't know if that's from the Falam head or what, but it seems like the sticks are a lot higher today. I've lowered my highest height because I think it's a lot easier.

As far as the left hand goes, I was taught to drum like that [holding pinkie down]. I can't hold my baby finger down by itself; it just pops up. So they did a tape job on me and said to work on that for a week, and when you take the tape off you'll have the muscles. So I walked around for a week with the tape on, and everybody at school would say, "What's the tape for?" But it wasn't even worth explaining. I went to the next rehearsal, and before I took the tape off I said, "Drum roll, please." I took the tape off and "boink," my pinkie popped out. So he threw my sticks on the roof. I figured if I couldn't do it, it shouldn't be done. [laughter]

Hannum: I'm into trying to deal more with expression and extending the ranges if the music calls for it. If it doesn't call for it, that's fine. But at least you have that as part of your facility. To work towards this you need to initially be relaxed in the shoulder and chest areas. When I was learning to play, my control came more from the arm even though it seems you are always taught about the wrist. But I think the better a player gets, the more you get control toward the front of your hand and the fingers. So I try to emphasize those things, but I believe playing the full rebounded stroke comes from the wrist. I definitely think the arm is a very natural part of the motion. Otherwise you are restricted. The arm helps you support the sound much like when you play drumset, timpani or whatever.

PN: ***Have you heard of anybody who has told students not to move their elbows?***

Hannum: [laughter] My teaching style is totally different than when Dennis had the Bayonne Bridgemen, who were the antithesis of the Crossmen.

DeLucia: I hate when they say that. [laughter]

Hannum: I was enthralled by watching the Vanguard play the low style; that was why I determined you've got to play low. My teaching at the outset had nothing to do with the music at all. It was all based on what it looked like. Everything that is a problem that Dennis pointed out, I'm guilty as charged. [laughter]

Campbell: To add to what Thom said about the style on the stroke, I've seen more people getting back into the idea of throwing the forearm rather than just simply acting like a machine. It's not just a wrist isolated in time; it's actually a throw—a much more physical movement than a timing movement. If you were to go to a mallet or timpani clinic, you'd see them throwing the mallet on the instrument, so they'll have weight behind it. It's not just the mallet; it's the weight of the muscles behind the throw.

Hannum: That whole thing helps you support the sound. Otherwise, you get discrepancies in the quality of your sound because you're not using anything to produce your sound.

Campbell: The Kevlar head has forced that too, because if you just play on the surface there's no sound. You had to get back into more relaxation and even designing different drumsticks that will rebound more so you can throw them more. That's what Kevlar has gotten us back into. With Mylar you can hear it, it's crisp, but there is a lot more down-stroking and tighter wrist orientation.

LeMert: My basic concept is similar to what most people here are talking about. The one thing I always did with students in teaching the stroke was that it wasn't where you cock the wrist out; it's a natural motion. With some guys we used to take a drumstick and a marker and draw a line up their arm. When they would be working away, they would keep their eyeball on that. If they started cocking their arm around, the elbow had to go out to bring the stick back to the center of the head. When the elbow goes out to get the stick back in and the wrist is cocked, you can hardly move your wrist. So I would point out to them that now that you're all distorted, you're wearing out your shoulder muscles to hold your stupid arm out there. If you play the drum keeping your wrist cocked, the next thing you know you're using the muscles on the inside to pull your wrist around so you can physically get your elbow out there, poking the guy's eyeball out who's next to you. [laughter]

So we drew the line on their hand and told them all they had to do was bring their hand up and set the stick wherever the stick would be in the middle of the head. I always taught them to keep the elbows down and let the arm hang natural—same way with the left arm. If I ever saw a guy distorting that technique, I would get all over his case. I used a teaching technique called the penny drop. I would put a penny in their hand, and when they brought their hand up to where the hand was in the correct position the penny would fall out of their hand. If the penny stayed in the palm of their hand, I knew they were using the thumb to do the work. It's really not the thumb, it's the thumb and the first finger that get the movement there.

We were talking before about eveness of sound. I think it's the development of technique as to what you get for sound. Going back to Dennis's ear idea, if your ears are working, the beat of the drum sounds equal on either hand, whether you are playing this way or doing that, because it's in the mind and the ears of the player. Frank Arsenault was strictly conventional grip and he came from three yards behind his ears on some of his strokes. But when you would listen to his roll you couldn't tell which hand was which. It was absolutely dead smooth and you couldn't tell if it was two strokes on each hand or one stroke on each hand. I had a student audition for me once, and he played a hell of a roll, but he was playing paradiddles. So I asked him where he learned that. He said, "Well, I listened to the Frank Arsenault record and I thought that was what he was playing, so I just kept on working on these paradiddles." I mean to tell you he had the cleanest damn roll you've ever heard in your life. [laughter]

Sanford: Over the past five or six years I have been working with a lot of beginner to intermediate level students through Yamaha Sounds of Summer Percussion Workshops, and that is an interesting area in its own right, especially when you have about a hundred of them and you are trying to go through this whole procedure of the grip and so forth. One of the things I emphasize is that the natural and most relaxed way is always going to be the best way. So we'll start them off by having them just hold their hands in a natural position. There is a natural cup there and the stick will fit very nicely within it. A common thing I see is a timid approach to holding the stick, or sometimes it's the other side, the "death grip." So really the whole thing is to emphasize the most natural and most efficient motion of movement, which would be the straight up and down movement of the wrist versus the rotational.

The other thing is for them to really understand the muscle relationship in the forearm—the extensor muscle in the top part and the flexor muscle in the bottom part. This is the powerhouse that's going to generate the hand motion as it's pivoting on the wrist. They get the sensation of that when they play a series of strokes, then they can start to feel that their early development has to be, in a sense, like a calisthenic repetition. That's essentially what we all go through. It's just a series of repetitions to teach the muscles how to work, to generate that kind of muscle memory so they're feeling more comfortable with it.

Wanamaker: A lot of the groups I've taught over the last couple of years are all-star groups like the McDonald's Band, Pan-American Games, Disney specials or Super Bowls, mainly for TV purposes. I've found, just through the limited amount of time we have to teach, that matched grip is the easiest to get a line together on. One that comes to mind is the 1984 Olympic Games, for which we put together an 800-piece band for the opening ceremony. There was a 64-piece drum line that had kids from various drum corps all over the country and different playing styles. We had two weeks to put together this program that was going to be viewed by 2.5-billion people. So we chose matched grip from a visual standpoint just to get the kids to play together quickly and make it look the best it could in a limited amount of time.

PN: ***Moving away from technique, what were some of the VFW and American Legion contests like in comparison with today's DCI contests? And how do they differ in terms of logistics or the differences between the organizations themselves?***

LeMert: Outrageous. [laughter]

Campbell: I remember the first year at nationals when I studied with Mitch. The show was rained out in 1965 and we were standing on tables and chairs to see the show, which had been moved to the inside of McCormick Place [in Chicago]. When you compare that to being at the University of Wisconsin in a stadium with lights, it was a completely different animal. The rules obviously have changed a lot, especially with timing. When I was marching, the bass drummers were the most important because they were the ones keeping the tempo at 120 beats per minute while you got timed during the show.

Sanford: It was 128 to 132.

Campbell: See, that's why we never won. [laughter] We had the wrong tempo.

DeLucia: Some of the silliest things were the rules, especially in regard to guard and percussion. When I started teaching the Muchachos in 1970, which was two years before DCI, we wanted to play a little piece of "La Fiesta Mexicana," but we weren't allowed to use any tuned percussion. So here we are at the beginning of the tune slamming the butt end of our sticks on the inside bells of different size cymbals to try to simulate the sound of the church bells that open up that piece.

Carroll: You couldn't use chimes?

DeLucia: We could *not* use chimes, not use anything. Now we were a corps that played mostly Latin music. I could use timbales but not a cowbell. I could simulate a tambourine by playing on loosely held cymbals, but I could not use a tambourine. I could play on my snare drum with sticks, but not with hands or brushes. So it was that kind of rule. It was probably part of the Communist plot in that era; hand drumming was obviously a Communistic thought somehow, so the Legion and VFW said they were not going to let any cowbells in. It wasn't until DCI came around that we were allowed to play with hands, brushes or anything we wanted.

PN: ***Eric Perriloux said that the people making the rules weren't musicians.***

DeLucia: That's right.

Sanford: Most of us have seen this whole transition going back twenty-five years or more. Remembering some of these things is pretty scary. You used to get a tenth of a point penalty if you dropped a stick, but you got a whole point penalty if you picked it up. [laughter] You couldn't actually pick the stick back up; a judge had to hand it back to you. There were stupid things like the whole tempo requirements thing. In fact, I actually judged a Massachusetts regional show where I was asked to judge tempo. When they started making the rules changes, it was kind of interesting because there is always this major hesita-

tion. We still see it today. Look how long it took to get three-valve bugles in. But there is a fear and apprehension on the part of the association, especially the management, for some of these proposals. We have a big one coming up in terms of electronics. It's going to be a another fight that will be going on for years, I'm sure.

PN: ***What are your thoughts on that subject?***

Sanford: I am very much pro-electronics. We need to talk about how it would be incorporated. The first basic incorporation would be the amplification of the existing acoustic instruments in the pit, reserving the possibilities of synthesizers, drum triggers or any other tone generators for further down the road when we understand how a sound-reinforcement system is going to work for us.

We were very fortunate in percussion. One year we opened Pandora's box and said "no holds barred" to everything, which was the best thing that ever happened. The managers were absolutely freaked out thinking that this was going to ruin drum corps and it was going to be totally out of control. Well, they were kind of right. [laughter] But what's happening in marching percussion and how it's combined the whole world of percussion instruments into this activity is probably the most amazing thing that's happened over the past ten to fifteen years.

PN: ***I just have one more question that I wanted all of you to say a brief word about. What do you want to see happen in the future regarding marching and field percussion, conventions like this, competitions in different areas including fife and drum circuits, the rudiments, the equipment, the people, or anything else?***

Wanamaker: I was very involved in trying to get more marching percussion into PAS going back maybe twenty years ago—starting a column in *Percussive Notes* and having clinics dealing with marching percussion. If you think back, the society had very few marching events compared to what it has today, so I think it's moving in the right direction. As for the future, I agree with Fred, it's in electronics. If you would go to Indianapolis for Bands of America Grand Nationals, you would see a lot of marching bands using electronics—whether it's through sequencing or amplification—that drum corps are not doing. From a manufacturer's standpoint, we're very much into electronics, and this is one of the projects Fred is currently working on. In the future I would like to see more integration of electronics into the marching arena.

Sanford: I'd like to see more of this kind of event for archival purposes. We need to get interviews on videotape. We need to get everything Bill Ludwig knows recorded on videotape, and have more events like this to keep the history alive and to take advantage of this while we have a chance to do it.

LeMert: My question would be, where is this going to take us? Are we going to end up with one percussionist and a whole set of MIDI doing the percussive program for whatever the marching band is playing? And at what point would we have one guy in the pit with a great set of fingers on a synthesizer pushing buttons, replacing the horn players? So now we have one guy playing keyboard and another guy playing MIDI; is this where we are headed with a marching band? I don't really care, if electronics would enhance the program. But if electronics start replacing the bodies that are on the field, we're going to lose the pageantry, and then I would be against it.

Campbell: Well that's the key; you've got to keep the pageantry.

Hannum: The thing that intrigues me about what's going on with marching percussion is its potential in terms of being incorporated with other types of groups. Like the "Bill Bailey" piece that U. Mass did today, or last spring when Zildjian, Pearl, Vic Firth and I helped Berklee do a week of clinics. It concluded on Saturday and they had Dennis Chambers, Casey Scheuerell and Gregg Bissonette come and play. A bunch of people were there and they had a fabulous concert that evening. U. Mass got to play that piece, which was originally a stage band piece, and that's where I got the idea to use it as a percussion feature. It's got a sax soli in it and we brought vocals in. To me, it seems like cross referencing, or just getting people from different types of music to realize the validity of what's going on in different groups today. And this is something that I'd like to see more of. Honestly, with what Star of Indiana is doing, my hope is that it will open up a lot of people's eyes to what this type of music can do. I mean, we all feel there is excellence in what it has to offer and what it can bring to other people.

Float: My thoughts are very similar to Thom's. Living in Los Angeles, I'm involved with the Disneyland corps out there, and that is very accessible to the general public. I've gone to some drum line shows that have about thirty drum lines in them, and I don't get anything out of it a lot of times. I think the players today are going through the motions of playing marching percussion and not thinking about making some kind of connection with the audience.

Tying in with what Fred's doing with electronics, North Texas is using a taste of electronics to get some sounds we can't get conventionally. I would like to see a swing in that direction and for people to be a little more flexible. Remember, it's an outdoor gig; we have to have volume and that's one reason we use a lot of drums sometimes. I'm for using some kind of electronics to give instruments that don't project well outside, like a bass drum, a chance to get heard. I think it will make

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this whole activity more accessible. It's good that we are not just thinking of this as a marching thing, but more of a total percussion idea.

DeLucia: In 1972, the first year of DCI, 430 different drum and bugle corps competed in at least one sanctioned competition. In 1993, twenty-one years later, only 115 corps competed. It's been a steady decline every year. My concern right now is for the survival of the activity, and while the top ten or fifteen corps in the country are doing things artistically, there is nothing underneath that. The whole middle layer of the activity is completely gone. So we need to make decisions that are going to be in the best interest of the future, not only to stabilize the future but the growth potential of the activity. I don't know if electronics will help or hinder that. All I'm saying is that it has to be the focus.

Carroll: There's an awful lot of heritage that we're building from, not just the drum and bugle corps that were mentioned, but from lots of different places. I realize we need to investigate hand drumming, ethnic drumming and drumming from around the world, and that's very proper. But most of the great drumming stuff that's right here on our doorstep has not been given any consideration whatsoever. As far as I know, this is the first time any kind of historic drumming group from America has been in the PASIC program, and we've been doing them for about thirty years. I want to commend Jeff and Derrick for that. But I think some real steps need to be made to recapture, like Fred said, some of the stuff that's good and working right now. Some of it's not worth a darn, but there's some good American phenomena here that we need to hold on to before it's gone. There's a pretty good motto that says, "The future can learn from the past. If we know where we've been, we know where we are, and we have a better idea of where we're going."

I've studied the French and Swiss styles; they have ten times as much emphasis on sophisticated percussion techniques as we have in this country. We need to get this on some sort of international focus here, and look at what we have on our own doorstep. Not like the British did—get so mounted in tradition that they don't have any forward motion. But we need to look at our own heritage and make sure that we're keeping what we have.

Campbell: I think I'll embrace the Pandora's box of electronics. I think that we've grown about as much as we can with acoustic instruments in the last decade by adding all the concert instruments. I think we're also starting to see a little bit of growth in arranging. People are starting to embrace more ethnic styles, ethnic patterns and diversities, and not just quoting them, but synthesizing them into something a rudimental drumline can play. But I also think sound reinforcement or electronics are economically more feasible than buying an $8,000 marimba and only having it last three seasons. Not having to destroy instruments to make them project is something that we're going to have to move towards.

I have been enlightened by hearing electronics in a lot of winter programs, including my own. It also brings a lot to the students. Not only is it fun, but to survive in the job market, they have to be required to know electronics. Some of the programs have modernized marching percussion so they don't just have rudimental drummers anymore, they have total percussionists. The kids that play in their drum section aren't just snare drummers, they're drumset players, mallet players, and know electronics, and because we've embraced that, it's made the drum corps performance grow in the last ten years. Our kids play more musically than they did twenty years ago because we're getting better players. And I hope that continues.

DeLucia: I just want to say two quick things. Number one, we were invited to sit up here because we've each sort of become the head coach of our own act. For example, if I asked who the coach of the Miami Dolphins is, we'd all say Don Shula. And if I said, "He has twelve other coaches on his staff; name two," I don't think anyone in the room could probably name one. So my point is that none of us would be sitting here right now without the unbelievable help and input from our right-hand people and lots of others who contribute.

The other thing is, we are also up here because somewhere along the way in the '70s, mostly due to Fred Sandford's talent for writing, teaching and his ability to communicate within the music industry, the percussion industry took notice that what drum corps were starting to do was legitimate and worthwhile. We certainly need to acknowledge the people who helped sponsor us to get us here today. Everyone here has had a sponsor that has helped us not only individually but also our drum corps over the years. Bill Ludwig, Jr. and the Slingerland people were certainly at the forefront of that in the '70s with their education concepts, clinic programs and their willingness to step out and help those of us trying to make this drum corps activity explode, which ended up influencing the whole band market. A big thanks is owed to all of those industry people who helped all of us. PN

Jeff Hartsough *is a member of the PAS Marching Percussion Committee and former caption head of the Magic of Orlando Drum and Bugle Corps. He is president of Perfection in Performance, a percussion consulting, arranging and instructing business in Columbus, Ohio, and Percussion Educational Specialist and manager for Columbus Pro Percussion, Inc. Hartsough has studied with Robert Breithaupt at Capital University and holds two Bachelor of Science degrees from Franklin University. He has marched with the 27th Lancers and Suncoast Sound Drum & Bugle Corps, is an adjudicator for the Ohio Music Educators Association and has radio, recording and touring experience with several regional groups. Hartsough is also editor and contributing author for* Focus on Percussion, *a newsletter for middle- and high-school music programs in Ohio and its surrounding states.*

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No Blues: Mark Hammond, Instrument Maker

By Rupert Kettle

FOR A WHILE, IN MID-1994, IT seemed almost everyone I ran into was talking about an instrument-maker nicknamed "Noble Blue," or "Blue," for short. "Have you met Blue yet?" "Have you heard Blue's instruments?" "Man, you gotta meet Blue!" and so on. I finally did meet and speak with Blue, whose name is actually Mark Hammond, and who makes some of the most intriguing percussion instruments I've come upon in quite a while.

Hammond, a soft-spoken, fortyish man, works in a 1,500-square-foot shop, situated in a building that was once the home of the Berkey and Gay Furniture Company, just outside downtown Grand Rapids, Michigan. In addition to the usual copious hand-tools, the shop also contains a large assortment of power equipment, including saber and band saws, a drill press, various sanders and so forth. In his work, Hammond combines his lifelong interests in music, art, and wood- and metal-working by creating his unique instruments.

"I just began doing it," Hammond said of his building work, "starting with a desire, a motivation to do it, trying to make it happen and realizing that you're not always going to hit the nail on the head, but going ahead anyway, no matter how overwhelming it may seem. The building is the actual physical work—running the machines, that kind of thing. I like that part of it too, but what's most satisfying is to really see something you've accomplished at the end of the day, as opposed to some jobs where you just put in your time, so to speak, without ever really getting anywhere. With instrument-building you're involved from start to finish."

Hammond, a native of Grand Rapids, attended that city's Union High School and Junior College (now Community College), and graduated from Grand Valley State University. After a brief respite, he continued his education at Western Michigan University where he earned his Master's degree in psychology in 1977. When asked if he were still involved with psychology at all, Hammond replied, "Oh, yeah—I just don't make any money off of it. My dad always said, 'If you really like to do something, don't do it as a job.' I really like psychology, and I worked for a while in the system, but I didn't like the whole approach. They wanted me to be the squeaky clean, role-model type, and I'm more the encounter-group kind of guy—you know, get right down to brass tacks. But still, I think there's a possible blending of the percussion with the psychology."

Musically, Hammond is essentially a self-taught percussionist, having studied drums in school from fifth through eighth grade, and there is considerable music in his background. His father, Robert Hammond, played trumpet with various big bands, most notably that of Harry James, in the late 1940s; his uncle, Chuck Hammond, was also an excellent trumpeter and bassist, working both in west Michigan and later in California.

Some time after his graduation from WMU, Hammond picked up and left on what was to be the first of two trips around the world. When asked about it he said (with a nonchalance that can only be envied by a stick-in-the-mud like myself), "Yup, took 300 dollars and just left. Headed west and got as far as Hawaii before I ran out of money. So I took odd jobs there until I had enough to get to the Fiji Islands, then to Australia where I ran out of money again in Sydney. I played guitar and sang on the streets, and made pretty good money. I stayed for almost a year—I love Australia! Then I went up through Singapore and Malaysia, Bangladesh, into India, then Sri Lanka—that all took several months. Then Abu Dhabi, Greece, Italy, up through France to England, down to North Africa briefly, then back to the States."

That journey took Hammond two years from 1979 to 1981. Upon his return he began building drums and other items to sell at art fairs and craft shows. This he did for six years, perfecting his basic wood and metal craftsmanship as he went, and then it was off on another world tour, one that was to last nearly four years. He again headed west, but this time covered Japan, Hong Kong, Thailand, Vietnam, Laos and China, then the long train ride across Siberia and northern Russia to Moscow, considerable time in the Scandinavian countries, and then back home.

It was during these travels, incidentally, that Hammond picked up the nickname "Noble Blue." While he likes the color, he said, he doesn't like the condition (having "the blues") and, in fact, "Noble" was originally a contraction of "no blues."

In 1992, Hammond went back to the workshop, this time with an eye (or ear) toward making instruments that sound like various sounds he has heard in rituals, ceremonies and other indigenous situations during his world travels. He has not set about to replicate or duplicate any actual instruments, but only to capture their essential aural qualities. One creation of which he is especially proud is his Water Synthesizer, which consists of a decorated, metal bucket-like base with metal rods extending from its rim. Several inches of water placed in the bucket help create sounds that some have called "eerie," or, as Hammond put it, "I think it sounds like a whale!

"And it's the closest thing I've found to inducing trance states," he added. "Something

Mark Hammond at work on his Water Synthesizer

Mark Hammond at play

about the wave lengths of the sound coming out coupled with the water effect, where you can 'bend' the notes. At art fairs, I've seen whole groups of people just stop until they get accustomed to the sound and then move on again. It's amazing how the human mind responds to things, and that's one of the ways I'm trying to blend percussion and psychology together, trying to sort some of these responses out."

The Water Synthesizer has found a big market among percussion players, and one woman who purchased one at a show in Atlanta said she would be using it as a sound effect in a Broadway play. Another big seller is what Hammond calls a "Spirit Catcher," which is a humming instrument, inspired by the Australian bull roarer. His version is about three feet long and six to eight inches wide, and is constructed of dowels of various lengths, with rubber bands stretched lengthwise over the dowels. The instrument is held by a handle at one end and spun like a lasso, just as is the conventional bull roarer.

Also of great appeal in Hammond's inventory are drums, of course, and in particular his Zilo Drums (wooden slit drums, usually with more artistically carved "tongues" than what we're used to), and the ceremonial skin drums, which are among the more expensive of his creations.

In addition to all of the above, Hammond produces an array of instruments including wind chimes, flutes, bell rattles, cone drums, energy chimes and "fun drums" and is always experimenting, adding new instruments to his catalog. His latest experiments include steps toward the convenient manufacture of bossed gongs, and he's optimistic that he'll succeed. "It's like with everything I've done," he said. "It's just a matter of doing it!"

Another of Hammond's recent experiments involves a triangular slit drum, motivated, in part, by his ecological concerns. The unusual shape allows him to use the wood grain vertically, through lamination, rather than horizontally. This, in turn, makes the use of narrower boards possible. I mentioned having read that some guitar builders are getting edgy over a decreasing supply of rosewood, which they seem to feel they need (even though Panormo, Torres and many others did their wonderful work with maple, often scrap). "You don't need anything!" Hammond said, almost vehemently. "The sound quality is in the ear of the beholder, anyway. The only way to do it now is to be sure you deal with companies whose woods are of what is called 'sustainable yield'—an agriculturally sustainable yield. Otherwise, we're going to be out of wood in twenty years."

Hammond works the art fair circuit usually from April through November, leaving him four or five months to work and experiment in his shop. The constant traveling and meeting new people is, obviously, an ideal way to earn a living for an inveterate world-beater such as he. He also enjoys the spontaneous, sometimes coincidental, music-making that occurs at his display. "I've got all the instruments out on a table, and everybody can come by and play them," Hammond said. "So it's a real 'hands-on' kind of thing. You get a three-year-old over here on a log drum, a sixty-year old over there playing a Mystic Vibe, and everybody in between just kind of picking up a rattle or whatever. You get what seems like a composition, and it's just *happening!* That's another really fun part of doing this thing."

Our interview almost concluded, I paraphrased an old stand-up comic's line and asked Mark, "Since you've been around the world twice, next time you're going to go someplace else, right?"

But when you ask Mark Hammond a silly question, you don't necessarily get a silly answer. Acknowledging my bad joke with a slight smile, he said, "Yeah, as a matter of fact. The only continent I haven't been to is Antarctica, so that's next. I prefer traveling overland, so I want to go down through South America to Tierra del Fuego, then catch a boat and see what I can see."

When I asked him what in the world is there, his reply was almost Zen-like. "It doesn't really matter. That's the thing I finally learned from traveling a lot. It doesn't matter where you are, because wherever you are, *there* you are. And you could be anywhere, even Grand Rapids!"

My interview with Mark Hammond was conducted in December 1994. By the time it is printed, Mark will surely be on the art/craft fair/show circuit once again, covering a good deal of our country's map. If you tend to visit such events, be sure to keep on eye out for Blue and his instruments, but don't have any more money with you than you want to spend; you're sure to want at least one of everything you see and hear. PN

Rupert Kettle *is a percussionist, composer and teacher who lives and works in west Michigan. He maintains an extensive teaching practice, both privately and in conjunction with Aquinas College and Grand Rapids Community College, and he directs the Aquinas Percussion Group, which he founded in 1979. Some of Kettle's music is published by Studio 4 Productions and HoneyRock, and his "Drum Set Reading Method" (1968), which first standardized drumset notation, is published by CPP/Belwin.*

Turkish and Armenian Rhythms for American Drummers

By Jonathan Kessler

AS GRATEFUL DEAD DRUMMER Mickey Hart said, we drummers are a noisy lot, always banging on things. Throughout the world, our brother drummers bang on their various drums, sometimes with sticks or beaters, often with their hands. The world is rich with different hand drumming traditions, each with its own sounds, each with its own techniques, each with its own rhythms.

In the United States, more and more trap drummers are branching out, drawn to these different voices, these different rhythms. Some are drawn completely into the world of hand drums, others bring their new knowledge back with them to their drumsets. Our musical world is made deeper and broader by these explorations of new musical styles.

Perhaps most familiar to us are the Afro-Cuban rhythms of the conga drums and the instruments of the batterie. More recently, traditional African drums, such as the djembe, the ashiko and the dundun (talking drum) are becoming more commonly seen and played. The regions of the Middle East (particularly Egypt and the Arab world, Turkey and Armenia) give us, along with various frame drums and tambourines, the doumbek or darbukkah. This goblet-shaped drum, traditionally (in Egypt) ceramic with a fishskin head, or (in Turkey) brass or aluminum with a goatskin head, is a familiar one to many drummers. Relatively inexpensive, the doumbek shows up regularly at "drum circles" and other gatherings, often in the hands of novice drummers who soon "move up" to the more expensive congas and djembes they see the experienced drummers using. Far too few spend the necessary time to learn the many exquisite voices this drum has to offer. Even fewer explore the variations in technique and rhythms across the broad cultural range the doumbek occupies.

The Arab world has both classical and folk music traditions at least as old and rich as their European counterparts. Turkish culture is a rich melting pot, owing to the wide spread of the Ottoman Turkish empire, which stretched from Persia in the East, through Greece and the Balkans, well into Austria in the West. The Ottoman Empire had a surprisingly strong influence on Western music.

European armies learned the power of drums as martial instruments from the "Mehtar"—the Ottoman military bands. They borrowed the Ottoman kettle drums and the davul, forerunner of our bass drum. Turkish classical music is rich and respected for its rhythmic and modal subtleties. Armenia, a region wedged between Turkey and Russia, has its own unique musical styles that blend Ottoman and Soviet influences.

Turkish and Armenian folk music traditions are a drummer's paradise, not because drums are always a featured instrument, but because of the variety of the meters. Sevens, fives, sixes and nines are commonly played, sung and danced to. There is a naturalness to these rhythms that transmits itself to those of us lucky enough to encounter them. Here we can learn new ways to add a natural sense of what we call "odd" meters to our playing repertoire.

