Percussive Notes

The official journal of the Percussive Arts Society/Vol. 34, No. 3/June 1996

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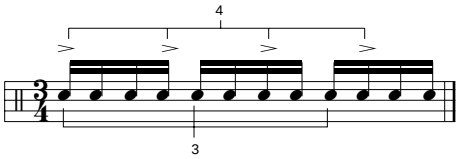

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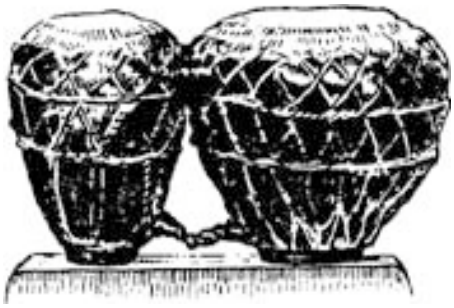

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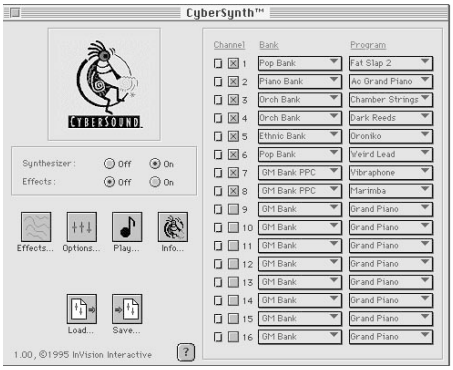

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Percussive Arts Society / Administration

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™).

President's Report

By Garwood Whaley

PERHAPS THE MOST EXCITING event of my four years as president of the Percussive Arts Society is just ahead: the 1996 PAS Board of Directors Summit, which will be held in July at the PAS headquarters in Lawton, Oklahoma.

When I became president, I had two goals that I believed were of the utmost importance. The first was to develop a positive success cycle for every aspect of our society. I wanted to rid the organization of any type of negativism and put our society on a positive track. My second goal was to strive for excellence in everything we did, from publications to conventions. In addition, I had the desire to bring members of the percussion industry to Lawton in order to develop a common respect and appreciation for one another and to share ideas of mutual benefit.

My most far-reaching dream was to bring the Board of Directors to Lawton for uninterrupted brain-storming in order to set the society's course for the future. In July my dream will become a reality. About thirty of us, including present board members and past presidents, will meet in what should be an exciting and bonding experience. Through this interaction our board will take on an entirely new character, and it is my hope that future meetings will find us uniting as a team of colleagues who know and respond to each other on a new and different level. The benefit to PAS should be overwhelming and will allow our society to rocket into the twenty-first century with a new sense of exhilaration and commitment.

*****

Board member Ian Turnbull recently returned from Poland where he represented PAS at the Ninth Polish International Percussion Festival. I am about to leave for the Taipei International Percussion Festival where I will represent PAS. Our goal is to make the Percussive Arts Society a truly international organization, and I believe that our presence at international events is an important indication of our sincerity.

I wish each of you a great summer and look forward to seeing many of you at this year's convention in Nashville. It promises to be the biggest and best ever.

Regards,

Ian

PASIC '96 / Nashville, Tennessee—November 20-23, 1996

By Bill Wiggins, Host

AS SCHOOL AND OTHER SCHEDULES are now easing somewhat and some of us move into the more relaxed summer mode, preparation activities for PASIC '96 are picking up steam. A tentative schedule is in place and invitations have been issued to artists and sponsors for appearances on the convention program. As confirmations are received more information regarding the exact make-up of the program will become available.

The name change for our host hotel is now complete. The former Stouffer Nashville Hotel is now the Renaissance Nashville Hotel. PAS has negotiated a very favorable rate for this fine facility, so make your reservations early to ensure your accommodations. We expect a record turnout for PASIC '96, so our block of rooms will probably fill up quickly.

Nashville continues to grow as a major destination for business and entertainment. Our new 20,000-seat arena is nearing completion across the street from the Nashville Convention Center and Renaissance Hotel, and should be opening at about the same time as PASIC '96. Broadway from 5th Avenue to the riverfront is lined with an eclectic mix of restaurants and entertainment venues ranging from upscale eateries to some seriously funky honky-tonks.

The latest development in the ongoing growth of Nashville is the recent approval by the voters of Nashville of a bond issue funding the construction of a 65,000-seat major-league football stadium that will be home for the now Houston, but soon-to-be Nashville Oilers (or some other name) NFL team. While this was a hotly debated local political issue, it shows that Nashville is quickly on its way to becoming a first-tier city. Catch some of the excitement this November 20-23 at PASIC '96. PN

PERCUSSIVE ARTS SOCIETY PRESS RELEASE

PAS receives new drumset for hands-on exhibit

The Percussive Arts Society Museum has received one of the few things it lacked for the very popular hands-on exhibit: a full drumset.

In April, Kaman Corporation donated a prototype 6-piece professional Legend drumset, Gibraltar tilting cymbal stands with Spanner Rack and a Prowler double-bass pedal, to the PAS Museum. The kit features 8", 10" and 12" power toms, a 16" floor tom and 22" bass drum, and a 5 1/2 x 14" snare drum, all with Evans drumheads. The wooden drums are finished in deep teal.

Avedis Zildjian Company donated a 14" dark crash thin, 18" China Boy, 20" medium ride and 14" New Beat hi-hat cymbals to complete the set.

"Kaman Corporation was very kind to respond to our request for a drumset for the hands-on exhibit," said PAS Executive Director Steve Beck. "Ever since the completion of the museum expansion, we've experienced increased traffic in the museum, and this drumset is proving to be the most popular hands-on item."

Beck added that Kaman has also agreed to send TOCA congas, timbales and bongos for hands-on display.

Thanks also go out to Pro-Mark Corporation and Mike Balter Mallets for drum and specialty sticks that are being used with the drumset.

PAS DIRECTORY

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E-mail: percarts@pas.org

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Articles/artwork for *Percussive Notes* or *Percussion News*, ad rates	Shawn Brown
PAS Museum	Linda Gunhus
Billing	Cathy Flynn

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REBOUNDS

ROACH TRANSCRIPTION QUESTIONED

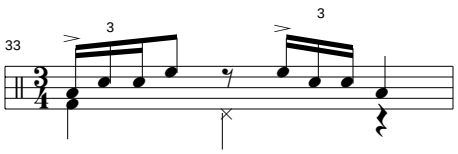
I am writing with great concern regarding Wei-hua Zhang's article "Some Characteristics of Max Roach's Music" (*Percussive Notes*, Vol. 34, No. 2/April 1996). I feel that a great disservice has been done to the legacy of Max Roach and the readers of your journal. My concern does not pertain to the content of the article, which I feel is very well written and researched, but rather to the very poor transcriptions provided as musical examples. In particular I call your attention to *The Drum Also Waltzes*, perhaps Max's greatest, most eloquent artistic statement.

When I see transcriptions such as *The Drum Also Waltzes* appearing in the *only* scholarly periodical of the percussion industry, I am stunned by the negligence exercised by the author, proofreader and publisher. To see an error in *Percussive Notes* shows a great disregard for the