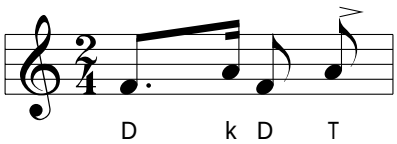
It is beyond the scope of this article to present a thorough study of doumbek technique. Still, an overview of basic technique will enable you to better understand these rhythms, either on hand drums or translated to the drumset. Techniques vary from region to region. In Armenia the drum is held in the lap, like a "lap djembe," open end facing down. This is the way most untrained American drummers hold it. Turkish and Arab drummers hold the doumbek sideways on the lap (on the leg opposite the dominant hand; i.e., left leg for a right-handed drummer), open end facing rearward, the head facing front. (A tip: since much of the sound fires out the rear of the drum, the doumbek sounds best if you have a few feet of clear open space behind you. It sounds *awful* if you try to play it on the couch!) Advanced drummers use a variety of finger rolls, muted tones, snaps and pops, covering a tremendous dynamic range. We will focus on basic Arab technique, which is the most straightforward, although much of the repertoire we explore will be Turkish and Armenian.

Middle Eastern rhythms, like Indian rhythms, are taught and described using vocal sounds to imitate the drum sounds (sing it, then play it). At its most basic level, the doumbek produces two sounds. The first is a bass tone produced by striking the drum slightly out from the center with the flat part of the fingers of the dominant hand held together. This tone is called Doum. Moving the dominant hand out and striking the head just where it meets the rim, again with the flat of the fingers held together, produces a higher, ringing sound called Tek. The other hand produces a mirror of this sound, also striking the head where it meets the rim, using the third finger. This sound is called Ka, to distinguish it from Tek, allowing drummers to indicate which hand to use in a given rhythm. (For example, Doum-Ka-Doum-Tek would be, for a right-handed drummer, R-L-R-R.) In the examples that follow, Doum will be indicated by a note in the first space on the staff (F), Tek and Ka by notes in the second space of the staff (A). Additionally, to make it easier to "sing" the rhythms in the traditional teaching mode, each note will have a letter under it specifying its position: D for Doum, T for Tek and K for Ka. Capital letters indicate accents.

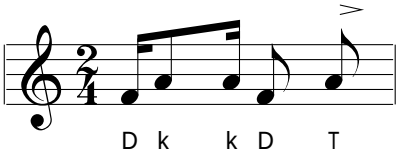
The rhythms can be played with varying degrees of ornamentation. Typically, they tend to simplify as tempos increase. They are presented here in two or three forms: First, with little or no ornamentation; next with some ornamentation (often the way they are typically played); and sometimes with lots of ornamentation and pizzazz. The examples begin with some common "even" rhythms, a 2/4 and some 6/8's, and are followed by "odd" meters.

The 2/4 rhythm is found throughout the Middle East. An interesting version found in the Arab world is known as Ayoub. In simplest form it plays Doum-Ka Doum-TEK (Example 1). A typical syncopated variation is Doum-Ka-Ka Doum-TEK (Example 2). An example of a very ornamented Ayoub variation can be found in Example 3.

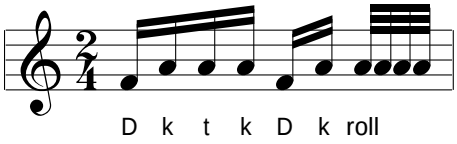
Example 1. Ayoub (Basic)



Example 2. Ayoub (Variation)



Example 3. Ayoub (Variation)



The 6/8 rhythms in Turkey and Armenia are closely related to those of Persia, and are sometimes known as Persian 6/8. They may be played with a straight feel or with vary-

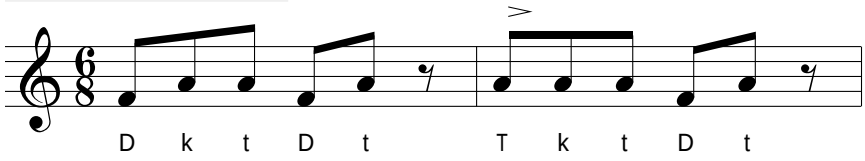
ing degrees of swing. The "feel" of the rhythm varies greatly with the degree of swing. Example 4 is a classic Persian 6/8, which is actually a two-bar rhythmic phrase.

In Armenia, the 6/8 is played as a one-bar rhythmic phrase, again with varying degrees of swing (Example 5). Notice the similarity between this rhythm and the 2/4 Ayoub rhythm.

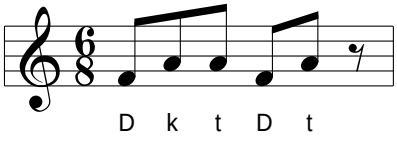
As we move on to the more interesting time signatures, it is important to note that many of these rhythms are folk-dance rhythms. This is a key to understanding them and being able to play them. I used to joke that the Turks must have one leg shorter than the other to have come up with so many dances in 7/8 and 9/8. The truth of the matter is that by *feeling* these rhythms in your body, you will have a much easier time *playing* them on the drum.

With the 6/8 rhythms we just covered, start by getting a sense of the way your body interprets them as you give them more and more swing. Dances that accompany the "straight" 6/8 tend to have stiffer body movements, with the spine held straighter. The "swinging" 6/8 dances have a lot more sway in them, using lots of hip and shoulder swing. You should be able to get a good sense of the different "feel" (physical as well as auditory) of these rhythms.

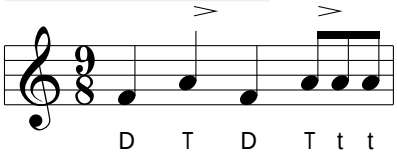
Example 4. Persian 6/8



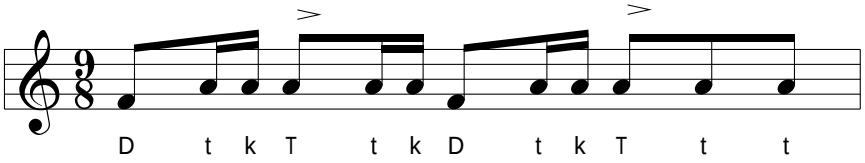
Example 5. Armenian 6/8



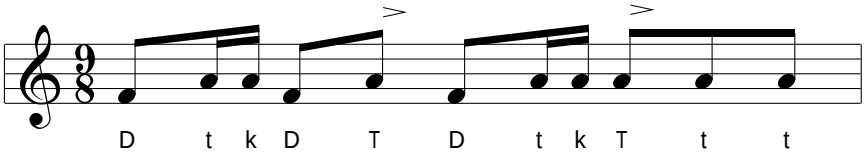
Example 6. Karsilama



Example 7. Karsilama (Variation)



Example 8. Armenian 9/8



Sule Greg Wilson, in his book *The Drummer's Path*, stresses the importance of drummers also being dancers. He says that drummers should "Sing, dance and play equally well (and simultaneously). Yes, it sounds tough, but there's good reason to be able to do it and no good reason not to. To invoke the music, it's got to be inside you." Many of us are hesitant. We like the safety of being on stage, behind our instruments. We definitely do not want to risk looking stupid or foolish. LET IT GO! The risk will be repaid tenfold in your playing. Putting the rhythm in your body is perhaps the surest way of being able to communicate it clearly through your playing!

Here's another way to look at it. It takes a lot more conscious effort to control small muscle groups. For example, if you were practicing rudiments (hands and forearms—small muscle group) and someone close by fired a pistol unexpectedly, would your timing skip? You bet it would. If you were running, though, your legs (large muscle group) would not skip a beat. Rather, you'd keep right on running. It's easier to get the large muscle groups to run on "auto pilot" in terms of rhythm than the small ones. The fastest way to get the rhythm into your subconscious (so you can play it without having to think about it) is to get the rhythm *into your body*.

Most of the folk dancers I have known don't think of music in terms of twos and threes. They think in terms of "slow" and "quick" steps, thus a 7/8 dance is described as "slow, quick-quick, slow, quick-quick." Using this system, I've witnessed elderly women who couldn't tell you what a 7/8 or even a shuffle is, but who can learn difficult dances in advanced meters quickly and easily, and perform them perfectly!

Contrary to this learning method, musicians approach odd times through our heads, counting frantically. While this is helpful in first learning a rhythm, *feeling* it is a whole different experience. An example may be found in the first "odd" meter I learned, a Turkish 9/8 called Karsilama. Counted, it is a 2-2-2-3 rhythm (Example 6), but more importantly, it is a *dance*, with three even steps and one long one, or three even steps and three very short ones. Put that sense into your body and try playing it again.

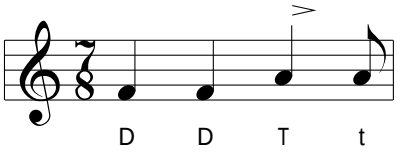
Now try the more filled-out version found in Example 7. Once you get the feel of the rhythm, play with some improvisations, filling blocks of two or three beats as appropriate. This is a key to improvising in these time signatures and pretty much *demands* that you can feel them as they go by.

Before you dismiss this idea, realize that it's a skill you already have. If you are a reasonably competent drummer, you probably feel groupings of four almost subconsciously. Yet if you remember when you first started, or if you teach and watch your students, you know this is not something that we are born with. You learned to feel that rhythmic grouping first consciously, then at a subconscious level. You learned to feel it with your body. You can do the same with these other time groupings.

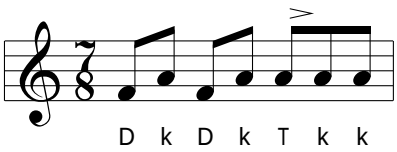
Play some more in 9/8. Vary the tempos. Many of the Turkish Karsilamas are quite fast (quarter note = 180). Others are slow. The Armenians play a slightly different 9/8 with the same grouping (2-2-2-3) based on the 2/4 rhythm used earlier (Example 8). It's usually played more slowly (quarter note = 90). Begin by achieving a good feel for these 9/8 variations and some of your own, and then come back and explore some other time signatures.

There are two primary 7/8 rhythms in this region, one grouped 2-2-3, the other grouped 3-2-2. This is where we tend to get stuck in

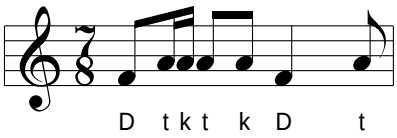
Example 9. Rosanitsa



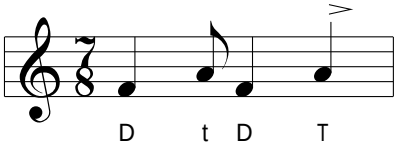
Example 10. Rosanitsa (Variation)



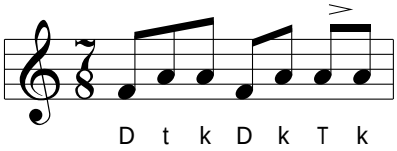
Example 11. Rosanitsa (Variation)



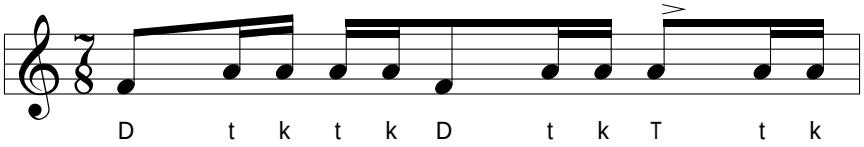
Example 12. Devri Hindi



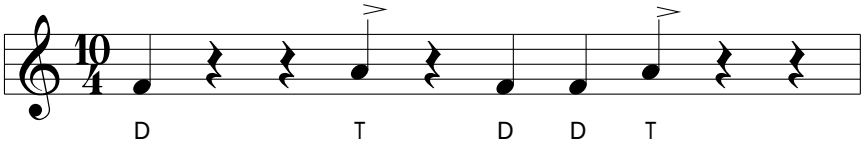
Example 13. Devri Hindi (Variation)



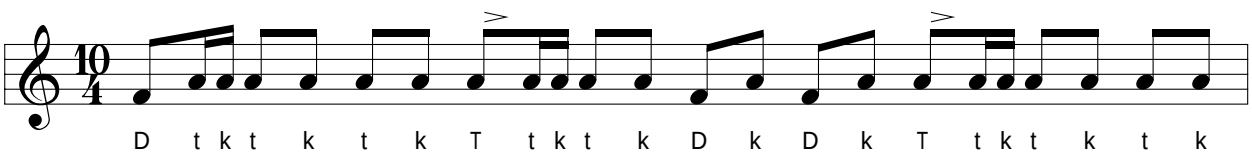
Example 14. Devri Hindi (Variation)



Example 15. Samai



Example 16. Samai (Variation)



our heads. Of course we can figure out the different ways to group seven. We knew *that*. Hey, we can even group it 2-3-2! The point is, there's a world of difference in how they *feel*. Play Examples 9, 10 and 11 for a while. Now switch to Examples 12, 13 and 14. Get to where you are really feeling the difference in the rhythms. Try them at different tempos. They really get these sevens moving, so try them up around quarter note = 220. Are we having fun yet?

This is a good place to talk about the difference between rhythms that are over 8 (6/8, 7/8, 9/8, 10/8) and those that are over 4 (4/4, 3/4, 9/4, 10/4). We have no trouble distinguishing 3/4 from 6/8 by the pulse, the phrasing. This is true even if we're dealing with a fast 3/4 or a slow 6/8. In odd meters, my personal distinction is also how the meter feels. In rhythms that are over 8, you can feel the pulses in terms of 2 and 3 (or slow and quick, from our folk-dancers' model). In rhythms that are over 4, it's more imperative to count, and you may count it as though you're walking. I describe Samai, a classical Turkish 10/4 rhythm, as though a large man was walking through the bazaar, maybe taking his time, maybe walking quickly. On the other hand, Curcuna (pronounced JurJuna), a Turkish-Armenian 10/8 rhythm (3-2-2-3), feels like a dance, with definite slow-quick phrasing. To use a western example, the Pink Floyd song *Money* is in 7/4 (with 4/4 instrumental section). On the other hand, the *Mission Impossible* theme, which many of us learned as an example of 5/4, can more accurately be thought of as 10/8 (3-3-2-2).

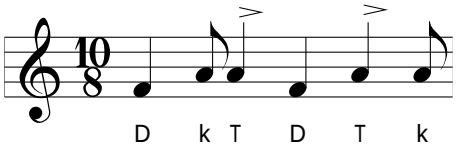
Try the Samai (Examples 15 and 16) at a tempo of quarter note = 90 and again at around quarter note = 124. Now try the Curcuna (Examples 17 and 18) at tempos of quarter note = 116 and quarter note = 154. It will probably be easier to get the feel of the Curcuna, whereas the Samai you must get used to over time. Curcuna is one of the most popular dance rhythms of Armenia. Because of its structure it almost feels like a 6/8, having that strong two-feel and strong pulse. Have some fun with that one.

Let's take another look at nines. Of course, there are several other ways to phrase 9/8, most of which are used, although less often

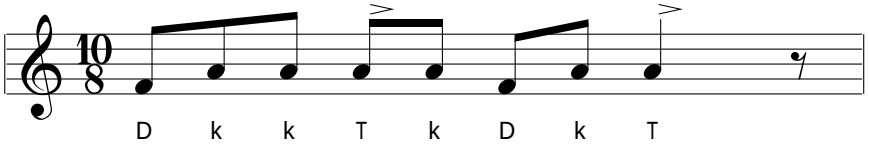
than the Karsilama. One such example is a 9/4 rhythm called Zeybek. As with the 10/4, it doesn't so much have a clear two or three subgroup pulse as a steady rhythm. It is, in fact, similar to a popular 4/4 rhythm, called Maqsum (Examples 19 and 20), which is a variant of Beledi (Examples 21 and 22), one of the most popular rhythms of the Arab world. The difference is subtle—Beledi begins with two Doums while Maqsum begins Doum-Tek. Beledi is the quintessential belly dance rhythm; Maqsum is its more classical counterpart. Zeybek is two phrases of Maqsum strung together with an extra beat at the end (Example 23). It could be thought of as a bar of 4/4 followed by a bar of 5/4, but it's more straightforward to just consider it a 9/4 rhythm. The melodies played over it often include sections phrased across the bar, so that several repeats go by before all the instruments play together on beat one.

Having played with nines, sevens and tens, we can play with some longer patterns. Kopanitsa is an 11/8 rhythm common to Bul-

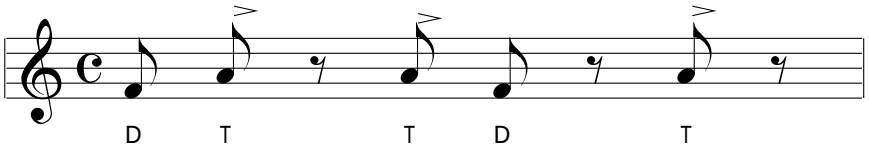
Example 17. Curcuna



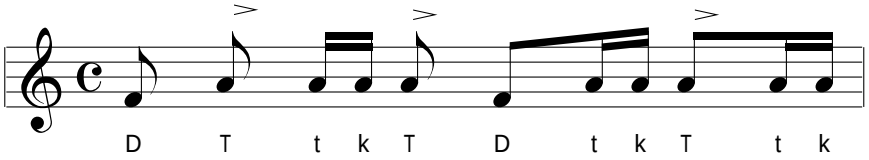
Example 18. Curcuna (Variation)



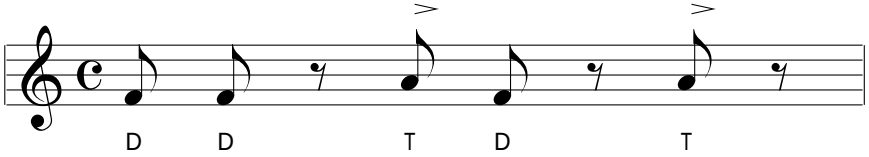
Example 19. Maqsum



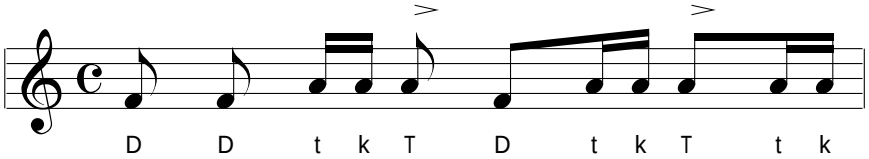
Example 20. Maqsum (Variation)



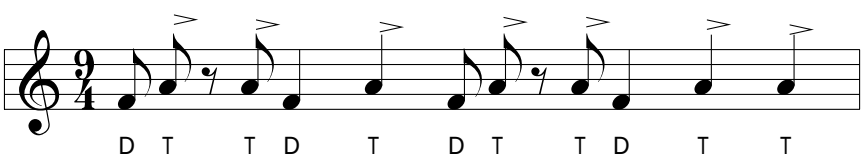
Example 21. Beledi



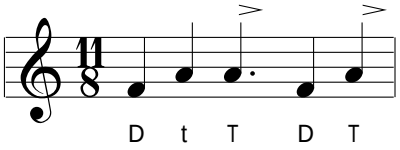
Example 22. Beledi



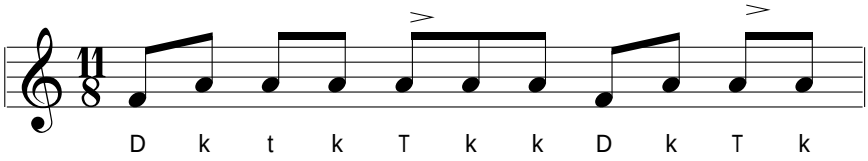
Example 23. Zeybek



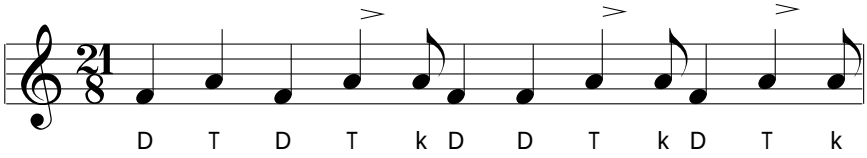
Example 24. Kopanitsa



Example 25. Kopanitsa (Variation)



Example 26. Zenkov



garian music and dance. It is also found in part of Turkey. The phrasing is 2-2-3-2-2 (Examples 24 and 25). It feels much like two different sevens (2-2-3 and 3-2-2) looped around each other in the middle. Try it!

More difficult to keep track of is Zenkov, a 21/8 rhythm (Example 26). It may take a while to get this one out of your head and into your body. Coming from Russia and through Armenia, it also accompanies a particular folk dance. It consists of a 9/8, 7/8 and 5/8 strung together. The phrasing (2-2-2-3-2-2-3-2-3) is pretty straightforward and it's a lot of fun to work on. Somehow, after this one, 7/8 seems pretty easy to handle.

It's been a long musical excursion, but I hope that you've gotten something valuable to stuff into your musical bag, whatever it may be. Keep your mind open and the world will throw all sorts of great musical and rhythmic ideas your way. Musicians around the globe have developed a huge variety of ways of dealing with rhythm. From the interlocking rhythmic parts in Balinese gamelan music, to the polyrhythms of Africa, to the complex and systematic reworking of rhythmic concepts in Indian music, we've got plenty of territory to cover and lots of great ideas to bring into our own styles. The Middle East gives us these great meters to play in. Put them into your body, so you can dance them on your drums and check out the results! You'll be glad you did. PN

Jonathan Kessler *plays a variety of Middle Eastern hand drums. He has been playing Middle Eastern music for over twelve years and co-directs the percussion section of the University of California's Middle Eastern Ensemble. He appears on the CD* At the Court of the Chera King, *on Waterlily Acoustics.*

An Interview with Composer David Hollinden

By Michael Gould

AS PERCUSSIONISTS, WE ARE always looking for new works that represent the cutting edge of our field. Composer David Hollinden fulfills these qualifications by bringing percussion composition into the twenty-first century.

Hollinden's music was first introduced to PAS members at PASIC '90 in Philadelphia. The University of Michigan percussion ensemble performed his quartet, *The Whole Toy Laid Down*. That same year, he finished a multiple-percussion work, *Cold Pressed*, which has gained international recognition and popularity. Since then, David has been very busy composing in Seattle, Washington.

During PASIC '94 in Atlanta, the four finalists for the Multiple Percussion contest converged. I called Dave to let him know that one of our students, Josh Dekaney, from the University of Kentucky was a finalist and would be performing *Cold Pressed*. He was thrilled and decided to attend the convention. To our surprise, three out of the four finalists performed *Cold Pressed*. I thought it would be enlightening for more people to be exposed to his music and ideas on percussion writing.

Hollinden's background is much different than that of most composers. He received his bachelor's degree in engineering from a small institute in Terre Haute, Indiana and later worked for RCA as a television designer. He soon decided to go back to school and study music, graduating from Indiana University with a bachelor's in music. He attended the University of Michigan for his master's degree in composition on a full fellowship. He worked for Greenpeace in the Michigan area for nine months and then moved to his current residence in Seattle. There, he continued working for Greenpeace and composed. At one point, while working for Greenpeace, David chained himself to a diving buoy in front of the Exxon *Valdez* while it was trying to leave dry dock!

After PASIC '90, Hollinden quit Greenpeace to travel in India for six months and study tabla. Currently, he maintains an active schedule composing and as assistant director of Washington's composers' forum.

I caught up with David after the PASIC '94 multiple-percussion contest. The following are excerpts of our discussion:

Michael Gould: *What was your first percussion experience?*

Dave Hollinden: Goofing around on the drumset after band practice. [David was the bass player.] One of my younger brothers was a rock drummer, so I played around on his set as well.

Gould: *You mentioned that you played in the gamelan at Michigan. How did you find that experience?*

Hollinden: It was really good, and it had a big effect on me. It's hard to say exactly how it influenced me in terms of my composing, but it gave me a good perspective.

Gould: *Did gamelan have any influence on your treatment or thoughts about rhythm?*

Hollinden: That's hard to say. I remember riding the bus home after a gamelan rehearsal. I had already written the *Whole Toy Laid Down,* and that piece was really taking off. People were saying that my music was so rhythmic, way more than it is melodic. It hit me that I grew up playing in a rhythm section. It's an obvious conclusion, and everyone knew it except me. I began looking at my music in a whole new way—from a rhythm section perspective.

Gould: *Thinking of some of your motives, it makes sense that these intensely rhythmic grooves were constructed by a bass player. You mentioned that you took percussion lessons. Was this after you were finished at Michigan?*

Hollinden: No, I took lessons from a percussionist with the Indianapolis Symphony, Jim Burns, when I finished my undergraduate degree and was working as an engineer. It was really informative before starting my Masters at Michigan. I bought a practice pad and a pair of sticks and played rudiments very slowly, and he taught me about different percussion instruments.

Gould: *Was Philadelphia your first PASIC?*

Hollinden: Yes, that's when I found out about PAS. My music began selling on its own, and I was getting mail from people wanting to buy my pieces. I was real "gung-ho," so I kept writing for percussion. This enabled me to play out a whole side of myself that I had not experienced. It gave me the opportunity to get in touch with a real education in life. With my appeal for rock and jazz, percussion gave me a medium in which I could feel comfortable composing. I was either going to write a string quartet or a percussion quartet,

David Hollinden

and I wrote the *Whole Toy*. What a major path difference that was!

Gould: *Going to a violin convention is not like attending a PASIC!*

Hollinden: The whole support network here is a rare and wonderful thing. I appreciate the people trading ideas about what pieces to play; it is just amazing. I don't expect to find this too often.

Gould: *Do you see yourself moving toward a certain style of composing with your success with the* Whole Toy*?*

Hollinden: From a practical point of view I am not interested in chasing markets. My experience with percussion is that you can maintain your integrity about what you are doing and do things that make sense. Write for people that want you to write for them. I know too many composers who write a piece and go after the first performance and then that's it. I am not interested in that.

Gould: *Your move to India was like Steve Reich going to Africa. That can be a real landmark event for a composer. Was it for you?*

Hollinden: I wish I could have continued with tabla lessons. It was two-hour lessons and playing all day. Since then, I've kept composing percussion music. I did the commission for Nick Petrella for *Slender Beams of Solid Rhythm*, and the one for Mike Burritt, *Of Wind and Water*. I also received a commission for a percus-

sion duet *(Surface Tension)*, and after this commission I feel like I should get into other instrumental music.

Gould: *Is rhythm your compositional glue?*

Hollinden: Yes. I began to notice that when I write for non-pitched percussion, there is pitched material going on in my mind that is not there during the performance. I had to start introducing pitched instruments back into my compositions. I went back and looked at a lot of my percussion pieces and noted how I dealt with rhythmic variation—chopping things up into irregular or asymmetrical rhythmic motives—repeating them a few times. I applied that concept to writing pitched music. Even in the percussion pieces, only with the most expert performance can a listener make sense out of it. Like when Josh Dekaney played this morning—you could hear the phrases! You can't get that from every performer.

Gould: *You footnote Michael Udow's article on notation in* Slender Beams of Rhythm. *He seems to have affected your use of notation; how about composition?*

Hollinden: He did help quite a bit with setup design and notation. I wanted to put the article in my piece to help clarify notation.

Gould: *I noticed in* Slender Beams *you use enharmonics. Do you think harmonically in non-pitched music? Do you use harmonic material to structure your percussion pieces?*

Hollinden: No, I mentioned before that I hear pitched material in non-pitched writing. But I use enharmonics to make the notation as clear as possible. If I am writing a phrase with a lot of flats, then I will use all flats for clarity. Also, setting up the instruments in a physical pattern and knowing where they are helps me write licks and keep the sticking straight. I did have a person who was playing the multi-percussion part in the *Whole Toy* use two separate sets of instruments—one for the sharps and one for the flats!

Gould: *Do you "air drum" your parts or set up the instruments as you write for them?*

Hollinden: Yes, sometimes. I set up *Cold Pressed* with pots, pans and baskets. I would say the physical layout of the instruments causes me to write gestures that end up looking fairly tonal on the page. Once the instruments get set up, it becomes a big "mega-instrument." I tend to write very gesticulative on that big instrument. I wouldn't tend to write stuff that hops all over, but tends to look more melodic because that's the way I see the instrument.

Gould: *Where do your motivic ideas come from?*

Hollinden: The motives come from abstract inspiration; I can't say anything very specific about them.

Gould: *How about the setup?*

Hollinden: In general, the motives come first. These motives might be an abstract rhythm without instruments. The next step would be setting the motives for in-

struments. Sometimes, the inspiration comes with instruments—so then you end at the same place. You have a motive and some subset of the final instrumentation in your mind. Then, I start thinking how those instruments would fit into a timbre-rack. I tend to have bongos be an E and F. I will start to think if I want two toms and a snare, that will fit really well as C, C-sharp and D.

The piece I am doing now—I know the main motives are two almglocken, one big resonant tom, and two very dry sounds—like practice pads. I will fit these instruments together in many different setup designs before I find the one that works. I also have in mind that I want a bunch of wood and metal sounds. Knowing this, I make a big list of all the instruments I can think of, and I start fitting them into the composition. I start composing the piece and see if I really need that instrument or if I want something else. Through successive iterations the setup starts to define itself. But I always start off with the motive and a basic set of instruments.

I think for *Slender Beams*, I made the whole setup before I began to compose. I decided to frame the piece with big tom-tom sections. I knew I wanted to have a lot of multiple-percussion sections, so I designed a big setup and started writing the opening tom-tom solo. The piece turned out to be less motivic and more through-composed.

Gould: *What about the maraca section in* Slender Beams*?*

Hollinden: Did you hear Ed Harrison's maraca clinic at PASIC '90 in Philadelphia?

Gould: *Yes, It was excellent.*

Hollinden: That's why I have a maraca section; I was just blown away by it! I would have never envisioned how spell-binding a maraca solo could be. As an aside to that, the maraca solo was in contrast to my need to satisfy writing loud thunderous music. I am ready to investigate the subtitles of soft instruments and composition. I think that maraca solo was the first manifestation of this kind of writing. I was able to hit some peaks with loud music. The next step past sheer energy is not to go louder and faster, but to get more subtle and into softer kinds of things. That maraca solo draws people on to the edge of their chairs, more than the loud stuff.

Gould: *Is this "soft" compositional style similar to the "Dark, Ritualistic" section in* Cold Pressed*?*

Hollinden: Yes. I'm not there yet, but I'm beginning to look for more ways to write really intricate music for instruments that are really quiet.

Gould: *What advice would you give to percussionists wanting to perform your pieces and keep within your intentions?*

Hollinden: That's a tough question. It all ties in to what you put on paper and what you expect it to mean to somebody else. I have tried not putting anything in a score, like in *Six Ideas*, which does not have a single comment about how to play the piece. To get people to understand *Six Ideas*, I am not going to put extramusical words like "vibrant" in the score. This could mean so many things to so many people. If you play *Six Ideas* at this tempo and this dynamic, you should get it—and that's it! I found that people were not understanding the phrasing. It seems most percussionists are not phrase oriented. If you watch an orchestra, the percussionist gets up and plays something and sits back down. There is no feel for the overall phrase.

Gould: *Most of our method books lack phrase markings.*

Hollinden: I had to learn that the hard way. I had to find what was missing from my music in the way percussionists were performing my work. I realized how much I melodically phrased the music; then I started writing the phrasing in my pieces. That is why I recently revised *Cold Pressed*. I had to put the phrasing in, because it is not obvious.

A performance that I feel is in sync with my intentions has to do with what I put on paper. But the real determining factor is the sensitivity of the player. I found when the music is played by really talented and sensitive musicians it is right. Josh [Dekaney] did it right. It has to do with familiarity.

Gould: *You are very specific with tuning of instruments, especially in* Cold Pressed*. Is this for consistent performances, or does this relate to harmonic use throughout the piece?*

Hollinden: I heard a couple of performances of the *Whole Toy* and realized there was a lot of pitch content in my thinking. These would include interval-

lic relationships between the non-pitched percussion. I thought in general, for the foundation of *Cold Pressed*, I should have the toms, the snare and crotales tuned. I think it makes a big difference, but still does not answer the whole question. A problem arises in the discrepancy between sets of temple blocks and other instruments percussionists cannot tune. As for the drums, these should be tuned as close as possible to the indications of the score.

Gould: *I substituted synthetic temple blocks for wood so I can really hit them. Did you like that sound?*

Hollinden: Yes, great idea! My first reaction was yuck, plastic instruments! But they work so much better. I still have not resolved the instrument tuning question. In a way, I would like everything to be tuned. This can be too much responsibility. I do not want to think of my percussion pieces as being pitched in nature.

Gould: *What about instrument choices?*

Hollinden: Instrument choices are getting to be a big thing because I feel like I am repeating my instrument choices. These are the instruments I like.

Gould: *Do you hear in your head specific instruments for specific motives or sections?*

Hollinden: Yes, I think it is partially that, for instance, in this new piece, I want some very distinct areas of sound and timbre. When I think of wooden instruments to use, I think of temple blocks, woodblocks and log drums.

Gould: *What about mallet choices?*

Hollinden: Instruments that work with one set of mallets must work with the whole piece. These are important decisions. The main consideration that I learned from *Cold Pressed* is that writing for all the instruments played over a short period of time has to work with one set of mallets. Maybe you could use four mallets.

Gould: *Certain sections of* Cold Pressed *would be difficult with four mallets.*

Hollinden: It is an unresolved question. I could get into a new set of instruments that would work in a piece like *Cold Pressed*. They must have a wide range of dynamic levels, but I keep ending up with the same set of instruments. Instrument choice becomes sectionalized by metal, skin and wood sounds and then combining them all together. This leads me to a setup very similar to *Slender Beams*, where I know this timbre-rack setup works. In the future, when I develop more subtle compositions, I am interested in exploring brush work and hand drumming. This will not work as well for solo percussion but in a chamber setting; this will be layered, quiet and textural. I would like to have a good connection with a percussionist's studio in town to experiment and learn more about percussion.

Gould: *Does structure play an important role when you are composing for nonpitched instruments or percussion in general?*

Hollinden: I think making more questions for the performer is where I am headed. I intend to go two ways with this. First, giving the performer decisions as part of the structure of the piece. For example, the chamber piece I just completed has cells from which the performer can pick and choose. The second intention is to leave instrument decisions up to the performer. I would just write a single rhythmic line and let the percussionist orchestrate it. This will release control of my compositions. I think the performances I enjoy the most are the ones in which the performers get the deepest into the piece. I am looking for other ways to get a performer into this concentrated performance.

Gould: *I was wondering about your descriptions for the various sections of* Cold Pressed. *Why do you delineate these sections with extra-musical explanations or descriptions?*

Hollinden: For me, something that is really hard to come to is suitable arrival points in the score. So when people look at the score, there should be large and small phrases that converge with a new descriptive term, tempo or metric modulation. I am looking to get rid of that one-dimensional performance and show the musician that this is the next section. It might not be aurally perceptive, but this is the section I am aiming for.

Gould: *How about the attitude that is portrayed in these descriptions? When you say "Dark," that gives the percussionist a certain sound to try to achieve.*

Hollinden: Jim Campbell was saying that when I put extra musical markings in, it gives him certain stickings and musical moods to portray. What you are saying is really what should be happening. I write mood—and you can translate that into many different things like mallet decisions, placement of mallets on the instruments, articulations, the eurhythmics of how you play. It is more like dramatic instructions than anything else.

Gould: *Is there anything else you would like to add about the subjects we discussed?*

Hollinden: There is a whole musical side to how people approach my pieces. However, I am more interested in what process develops as a person plays a piece. There is the approach to it musically, and how one goes about obtaining musicality. But there is a whole other side of it for me, which seems very contradictory. The way you should play my pieces is the way you should lead your life. Do what you think is the best way to go after what you want; put yourself one-hundred percent behind what you are doing in your life. That is the way you should do it in the piece; that is what composing is for me. Composing is a really good way to organize my life. It is no longer an event-based thing. It brings certain decisions and challenges in front of me. It brought lifestyle choices that I had to make—and I had to face certain sides of myself in doing so. If I was a performer, that is how I would want to play.

When I compose a piece, I want to be aware of what my limitations are and face them. I want to be aware of what my strengths are and see how I can broaden them in a composition. Composing, for me, is the vehicle; it is not the end result, but a way to organize my life and evolve as a person. That is how performers get the most out of playing any piece. This is starting to sound like a sermon, but it is really about getting what you want out of life by doing what you want. When you play a piece of music, you have to get the real gusto and spirit. Otherwise, you run the risk of it becoming an academic exercise. It becomes a balance of emotion, intellect, music and ego into a transcendental thing of seeing into the performer. You begin to see, as an audience member, the journey the performer has taken to play this work. That is what I want it to be about. Anyone who can do that will do it anyway. You enter this process innocently; you can't do it on purpose. You come out of this process with a new awareness. PN

Michael Gould *is a teaching assistant at the University of Kentucky, where he is completing a Doctor of Musical Arts degree in Applied Percussion under the direction of James Campbell. He received his Masters of Music degree from the University of Nevada-Las Vegas as a student of Dr. Dean Gronemeier, and his Bachelor of Music degree from the University of Illinois at Urbana-Champaign under the instruction of Thomas Siwe. His professional achievements include touring with the Dallas Brass, and he can be heard as a soloist on a new CD by Seabreeze recording artist The Miles Osland Little Big Band. Gould has also performed with the Lexington Philharmonic, Top Brass, Saxon's Civil War Band, Nevada Symphony and the Las Vegas Percussion Quartet. He served on the Percussion Ensemble and Curriculum Committees for PASIC '93 and '94 and has taught at Bands of America-World Percussion Symposium and Illinois Summer Youth Music.*

"Things to Come": An Analysis of Milt Jackson's Solo

By Richard Domek

IF EVER A PIECE COMBINED THE rhythmic, harmonic and melodic intensity of Dizzy Gillespie's musical conception with the inventive promise and energy of the emerging bebop style and its influence on big band writing, that piece is "Things to Come," recorded by the Dizzy Gillespie Big Band on July 9, 1946. As well as being an early application of the characteristic devices of bop to the big band idiom and a demonstration of the successes (and perhaps the limitations) of the transfer of that idiom, this recording showcases several memorable bop-style solos, including those of Gillespie himself and of Milt Jackson. Jackson's solo is of interest not only because of the technical mastery he demonstrates in its performance, but also because of the then-innovative bop elements that permeate the solo and the solo's structural characteristics.

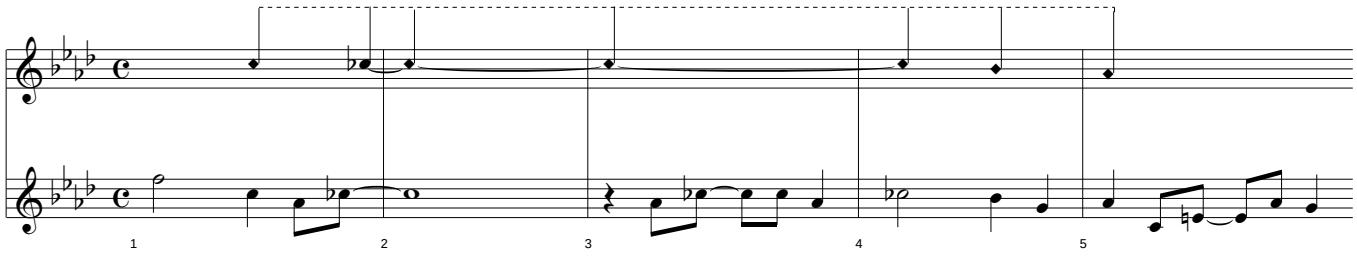
The solo is based on the changes and phrase structure of the head, which is cast in a thirty-two bar song form of four phrases in the key of F minor. The first, second and fourth phrases feature nothing more than alternations of i and V7 harmonies. The third phrase—the bridge, measures 17-24—is based on a ii-♭II7-I harmonic sequence (the middle chord is a tri-tone substitute for V7 in what is essentially a ii-V-I pattern). This pattern moves sequentially through E♭ major to D♭ major.

Rhythmically, what one first notices about this solo is probably the exceedingly fast tempo (♩. = c.340) and quickness of execution. But we have to remember that this exciting performance immediately follows a blazing 36-bar exhibition by Gillespie. Heard in this context we realize that Jackson's solo actually provides some measure of relaxation from Gillespie's preceding high-energy effort. Jackson even goes so far as to use some longer rhythmic values (half notes, quarter notes and an 8th note tied to a whole note) in the first four measures of his solo, perhaps deliberately to provide some contrast to Gillespie's work. Also notable are the fourth-beat anticipations of the downbeat (meas. 19, 55). The use of various versions of short/long "bebop" figures, the more numerous half-beat anticipations of the downbeat (meas. 1, 15, 28, 37 for example), and the half-beat anticipations of the third beat (meas. 3, 5, 6, 7, 19, 43, 51, 55, etc.) are important rhythmic characteristics of this solo, just as they are of the bebop rhythmic style in general.

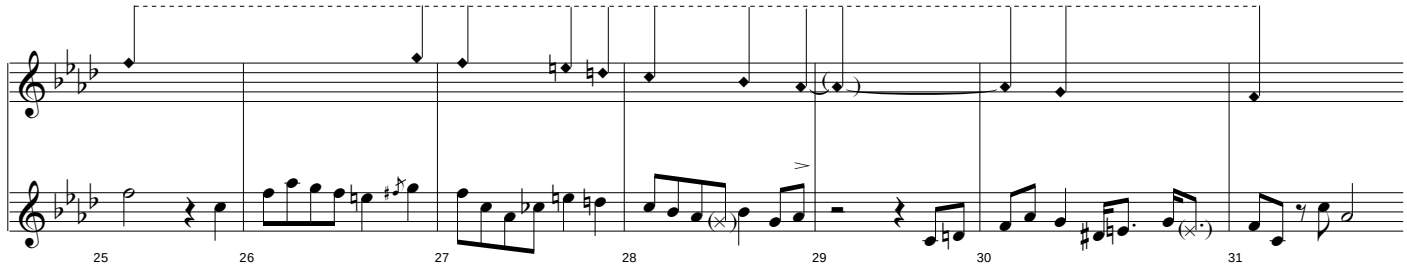
We should also note the freedom with which Jackson plays through the given chord changes of the head in a number of places. For example in measures 1-2 he ignores the C7(♭9) changes in the second half of the measure. Particularly in measures 33-36 he ignores the given changes in favor of a "step progression"-based melodic passage to be discussed below.

Melodically, Jackson begins the solo by outlining the F-minor tonic triad, but then immediately proceeds to a sustained flatted 5th (meas. 1-2). Thus he reinforces the tonality of the piece, but also introduces this characteristic bop scale alteration right at

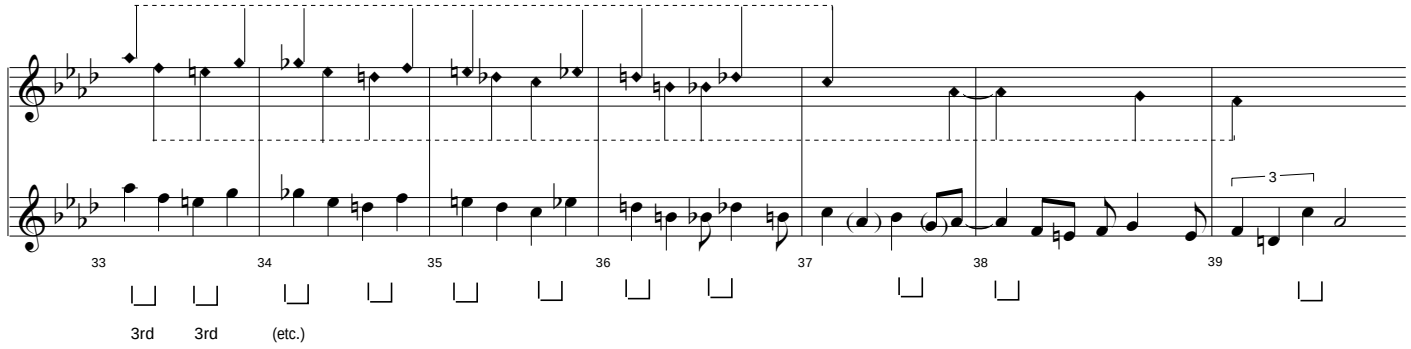
Example 1. Step progression, measures 1–5



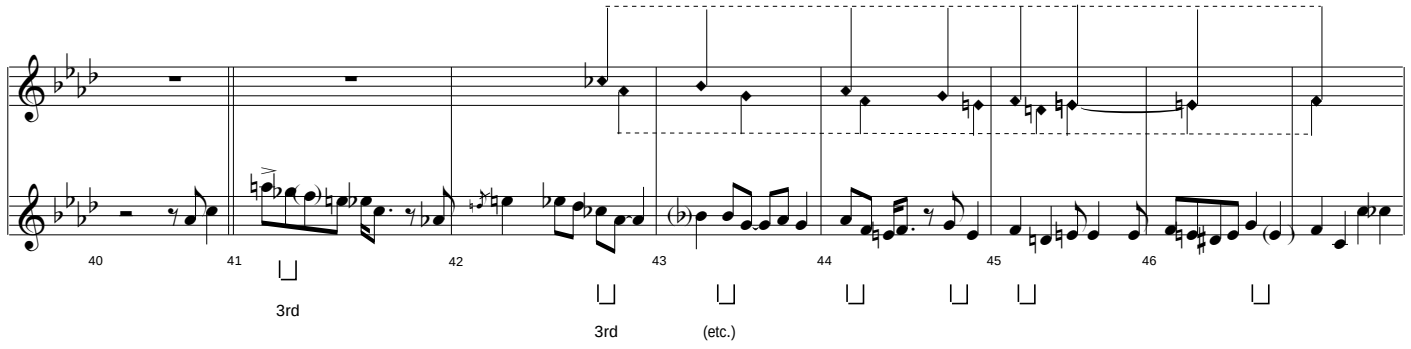
Example 2. Step progression, measures 25–31



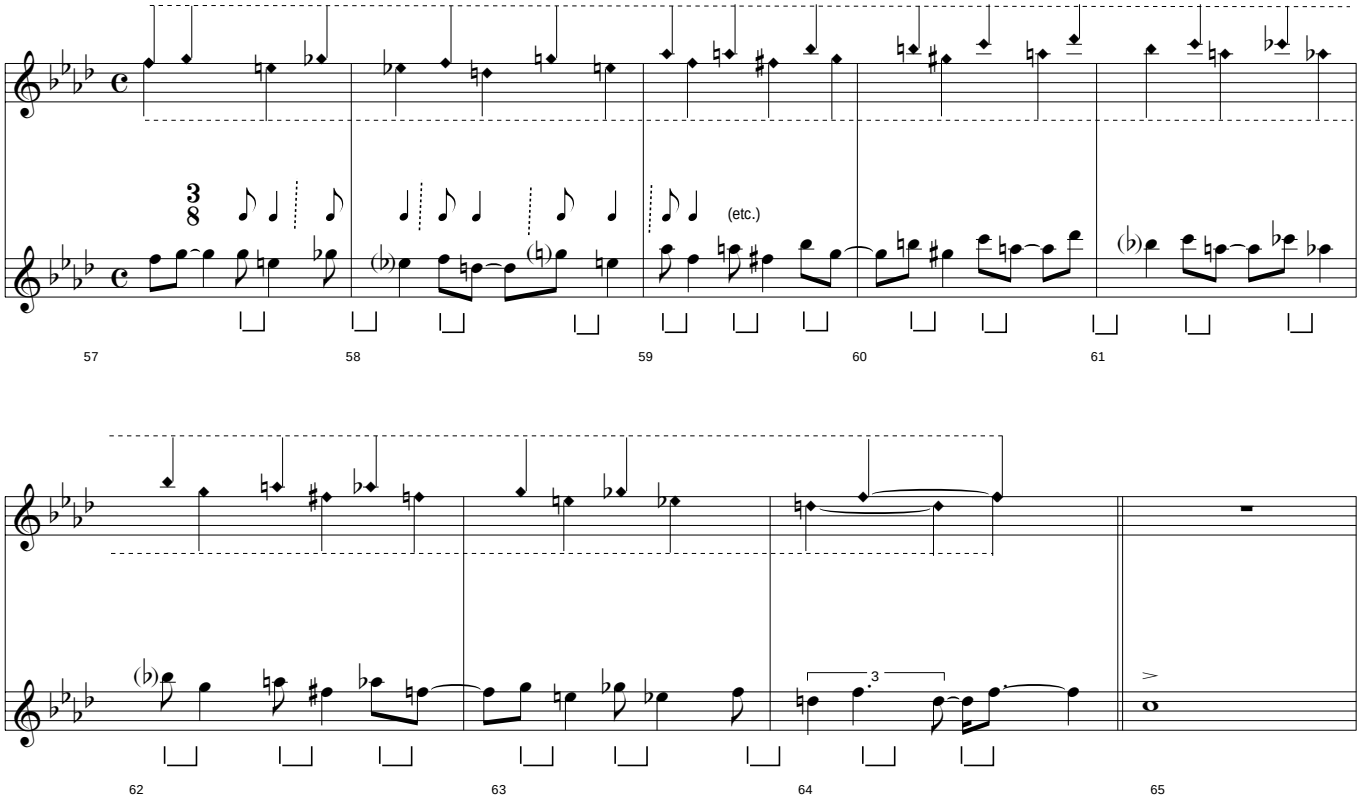
Example 3. Step progression and third sequence, measures 33–39



Example 4. Step progression and third sequence, measures 40–47



Example 5. Step progression, third sequence, and implied $\frac{3}{8}$ meter, measures 57–65



the outset of the solo. He plays with and prolongs the flatted fifth through measure 4, and finally resolves it to the fourth scale degree in measure 4 and then to the third of the tonic triad in measure 5. In this way he introduces the element of "step progression" (delayed stepwise motion that outlines the structure of a melody—see Example 1), which will become an important feature of the solo later. Also at the outset of the solo Jackson introduces the melodic interval of the third (A♭-C♭ in meas. 1-4, B♭-G in meas. 5); this interval will become a main component of the solo as well.

True to another bop trademark, Jackson exploits upper extensions of the tonic harmony, notably the ♮6th, ♮7th, and 9th of the tonic triad (See the cadence figure in meas. 7 where Jackson ends his first phrase on the 9th and ♮6th of the scale, avoiding what would have been a much more trite use of dominant or tonic.) He emphasizes these pitches by placing them within a characteristic bebop rhythmic figure. Jackson continues the use of the 9th, ♮7th, and #4/♭5th in measures 9-12, but all the while continuing to use these tones as satellites to the main harmonic anchor of the F minor triad. At measure 17, where the bridge begins, Jackson plays "outside" the Fm7 chord change, and interestingly enough uses the #4/♭5th, ♮6th, ♮7th and 9th as his non-harmonic pitch choices here. He uses a "double surround" tone as an approach to the third of the E♭ maj7 change at measure 19, where he gets back on the harmonic track. He also uses the melodic third in the short/long bebop rhythm to end this phrase in measure 19. He again makes melodic use of the third in the second half of the bridge (meas. 22), and introduces the flatted second of the scale (♭5 of the V7 chord) in measure 26 as an "upper leading tone" approach to the tonic at measure 25. Note also the use of elision at this point (the F on the downbeat of meas. 25 is the end of one phrase as well as the beginning of the next phrase).

The phrase at measure 25 through 31 is built upon another descending step progression (see Example 2) and once again features the scale elements of the 9th, ♮7th, ♮6th and #4/♭5th (meas. 26-27). Note how Jackson ends the first half of the solo on the members of the pure tonic triad at measure 31.

Measure 33 begins the second half of the solo (a repeat of the head changes) in which Jackson begins to develop two of his previously hinted-at ideas—the interval of the melodic third and the structural device of the descending step-progression. Example 3 shows the sequential use of the melodic third pattern, as well as the underlying step-progression—actually a double step-progression—that controls the overall melodic motion and direction of this portion of the solo.

As noted above, strict faithfulness to the chord changes of the head in these measures is not a factor, and is overridden by the continuity provided by the melodic sequence and the step-progression structure. The next phrase begins without much focus on the third or the step-progression, but by the end of its second measure (meas. 42) these features again take over (see Example 4). The bridge, beginning at measure 49, offers a contrast with its ascending contour and more relaxed rhythms to the previous sixteen bars. It is interesting to note that the cadence in measure 51 is almost identical to the cadence in Jackson's first statement of the bridge (meas. 19), and that the end of this statement, as in the previous statement (meas. 24-25) features an upper leading-tone approach to tonic (G♭ to F) as well as an elision between the bridge and the final eight bars.

The last nine bars once again invoke the melodic figure of the third and the double step-progression, this time ascending (meas. 58-60) as well as descending (see Example 5). In a sort of ultimate play on a version of the short/long bebop rhythmic figure, Jackson repeats these figures successively to produce a feeling of 3/8 meter over the continuing 4/4. The use of the melodic third, the step-progression and the short/long figure producing an implied meter change all combine in this phrase to give rise to an exciting and successful climax to the solo.

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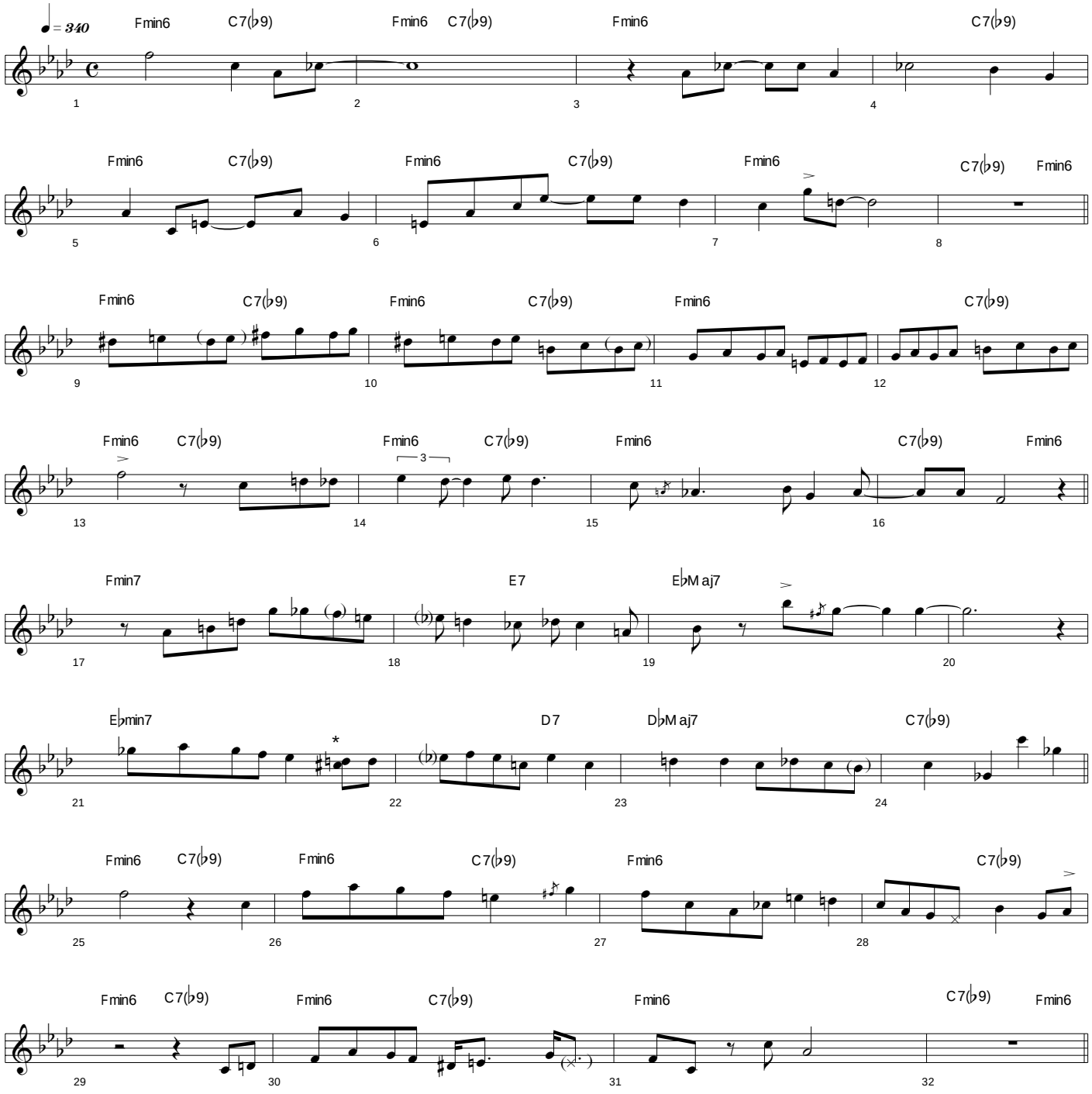
Things to Come

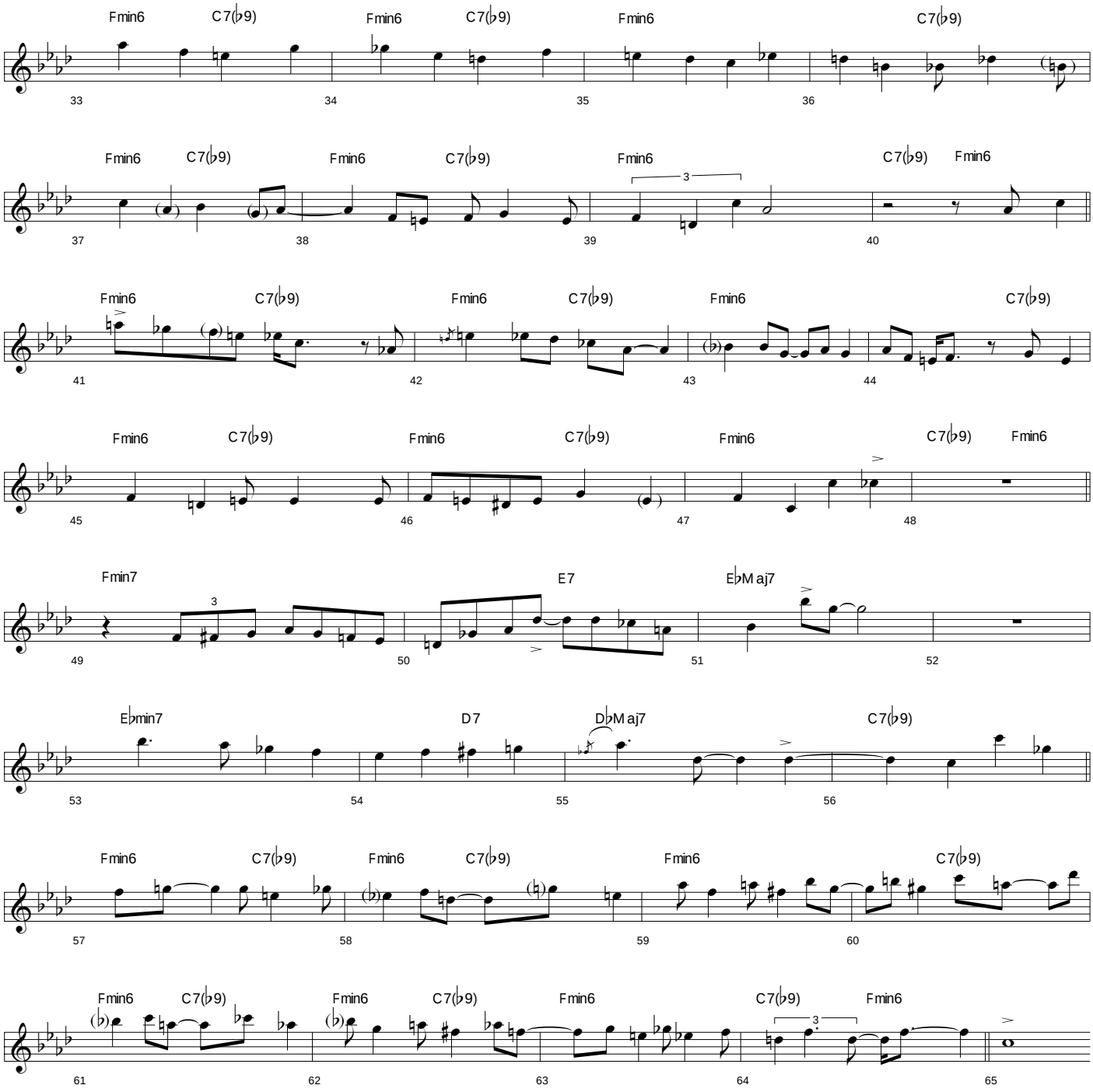
Milt Jackson's Solo

Musicraft 447
Reissued on Savoy Jazz CD SV-0152
Transcribed by Richard Domek

Gillespie & Fuller



*apparently struck lower note unintentionally



Study and practice of this solo provides a wealth of valuable insight regarding technique, harmonic and melodic inventiveness, melodic structure, skillful use of rhythmic devices, pacing and use of climax. It's clear from this particular excerpt, just as it is from Milt Jackson's subsequent contributions over the years, that his solos are models of excellent musical structure, skill and taste that deserve study and emulation by serious musicians everywhere. PN

Richard Domek *is Associate Professor of Music Theory and Composition at the University of Kentucky. His compositions and arrangements have been performed by the Breckenridge Festival Orchestra, the Peninsula Symphony, and in the U.S. and Japan by Rhythm & Brass. He is a transcriber for the Smithsonian Institution's Jazz Masterworks project, and he has served as a panelist for the Music Program of the National Endowment for the Arts. He teaches classes in basic and advanced music theory and jazz styles.*

Henry Denecke, Jr.

Interviewed by Peter Kogan

ABOUT FOUR YEARS AGO, AS I WAS COMING OFF STAGE from a morning children's concert, Marv Dahlgren introduced me to a distinguished elderly gentleman with a proud bearing: Henry Denecke, Jr., his teacher and the former timpanist of the Minneapolis Symphony. What a surprise! I began wondering about the wealth of knowledge and career experience he must have had. So last May I found myself at his doorstep with a borrowed tape recorder and a camera in hand.

Denecke's house is secluded in the woods near Osceola, Wisconsin, on a bluff overlooking the St. Croix River. We sat down in his living room and talked for hours, sometimes joined by his wife Julia (also a Minneapolis Symphony alumna—of the flute section) who helped recall some important details while graciously serving us homemade bread and coffee.

Henry is a great story teller, and we had to eliminate a good number of anecdotes (and laughs) for brevity's sake. In one of those odd coincidences that come along so naturally sometimes, I discovered that Denecke and I both started music lessons with the violin, and have played in the same orchestras: Cleveland, Pittsburgh and Minneapolis (now called the Minnesota Orchestra)—but about forty years apart! Henry has become not only a good friend, but also my most astute critic, keeping tabs on my playing on the local radio broadcasts and an occasional live performance.

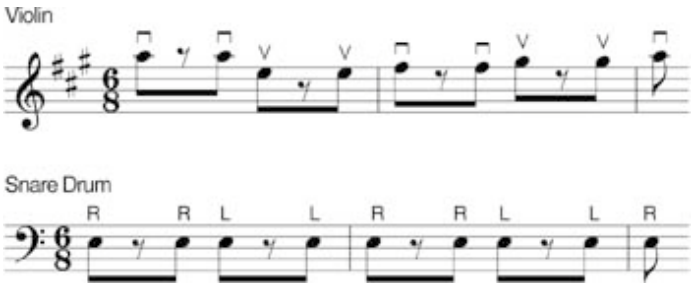
Here then is Maestro Henry Denecke, Jr.:

Henry Denecke, Jr.: I was lucky to be born to a drum teacher. I think he was a little disappointed in me; he wanted me to be a violinist, because *he* wanted to be one. He was already into drumming because his father, a cigar manufacturer, was also in music.

Peter Kogan: *Where are you from?*

Denecke: New York City. I was born in the Yorkville area on the East Side in 1911. My grandfather was interested in music and had a lot of children. You know, in those days you couldn't get into the street cars with a bass drum. You had a heck of a tough job getting from one place to another to play jobs. So my grandfather started the Bass Drum Club in New York. The drummers all got together and chipped in and bought bass drums. Then they put one in each of the different halls so they wouldn't have to carry their bass drums to jobs.

My father played drums but he really studied the violin. He applied what he learned on the violin to drumming. I don't know what it was like a hundred years ago, but I'm sure he changed the conception of playing drums. Like a violinist would bow: down-down up-up down-down up-up.



So, on the drum, instead of playing R-LR-LR-LR-L, which sounds like flams, he would play R-RL-LR-RL-L. He knew how to read music, and in those days a lot of drummers didn't.

He played with the conductor Fritz Scheel in Philadelphia before the Philadelphia Orchestra was founded. He didn't care for that so he came back to New York. He looked around and saw that the best job he could get was with the Jewish Theater [sometimes called the Yiddish Theater]. He was the only "goy" [non-Jew] in the orchestra. He worked seven nights a week and did the matinees. On top of that he was knocking out about seventy-five to a hundred pupils a week. He lasted in the Jewish Theater for thirty-eight years working with such stars as Molly Picon, Paul Muni and Boris Tomashevsky. I used to help him bring his equipment home to replace the heads at the end of each season. He came home alone the last time; they told him it was over. So after thirty-eight years he comes home from the last show and says to my mother, "See Momma, I told you it wouldn't be a steady job!"


Henry Denecke, Jr.

After that he devoted all his time to teaching and we moved out to Elmhurst, Long Island. The students followed him there. I played the violin when I was about five years old but I didn't like it because I used to get asthma attacks from the rosin dust. Pa was a tough teacher. He was impatient because I didn't make progress fast enough for him. Later, I went over to the viola and enjoyed that much more.

Kogan: *How did you start studying the drums?*

Denecke: Well, my father had so many drum students that he had to cut all the lessons down from one hour to a half-hour and then to fifteen minutes. He taught me the mommy-daddy roll and the rudiments so I could go over them on the drumpads with the kids waiting to take their lessons. So this is how I got into percussion. It came naturally.

There was a good orchestra in my junior high school in Manhattan. Julius Levy was the conductor—a pretty good musician. I was playing violin at the time. There were two drummers in the orchestra who couldn't read a note of music; they faked everything! Levy told me to play the bass drum and cymbals because he knew my father was a drummer. I came home that day with my fiddle case and my father looked at me and said, "What have you been doing, playing cymbals?" He had seen the verdigris on my hands from the cymbals. "Well, if that's the case," he said "you're going to practice the drums, too!" So I was playing both for quite a while until I went to high school.

That junior high school orchestra was so good that we would beat high school orchestras in competitions. Once we were even invited to play at Carnegie Hall. My Aunt Mary went to the concert because my father had to work that night. He told her to report to him how well I played. I was playing timpani at the time. When I got into Carnegie Hall I took one look at the Hall and froze. When I got home my father asked how I did at the concert. I said, "I got scared." He said, "Aunt Mary told me that you just stood there. You didn't do anything." "That's right," I said, "I didn't

play a note." That incident got the "scare" out of me. Later on in life, I got used to playing in Carnegie Hall.

Kogan: *What kind of performing experience did you get in New York?*

Denecke: I studied timpani with my father and played with the YMHA and YMCA orchestras on different nights of the week. Then there was the professional symphony training orchestra that Chalmers Clifton conducted called the American Orchestral Association.

Kogan: *Did this all take place while you were in high school?*

Denecke: I wasn't sixteen years old yet. I liked playing in the orchestra. The head of the section was Sam Borodkin, who was also a pupil of my father's. He was in the New York Symphony at the time and later went to the New York Philharmonic. After one of the rehearsals of the American Orchestral Association the secretary stopped me and said, "Henry, you can't stay in the orchestra any more." I asked her why and she told me that you have to be sixteen to play in the orchestra. I think I was fourteen. I begged her and begged her to let me stay, with no luck. Then I talked to the librarian, who gave me the job of carrying harps and timpani and setting up the music stands. It was a hard job, but I did it and stayed in the orchestra. Later it became the National Orchestral Association under Leon Barzin. I stayed on as head of the percussion section and coached the younger players. I kept playing with all those different orchestras. My mother was starting to get suspicious. One time she said, "What are you doing out all the time? You're never home anymore!" I was out playing constantly.

Anyway, I did a lot of jobbing around New York. Then I got my first big chance—an opening in the New York Opera Comique. Bill Redick was the conductor. I applied for it, and they told me to come over to audition so I brought my bass drum, bells, snare drum, timpani and traps. I was waiting during the intermission after I played, not knowing what was going on. I mean, I was really green at the time. Al Friese and Jimmy Hager were standing in the hallway waiting to get the job—and to use my equipment! But Bill Redick said to them, "Nothing doing, I'm going to use this guy." I think the thing that saved me at that audition was that I sight-read the bell part from the operetta *Robinhood* by Reginal de Koven.

I played in the Opera Comique for five years. But first, I had to join the union. You're going to laugh at this one: In those days you had to audition to get into the Musician's Union. I don't know what they do today, but then you had to play to get in. There I am with my snare drum and this old guy comes up to me. "Play this," he says. It was a Sousa march. He didn't conduct or anything, I just played. He said, "Denecke. Is that your father?" I found out later that they were big rivals. He said, "Play 16th notes." So I said, "Do you want them fast or slow?" He said, "Hah! Just like

your old man, a wise guy!" Well, he put me in the union and I'm still a member. I was lucky and got to play *Porgy and Bes*s. That was my big break.

Kogan: *What part did you play?*

Denecke: I played timpani in the original show and then the xylophone part on tour. Alexander Smallens was the conductor. He was a very fine man at putting things together—especially operas. We were hired with the understanding that you couldn't send in substitutes or take off. You had to stay on the job, and they wanted you to stay with the show for two years. Wow! This was terrific. Two years of steady work. At that time the pay for musical comedy in New York was $80 a week, more than anything else. After we were there for a while the Musician's Union told the management that since they were charging opera prices for tickets they would have to pay the musicians $110 a week, which was the scale for opera. To make a long story short, instead of a fifty-two-week season for two years we were cut to only twenty-six weeks.

In the meantime I had auditioned for Arthur Rodzinski for the Cleveland Orchestra. He was on his way to Europe and I auditioned in the basement of Carnegie Hall. The only method book we had for timpani at the time was the Seitz book. Rodzinski picked out something and I guess it had a tough timpani part. I had to sight-read it. I don't remember it at all. Thank God I played fiddle because I had no trouble sight-reading timpani parts. He asked, "Have you ever played this before?" I said, "Yes." "Funny," he said, "it has never been played in this country." I goofed on that one. So anyway, I didn't get the job that year but I still had *Porgy and Bess*.

Then I got a call from the Cleveland Orchestra to come and play. They were having trouble with the timpani player, who was a good timpanist. He was a student of my father's named Harry Miller. As you can see, I was always in competition with my father's students. I was told that Miller had scared Rodzinski so much that Rodzinski took to carrying a gun! Miller was in the audience at all of the concerts but he never came back to talk to me. I had to sight-read Beethoven's *Ninth Symphony* in Cleveland. That was fun! Of course, I had the Seitz book so I had already practiced it.

I also played Stravinsky's *Firebird* in Cleveland for the first time. I had never heard of it before. It specifies wooden mallets. Rodzinski stops the orchestra and asks me what I am doing. "It calls for wooden sticks," I said. He picked up the score and looked. Then he looked back at me and said, "Don't you have any softer wood?" I liked him. He was a good orchestra builder. In fact, when he started the NBC Orchestra before Toscanini he wanted me to play timpani, but they already had Karl Glassman, who had been a fiddle player. Glassman studied with Jake Wolf, who was also a pupil of my father.

Kogan: *What year did you join the Cleveland Orchestra?*

Denecke: I was in my twenties; it was the 1936-37 season. I remember what year it was because every time I played something I signed the back page. That's how Cloyd Duff knew about me when I met him a few years later.

Kogan: *How did you get your job with the Pittsburgh Symphony?*

Denecke: I didn't audition for Reiner. He heard about me. He called me up to his hotel room and asked me a lot of foolish questions, like what I played, where I played, who I am, etc., and then hired me. So I went to Pittsburgh to join the orchestra. It was Reiner's first season there—1938-39. When I heard him conduct I said to myself, "Hmmm, he's no Rodzinski and it's not the Cleveland Symphony!" It wasn't that good in those days.

One time we were playing *According to the Legend of St. Joseph* by Richard Strauss. He stops me and tells me I am playing it wrong. Now there was one thing my father taught me and all his pupils that made an impression on me; he yelled at me when I didn't do it: "Black on white, play with the black on white; the notes, that's what you go by!" So I said to Reiner, "I don't know what you have in the score but this is what I have..." Then I beat my foot and played the part. He looked at me and didn't say a word. After that it was downhill.

Kogan: *Because you showed him up?*

Denecke: I didn't mean to show him up. I thought there was a mistake. Maybe my part was different from the score. Then he looked at it closer and saw that he was wrong. But he wouldn't admit it. He used to drive you nuts! One time I was sitting behind the timpani listening to him picking on the fiddle section. He was making each one play individually. All of a sudden he screams, "DENECKE!" I didn't know what he was yelling about. After he finished picking apart the fiddles he had looked up at me and thought I was sleeping. After the rehearsal I went into his dressing room to talk to him. He was stripped from the waist up. His nice wife Carlotta was wiping him down with a towel. I came in there mad as hell with my fiber case filled with sticks and tools and dropped it on the cement floor. It made a terrible racket. He ran behind his wife right away asking what was the matter. I told him that I didn't like to be yelled at, and that I would be glad to do what he wants in the orchestra but that I didn't want to be screamed at. He said, "When I speak in my normal voice you don't hear me. I have to raise my voice." I said, "Yeah, you can just talk louder." I think this is one of the reasons I became a conductor. I became disgusted with being talked to that way. After that he didn't fire me but he did keep me on the string and made life miserable for me. In 1939 he actually hired me for a show in New York, *The Devil and Daniel Webster,* which lasted about five weeks.

Kogan: *Did you know Alfred Friese?*

Denecke: Sure, Friese was let go from the New York Philharmonic and his pupil, Saul Goodman, got the job. Friese damaged his right hand when his still blew up. He couldn't do anything with it after that. I heard him play Beethoven's *Egmont Overture* with Mengelberg when I was a kid. I remember being very impressed with the timpani part. He heard me play snare drum and asked if we could trade lessons. After the first lesson he said to me, "Your father charges $2.00 for a lesson; I charge $5.00, so you owe me $3.00." Of course, I refused. Then later on, when I was successful, he claimed me as one of his pupils.

Kogan: *Did you take timpani lessons from anyone or did you just pick it up?*

Denecke: I never took a lesson on timpani from anyone other than my father. I also learned a lot from my own pupils and by listening to my father's pupils—especially Harry Miller, who was very good, and Dave Grupp, who was timpanist for a short time in the Philadelphia Orchestra under Eugene Ormandy. My father didn't push timpani on me. I had to find out for myself.

The one who showed me the most when I first became aware

of how timpani should be played was Oscar Schwar, who played in the Philadelphia Orchestra for a long time. His tone was impressive; he had a good sound. It wasn't percussive. I felt he was playing a musical instrument. I felt the same way about George Braun, who played in the Metropolitan Opera Orchestra. Georgie and I played together at Chautauqua for many summers. I watched him a lot. He also showed me how to make timpani sticks from the hickory shafts of golf clubs covered with cord. You had to brush the cord with glue at every winding. Then I'd put a bag-type covering over it so it didn't have a seam. They had egg-shaped heads that covered more timpani head, so it made more sound.

Kogan: *What types of sticks did you use before you started making your own?*

Denecke: I started out like everyone else at the time with manufactured cartwheel sticks with a felt core. Then I bought some sticks made by Izzy Torgman in New York. They had a ball-type head. That's what I took to Cleveland. They were okay, I thought. They produced a better sound. The cartwheel was a little too hard for my taste, and the fibre screw on top would sometimes get loose.

Kogan: *Did you regret not staying in Cleveland or Pittsburgh?*

Denecke: I gave myself a black eye by quitting Cleveland. New York musicians would say "You're never as good as your father." It was a little hard getting work again. I hooked up with my old friend Benny Leff to make a team. He was a good timpani player but I was a better drummer. We'd trade off instruments. We had a lot of work together. Then I went to Pittsburgh. After Pittsburgh I came back again

PERCUSSIVE ARTS SOCIETY HALL OF FAME

NOMINATIONS ARE NOW BEING ACCEPTED for 1995 inductees into the Percussive Arts Society Hall of Fame. Traditionally, this award is presented at the annual PASIC, this year to be held in Phoenix, Arizona, November 1–4.

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and things were rough again. The other timpani players were giving me the business, but I stuck with it.

Kogan: *I heard that you played the American premiere of Bartók's* Sonata for Two Pianos and Percussion *in 1940.*

Denecke: Yes, in New York, with Saul Goodman playing the timps. [See also "Saul Goodman and the American Premiere of the Bartók *Sonata for Two Pianos and Percussion*" by Paul Jasionowski in the April, 1994 issue of *Percussive Notes*.] They had rehearsed all week. They called me Saturday night. Sunday was the concert. I had to sight-read it in handwritten manuscript. Charlie Kunen the contractor called me. He told me to get my ass over there quick. I was living in Long Island City at the time. The rehearsal was in Steinway Hall on 57th Street. He told me to come with my xylophone, snare drum, cymbals, triangle and traps. He called me after 7:00. I got there around 7:45. As I'm getting off the elevator there is Gus Schmael leaving, and he says, "Oh, they got you, huh?" He was a snare drummer in the Philharmonic. He couldn't handle it. I went in and there was Tibor Serly and Joseph Szigeti; everybody was Hungarian. Then there was Bartók—very quiet; a frail man. They took me into a room and made me sit down. They handed me the music and asked, "Can you play it?" I looked at it and said, "Has it ever been played?" They said yes, and I said, "If it's been played before, I can play it." I set up my stuff. The xylophone was on a little stool with a frame. There was a snare drum—whatever I needed.

We started to play. They had a big fight. Bartók never said anything. It was between Charlie Kunen [contractor] and Saulie Goodman. I never heard such yelling. Goodman is telling him he never heard of Bartók. I'd never heard of Bartók either. The music was tricky but I went along with it. It was very lyrical and had a nice sound. I like modern music. I used to play with Bernard Herrmann when we had new music down at the New School in New York. So I had a feeling for it—Varese's *Ionization* and all the contemporary composers. I had no trouble playing it. But when I went to play the xylophone part I realized he wrote it the way it sounds—way above the staff. So when you see E it was all right. But when you see G with four ledger lines, and it is below E, you wonder what is going on. The only thing Bartók said to me was that the xylophone was out of tune. So I went home and got my big xylophone—four octaves. I stayed up all night and tuned it with a file. I had nothing to help me, no piano. I went to bed about 6:00 in the morning, slept an hour or so and had to get back to the hall for a 10:00 rehearsal. I set up everything. There's the man from Steinway tuning a piano. I asked him to play a note on the piano and I'd match it on the xylophone to see how I was doing. He said "perfect." I almost fainted!

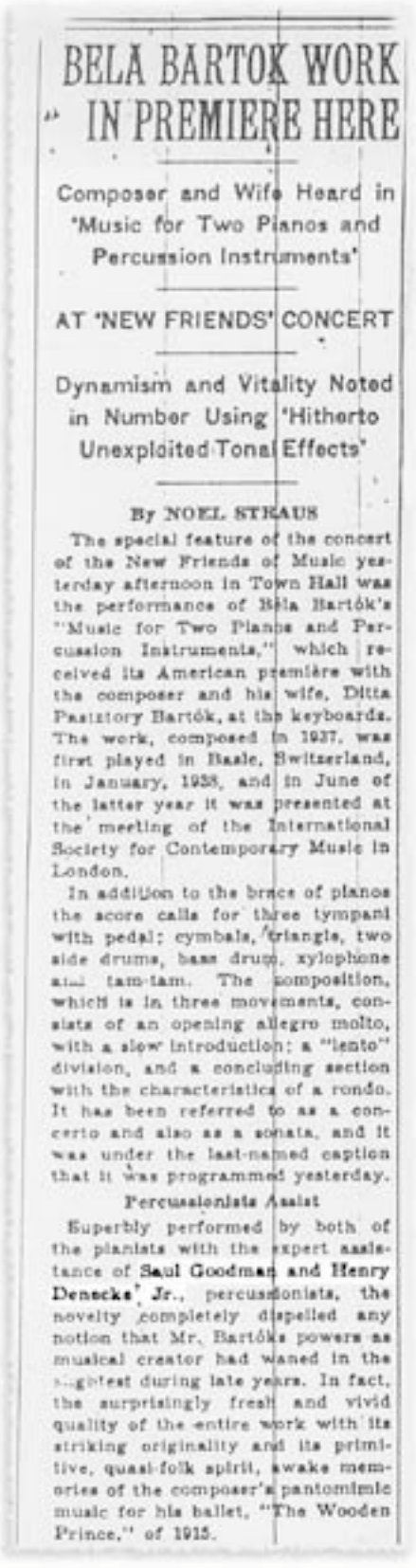
Kogan: *How did the concert go?*

Denecke: I won't tell you what happened! It got a little shaky in one spot. We played the concert in the afternoon in Town Hall. It got terrific reviews. Then they wanted to do it for the radio. Saul said no; they didn't get along. We stuck together and I wouldn't do it either. They did do it for radio. I think a fellow named Baker played the timpani. Baker was the percussionist at the Met. I don't know who played the percussion part. That was my introduction to the politics of music.

Kogan: *How long were you in the Minneapolis Symphony?*

Denecke: About eleven years. When I came to Minneapolis, Mitropoulos was conducting. The timpanist had died in February, before the season was over. [William Faetkenheuer was the timpanist from the founding of the orchestra in 1903 until his death in 1941.] The manager of the Minneapolis Symphony had called Barzin and Mr. Van Praag, the manager of the New York Philharmonic, looking for a timpanist. Both of them recommended me. When I got there it was the dead of winter and cold as hell, and my wife was pregnant with our first boy. I liked Minneapolis. It was a nice clean city but I wasn't prepared for the cold weather. All I had was a spring topcoat and the first week we went out on tour to Winnipeg. I didn't get paid for two weeks. After the tour I went to the business manager to get paid and he offered me $60 a week. I looked at this bald-headed businessman and said, "I won't work for $60 a week. I'll go home. The hell with this!" You see, in New York I had been playing *The Firestone Hour* show on the radio, which paid $80 for one night. We rehearsed from 5:00 to 7:00, then did a half-hour broadcast. Then we came back for a 10:30 broadcast to the West Coast. Well, he said he would see what he could do. He said they had a tight budget. That

***New York Times*, Nov. 4, 1941**



BELA BARTOK WORK IN PREMIERE HERE

Composer and Wife Heard in 'Music for Two Pianos and Percussion Instruments'

AT 'NEW FRIENDS' CONCERT

Dynamism and Vitality Noted in Number Using 'Hitherto Unexploited Tonal Effects'

By NOEL STRAUS

The special feature of the concert of the New Friends of Music yesterday afternoon in Town Hall was the performance of Béla Bartók's "Music for Two Pianos and Percussion Instruments," which received its American première with the composer and his wife, Ditta Pasztory Bartók, at the keyboards. The work, composed in 1937, was first played in Basle, Switzerland, in January, 1938, and in June of the latter year it was presented at the meeting of the International Society for Contemporary Music in London.

In addition to the brace of pianos the score calls for three tympani with pedal; cymbals, triangle, two side drums, bass drum, xylophone and tam-tam. The composition, which is in three movements, consists of an opening allegro molto, with a slow introduction; a "lento" division, and a concluding section with the characteristics of a rondo. It has been referred to as a concerto and also as a sonata, and it was under the last-named caption that it was programmed yesterday.

Percussionists Assist

Superbly performed by both of the pianists with the expert assistance of **Saul Goodman** and **Henry Denecke, Jr.**, percussionists, the novelty completely dispelled any notion that Mr. Bartók's powers as musical creator had waned in the slightest during late years. In fact, the surprisingly fresh and vivid quality of the entire work with its striking originality and its primitive, quasi-folk spirit, awake memories of the composer's pantomimic music for his ballet, "The Wooden Prince," of 1915.

was the first I'd heard about budgets. That was a new one to me. Gradually, every year, after fighting like crazy, I got a $5.00 or $10.00 raise. I had nothing to do in the off season so I would play the ice shows or the opera in St. Paul—for pennies.

Kogan: *Do you remember the recordings you made with the Minneapolis Symphony?*

Denecke: No. We didn't make too many. Mitropoulos wasn't interested in recording. One time, at a recording date, I broke a stick at the end of a piece and it flew in the air and hit the drum. I thought we would have to do the whole piece again but the recording engineer said they could cut it out. Sometimes you have to be careful on recordings. Someone can sound terrific on a record, but it's really the recording that makes it sound so good.

Kogan: *I assume you tucked all your own heads.*

Denecke: Sure, and I took all the dents out of the bowls, too!

Kogan: *Did you have any special techniques for tucking timpani heads?*

Denecke: I used to put a small mixing bowl upside down in the center, under the head, when I tucked it to be sure to get extra collar and an even tension. It's important to line up the backbone down the middle. Then I would overlap it twice around the flesh hoop. They never pulled out. Once in a while you would get one that was too thick or too thin. I used to get them on Wabash Avenue in Chicago for $2.00 or $3.00 head. In those days the symphony wouldn't pay for the heads, I had to buy them myself. I used to use a little canning wax on the rim of the bowl.

Kogan: *Did you have a method for clearing up the pitch after you mounted it on the drum?*

Denecke: I learned that timpani have so many overtones that some of them conflict with each other when it isn't just right. I put my finger right in the middle of the head, on the backbone, and press firmly, just enough to keep it from vibrating. Then I go around the head tapping with a stick to find out which spot is flat or sharp. The only problem I ever ran into was choosing the beating spot—which side of the backbone sounded better, this side or that side. Sometimes the playing spot would need a little more tension. I learned to play by putting the pedal one or two notches on the ratchet above the pitch I was going for. Then, when I hit it, it would drop down a bit and be in tune. If it didn't I would press the head with my hand.

I never had to change heads in the middle of a season and I don't recall ever breaking a head at a concert. I didn't even carry extra heads on tour. Well, maybe I broke one or two but I blame myself. Maybe I jabbed it or didn't release the stick. In my way of playing I would never play anything on the same spot—I would always alternate hands. I had a theory that when you hit the timpani head it is going up and down, so if you hit it on the way up you're going to make the sound false. But if you move to a different spot each time you hit, it's not going to sound false. Keep the hands in their separate places—never close together, about three or four inches apart.

Kogan: *How did you control moisture for calf heads?*

Denecke: I never put sponges inside the drums—too much work. I kept a pail of water near the timpani. Sometimes I would wet down the heads in the morning and hope it would be dry enough to play in the evening. I did that mostly to make extra collar. After about two hours of playing the collar was gone again because it was so hot and dry in Northrop Auditorium, where we played.

***Minneapolis Tribune*, March 9, 1941**

Notes on Guests

When members of the Minneapolis Symphony orchestra are feted Wednesday night in the Radisson hotel at an appreciation dinner fostered by the Minneapolis Junior Chamber of Commerce, they will fall back on their role of entertainers and do a few musical stunts for their hosts. One of the stunts, "doubling in brass," was rehearsed yesterday by, left to right, above, Sami Isuf, Alvin Johnson and Waldemar Linder; below, Fred Molzahn, **Henry Denecke, Jr.**, and William Muelbe.—(Staff photo.)

Kogan: *Did you have your own set of drums?*

Denecke: Well, I had a pair of Leedy timpani that I used for *Porgy and Bess*—25" and 28". Then Karl Glassman [timpanist of the NBC Symphony] found a pair of Dresdens for sale at a warehouse. Some German opera company had folded on tour, and the timpanist who stored them never paid the bills. They were small drums—about 26" and 23". They had tapered sides and sounded a little tubby. Glassman sold them to me along with two extra bowls (25" and 28") and a 30" hand-screw drum. So, I had a set of four when I went to Cleveland, using the Leedys in the middle and the 23" Dresden on top. I wanted to put those good straight-sided American bowls on the Dresden frames, but they wouldn't fit. So when I went to Pittsburgh, a drummer in the symphony named Chapman, who was also a metal worker, offered to help me out. We took the 26" Dresden and he built a new frame for the 28" bowl. Finally we got it together with a head on and the first time I stepped on the pedal it goes BAM! The whole thing broke. He had used cheap cast-iron for the frame.

When I got to Minneapolis I talked to the head of mechanical engineering at the University of Minnesota. He suggested we make the frames out of bronze. The bronze was flexible—the

uprights used to bend when you pushed the pedal down—but they never broke. You know what I liked about those timpani? I would be sitting behind them, the orchestra would be playing and I'd tap the frame, and it would tell me what note I had; they were very resonant! The bowls I had gotten from Glassman had straight sides for about six inches down from the lip before they curved down to the bottom, so we had to build a larger spider. We used threaded barrels that move up and out to give the tuning rods a little freedom. The pedal was a copy of the original without the weighted ball but the ratchet had many more notches. I used to say if you wanted a C-sharp or a D-flat, it's in a different notch.

Kogan: *Were your drums on a slant towards you when you played?*

Denecke: No, flat. I sat on a stool when I played and had two-by-fours under the feet of the drums so you could move them easily with a handtruck. I still used the 30" hand screw on the bottom and the 23" Dresden as my top drum. I sold all of the drums to Tweedy for $3,000 when he joined the orchestra, including the trunks. [Robert Tweedy was timpanist in the Minneapolis Symphony from 1952 until 1972.] He was a cello player and used to sit in front of me in the orchestra. He had always wanted to play timpani, and when I resigned from the orchestra he got his chance.

Kogan: *How did you handle the difficult acoustics at Northrop Auditorium, where the Minneapolis Symphony played?*

Denecke: I was in the center on risers, the basses on the left, horns in front and percussion next to me. No matter how loud I played none of the conductors could hear me because the hall was so huge. My arms would be tired after two and a half hours of playing, and I knew that wasn't right. Bruno Walter was the first to move me to the side. He said the timpani was in an acoustic cup and the sound was going up over his head and he couldn't hear me.

Then he left and Mitropoulos moved me back to the center. One day I asked him to stand right in front of me while I played. "I'll play exactly what you want, no more no less," I said. After I played he said, "Help! What goes on here? That's too loud." But he never asked me to play softer.

Timpano like Denecke's Dresdens. Note the weight-ball at the toe of the pedal.

From *Seitz's Modern School of Tympani Playing*, Leedy Manufacturing Co., Indianapolis IN, 1922 by J. Fred Seitz

Then Stokowski came. I had played for Stoki before. At the first rehearsal he said, "Denecke, move over to the side." I told him I couldn't because the drums were too heavy. We had to wait twenty minutes for the stagehand to come back from break to do it. In the meantime, Stoki is getting madder and madder—at me! I couldn't lift those drums. They were on risers and heavy as hell. Finally we got them moved. We were playing *Romeo and Juliet* by Tchaikovsky. You know the F-sharp *fortissimo* roll at the end? I played the roll loud, the same way I'd played it with all the conductors. He stops the orchestra. "Nothing doing," he says. "Romeo is dying here. Play it softly." Well, he's doing things like this all week and it is really nice. I'm enjoying his musical ability. Then, after a rehearsal he calls me into his office. He says, "Why don't you make a bowl with no bottom. Just a copper shell to hold the head and you wouldn't have all this resonating problem." I agreed that it was a pretty good idea, but asked who was going to pay for it. He said, "Get out of here!" From that moment on we understood each other.

He remembered me when I played timpani with him later in New York with the American Symphony. For the first few rehearsals he didn't even pay attention to me. Then one day I played something and he asked me what I was doing. I said, "I'm playing what I see." He looked at me and said, "Oh, Denecke, how are you? That was fine. Do it that way again."

Kogan: *That must have happened when you were freelancing in New York around 1970 after you left Cedar Rapids as a conductor.*

Denecke: That's right. I was playing extra at the Met. I never did play a rehearsal, only performances and mostly triangle. I made more money playing triangle in *Carmen* than Bizet got for writing the whole opera! One time I told Abe Marcus, the principal percussionist, that I was sick of triangle and wanted to play snare drum. We were doing *The Daughter of the Regiment* and he had to play snare drum on stage anyway. I wanted to play it because I had played it when I was a kid with the New York Opera Comique. Sutherland was singing and she sounded awfully good, but the tenor was lousy. While I was playing the next performance I noticed that the tenor wasn't the same guy, he was great. I looked on stage, and saw this big, fat guy. "Who is that guy? He's good," I asked Morris Tilkin, the cymbal player. "That's Pavarotti," he says. I didn't know who Pavarotti was at the time. That was a good performance.

The Metropolitan Opera was a strange place to play. I was glad to have had a career *on* the stage—not *under* it! Years before I had played the Met when they were on tour in Minneapolis. They hired me to play snare drum on stage in *Tannhäuser* by Wagner. I'm in costume on stage and my hat has a feather in it that keeps falling in front of my face. And who should be conducting but my beloved Reiner. I was waiting to get the cue to play. Meanwhile the feather is in front of my face. Reiner gives me the cue and I'm standing there blowing at the feather while he got madder and madder. A trumpet player asked me what's with us. I said, "We don't like each other, to say the least." That was funny!

Kogan: *How old were you when you started to conduct?*

Denecke: After I made those drums I got a little tired of playing all the time. I felt there was no challenge any more, especially working with Mitropoulos. At the time we only had twenty-six weeks with the Minneapolis Symphony and it didn't pay much, so I organized the Sinfonietta. I said at the time that I gave up music to conduct! I think I was thirty-nine.

The first time I ever conducted I was twenty-three. One day I was cutting through Carnegie Hall to get from 56th to 57th Street when the manager of the hall stopped me and said, "Mayor Jimmy Walker is having a political rally here tonight and we need a band. Go down to the union and pick up some musicians fast!" So I did it and reported back to him later. "So who is going to conduct the band tonight?" I said. "You are!" he said. So that night I conducted marches as they brought the celebrities to the stage. My wife was on tour with Phil Spitalny's All Girl Orchestra at the time. I sent her a telegram saying: "Just made my conducting debut at Carnegie Hall!" She didn't believe it.

Kogan: *What other conducting did you do?*

Denecke: I founded the Minneapolis Civic Orchestra as a training orchestra. Between the Civic Orchestra and the Sinfonietta, there were more orchestras in the Twin Cities than they ever had. Later, when Antal Dorati was leaving the Minneapolis Symphony, I inquired about the job but they told me to forget it. They would never hire an American. That's how it was back then. In 1953 we left Minneapolis and went to Cedar Rapids, where we stayed for seventeen years.

Kogan: *How difficult was the transition from timpani to conductor?*

Denecke: I think I was lucky having been taught stick technique by Leon Barzin. He's the only man I knew who could accompany a soloist in a concert without a rehearsal and be right on the ball! The thing I have learned on my own is that you have to have the feel of how to put everything together. You have to be able to match the colors of the different instruments. When I had the Sinfonietta I conducted, I played, I made arrangements of music 500 years old and I also did music that was right up to date. There are four or five ways to play each kind of music. I would do Mozart and *South Pacific*. You had to be able to go from one to the other. Maybe it's my age, but when I listen to conductors do Mozart today, I can't stand it. It goes too damn fast! Even if it says *presto* in the score you have to understand that *presto* in the horse-and-wagon days was not a 160-mph car! You have to take into account the pace of life in those days and then find the composer's intentions within the feeling of the period.

Kogan: *Did you continue teaching?*

Denecke: No, I got fed up with it. I taught, just like my father had, but I got fed up with it. I'd be giving a lesson and hear the same mistake twice. Then the third time I'd yell, "What are you doing?" It made the students aware. I did this with one student once and he stopped playing, put down his sticks and said in a cool voice, "If you do that again, I'll kill you." He was a Marine so I didn't fool around with him.

Kogan: *You don't regret giving up timpani?*

Denecke: Occasionally I do. After conducting in Cedar Rapids I came back to Minneapolis and did the Bartók *Sonata* again with two local pianists and Marv Dahlgren on percussion. That was the last time I played. From then on I enjoyed reading the newspaper write-ups about Denecke—not Toscanini.

Kogan: *Did you ever play for Toscanini?*

Denecke: I played triangle in *La Mer* for him for an NBC broadcast the very first season on the NBC Orchestra. During the rehearsal he's talking in Italian to me. Dave Grupp—also one of my father's students—comes running over, takes my triangle, holds it up and says, "Yes, Maestro, what is it you want?" I never did find out what he wanted, but I played the concert!

Once, about the same time the Bartók thing came up, I got a call from Toscanini. He had heard about me. I can't remember if he wanted me to play timpani or percussion. Apparently none of the players they had were good enough sight-readers to cut it. Charlie Kunen, the contractor for the Bartók performance, wouldn't let me go. He showed me he was stronger than NBC.

Kogan: *Who was the best conductor you ever worked with?*

***The Minneapolis Star*, May 19, 1947**

WORDS & MUSIC By John K. Sherman

Denecke Wins Acclaim in 2nd Civic Concert

ACCORDING TO an old Czechoslovakian saying, every symphony musician carries a baton in his instrument case. The current series of free concerts by the Minneapolis Civic orchestra, if they do nothing else, are bringing out of storage the conducting talent which is rife in the ranks of symphony men, and largely unused.

Second of five conductors in the series sponsored by the Minneapolis Musicians association was Henry Denecke, conductor of the Northwest Sinfonietta and Minneapolis Symphony tympanist, who deftly managed a program of good substance and sparkling contrast in the Minneapolis auditorium Sunday afternoon.

Denecke's abilities have been well demonstrated and much praised in the programs of his "little symphony," but Sunday for the first time we got a gauge of his taste and skill with a large-scale orchestra. The test was convincingly passed: his interpretation was consistently lucid, purposeful and unforced.

Denecke

The Beethoven First symphony was his major offering, and it came off the platform with admirable clarity and balance. Traditional in conception, it was also fresh in utterance without lapsing once from good discipline and firm tempos. The andante had a fluency and sweet reasonableness quite winning, the scherzo danced and the finale drove easily to its conclusion under a steady and buoyant impetus.

The rest of the program of feted highly enjoyable shorter pieces—a blithe "Rosamunde" overture of Schubert, a "Nut cracker" suite of Tschaikowsky that was notable for its many marks of finesse and its nice regulation of dynamics from whisper to shout, and then on to Smetana's "Dance of the Comedians," Delibes' "Sylvia" ballet music and Chabrier's "Espana" rhapsody.

In all, Denecke and his 71 musicians gave alert and intelligent service to the scores. The young conductor is both business-like and composed in podium manner; he has a sharp and good ear, and an excellent set of musical brains that make the tone issue with its proper quota of logic and beauty.

Denecke: As the story goes, "Don't ask me who was the best conductor. All the best conductors are dead." I liked Mitropoulos as a person. He was a guy you could talk to, even about personal problems. I studied every conductor I ever worked with. I was in conducting classes in New York for years. Every conductor had different problems. Georges Enesco was the most impressive musically. Alexander Smallens was the best for putting together an opera.

Kogan: *Marv Dahlgren told me you played with a beautiful tone, clear pitch and a smooth roll.*

Denecke: I'm surprised to hear that. Everyone has a different opinion. You know, snare drumming doesn't go on timpani. It's an entirely different way of playing. There are really three kinds of percussion playing. Bells and xylophone is one way, snare drum is another, and timpani is still another. Each calls for a different approach. I heard a broadcast once of a European orchestra where the timpanist played with a closed snare drum roll—a buzz roll. I used to use that technique on a soft, high G on the little drum. It sounds smooth.

Kogan: *When students approach timpani they are told to play with thumbs up. But when they try playing with their thumbs on the*

side of the stick the way you play they just bear down as though they were playing snare drum. Tell me about how you release the stick when you play timpani, always letting the stick bounce away.

Denecke: The same thing is true of playing snare drum. You take, for example, marching in the street where you just hit the drum. Then you play in a band and you match your sound to the trumpets and trombones. You change your style to match the situation. Then you get in an orchestra and it's a different style again. You can appreciate this idea when you play the snare drum part with the clarinet in the slow movement of *Scheherezade*. It has to be the same sound as the woodwinds. You gotta work your tail off to make the snare drum sound like a musical instrument, not like a hard-wire snare drum.

That's what I say for each instrument. The same thing with the xylophone. It sounds very loud in the lower register and very weak in the upper register. This is true of any instrument. It's the same with the flute. You have to even out the registers. And I say what my father used to say: "It makes no difference how you hold your sticks as long as you play the part right!"

Kogan: *What is the most difficult thing you had to do playing timpani?*

Denecke: Counting measures! When my father was convinced that I really wanted to be a musician he gave me some good advice: "Don't talk too much. Perform your best at all times. Listen and always learn." I would like to pass that advice on to all drummers. P N

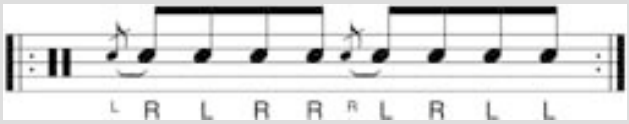
***Minneapolis Daily Times*, Oct. 30, 1947**

DRUMS ROLL OUT IN CONCERT

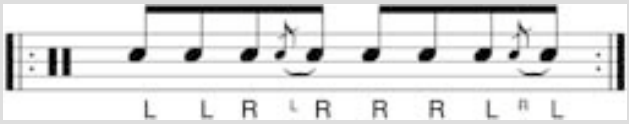
The drums rolled out and the cymbals clanged in the Woman's club auditorium when the Northwest Sinfonietta, composed mainly of Minneapolis Symphony orchestra members, gave a percussion concert under sponsorship of the Walker Art center. Timpani thunder was produced by Henry Denecke (right), one of the featured artists, to the crackling accompaniment of Samuel Segal on the snare drums. Thirteen players performed on 60 different instruments during the concert.—Times photo.

Here are some of Denecke's favorite snare drum exercises:

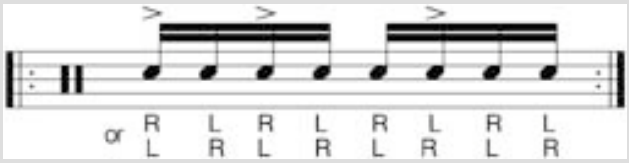
"Flam your way through the paradiddles."



Also play it backwards



My dad's "Charlie Chaplin stroke"



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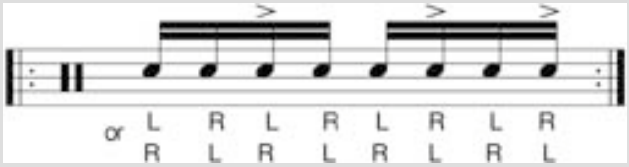


4-Stroke ruff with inverted paradiddles

Peter Kogan *is the Principal Timpanist of the Minnesota Orchestra in Minneapolis, a position he has held since 1986. In 1969, he was appointed to the percussion section of the Cleveland Orchestra by George Szell. In 1972 he became Principal Percussionist and Associate Timpanist of the Pittsburgh Symphony under William Steinberg and André Previn. He resigned in 1978 to pursue a freelance career in New York as a blues, rock and jazz drummer and composer. He returned to the classical fold in 1984 as timpanist with the Honolulu Symphony under the baton of Donald Johanos. His teachers have been Saul Goodman, Cloyd Duff, George Gaber, Elden "Buster" Bailey and Fred Hinger. This past January, Kogan performed the world premiere of* Speaking in Drums: Concerto for Timpani and String Orchestra *by David Schiff.*

The Ruthe in Authentic Performance

By Nicholas Ormrod

ONE OF THE FASTEST GROWING AREAS OF THE classical music business in the last decade has been that of authentic and "period instrument" performances of early music. As the repertoire of these orchestras has expanded and developed into the Classical period (and now somewhat beyond), authentic percussionists are now established figures alongside their timpani colleagues in period performance.

At first glance, the percussion parts of the classical era would seem to hold no surprises for the modern player. The main complication would appear to be finding suitable instruments for performance. However, there is one important interpretation point that can be easily overlooked or accidentally ignored—the use of the ruthe on the bass drum. This beater, which to the modern player seems to be most closely associated with Mahler, provides a link with an ancient playing style worthy of careful consideration.

A close look at the history of the ruthe first necessitates a study of the bass drum on which it was used. It must be remembered that various countries in the late eighteenth and early nineteenth centuries were using different designs of percussion instruments, particularly with regard to the bass drum. It is clear from the pictorial evidence of military paintings of the era and from the instruments that fortunately still exist that the bands of the British and French armies involved in the Napoleonic wars used the traditional army "long drum"—an instrument with dimensions roughly on the ratio of diameter equals depth (an eighteenth-century power bass drum no less!). Some Italian and German bands of this era were using a bass drum of similar dimensions to modern marching drums, and it is from a combination of these instruments that our modern orchestral bass drum is descended.

The bass drum I use in period instrument orchestras is a rope-tension drum of approximately 26"x26", made by Potters of Aldershot as a replica of a British army "long drum" used at the Battle of Waterloo (1813), which is housed in their collection. The traditional "long drum" is what shall be taken into consideration here, as it is this drum that features as part of a "Janissary band" (Banda Turka) section in military bands that influenced Mozart, Haydn and Beethoven.

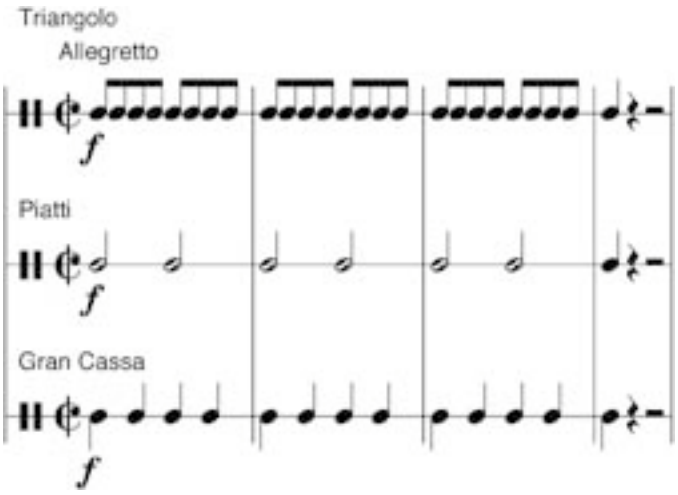
The playing style of the "long drum" was quite distinctive. The drum was often carried by one person (on his back) and played with two different beaters by someone else marching behind. One hand struck the head with a wooden (possibly sometimes leather covered) stick and the other struck the opposite head with a switch made from birch twigs—a ruthe. The conjecture is that the two beaters were used for different purposes: The stick gave the time for marching and the switch played a constant pulse together with the other Turkish instrument, the triangle. It is obviously impossible to know exactly how the instrument was played and the purpose of the two beaters, but common sense tells us that the drum is there to keep the soldiers in step, and you will not hear a distinct marching beat out of a ruthe from a distance of 400 yards away!

The notion of hitting the drum shell with the ruthe during this era is hard to justify from pictorial evidence, but cannot be completely dismissed. However, personal experience convinces me that on a "long drum" in period performance, the ruthe works best when struck against the head. Two individual sounds of stick and switch are distinguishable and the sound of birch twigs thrashing against the shell can be very obtrusive.

In dealing with the classical repertoire for percussion, it is worth looking at three specific examples: Mozart *Die Entführung aus dem Serail* (1782), Haydn *Military* Symphony No. 100 (1794), and Rossini *Il Barbiere di Siviglia* (1816). All three works use percussion in a similar way, but present different problems as regards the ruthe.

Haydn's *Military* Symphony was a ground breaking work in the use of orchestral percussion. Various percussion instruments had been used in the opera-house pit for years, but they did not have a permanent place in concert music. The percussion parts, for the standard "Banda Turka" of bass drum, cymbals and triangle, are very simplistic and present no interpretive difficulties. Indeed, the edition prepared by H. C. Robbins Landon (Haydn-Mozart Presse [Salzburg], Universal Edition, 1967), makes no comment about the percussion parts or their notation. The bass drum part is written with quite clear "stems up" and "stems down" on the noteheads to indicate stick and ruthe (Example 1).

Example 1. Haydn *Military* Symphony No. 100 (second movement)



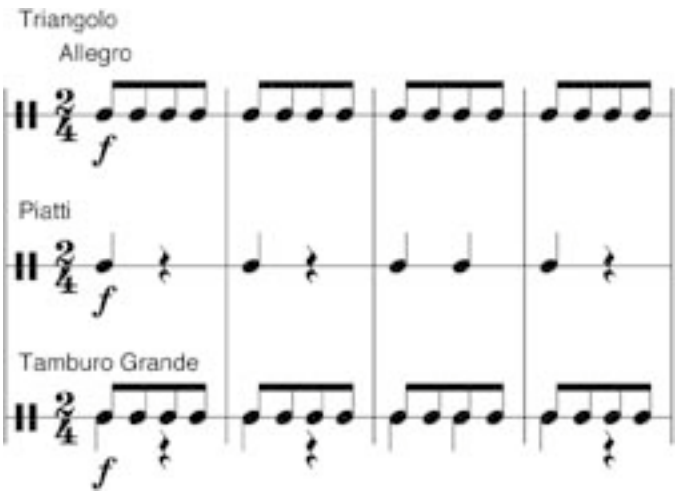
The only slight complication that can arise is to do them the wrong way 'round! I have been present in a modern instrument orchestra when a leading international conductor requested the ruthe to be played on the beat (against the shell) and the stick on the offbeats. This resulted in the last movement having a curious samba feel instead of a march, and when the maestro was questioned as to why he wanted it that way, he replied, "I think it sounds better!" It was recorded like that, so if you hear it, don't blame the percussionist. He was only doing what he was told!

The Mozart opera *Die Entführung aus dem Serail* poses far more questions as regards performance practice. In the Breitkopf & Hartel edition of 1868, Julius Reitz states: "The double notes on the bass drum are today, to many inexplicable. It should therefore be noticed that this instrument was struck on both sides: on the right side with the drum stick, and on the left side with the switch. The notes which are placed upwards (the quicker strokes) stand for the switch, and the under notes for the stick."

However, this is not consistent with what is found in the overture, where a system of "stems up" and "stems down" is utilized but there seems to be no logic as to its use. The most recent edition, in the Neue Mozart-Ausgabe (1982), does nothing to solve the problems of interpretation in the overture. The way in which the ruthe is notated

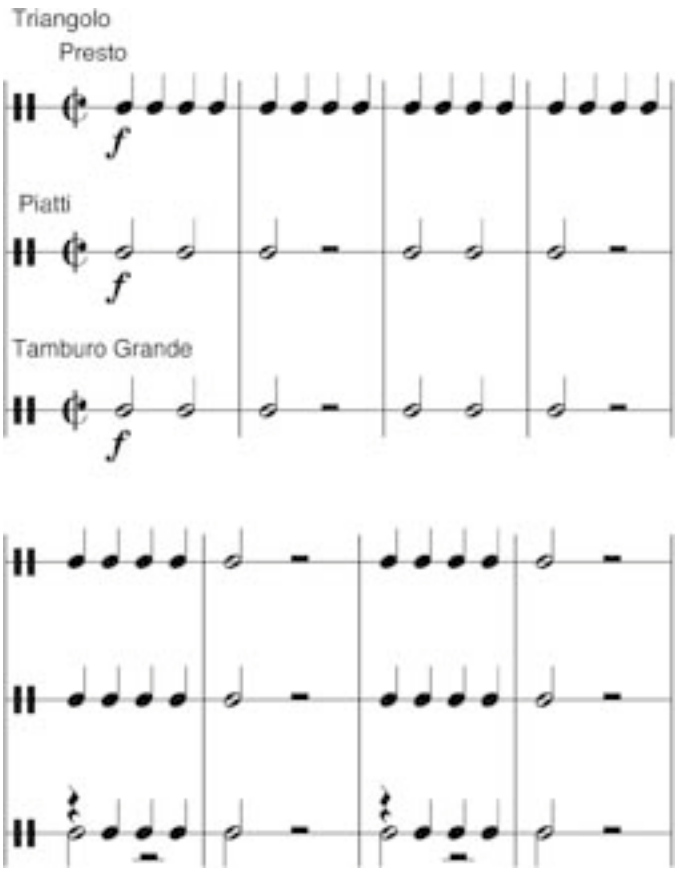
(stems up) in the Janissary chorus No. 5, *Singt dem großen Bassa Lieder*, is the accepted way of a Turkish band effect, with a constant pulse copying the triangle part during the *forte* sections (Example 2).

Example 2. Mozart *Die Entführung aus dem Serail* (No. 5)



In the overture, which is possibly the most frequently played part of the opera, the "stems up" and "stems down" do not correlate to the other percussion parts and, in fact, if played strictly as switch equals "stems up," the stick is hardly used (Example 3).

Example 3. Mozart *Die Entführung aus dem Serail* (overture)

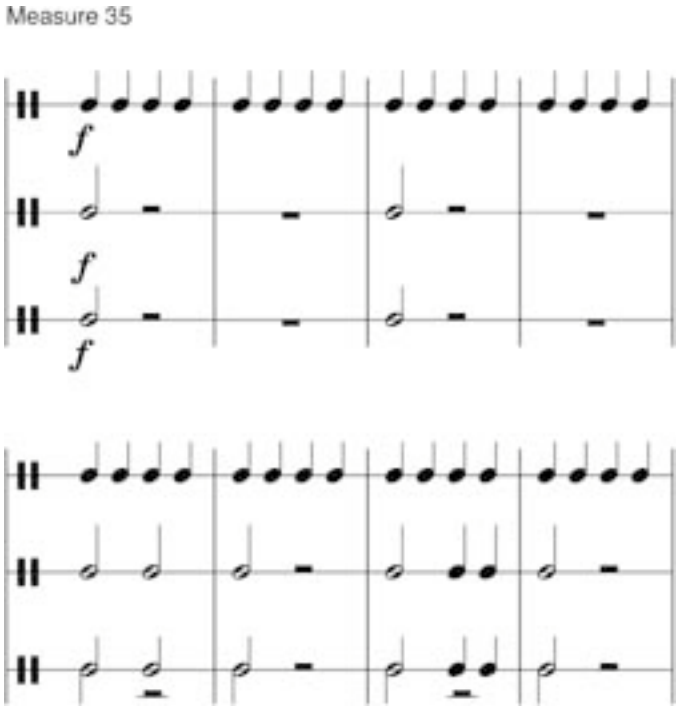


This could easily be excused away as copyist error that has become accepted in the score. Therefore, it would seem desirable to use some interpretive discretion at this point. The solution that seems to work best, both historically and musically, is for the ruthe to follow the cymbals part—which is actually what is written—and for the stick to play the first beat of the bar pulse, as is written in measure fourteen of the original (Example 4).

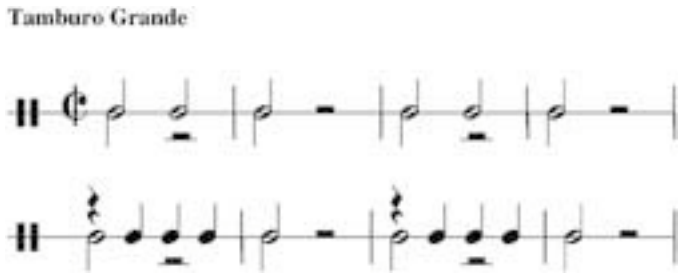
I have used this interpretation in performances with the English Baroque Soloists and it has never been questioned, leading me to believe that if it sounds that correct, it probably is valid. Further justification can be found in the way in which the bass drum playing therefore becomes consistent throughout the work.

In Rossini's opera *II Barbiere di Siviglia*, the percussion parts raise several problems. In the edition by Alberto Zedda (Riccordi, Milan, 1969), the two percussion lines (no timpani) in the score are marked "Gran Cassa" and "Sistro." Zedda comments in his foreword that the notation of the bass drum part causes discussion as to "when one should use just bass drum or just cymbals, or when one should use the two together." One wonders why the editor questions the use of cymbals when making no reference to them in the orchestra list in the score, and why there is no thought as to a "Banda Turka" use of ruthe. The two orchestra parts are marked "Banda Turka" and "Sistro" (obviously the copyist was also confused!), and there is reference inside the former to "gran cassa e piatti" but only vague designation of parts.

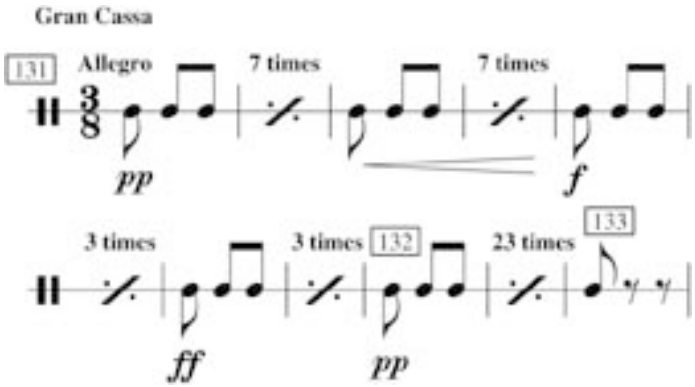
This leads to an interesting situation in the quintet No.13, *Don Bassilio!...* where the "stems up" and "stems down" that would



Example 4. Mozart *Die Entführung aus dem Serail* (interpretation)



Example 5. Rossini *Il Barbiere di Siviglia* (*Quintetto*, No. 13)



seemingly identify bass drum (down) and cymbals (up), make playing the passage at the speed and dynamic required extremely difficult (Example 5).

However, if we interpret the part as a "Banda Turka" part (even though the music is not "Turkish"), one is justified in having the cymbals and bass drum, with the stick, on the first beat of each measure (stem down) and ruthe on the others (stem up). I first encountered this idea with Maestro Caludio Abbado, who requested bass drum, with stick and ruthe, and no cymbals (thus consistent with the instrumentation) during a recording session with the Chamber Orchestra of Europe. This also coincides with the theory that *opera buffa* does not use cymbals, just bass drum—a generalization that I find hard to accept, however.

The idea of interpretation is, of course, a controversial one. Many players and academics would no doubt disagree with some of the points discussed here. Also, how far should one go with this? Is it justified to experiment with playing the first bass drum entry of Beethoven *Symphony No. 9* with a ruthe doubling the triangle part? Is it, after all, a marching band effect and the percussion writing is for "banda turka"? As much as I would like to hear it performed this way, one is in danger of reorchestration rather than interpretation.

To conclude, when confronted with a classical-era bass drum part, it is worthwhile spending time on working out how one is to play the "stems up" and "stems down." If participating in an authentic performance it is important to remember the function and purpose of the ruthe and its historic justification. The additional flavor that this beater can provide to a "Turkish band" effect is worth the trouble of researching before your first rehearsal and thus being prepared for any strange requests from the maestro! PN

Nicholas Ormrod *is a freelance percussionist based in London, England. Orchestral work includes the Chamber Orchestra of Europe, BBC Symphony Orchestra and the English Chamber Orchestra. Period instrument work includes English Baroque Soloists and Orchestra of the Age of Enlightenment. He has also performed with the Royal Ballet, the Royal Shakespeare Company, the Royal National Theatre and in shows such as* Carousel *and* Sunday in the Park with George. *He is a graduate of Surrey University, where he studied with James Blades.*

WE'VE EXPANDED! That's right; the Percussive Arts Society Museum now has an additional 2,000 square feet of exhibit space to devote to unique percussion pieces from around the world. If you have historical percussion instruments that you would like to donate to the PAS Museum, please write to PAS, P.O. Box 25, Lawton, OK 73502. Remember, the dollar value of your donation is tax deductible.

Timpani Repair and Discussion Forum

By Brian Stotz

AS A FOLLOW-UP TO MY REPAIR Forum article of last year (April '94), I would like to share three letters I received concerning the ongoing discussion (controversy?) over plastic timpani heads:

Dear Brian,

I am also getting very disenchanted with the quality of plastic heads these days. I'm always having trouble finding a good 35" plastic head (I have a large 32" drum); the heads that [manufacturer's name omitted] puts out usually contain a lot of wrinkles due to a bad "tuck" at the factory. It's too bad that orchestra timpanists are in the minority. I think if more of us complained and sent back unacceptable heads (as I often do), perhaps they will get the message.

John Tafoya, Timpanist
Florida Philharmonic Orchestra

Dear Brian,

I have to admit that this recent shipment of heads from [manufacturer's name omitted] is all right so far! I say this because last year (for the very first time) I had a very poor set of quality timpani heads. There are two reasons for my saying this: The heads were so difficult to get in tune on the very first try when placing a new head on the drum; and the heads would come apart or unglued from the metal hoop! This would happen about 45 minutes to an hour after putting them on. And what an awful loud noise it made when it happened! Was it quality control at the factory or what? That was last year. This year has been okay—so far. Now, you watch. After I mail this to you, four or five of those timpani heads will come unglued. Oh, well...

Eugene Espino, Timpanist
Cincinnati Symphony Orchestra

As space does not permit publication of all the letters I received, I would like to thank those of you who took the time to write. Your responses are important and appreciated. Incidentally, not a single letter of the twenty-eight I received was complimentary about the selection of heads currently available!

Keeping with this subject, I also received a letter from a local high school band director who did not directly complain about timpani heads, but about the timpani themselves owned by his school. See if you've ever found yourself in this situation:

Dear Mr. Stotz,

Our set of [manufacturer's name omitted] timpani—two of which are about twenty years old, two of which are two years old—needed new heads. After obtaining the heads and installing them on the drums, I could NOT get them in tune! I followed all the steps necessary, and even used a head leveling gauge, which showed that each tension rod point on the counterhoop was level. But still, the drums did not have a clear, focused pitch. What could be wrong? In their present condition these timpani are not good for much more than bookshelves! It is ***amazing*** *to me that the two relatively new instruments would be sold in this condition.*

Terry Taylor
Spencerport Central School

This is a problem I encounter quite often, and it is not just unique to older timpani. Sometimes the problem is with the new head, but usually the difficulty is with a counterhoop that is not completely flat. Imagine trying to get a head in tune when the counterhoop either rises above or dips below in between the tension rod brackets! lt is impossible. The only corrective measure is to replace the counterhoop. Trying to flatten it is like fighting an octopus: It works once in a while, but usually when you flatten it at one spot, it will then rise up or dip at another. Believe me, I've tried! And unfortunately, most school districts cannot afford to replace their hoops, which can cost as much as $400 each. So the timpani frequently remain in their sorry state.

As these concerns seem to be ongoing, I urge you to keep those letters and phone calls coming. I will publish as many as possible. I think your suggestions should also go to the timpani head and instrument manufacturers themselves. As a business owner myself, I know I could never stay in business by performing shoddy workmanship. So if enough percussionists vent their frustrations, in the form of *constructive criticism*, something good may come of it. PN

PN Repair Editor Brian Stotz can be reached at 22 Jemison Road, Rochester, NY 14623-2014; phone (716) 436-7630 or fax (716) 436-7640.

D'Cuckoo

By Clyde Campbell

MANY MUSICIANS USE electronic percussion and MIDI as a compositional tool, as I do. After all, it's great to be able to play a song with all the parts and not have to wait for a band rehearsal. Plus, if you want to experiment, you can edit any part until it sounds just right, and even print out a score. A MIDI setup is also valuable for "Music Minus One" practice. Just mute your part and play along with "virtual musicians." An electronic drumkit is perfect for apartment dwellers who like to practice any time—day or night. Put on the headphones and paradiddle away. Then just haul that kit to your gig, plug into the sound system and you're ready to rock.

I recently had a chance to interview a Bay Area quartet that does all this and more with electronic percussion. In fact, they have built many of their own electronic instruments. They call themselves D'Cuckoo, and their four members are:

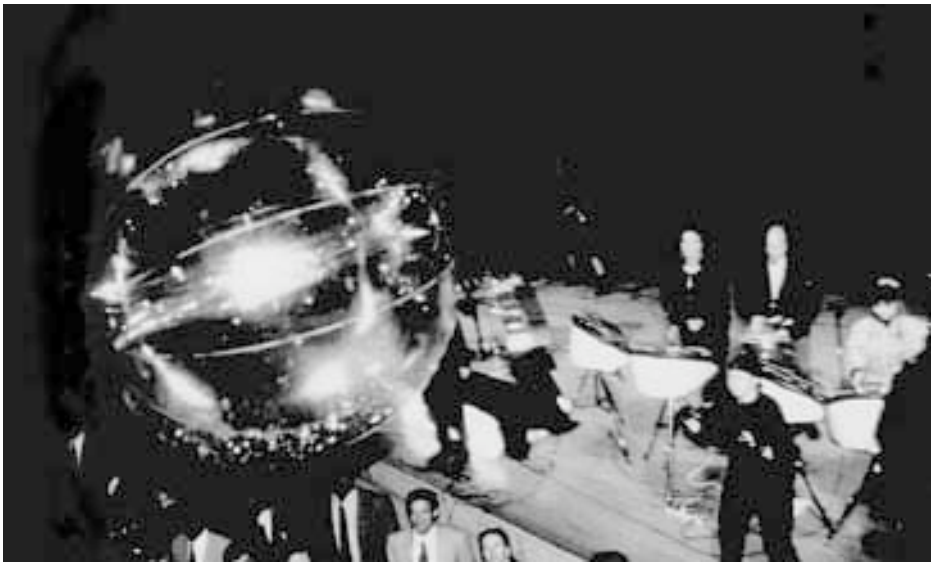
Candice Pacheco, who is known as the "duchess of tweak" and who holds a degree in music composition from Sonoma State University in Northern California. While there, she helped develop the Electronic Music Department and Music Theory program. She has played in gamelan, West-African ensembles and Bay Area pop bands.

Tina Blaine ("Bean") spent two years studying with master drummers in Africa and Asia. She was an engineering student at the University of Michigan and has classical training in piano and woodwinds. Bean was recently featured in an AKG microphone ad.

Jennifer Hruska has a music degree from the University of Illinois. She also works as a sound-design engineer for Kurzweil Music systems participating in the design of the K2000. Before joining D'Cuckoo, Jennifer performed and recorded with bands in the Boston area.

Janelle Burdell is a graduate of Duquesne University. She developed an interest in Polynesian music and has performed with groups from Hawaii, Tahiti, and Samoa. Janelle is on the faculty at Carnegie-Mellon University.

D'Cuckoo started life as the San Francisco Underground Marimba Ensemble in 1984. They built Shona marimbas, which fueled their spirit of creativity. "They were huge," Bean says. "Candice had to stand on a box to play them. They were very heavy and awkward to carry around. So we sampled the acoustic marimba sounds and went electronic. Now we carry around 2,000 pounds of equipment for our electronic marimba ensemble." Traditional percussion instruments are still found on stage—congas, doumbeks and floor toms along with claves, tambourines, gankogui and cowbells.



SUSANA MILLMAN

The "MidiBall" delights audiences whenever D'Cuckoo performs

When Bean and Candice went to the 1987 winter NAMM show, seeing the Simmons and Kat displays inspired them to build their own MIDI controllers. Everyone told them they were crazy, hence the name D'Cuckoo. Along with two-octave marimbas, they also made a sixteen-pad drum controller (nicknamed "the turtle" due to its shape). Today, the MIDI output of the turtles and marimbas control a bank of samplers and synthesizers. The samplers are loaded with D'Cuckoo's own custom-made sounds.

Candice believes that timbre is everything (next to rhythm), so sound design is at the heart of the group's identity. Sound samples are first recorded into a DAT machine. Next, the samples are transferred to a Macintosh IIci via Pro Tools software and OSC's program, Deck. The samples are tweaked and processed with Alchemy and Sound Designer software and the Lexicon PCM 80 digital effect box. The new sounds are transferred to EMU's Emax II and EIII samplers for performance. D'Cuckoo also uses the Macintosh to run Pro 4 and Metro to compose and arrange music for their recording projects.

D'Cuckoo's live performances feature large video monitors or rear projection screens on stage. MIDI and audio are used to control real-time computer graphics, all generated by Silicon Graphics' Indy II or the occasional Macintosh. D'Cuckoo has "RiGBy," a computer-generated character, join them for conversation with the band and audience in real-time. Ron Fischer is the virtual puppeteer while Linda Jacobson is RiGBy's virtual voice.

The group also uses the computer as a promotional and information tool for fans. If you have an Internet connection, you can be added to the mailing list for upcoming gigs and receive other information about the group. Their address is: duckoo@well.com. They also have a page on the World Wide Web that features photos and sound clips from their albums. Try it at http://www.well.com/www.tcircus/Dcuckoo/index.html if you have a web browsing program.

What sets D'Cuckoo apart from many bands is their desire for interactive participation with the audience. The band invites the audience to bring drums and play along with the performance. Arthur Hull often attends their concerts and leads a drum circle. Ava Miller, a West African Dance specialist, inspires all to join in and dance. Terrie Wright invites the audience to join D'Cuckoo onstage to sing "call and response" vocals. D'Cuckoo has also invented the "MidiBall"—a five-foot, clear beach ball filled with helium, a MIDI trigger and a radio transmitter. As the ball is thrown into

the crowd and the audience bats it around, different triggered sounds are played over the band's sound system.

Other electronic musicians are invited to appear at D'Cuckoo's shows. I recently saw Dean Jacob's "CyberHype Claves" that feature internal triggers. The claves were connected to an Alesis D4 and a Yamaha sound module, and all units were controlled by a librarian program on a computer. The sounds were triggered by shaking each clave. After a short demonstration, the audience was invited to play the claves as well. D'Cuckoo has been talking with Robert Moog about incorporating his MIDI Therimin into their live interactive shows.

D'Cuckoo plans a return to their musical roots. Candice told me that she has filled several tapes with Shona marimba samples, which will form the nucleus of their next recording project. If you are even remotely interested in what can be done with electronic percussion, then you need to give a listen to D'Cuckoo. D'Cuckoo's latest release is *UMOJA* on RGB records. PN

Clyde Campbell *is a member of the WPN Committee and performs with Echo Beach—a percussion ensemble led by fellow WPN'er Blair Helsing. He has studied percussion at several California colleges and performed with Chalo Eduardo's Escola Nova De Samba. Campbell works as a Telecommunications Manager for the Governor's Office of Emergency Services in California.*

HOW TO REACH PAS *FAST:*

405-353-1455/phone
405-353-1456/fax
or through WPN as follows:

1 By modem, dial 405-353-1441
2 Enter your User ID and password
3 Choose (E)lectronic Mail from the main system menu, then (W)rite a message from the Electronic Mail menu
4 Address your message to Percussive Arts Society

The Evelyn Glennie Music Library:
An Interview with Greg Malcangi

By Norm Weinberg

During PASIC '94 in Atlanta, Evelyn Glennie's husband, Greg Malcangi, offered to make Evelyn's music database available to PAS members through the World Percussion Network. To find out more details, *PN* Associate Editor Norm Weinberg conducted the following interview with Malcangi.

Norm Weinberg: *What sort of materials are contained in Evelyn's database?*

Greg Malcangi: Evelyn has been steadily collecting pieces of percussion music since her student days. Because of the large number of works, we were starting to encounter some problems. Concert organizers and TV and radio stations were asking Evelyn to play pieces of music that would fit into their time slot, or with their chamber orchestra, or be suitable for their particular audience. Unlike the piano or violin, the organizers were not knowledgeable about the percussion repertoire and required a list from which to make a selection. Sifting though 1,800 pieces every time a list was required was obviously not practical, so Evelyn commissioned me to write a computer program which could carry out the task a little quicker. This was the origin of the Evelyn Glennie Music Library (EGML).

During the programming, the scope widened so that stored along with each piece was just about all the information that was or could be available. So, in addition to the information sent to the organizer, the EGML also contains information about the history of the piece, the program notes, the biography of the composer, and it will even list any recordings of the piece Evelyn may own. There are also programmed links to the Address Database to look up the publisher's and composer's address.

Although the facility exists for all this information to be stored, in some cases this additional information is not included on the score and Evelyn has no contact with the composer, so this additional information is therefore not included in the EGML. So far, all the pieces—solo percussion, percussion ensemble, and study books—have been entered and the number of program notes and biographies entered is growing, but it will be a little while before all the information we have will be stored.

It occurred to me during the programming that with a little extra work, the information could be output in a format that would enable it to be very useful to other percussionists through the WPN. For reasons outlined later, Evelyn was very enthusiastic.

Weinberg: *Since the EGML database is always growing and is constantly "under construction," how are you going to make the information available to WPN users? How often is the database updated?*

Malcangi: Evelyn receives between 150 and 200 scores a year, collected when abroad, sent to her by composers, or commissioned by Evelyn herself. As soon as she returns home she enters them in the EGML. Access to this information could not be simpler for WPN members. Send a public message to Evelyn Glennie in the Music forum, asking for a list of pieces that match your requirements.

Weinberg: *Let's say that I call the WPN with a repertoire question. What type of specific information can I expect to receive?*

Malcangi: Here is an example of a reply to a question already asked on the WPN by Tim Tull, about music for percussion and harp (see sidebar below and on page 72).

Although this is not the full list of matching pieces, it is the type of output you can expect to see. It may be that "Waterlight" takes your fancy—in which case you could send us another message asking for further information. If we have it, we can give you the commissioning/premiere history of the piece, the program notes, the composer's biography, and any recordings that we know of. It is important to be as specific as possible when making requests. For example, asking for unaccompanied recital pieces produces a list containing 686 pieces! Including a minimum and maximum duration will also cut the list down to a more manageable size.

Weinberg: *Can you describe the "classification" system? Is it a ranking of difficulty or of style?*

Malcangi: When designing the database, Evelyn and I discussed a classification system at great length. The problem as I saw it, with a ranking of difficulty, is Evelyn's objectivity. Evelyn measures technical difficulty in terms of her ability to communicate the music. The physical difficulty is irrelevant. We decided, therefore, that "style" would be more informative. It is, of course, still a subjective decision made by Evelyn and is split into six levels: Light 1, 2 and 3, and Contemporary 1, 2 and 3, running in listening difficulty from Light 1 to Contemporary 3.

The other area that might need some clarification is the "Soloist's Instruments" category. It proved impractical to individually list all the instruments for

The Evelyn Glennie Music Library—Search by Accompaniment

The following shows how the information for each listing is formatted and which search criteria have been specified.

TITLE:	DURATION:
COMPOSER:	PUBLISHER:
SOLOIST'S INSTRUMENTS:	STYLE: STUDY BOOK:
PERFORMANCE TYPE:	
ACCOMPANIMENT: Harp	
WATERLIGHT	
CARL ROBERT	American Comp. All
Vibraphone	Contemporary 3
Recital, Duet	
Piano, Percussion, Guitar, Harp	
ORIGEN WOODS:	08:00
THOMAS, ANDREW	Morgan Music Inc.
Multi Tuned	Contemporary 2
Trio	
Soprano, Harp	

The Evelyn Glennie Music Library—Search by Composer
The following shows how the information for each listing is formatted and which search criteria have been specified.

TITLE:	**DURATION:**
COMPOSER: Rosauro, Ney	**PUBLISHER:**
SOLOIST'S INSTRUMENTS:	**STYLE:** **STUDY BOOK:**
PERFORMANCE TYPE:	
ACCOMPANIMENT:	
PRO VELA	
ROSAURO, NEY	
Marimba	Light 3
Recital	
Unaccompanied	
CENAS AMERINDIAS NO 1 - BRASILIANA	03:45
ROSAURO, NEY	Pro Percussao
Multi Both	Light 3
Recital	
Unaccompanied	
CONCERTO PARA MARIMBA E ORQUESTRA DE CORDAS	15:00
ROSAURO, NEY	Pro Percussao
Marimba	Light 3
Concerto, Recital	
Strings, Wind Band, Piano	
ELOGRADO	03:45
ROSAURO, NEY	Pro Percussao
Multi Both	Light 3
Recital	
Unaccompanied	
PRELUDE NO 1 - E MINOR	
ROSAURO, NEY	
Marimba	Light 3
Recital	
Unaccompanied	
PRELUDE NO 2 - A MAJOR	
ROSAURO, NEY	
Marimba	Light 3
Recital	
Unaccompanied	
PRELUDE NO 3 - C MAJOR	
ROSAURO, NEY	
Marimba	Light 3
Recital	
Unaccompanied	
RHAPSODY FOR PERCUSSION SOLO AND ORCHESTRA	30:00
ROSAURO, NEY	Pro Percussao
Multi Both	Light 3
Concerto	
Orch Symphony	
SAMBA	
ROSAURO, NEY	Southern Music Co
Multi Both	Light 3
Perc Ensemble	
Percussion	
SONATA (PERIODS OF THE LIFE)	
ROSAURO, NEY	Zimmermann
Multi Tuned	Light 3
Recital	
Unaccompanied	
SUITE POPULAR BRASILEIRA	
ROSAURO, NEY	Music for Percussion
Marimba	Light 3
Recital	
Unaccompanied	

multi-percussion pieces. They are, therefore, divided into three categories: Multi-tuned (only tuned percussion; e.g., a piece for marimba, vibes and glock), Multi-Untuned (only untuned percussion; e.g., a piece for drumkit, tam tams and log drum), and Multi-both (all of the above).

Weinberg: *What about compositions that are currently in manuscript? Is there any way to get information about ordering manuscript copies from the composer?*

Malcangi: As you can see from the example, the composer's name and publisher is given. If no publisher's name is given, either the information was not printed on the score or more likely the piece isn't published. If the latter is the case, then send us a message and we will search our Address Database for the composer's details.

Weinberg: *Once a repertoire search is requested, how soon might a PAS member expect an answer from you?*

Malcangi: We will immediately process any requests and reply by return E-mail. The vast majority of requests would therefore be answered within forty-eight hours. Dependant on the timing, you may well receive a reply the same day you sent the request!

Weinberg: *Since you live in the U.K., won't your phone charges cost you a fortune?*

Malcangi: Our first year on the WPN cost us about $800 in phone charges! Then, the WPN was moved to Lawton and Version 2 was introduced. Of particular use to us in the new version is the QWK mail feature. QWK will search through all the areas on the WPN we have specified and collect all the new messages in those areas (including our private mail), since the last time we connected. QWK will create a "packet" of all these messages and send this packet to us in a matter of seconds. I then disconnect from the WPN and use a program (obtained from the WPN) to read messages, reply to messages or create new messages. When I've finished, the program creates another packet, so I reconnect, send this reply packet to the WPN and disconnect again. The WPN then sorts my new packet and automatically sends these new messages to the right people in the right areas. On average, for both connections, I total about two to three minutes of phone charges. Instead of once a week, we now connect to the WPN two or three times a week. I can afford to carefully consider and send longer replies and still reduce our WPN phone charges by more than 75%!

Weinberg: *This database must have taken a great deal of time and effort to prepare, and you and Evelyn have been very generous with sharing this information with the general PAS membership. Do you think that offering your database will have an effect on others who may have information to share on the World Percussion Network?*

Malcangi: The programming of the EGML took about a month; it took Evelyn a further four months to enter all her pieces. I expect all the program notes and composers biographies to be entered by summer, and Evelyn's collection of over 1,000 percussion recordings to be entered by winter. I should mention at this stage that the EGML was not designed to be a comprehensive database of all percussion music. A piece will not be entered in the EGML if we only know of its existence; Evelyn must actually own a score.

By joining the PAS and attending PASIC, Evelyn gained knowledge and experience unavailable to her contemporaries. She has no doubt that this has contributed to her current success. Serving on the Board of Directors for the PAS and participating in the WPN are two ways of giving something back. In recent years percussion has come more and more to the fore and competition for students, teachers and professionals continues to increase. Finding repertoire that suits the musicality of a particular percussionist will delight examiners and audiences alike. The WPN is now able to help in this area of information.

Information isn't just the "in" word for the '90s; it can give you a serious advantage over the competition. Want to know what the examiners are looking for? Ask one on the WPN. Want to know how to encourage a gifted or difficult student? Join the Methods Forum on the WPN. Want to get into electronic percussion? Get expert advice in the MIDI Forum. Searching for that sound in the recording studio? Looking for used or new product information? Is marching band your area? Evelyn and I see the WPN as being the foremost center of information exchange for percussionists in all parts of the world and one of the most important aspects of the PAS.

Many PAS members will have read articles about the WPN and thought, "That's a good idea. Maybe one day when I can afford it I'll buy a modem and join the WPN." The question is, can you afford not to join? PN

Michal Józef Guzikow: Nineteenth-Century Xylophonist, Part I

By John Stephen Beckford

BETWEEN 1834 AND 1837, POLISH virtuoso Michal Józef Guzikow performed throughout eastern and western Europe on his primitive xylophone, and both the instrument itself and Guzikow's virtuosity caught the attention and admiration of musicians and laymen wherever he performed. Several famous composers recognized him as a genuine artist of unsurpassed musicianship; the royalty and aristocracy of Europe sought him for their private entertainment; and audiences of all classes would stamp their feet and shout cries of approval in response to his performances.

Despite Guzikow's popular success and the increasing interest in the xylophone by serious practicing musicians, "academic" music criticism found the xylophone easy to overlook. At the turn of the twentieth century, Ebenezer Prout, in his two-volume work on orchestration, wrote that the xylophone is "so seldom employed in the orchestra...that it need not detain us."[1] Thus, Guzikow did not revolutionize the musical world overnight, but his use of the instrument laid a foundation for the emergence of the xylophone as the heart of the keyboard percussion family.

Michal Józef Guzikow was born on September 2, 1806 in Szklow, Poland, an area now known as Belorussia. He was born into a poor Jewish family, with several generations of musicians in the family line. His father earned a living as a flutist and violinist by playing for marriages and other festivities; his repertoire included folk and religious melodies popular in the region. Although his talent afforded continual employment, in order to make a profit the elder Guzikow was required to travel during a typical week from city to city. At week's end he would return home to his family in time to celebrate the Sabbath, as the center of their family life was their Jewish faith.

Young Guzikow developed an extraordinary love of music, and his father, pleased to see in him this inclination, taught his son to play the flute.[2] He made astonishing progress as he learned Hebraic melodies passed down through generations and taught by rote, as well as Polish and Russian melodies. Guzikow continued to make great progress as a popular musician in this region. He frequently accompanied his father to Moscow and other cities to assist him in earning their spare existence.

By age thirteen his devotion toward his instrument was such that it troubled him to have to lay down his flute for the twenty-four hours of Sabbath. His neighbors, who coveted their nightly rest in order to begin their early morning occupations, complained about Guzikow's late-night practicing. Michal Józef and his father continued to tour, and eventually Michal Józef's older brother made significant progress on the violin and joined them on these tours. They aroused much attention in Moscow, which resulted in more invitations and contracts, including a performance before Emperor Nikolai I.[3]

In 1831, Michal Józef contracted a lung disease from which he never completely recovered. The weakness and sensitivity of his lungs prohibited his playing the flute, leaving him with no means of support for his wife and two children. Since music was a passion with Guzikow and not merely an occupation, he chose to look for an alternative to a wind-blown instrument. The option he chose was a simple, rough instrument common among the Russians, Kossacks, Tartars, Poles, Lithuanians and especially the mountain people of the Carpathian and Ural Mountains. In those areas the wooden keyboard instrument struck with spoon-shaped hammers was known as *Jerova i Salamo*, an instrument of the same stature as the harmonica in the United States today. On nice days the young people gathered to dance the mazurka to the tones of this humble instrument, while older people watched and drank vodka. Several of these wooden instruments were brought together and melodies exchanged, or played in unison to give strength to their weak sound. Guzikow had casually become familiar with the techniques of playing this instrument and had participated many times in such gatherings. His attitude toward the instrument is best revealed in the following quotation from Schlesinger's biography:

> It was to me that the playing of this instrument was not unpleasant because of the soft tones which I loved so much... but it caused me some concern that one could accomplish so very little on this instrument because of its simplicity, and I paid little attention [practice] to it. At that time my entire heart was given over to my beloved flute and she was to me a most faithful and pleasant companion. To make music in that manner I produced only on special demand where it was customary, such as marriage celebrations or other feasts. And even then I did it with great hesitance and it was to me as if I were being unfaithful to that gentle beloved [flute] and was thereby wasting time which I could be using for further study [of the flute]. But fate had decided matters differently.[4]

Guzikow's use of the instrument was previously restricted to improvising at the Purim celebrations. It was nothing more than an instrument for fun, but because of his illness and its effect on his abilities, he looked upon this early xylophone as his only hope for survival as a musician and as a breadwinner. Hence, with dedication and assertiveness that had become particularly characteristic, he practiced tirelessly toward mastering and expanding the potential of the instrument.

Guzikow's efforts, however, were limited by the instrument's primitive nature. Both tone and construction of the instrument had to be improved for Guzikow's high aspirations. At first he increased the number of bars, sharpened them somewhat to add resonance, and rearranged them in a much more systematic order. He then bound them with ribbons and laid them on bundles of straw. The benefits of these alterations did much to enhance his reputation. Sigmund Schlesinger describes these results this way:

> And so through tirelessness and determined industriousness, Guzikow advanced to an ever-greater fulfillment, and he began to arouse in his narrow circle, genuine attention. At first he caused this among the farmers and peasants of the surrounding area who came in great crowds as frequently as they heard that Guzikow was playing. And they did not spare any kopeks. And so spread the rumor of this extraordinary performer. It made its way to Moscow and gave much pleasure to a lively segment of the population.[5]

Schlesinger reports that at this time, in 1834, Guzikow's first wife had died and he had remarried. Through the encouragement given him by his new wife, a few connoisseurs and his numerous friends, he decided to make a trip to Kiev to perform for a more learned community of musicians. This was

to be the commencement of a three-year tour of eastern and western Europe—one that would allow curiosity to draw attention to his instrument and that would solidify his role as a virtuoso.

Guzikow traveled extensively throughout eastern and western Europe on a tour that placed him in the most prestigious performance halls on that continent. During the three years of this tour, from 1834 to 1837, Guzikow's reputation as a humble Jew with a curious instrument became that of a well-known and popular virtuoso whose presence was sought by royalty. His performances drew throngs of people who would forever be impressed by this pale, gentle man and his amazing music.

Leaving Szklow in July, 1834 Guzikow traveled south to Kiev with four of his relatives.[6] Upon arrival, Guzikow learned that Karol Lipinski, the famous violinist, had preceded him with concerts and was still in Kiev. Although Guzikow was confident of his own performance skills and had personally received great applause and encouragement, the prospect of appearing after this virtuoso, whose abilities are said to have rivaled those of Paganini, made the young Guzikow quite nervous.[7] However, after one of Guzikow's performances, it was Lipinski who put his hand on his shoulder and said, "Truly, Guzikow, I am amazed! You are a greater artist than I. I only used the means which stood at my disposal; you created for yourself new means."[8] As well as expressing his recognition of Guzikow's skill, Lipinski seemed to say that Guzikow had created a viable instrument of his own.

Audiences in Kiev shared Lipinski's enthusiasm for this artist. The warm reception from Kiev and the praise from an already accepted virtuoso encouraged Guzikow to work tirelessly, to practice long hours day and night.[9] These efforts toward self improvement caused a relapse of his worsening respiratory condition, and consequently he was compelled to rest several months in Kiev. Later in 1834, when he had regained his strength, Guzikow continued his journey southward to the port city of Odessa on the Black Sea. Guzikow appeared several times at the Italian Theatre in Odessa "amidst monstrous throngs of people."[10]

Count Waranzow, a generous patron of aspiring talent, recognized the genius in Guzikow and invited him to reside at his palace. Guzikow's great appreciation for the Count's gesture seems apparent with these words quoted by Schlesinger: "That was a gentleman, a protector of the arts like one seldom finds. I was a stranger, homeless in Odessa, and he took me immediately to his house and treated me as his own son, and even paid me five-hundred Polish guldens for one concert."[11]

Guzikow remained with the Count for several months perfecting his art and increasing his financial position with several concerts. During this time, according to Francois Fétis in *Biographie Universelle des Musiciens*, Alphonse Marie Louis de Prat de Lamartine, the French poet, and Johann Michaud, the historian, praised and urged him to come to Paris. Also while in Odessa, Guzikow received an invitation from Captain Charles Gray of the English flotilla on the Black Sea to travel to the small nearby town of Mickalazew.[12] Captain Gray himself was a prolific songwriter who sustained his interest in music by writing while at sea.[13] Gray later requested that the gifted xylophonist, by whose talent he was overwhelmed, accompany him to London, where Guzikow would be assured of substantial rewards. Guzikow agreed to this plan; however, he reaffirmed his original decision to visit Vienna first.[14] Unfortunately, Guzikow was never to reach London or any of the British Isles.

Encouraged by the positive response in Odessa and pleased with his improved financial status, Guzikow left Odessa in late 1834 to play for audiences throughout Poland en route to the city renowned for its musical legends, Vienna. He stopped in several smaller cities and eventually arrived in Lemberg (now known as Lvov) in January, 1835. Here, amid enthusiastic receptions, he gave three concerts in the Reduckonsal (Redout Hall). That Guzikow was a social success as well as a welcomed artist is indicated by the evidence of his having been the honored guest at several private functions. In Krakow by May of 1835, he was received with great dignity, played several times in the theater there, and was held in the highest esteem.[15]

Guzikow traveled directly to Vienna from Krakow and arrived there in the summer of 1835.[16] His performances in this city of a musically educated population were expected to demonstrate and test his artistic worth. However, since he arrived in the summer months when most of the nobility were vacationing at their summer palaces, musical activity and attendance at his events were minimal. It is no surprise then, as Schlesinger reports, that Guzikow's first concerts in the Hall for the Society of Music Friends were sparsely attended. His respiratory illness recurred at this time and he was forced to postpone his performances until he had recuperated.[17] In the meantime, however, the theater newspaper printed an article by Moritz Gottlieb Saphir, an influential Austrian journalist, in support of Guzikow.[18]

With the persuasive comments by Saphir, Guzikow's future concerts were received more favorably. He played for the upper class of Viennese society with a concert in Hietzing, two in Spa Baden, and twelve performances at the Theatre in der Josefstadt, an indisputable measure of this artist's triumph of public opinion. But his success did not end here; he amassed honors and awards from the nobility. In one private performance for the Austrian Emperor Franz II, Guzikow played before Kaiser Tutichef, the Russian ambassador to Vienna, and Prince Klemens von Metternich, chancellor of state. This particular performance initiated the continued patronage of Prince von Metternich while Guzikow was in Vienna. Prince von Metternich at this time was considered to be the highest patron of the arts in the city; his support guaranteed wealth and performance engagements before the nobility and their retinue. To ensure Guzikow's success following his departure from Vienna, Prince von Metternich drafted a document that praised and verified the musician's talent. This written endorsement was then carried by Guzikow and presented to any concert manager who was doubtful of Guzikow's talent.[19]

Leaving Vienna bolstered by this endorsement and the victory of success, Guzikow traveled northward to perform in Prague, Leipzig and Berlin, then farther west to Frankfurt, with stops in some smaller German cities as well. Repeatedly he won the favor of these audiences and was admired by many prominent musicians. Mendelssohn considered him "quite a phenomenon...inferior to no virtuoso in the world, both in execution and facility."[20] Chopin, Liszt and Meyerbeer also consid-

ered Guzikow "an artist in every meaning of the word."[21] While en route to Paris, he played for King Leopold I of Belgium and was presented a valuable diamond ring. [22]

Paris marked the climax of his European tour in late 1836 and early 1837. There he became the greatest sensation of the season during a time when the Paris stages were full of great artists such as Chopin, Paganini, Liszt and many others. His appearances included performances in the royal apartments in the Tuileries, the Comique Opera, the Pleyel family's salon, and a four-year contract with the Theatre Royal de St. Charles a Naples.[23] In December, 1836, announcements and reviews of his concerts were appearing in the principal music periodical of Paris, *Revue et Gazette Musicale de Paris*.

According to the French composer Georges Kastner, who was acquainted with Guzikow and wrote reviews and a biography of him, Guzikow was still in the company of four companions, one of whom was his oldest brother, who played the violin and sometimes accompanied him. Guzikow was also known to share his programs with some of Paris' most popular artists. On several occasions he was on programs with Frederich Kalkbrenner, the French pianist who rivaled Chopin's popularity in Paris; Sebastian Lee, the German cellist; and a famous French piano teacher and composer, Pierre-Joseph-Guillaume Zimmerman.[24]

Guzikow's health never improved from the relapse of 1835, and a number of accounts of his concerts indicate that his pale face and weak condition were obvious to those in attendance. His condition worsened and, as a result, Guzikow decided to travel back to his homeland. Kastner suggests that even in December of 1836, in the midst of his meteoric rise to fame in Paris, Guzikow longed to return to his wife and children.[25] During his return, a long and painful relapse kept him in Brussels for four months.[26] At the same time, news concerning the loss of one of his instruments was reported in the June 25, 1837 issue of *Revue et Gazette Musicale de Paris*.[27]

In October, 1837, Guzikow recovered to the extent that he could resume his journey back to Poland. While in Aix-la-Chapelle (now known as Aachen) he agreed to give a concert despite his weakened condition. Undoubtedly this gesture was too demanding for the sickly musician, and he died a few days later on October 21, 1837 in Aix-la-Chapelle. Only thirty-one years old, Guzikow probably died of tuberculosis, a common disease of the time and one whose symptoms Schlesinger seems to describe when he mentions Guzikow's ailment.[28] The newspaper *Revue et Gazette Musicale de Paris*, which so embraced his performances in Paris, was first to announce his death:

> Guzikow, inventor of the odd instrument which he had named *holz und stroh* and with which he obtained such extraordinary results, just died of lung disease—maybe combined with the sorrow caused by the loss of his instrument... The unfortunate artist died at Aix-la-Chapelle, at the age of 32 [sic]. He will be missed by all those who appreciated his musical genius, his kindness and disposition.[29]

In spite of Guzikow's short life, no other musician had ever succeeded in emancipating the xylophone from its role as a simple folk instrument; Guzikow heightened respect for the instrument as a result of his astonishing performances throughout the concert halls of Europe.

Part two of "Michal Józef Guzikow: Nineteenth-Century Xylophonist"*, which will document Guzikow's instrument and repertoire, will appear in the next issue of* Percussive Notes.

END NOTES

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13 Thomas Wilson Bayne, "Gray, Charles," *The Dictionary of National Biography*, 22 vols., eds. Leslie Stephen and Sidney Lee (London: Oxford University Press, 1922), VIII, 447-48.
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22 Marian Fuks, "Józef Michal Guzikow-zapomniany geniusz muzyczny," *Biuletyn Zydowskiego Instyut Historycznego II* (1971), 66.
23 Fuks, op. cit., 66.
24 Ibid., 66.
25 Georges Kastner, "Joseph Gusikow," *Revue et Gazette Musicale de Paris* III/52 (Dec. 25, 1836), 461.
26 Fétis, op. cit., III, 166.
27 "Nouvelle," *Revue et Gazette Musicale de Paris* IV/26 (June 25, 1837), 222 (Unpublished translation by Michele Lehere).
28 Schlesinger, op. cit., 18 and 20.
29 "Nouvelle," *Revue et Gazette Musicale de Paris* IV/44 (October 29, 1837), 473-74. (Unpublished translation by Michele Lehere). PN

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Selected Reviews of New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton OK 73502-0025 USA.*

Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXTS

Drumming: The Forest and the Trees
Martin Bradfield
$12.95
Martin Bradfield
103-D Walnut St.
Pottstown PA 19464

This treatise focuses on the philosophical approach to drumset performance. Bradfield stresses the correlation between drumming and language, the application of philosophies from other arenas to drumming, the importance of integrating personal experiences into one's drumming, and the importance of history to the development of one's personal drumming style. The book contains very few technical exercises but is recommended for teachers and mature players who wish to reflect upon the nature of drumming.

—Terry O'Mahoney

Encyclopedia of Percussion
Edited by John H. Beck
$75.00
Garland Publishing, Inc.
717 5th Ave., Suite 2500
New York NY 10022-8101

This 436-page, one-volume, hardback encyclopedia contains three primary sections and three appendices with an index. The first section is entitled "Alphabetical Listing of Percussion Instruments and Terms" and is a 113-page dictionary in itself. The second section is entitled "Illustrations of Percussion Instruments" and contains 47 black-and-white photographs on 30 pages with descriptive captions. The photographs—superb in quality—are credited to Laurie Beck Tarver (John Beck's daughter). The third section contains 28 articles by scholars such as Alfons Grieder, John K. Galm, Harrison Powley, Michael W. Udow, Andrew Spencer and Steven Schick, to name a few. Appendix A includes selections from Morris Alan Lang and Larry Spivak's *The Dictionary of Percussion Terms*; Appendix B includes a table of percussion instruments and terms in English, French, German and Italian contributed by Amy White; Appendix C is a contribution by James Strain of "Published Writings on Methods for Percussion."

Of particular interest are the superb articles on a variety of topics from drumset to cymbals to Basel drum to xylophone. Beck states in his preface: "The expertise of the contributors has been used to produce a wide-ranging list of percussion topics...This encyclopedia is, we hope, the most definitive source of percussion information available."

Every college/university percussion library—or, for that matter, public library—should own this encyclopedia. Additionally, this is an excellent starting point in percussion for the non-musician scholar. *Encyclopedia of Percussion*, edited by John H. Beck (past-president of the Percussive Arts Society and percussion professor at the Eastman School of Music), is a valuable addition to percussion reference textbooks, and it is done in a first-rate quality—synonymous with Beck. Congratulations to Mr. Beck and to all who contributed to its content.

—Jim Lambert

Guide to Vintage Drums
John Aldridge
$24.95
Centerstream Publishing
P.O. Box 5450
Fullerton CA 92365

Do you have a lot of old drums or cymbals lying around the house? Before you drill new holes in a shell to replace that clunky old tom-tom holder, or before you sell your old drums or cymbals that you never use, get a copy of *Guide to Vintage Drums* by John Aldridge. This wonderful volume contains a wealth of information that will be of interest to the serious collector as well as to the performer who wants to know the value of that old drum or cymbal out in the garage.

The first chapter, "The Evolution of the Drumset," is an extremely interesting overview of the history of the instrument, complete with photos and patents of some of the earliest drumset components. Chapter two deals with cymbal makers and attempts to unravel the evolution of the Zildjian family from its beginnings in about 1623 to the present.

Chapters three and four are the real meat of the book and discuss the history of American drum companies and the most collectable drums, respectively. These chapters are fascinating and full of useful information and amazing photos. Advice on looking for vintage drums is provided in chapter five. All of the various outlets are discussed including want ads, pawn shops, flea markets, etc. The chapter concludes with a list of vintage drum dealers and their addresses and phone numbers. Chapter six, "Restoring without Destroying," should be required reading for all percussionists. I only wish I had read it before I drilled two holes in my Gretsch Broadcaster snare drum with Rocket lugs and put a modern snare strainer on it. (But that was ten years ago when I was still young and foolish.) The book concludes with a Photo Appendix that includes more excellent pictures of popular vintage drums.

Whether you are a collector of vintage drums or just a drummer with an interest in the history of your instrument, *Guide to Vintage Drums* will be both a valuable resource and a very interesting read.

—Tom Morgan

Rhythms and Techniques for Latin Timbales
Victor Rendon
$12.00
LP Percussion Group
160 Belmont Ave.
Garfield NJ 07026

Here is a clear and well-organized instruction book for Latin timbale playing written by Victor Rendon, an instructor at the Harbor Performing Arts Center in New York. This book introduces the basics of Afro-Cuban timbale techniques starting from the very beginning, providing a short historical background as well as dealing with such things as the position of the timbales (which drum goes on which side) and the selection of sticks.

The author has devised a unique system to notate the various sounds possible. An interesting quirk involves the use of a sharp sign to denote a "muffled tone played on large drum while left hand is resting on the head" and a natural sign to cancel the sharp sign. The same effect might have been more easily notated by simply using a dot over the muffled notes. Even so, the overall notation system is very clear.

Beginning with the Abanico, "a roll used to lead the band into the next section of a tune," the author discusses and provides exercises for an array of Latin timbale rhythms including the Bomba, Bolero, Cha Cha, Danzon and many others. Each chapter includes a brief history of the rhythmic pattern and often the name of timbale players who invented or made use of the beat. In a chapter called "Clave Independence Exercise," the author provides exercises designed to develop independence between the hands. These exercises could easily be applied to the drumset as well.

While many important timbale players and groups are mentioned, a listing of specific recordings would have made an excellent addition to the book. Regardless, *Rhythms and Techniques for Latin Timbales* is an excellent and much-needed overview of timbale techniques and styles, and fills a gap in the instructional materials available for timbales.

—Tom Morgan

Range Finder for the Percussion Seeker
Emil Richards
$10.00
UnderDog Publishing
4329 Clybourn Ave.
North Hollywood CA 91602

Range Finder for the Percussion Seeker is a 40-page book that lists 650 percussion instruments and their ranges. This is an updated version of Richards' 1977 book. It is organized into chromatic percussion, tonal percussion and non-distinct pitched percussion, which covers all percussion instruments not listed in the chromatic or tonal percussion section. The instruments listed in chromatic and tonal percussion are briefly de-

scribed and contain a staff with their range. When appropriate, the country of origin is listed. The non-distinct pitched section lists the instrument and a one-line statement that includes a description and how and with what it is to be played.

This book provides a wealth of information in a small container. Richards' unique ability to provide such an abundance of information is a credit to him and a prize for the reader. It is a must for the percussion teacher, professional player and student.

—John Beck

KEYBOARD PERCUSSION

Carnival of Venice Fantasy **IV**
Linda Maxey
$10.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
This is an accompanied keyboard work for the intermediate performer with an established knowledge of two- and four-mallet playing. The formal scheme of the piece includes a theme followed by three variations. "Theme" is the only four-mallet section and utilizes only double vertical strokes. However, the interval changes and size of intervals within the double verticals require intermediate to advanced skills.

In addition, Maxey has included a series of two-mallet preparatory exercises to ease the difficulty of the two-mallet sections—Variations I, II and III. The most difficult variation to master is Variation III, which employs melodic material within an underlying ostinato creating wide leaps for the right hand, which must be addressed in preparatory practice. *Carnival of Venice Fantasy* is a great addition to any program, graduate recital or undergraduate recital.

—Lisa Rogers

Vibrasongs **IV**
Michael J. Millett
$6.00
Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010
Millett's seven-and-a-half-minute work for solo vibraphone is set in four short movements. Their titles—"Grave," "Scherzo," "Sonorities" and "Minimal"—generally characterize them in terms of mood and style. The movements should present no major problems for a college-level player with the exception of the third, which requires six mallets to play clusters using intervals of minor seconds and is particularly difficult for the inflexible three-mallet grip.

—John R. Raush

Frame by Frame **V**
Charles B. Griffin
$14.95
Morning Sky Publishing
P.O. Box 19021
Minneapolis MN 55419
Frame by Frame is a four-mallet solo written for the low-A marimba. The solo opens in common time, but is cadenza-like in mood and content. Following this intro, there are several sections that are ostinato in nature. All of the common strokes and techniques identified with modern marimba are required for performance. The entire range of the marimba is utilized, and one of the more challenging features is the spread between the hands.

The solo is presented on 15 unbound pages, which provide the opportunity to lay out the solo for performance. The print is large and clearly-presented. This is an excellent addition to the serious literature for marimba.

—George Frock

Ciaccona in d minor
from Partita No. 2 **VI**
J. S. Bach
Trans. by Rebecca Kite
$18.95
Morning Sky Publishing
P. O. Box 19021
Minneapolis MN 55419
Rebecca Kite's transcription of J. S. Bach's chaccone is a wonderful addition to four-mallet marimba literature for the advanced performer. As usual, there are inherent problems when transcribing works for marimba affecting the difficulty level. However, Kite has been meticulous in the printing, including Bach's phrase markings and performance instructions, which provide a lot of groundwork for the performer. This transcription is written for a 4 1/2-octave marimba and is printed on one side of a page to eliminate page turns. In the preface, Kite suggests mallet choices and has indicated some sticking choices that are based on her mallet choices and musical considerations.

Technically, this transcription employs double vertical, single independent and single alternating/double lateral strokes; therefore, the demands on the performer are substantial, but musically satisfying and worth the effort. I would highly recommend this transcription, which is also recorded on Kite's compact disc entitled *Across Time*. Check it out!

—Lisa Rogers

Um Mitternacht **VI**
Roll Rudin
$18.50
Bote and Bock
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010-3490
This 13-minute solo for marimba consists of two movements and requires four mallets. The first movement is without barlines but tempo markings are indicated at several sections. No tempo is faster than quarter note = 72. The second movement is metered with the 16th note getting the beat. Tempo markings such as 8/16, 15/16, 21/16, etc., are frequent throughout and contain accented groupings within each measure. Tempo is quarter note = 120-132. The closing section of the composition is reminiscent of the opening of the solo in both style and music. An understanding of the German language would help to read some musical statements; however, the music speaks for itself. *Um Mitternacht* is an excellent work for marimba, certainly not of the mainstream type yet offering both technical and musical challenges.

—John Beck

SNARE DRUM

The Reading Drummer **I-III**
Dave Vose
$8.95
I.A.R.P.
115 North Lowell St.
Methuen MA 01844-2261
Dave Vose, an instructor at the Berklee School of Music, has penned a beginning snare drum book with an "open" approach that contains much of the information required by the average junior/senior high school student. Beginning with quarter notes and quarter-note rests, Vose introduces a new concept or rhythmic figure in each of a series of lessons followed by a "combination study" that brings together all of the new material. Common time signatures (4/4, 6/8, 3/8), note values (up to 16th-note triplet subdivisions), basic musical direction (D. C., repeats, dynamics), mixed meter sections (5/4 to 4/4, etc.) and some practicing tips are all included in the etudes. Vose assumes the teacher will explain the technical approaches for various strokes (e.g., flams, ruffs, rolls) and explain new rhythmic figures in greater detail. This is a good fundamental snare drum manual, particularly geared to the drummer in a school ensemble, but useful to all novice "reading drummers."

—Terry O'Mahoney

Snare System (20 Etudes) **V-VI**
Frederic Macarez
$20.95 for Vol I
$23.20 for Vol. II
Alphonse Leduc
175 rue Saint-Honore
75040 Paris Cedex 01
Snare System is a two-volume set of etudes for the advanced snare drummer. Each volume has ten etudes, which are graduated in difficulty. The etudes cover a variety of meters, tempi, and all of the common techniques common in snare drum performance. There are numerous complex cross-rhythms that are quite challenging throughout the collection. The print is clear, and all dynamic markings and accents are clearly presented. This is an outstanding collection, and the etudes are worthy of performance as solo pieces for advanced recitals or contests. The collection is worthy of inclusion in every college curriculum.

—George Frock

TIMPANI

Flaming Forge **III**
J. Michael Roy
$4.50
Medici Music Press
100 W 24th St.
Owensboro KY 42301
Flaming Forge is a timpani work for the intermediate to advanced high school student, which constantly addresses shifting meters and duple against triple. This solo is excellent for a student struggling with keeping the 8th note constant as he or she moves from one meter to the next. In addition, Roy employs timbre changes through the use of wood and felt ends of the sticks, which creates variety within the work. *Flaming Forge* appears to be in a simple ABA form, which also allows for repetition.

Roy also clearly indicates all accents, dynamic markings and stickings. Only three timpani are needed in order to perform the work and there are no pitch changes. Roy also includes a timpani-mallet choice at the beginning of the work (i.e., medium-hard felt sticks). This is a fine addition to the timpani repertoire for the younger student.

—Lisa Rogers

Mazatlan **III**
J. Michael Roy
$4.50
Medici Music Press
100 W 24th St.
Owensboro KY 42301

Mazatlan is an unaccompanied three-drum timpani solo that joins the large body of literature that addresses different aspects of technique—particularly sticking and movement. It is junior/senior high material; the lively rhythms and fast tempo are sure to appeal to that age group. Idiomatic concerns such as tuning changes are not included, although hand-dampening and playing in the center of the heads are indicated.

—John R. Raush

Suite #2 For Timpani **IV**
David Mancini
$4.50
Kendor Music
P.O. Box 278
Delevan NY 14042

This five and one-half minute suite for four unaccompanied timpani contains three movements, which are essentially fast-slow-fast in their design; however, the first movement begins with a brief Adagio introduction before moving to a march-like section. The shorter second movement, entitled Adagio, is very lyrical and pensive in its content with double-stops on the timpani being utilized throughout. The third movement is in a duple-compound meter and entitled Vivace. For those who are familiar with Mancini's *Suite for Solo Drumset*, the third movement is akin to the brief timpani solo in the "Afro-Cuban" section of that work—although this movement is 129 measures in length. This *Suite #2 For Timpani* is very appropriate for the undergraduate percussion recital or for the advanced high-school timpanist. The tuning changes occur only between movements. Congratulations to David Mancini for an excellently-crafted three-movement solo for unaccompanied four timpani.

—Jim Lambert

Tracings **IV**
J. Michael Roy
$4.50
Media Music Press
100 W 24th St.
Owensboro KY 42301

Tracings is a timpani solo for three timpani. It is in 6/8 throughout and is marked quarter note = 96. Dynamics and accents are well marked. It is approximately two minutes and 40 seconds in length.

This is a challenging solo for the intermediate player. The 8th- and 16th-note passages along with the written accents cause the music to move from a simple 6/8 rhythm to a duple feel from time to time, which produces a hemiola. This is not a standard rhythmic concept for intermediate players, but one with which they should become comfortable. The composition has form and uses the pitches G, C and F, which are quality-sounding notes on timpani. Hard mallets are suggested, which would help articulate the rhythmic patterns.

—John Beck

Fanfare and Scherzo **V**
James Curnow
$4.50
Medici Music Press
100 W 24th St.
Owensboro KY 42301

Fanfare and Scherzo is an unaccompanied solo for six timpani and for four timpani and two tom-toms. The *Fanfare* is written for four drums, and utilizes several texture changes including mallet changes, playing with both timpani and marimba mallets, and playing in the center of the heads and on the bowls. The *Fanfare* opens with a slow three-note pattern of octave G's. This is followed by con-

trasting glissandi between the 29" and 26" drums. Also included in the movement are rhythmic motives in the right hand, set over 16th-note ostinati in the left hand. The *Scherzo* is a rapid movement in ternary feel that has both linear and rhythmic patterns set over an ostinato in the other hand. The dynamics, accents and all nuance indications are clearly marked.

—George Frock

PERCUSSION ENSEMBLE

Aurora Borealis **IV**
Marilyn Bliss
$24.00
M Baker Publications
SMU Box 752510
Dallas TX 75275
This percussion quartet was written for the New Jersey Percussion Ensemble, and was inspired by the Arctic phenomenon known as the Northern Lights.

Instrumentation includes two vibraphones, glock, marimba, three different suspended cymbals, woodblock, temple block, tam tam, sleighbells, maracas, glass and stone wind chimes, and a B crotale. The composition has numerous sustained rolls on cymbals with brief rhythmic motives by the woodblocks and maracas. The second section is a series of arpeggios by the melodic instruments. The entire composition is metered, but there are constant tempo changes that create a sense of freedom.

The print is very clear, and all tempo changes, mallet requirements and other nuances are clearly indicated. An excellent composition for the mature ensemble.

—George Frock

Cross Currents **IV**
Lynn Glassock
$25.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
Cross Currents is a challenging and musically rewarding piece written for a nine-member percussion ensemble. Instruments include two vibraphones, high, medium and low woodblocks, castanets, tambourine, chimes, two to three marimbas, claves, medium and large cowbells, timpani, two snare drums, bongos, three suspended cymbals, four tom-toms, two triangles, bass drum and temple blocks. Each member of the ensemble plays at least two instruments, and players 7, 8 and 9 play multiple percussion setups.

The title of the piece probably refers to the musical effect created by its many contrasting hemiolas and accent patterns. It begins slowly and quietly (quarter note = 60) but soon accelerandos to a much faster tempo (quarter note = 186). The tonality centers around F mixolydian or B-flat major throughout most of the work, which helps make the keyboard parts accessible for more inexperienced players. A section in the middle of the piece for non-pitched instruments provides an effective contrast. Gradually, tonal instruments begin returning and the piece builds to an exciting climax, solidly in B-flat major.

Cross Currents is an excellent piece for both college and advanced high school percussion ensembles. Students with an intermediate level of keyboard skill will find the piece challenging and yet very playable. Educationally, this piece is a wonderful vehicle for developing many musical concepts including balance, rhythmic accuracy and the handling of mixed meters.

—Tom Morgan

Fiesta Latina **IV**
Lalo Davila
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Lalo Davila, the guy whose name is in 5/8 (see the Row-Loff Productions tapes), has come up with an exciting and novel piece that will be fun and challenging for any percussion ensemble as well as being a wonderful audience pleaser. *Fiesta Latina* can be performed with fairly standard percussion-ensemble instrumentation including xylophone, vibes, two marimbas, two congas, timbales, cowbell, shaker, drumset and bass guitar. It can also be played using steel drums, substituting a lead pan, double seconds, cellos and tenor pans for the keyboard percussion parts, and bass pans for the bass guitar, if desired. The drumset and two percussion parts are extremely well written and quite detailed. The Percussion One part requires two players—one on congas and one on shaker. Optional vocals are also included.

The piece is in a calypso style and the rhythms are syncopated and repetitive. No four-mallet technique is required in any of the keyboard parts. This piece is very well written, and will probably sound as if it's more difficult to perform than it actually is. A good performance of this piece would necessitate rhythmic precision as well as correct balance between the three independent melodic lines.

—Tom Morgan

Rainforest/Jungla **IV**
Emilio Mendoza
$20.00
Music For Percussion, Inc.
170 NE 33rd St.
Ft. Lauderdale FL 33334
Mendoza's single-movement work, premiered in Caracas by the Percussion Ensemble of the Simon Bolivar Symphony Orchestra, uses five players, each playing a single instrument type throughout—e.g., a pair of claves, an agogo bell, etc.—to successfully achieve its desired goal of conveying a mood evocative of the rain forest. The quintet can also be performed with a visual component by manipulating stand lights, stage lights and lights in the audience; however, this music is quite capable of standing on its own musical merits *sans* lighting effects.

—John R. Raush

Sushi Funk **IV**
Chris Crockarell
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Sushi Funk is a medium-level piece for a percussion ensemble of ten players including a rhythm section made up of drumset and bass guitar. The rest of the ensemble includes xylophone, vibes and three marimba parts, along with three percussion parts involving congas, mambo cowbell, tambourine, triangle, shaker, vibraslap, guiro, large tom and a samba whistle.

The tune begins with an optional four-bar rap that leads immediately into a driving funk groove in the rhythm section. A very solid drumset player and a bassist with good slap technique are essential. The tune itself is very well written, and while it works very well for percussion ensemble, it also could have been arranged as a chart for a traditional large jazz ensemble or small combo. The vibe and marimba-one parts are the most difficult. They both use only two-mallet technique except for an optional duet section that requires four mallets in the vibe part. The drumset and percussion parts are very detailed in their notation.

Sushi Funk would be fun to perform and would certainly be very exciting for the audience. Educationally, much could be learned through the process of preparing this piece, especially if careful attention were given to achieving the proper balance and rhythmic feel.

—Tom Morgan

MIXED ENSEMBLE

Uriel: Flourish of Joy **IV**
Clarence Barber
$7.00
Great Works Publishing, Inc.
15788 Mennell Rd.
Grafton OH 44044
This trio for euphonium, tuba and percussion is as rewarding to play as it is unusual in terms of instrumentation, and well-worth the attention of a college percussionist. It was written as a solo vehicle for euphonium, and an outstanding player who can handle the high tessitura of the part is mandatory. The multi-percussionist in this piece uses vibes, snare drum, toms and a small bass drum to contribute a part ranging from subtle accompaniment with fingers, to interjections of rapid, exciting passage work.

Great Works, a relatively new music publisher, provides a cassette recording of the premiere performance of the trio by members of the U.S. Air Force Band Euphonium-Tuba Quartet, making the package an outstanding buy.

—John R. Raush

Sta Vidis **V**
Nebojsa Jovan Zivkovic
$4.25
Gretel Verlag
Konigsberger Straße 9
49413 Dinklage
Germany
Sta Vidis is a composition for marimba, baritone voice and ison (five male voices sung with lips closed). It is a short work and is basically a combination of voices and marimba inspired by a medieval epigram that produces a modo archaico composition. The marimba part consists of a short quasi-improvisational section

that settles into a three-note chord of F-C-F, which is held until it changes to G-D-G, which later changes back to F-C-F. Over this chord is a melodic line for the fourth mallet and the baritone voice. The ison hums the octaves of the marimba chord. The composition ends in the same contemplative mood that is introduced in the beginning.

Sta Vidis is a different kind of work for solo marimba. It is not a technically demanding work but one that produces a mood of introspection and seriousness.

—John Beck

Diabolic Dialogue **VI**
Gardner Read
$20.00
Media Press, Inc.
P.O. Box 3937
Champaign IL 61826-3937

Diabolic Dialogue Opus 137 for double bass and four timpani was written in 1979 for Bertram Turetzky and premiered on April 3, 1981 by bassist John Feeney and timpanist Jonathan Haas.

A notation key provides the players with detailed information about the meaning of the symbols within the composition. For the bass it provides 22 such keys from playing with knuckles to snap pizzicato. For the timpanist it provides 16 such keys from octave harmonics to two sticks on drumhead. Gardner provides the timpanist with a two-stave part that has the lower two timpani written on the lower staff and the upper two timpani written on the upper staff. Each entrance is marked as to which drums are to be played and all tuning changes are clearly noted. There are three tempos within the composition: beginning tempo quarter note = 46, second tempo quarter note = 184 and third tempo quarter note = 192. The 8th note prevails throughout meters such as 7/8 and 10/8, with a closing section moving from 10/8 to 1/8 descending by one number per measure, which climaxes in a fifteen-second hysterical improvisation. The work lasts six minutes and 15 seconds. *Diabolic Dialogue* is an excellent composition and showcase for two advanced players. Each player is challenged to the limit both technically and musically.

—John Beck

Polissonnerie **VI**
Jacqueline Fontyn
$32.50
POM
rue du Chamois 20
B-1342 Ottignies

Polissonnerie is a duet (approximately nine minutes in length) written for an advanced pianist and a multi-percussionist who are up to the demands of contemporary performance practice, including familiarity with its complex notation and, above all, the intricacies of ensemble performance found in such literature. The percussionist must do battle with a host of instruments equaling the number found in many percussion ensembles. Contemporary effects abound, from the more commonplace (rubbing a ball on a timpani head) to the bizarre (slamming down the open lid of the piano). This is material for the mature player who also has sufficient time to devote to its complexities and, even more importantly, who has a patient colleague that is also an accomplished pianist.

—John R. Raush

DRUMSET

The Art of Bop Drumming
John Riley
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

John Riley has produced an excellent work that will empower the aspiring drummer with the necessary technical tools and musical concepts to approach the art of bebop jazz drumming properly. Exercises that demonstrate comping figures, musical forms, soloing concepts, 3/4 grooves, brush ideas and other concepts used by the jazz drummer make this book a welcome addition to the pedagogical literature.

The accompanying CD demonstrates the exercises at various tem-

pos and concludes with six play-along tunes complete with lead sheets. Riley teaches by example as he plays the tunes first and then allows the reader to perform with the drum-merless tracks. He has skillfully brought together all of the essential elements required for self expression in this art form—concise exercises, sound musical advice, a variety of listening/performance tracks, and excellent personal demonstrations of the concepts. A brief analysis of the tunes from what the author considers six quintessential jazz albums, general discography, and recommended book list are included—an excellent finish to a great book.

—Terry O'Mahoney

Give It Time
Charles Morey
$9.00
Kendor Music
Main and Grove Sts.
P.O. Box 278
Delevan NY 14042-0278

Give It Time is a new drumset method book designed to help students learn how to solo. Author Charles Morey uses ten two-page solos to create an attractive text for young drumset players. These solos can be performed on either a four- or five-piece kit and each is graded for difficulty (levels 2-4) by Morey.

The main concept of *Give It Time* is to help students develop a complete musical picture with their solos. Therefore, all of the selections are set in eight-bar phrases with excellent choices for rhythmic development. Most of the solos focus on a jazz/swing style, with two dedicated to rock drumming and one dedicated to Latin rhythms. There are also two solos that mix different styles of drumset performance.

Give It Time would be a fine choice for supplemental solo concentration. These solos could easily be performed on master classes as well as appropriate contests. Beginning to intermediate level players will enjoy the coordination challenges as well as the music.

—Mark Ford

Rudimental Fantasy for Drum Set
Art Cappio
$4.00
Pioneer Percussion
Box 10822
Burke VA 22009

Art Cappio's *Rudimental Fantasy for Drum Set* is just what the title implies: a solo based on standard rudimental patterns applied to a five-piece drumkit. *Rudimental Fantasy* is comparable to Cappio's publications for solo snare drum. The phrases are well defined and the rhythms are interesting. Dynamic considerations, however, are mainly left up to the performer. Stickings are offered throughout the work and there are two cadenzas, one at the beginning and one near the end, that could allow students to improvise, if they wish, and expand this 50-bar solo.

—Mark Ford

STEEL DRUM BAND

Wicketmahnagement IV
Jeannine Remy
$15.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

Wicketmahnagement is a steel drum band work in a reggae style. The instrumentation is for lead pan, double tenor/double seconds, four pan, bass and drums. However, I am sure substitutions can be made to fit individual instrumentations.

Remy has composed a wonderful piece that gives solo, thematic material to the four pans and bass. Therefore, a typical strum pattern for the lower pan players is not always present within this work. The print is very legible and chord symbols are written above strum patterns, which is very helpful to younger players. Also, section D of the work is an open section for solos and a chance to work on improvisation skills within your steel band. *Wicketmahnagement* is an excellent steel drum band work that also provides challenges for all players through thematic material and improvisation.

—Lisa Rogers

PERCUSSION RECORDINGS

The Artistry of the Marimba
Linda Maxey
$15.00
Verdi
847 Avalon Rd.
Lawrence KS 66044

The Artistry of the Marimba features Linda Maxey, who is accompanied on most of the selections by pianist Mark Puckett. The variety of selections on this compact disc range from arrangements of *Amazing Grace* to *Introduction and Rondo Capriccioso, Op. 28* by Saint-Saëns to selections from *Carmen Suite* by Bizet and the *Concertino for Xylophone* by Toshiro Mayuzumi. The *Concertino for Xylophone* is a welcome addition on this disc providing another needed interpretation of standard literature.

Maxey is extremely adept in both two- and four-mallet playing, and many of the arrangements are her own. The recording quality is excellent and her DeMorrow marimba sounds gorgeous in every register! I applaud Maxey's efforts and am in awe of her technical and musically sensitive performances on this compact disc.

—Lisa Rogers

Neptune
Carol Lian and Ronnie Bedford
$15.95
Unichrom Productions
P.O. Box 243
Van Brundt Station
Brooklyn NY 11215

Subtitled "duo improvisations," this CD features pianist Carol Lian and drummer Ronnie Bedford in a "spontaneous dialogue" that provides the opportunity to appreciate spontaneous inspiration in music-making when that dialogue blossoms into a meaningful discourse that can maintain the listener's attention. However, the difficulties of pursuing such extended improvisations are also in evidence, when the conversation seems to ramble a bit.

—John R. Raush

Voices, Music for Percussion and Symphony Orchestra
NEXUS and the Rochester Philharmonic Orchestra
$16.99
NEXUS
Distributed by Albany Music Distributors, Inc.
948 Wolf Rd.
Albany NY 12205

Voices is the ninth compact disc released by NEXUS. The contents of *Voices*—subtitled *Music for Percussion and Symphony Orchestra*—consist of four compositions, the first by John Wyre and the remaining three by William L. Cahn, with NEXUS and The Rochester Philharmonic Orchestra, Peter Bay conducting. *Connexus* (composed by Wyre; approximately 20 minutes in length) was commissioned by the Canadian Broadcasting Corporation and originally brought NEXUS and the Toronto Symphony Orchestra together. The final section of this stunning work is an elegy to Wyre's father. Cahn's *Kebjar-Bali* (approximately 10 minutes in length) combines traditional Western orchestral sounds with that of a twentieth-century Balinese gamelan orchestra. This work exists in two versions—an original one just for NEXUS, and the orchestral version (heard on this CD), which was premiered by the Rochester Chamber Orchestra in 1982. Cahn's *The Birds* (approximately 11 minutes) was also originally composed in 1979 for NEXUS as an unaccompanied work and orchestrated in 1983. The contrasting elements of a European orchestral solemnity and NEXUS' non-symphonic sounds cause "...the interplay of these two musical extremes—the profound and the frivolous..." (liner notes). Cahn's third composition on this CD, *Voices* (approximately 20 minutes), was composed in 1975 and premiered by the Corning, New York, Philharmonic Orchestra. Again, non-Western percussion instruments are contrasted with the traditional orchestral sounds, with the incredible abilities of NEXUS—both collectively and individually—highlighted. Both NEXUS and The Rochester Philharmonic Orchestra bring contemporary avant-garde compositions to musical life on this superb CD.

—Jim Lambert

Wonderful World of Percussion
Emil Richards
$15.95
Interworld Music
RD 3, Box 395-A
Brattleboro VT 05301

Emil Richards performs every sound on this CD as he leads you through his world. Richards' collection of world percussion instruments and his own creations are blended together to create compositions of profound interest such as: *Good Grief, Enjoy, Sheep Lie, Underdog Rag, Venezuela La, Celesta, Alive On Five, Yo Yazz, Amos* and *Bells of Hollywood*.

This CD is just plain enjoyment. As has been Emil's life, these compositions are directed more to the jazz and ethnic mode rather than

the symphonic. Reading the CD jacket and learning about all the percussion instruments he uses is like taking a tour around the world. Rather than having me write about each composition, why not purchase the *Wonderful World of Percussion* and have an enjoyable 50 minutes with Emil Richards.

—John Beck

INSTRUCTIONAL VIDEO

International Drum Rudiments
Rob Carson
$39.95
Alfred Publishing Co., Inc.
P.O. Box 10003
16380 Roscoe Blvd.
Van Nuys CA 91410-0003

Rob Carson, three-time World Snare Drum Champion, performs the Percussive Arts Society 40 International Drum Rudiments on this tape. All rudiments are played in the traditional rudimental style of slow-fast-slow.

It is a pleasure to watch Carson perform. His seemingly effortless style produces a clean, articulate sound that is so essential to performing snare drum rudiments or rudimental solos. The camera angles are also interesting, capturing the arms, hands and grip and enabling them to be studied. Rob has a style that is to be envied by all. He did not become a three-time World Snare Drum Champion by having an awkward approach to the snare drum.

—John Beck

Guide to Endrummingment
Arthur Hull
$39.95
Interworld Music
RD 3, Box 395-A
Brattleboro VT 05301

Guide to Endrummingment is the creation of "rhythmatist" Arthur Hull. His easy-going manner and charismatic personality capture the viewers and glue them to the video. Hull makes four strong points in this video: (1) learning to learn from oneself, (2) applying the rhythm to the hands, (3) relating to the drum and (4) forming a relationship with a circle of drummers.

This video is not only for drummers but for anyone interested in a form of communication that is enjoyable, real and part of everyday life. Several people can, with no instruments and using only hands and mouth, produce a rhythmic composition that is as enjoyable as one using instruments. It takes someone like Hull to make you aware of this possibility and he does it well. Throughout the video, endless possibilities are presented and the circle of percussionists perform them with convincing reality. This is a video you could return to time and time again; there would always be something to be learned. The accompanying booklet further illustrates the possibilities available to everyone on the essence of drumming and rhythm. Both the video and written guide provide a wealth of instructional material for a profound learning experience.

—John Beck

Talking Drums
David Garibaldi, Michael Spiro, Jesus Diaz
DCI Music Video
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Talking Drums, a percussion group comprised of drumset player David Garibaldi and percussionists Michael Spiro and Jesus Diaz, create music that combines Afro-Cuban folkloric traditions with contemporary approaches. The trio performs three compositions, demonstrating their individual parts and providing historical information about each rhythm after the performance. The well-notated booklet that accompanies the video will assist the viewer in replicating the rhythms heard on the tape. Reading skills, prior experience with hand drumming and familiarity with the Afro-Cuban tradition are required to obtain the maximum benefit from this work as the performers do not delve into the mechanics of their performance. The 88-minute video contains some excellent hand drumming, performances on most of the traditional percussion instruments (timbales, congas, bata drum, shekere), seldom-heard folkloric rhythms (yongo, pilon, comparsa, osain, etc.) and traditional percussion "breaks" that would benefit anyone looking to expand their musical scope.

—Terry O'Mahoney PN

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PERCUSSIVE ARTS SOCIETY (PAS) MEMBERSHIP APPLICATION FORM

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. If you are not already a member, take this opportunity to join an organization founded **by** drummers and percussionists!

"The Percussive Arts Society is a forum for all percussionists where ideas are exchanged and new music is performed. It's also the place where all the newest instruments are presented—but it's more than that. It's a society where each one of us can keep the interest in percussion alive by joining together—support your local PAS chapter."
—Dave Samuels

All members of the Percussive Arts Society are entitled to the following benefits:

- **PERCUSSIVE NOTES**, the PAS bimonthly magazine
- **PERCUSSION NEWS**, the PAS bimonthly newsletter (between issues of *PN*)
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- **PAS MASTERCARD/VISA**
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Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. **Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502**
Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes.
PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code.
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PAS CLUBS

Join the club!

Yes, now senior and junior high school percussionists can have their own PAS clubs. Enjoy the benefits of PAS membership as part of a PAS club at your own school!

PAS clubs offer reduced membership rates to percussion student members. In addition, club will regularly receive one copy each of *Percussive Notes* and *Percussion News* for every two members who join.

Just think of all the great percussion events you can plan for your club:

- Field trips to performances, percussion manufacturers, drum shops and universities
- Percussion festivals
- Indoor drumline competitions
- Regional activities with other PAS clubs
- Club performances
- Clinics with guest artists

All you need is at least four members to form your club, and a leader who is a regular member of Percussive Arts Society. Annual dues are $15, payable through your leader to PAS.

Find out how you can start a PAS club at your school! Call PAS at (405)353-1455, or write to PAS, PAS Clubs, PO Box 25, Lawton, OK 73502 TODAY!

Here's what Gregg Bissonette has to say about PAS:

"As a young kid I was really into being in different 'clubs' with my friends. As a big kid, what could be cooler than being a member of a 'club' or society of percussionists from all over the world!! Whether you are a little kid or a big kid, I urge you to join PAS and to be forever a student of the drum."

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THE ENDOWMENT FUND OF THE PERCUSSIVE ARTS SOCIETY EXISTS AS A RESULT OF THE GENEROUS DONATIONS OF THE FOLLOWING COMPANIES AND INDIVIDUALS. THIS FUND, WHICH CURRENTLY STANDS AT $100,000 AND IS SEPARATE FROM THE BUILDING FUND, EARNS INTEREST FOR THE FUTURE OF PAS. LEVELS OF CONTRIBUTION HAVE BEEN ESTABLISHED AS FOLLOWS:

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THE LIST OF **FRIENDS** IS TOO EXTENSIVE TO INCLUDE HERE. IF YOU WOULD LIKE TO RECEIVE A LIST OF FRIENDS, PLEASE WRITE TO PAS, PO BOX 25, LAWTON, OK 73502. WE THANK OUR DONORS HERE, AND INVITE YOU TO SEND YOUR CONTRIBUTIONS TO THE PAS ENDOWMENT FUND.

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HISTORICALLY *speaking*

In the April, 1995 issue of *Percussive Notes*, a reprint of an article appearing in *Jacobs' Orchestra Monthly* reflected on the world of the percussionist during the 1920s. The pictures and ads of this time provide additional insight into the percussion industry. Following are reprints of typical ads found in the May, 1913 and October, 1920 issues of *Jacobs' Orchestra Monthly*.—***Lisa Rogers and James Strain***, PAS Historians

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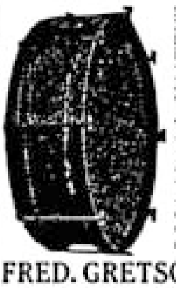

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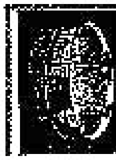

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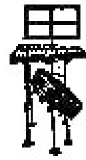

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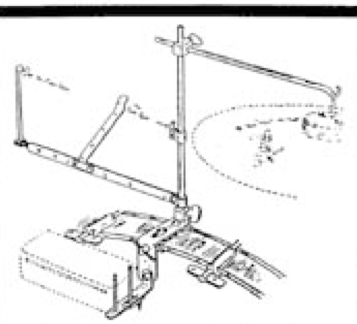

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Latest Scenes from the PAS Museum Expansion Project

By the time you read this, construction will have been completed on the expansion of the Percussive Arts Society Museum in Lawton, Oklahoma. Shown here are exterior and interior views of the construction. At left, scaffolding surrounds the 2,000-square-foot storage addition. At right, construction workers finish a supporting column between the new and the old exhibit halls.

The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405) 353-1455.

PERCUSSIVE ARTS SOCIETY
P.O. Box 25
Lawton, OK 73502
Telephone: 405/353-1455
FAX: 405/353-1456

DR. JAMES LAMBERT APPOINTED DIRECTOR OF PUBLIC RELATIONS FOR PAS MUSEUM

LAWTON, Oklahoma—Dr. James Lambert, Professor of Music at Cameron University in Lawton, has been appointed the first Director of Public Relations for the Percussive Arts Society Museum here.

As Director of Public Relations for the museum, Lambert will work with local business and civic leaders to increase visibility of this institution within the state of Oklahoma and the Southwest.

"I am delighted to be able to serve both the membership of PAS and the citizens of the Southwest in this appointment," Lambert said.

A member of PAS since 1967, Lambert has served PAS in many capacities. He was chairperson of the PAS Contest/Audition Procedures Committee from 1981-86, has edited Selected Reviews since 1981, and was appointed Executive Editor of *Percussive Notes*, the society's official journal, in 1986. He was charter president of the Oklahoma PAS Chapter and has been a member of the PAS Board of Directors since 1988.

Lambert was instrumental in the relocation of the Percussive Arts Society International Headquarters and Museum from Urbana, Illinois to Lawton in 1991. He assisted as a liaison between then-PAS President John Beck, City of Lawton officials and the McMahon Foundation, and aided in researching available real estate, architects, attorneys and general contractors. For his efforts in this relocation, Lambert was awarded the Governor's Arts Award for Community Service in 1992.

At Cameron University, Lambert's duties include all percussion instruction, direction of the Cameron University Percussion Ensemble, and music theory/composition instruction. Additionally, he is principal percussionist and timpanist with the Lawton Philharmonic Orchestra and conducts the Cameron/Lawton Community Band.

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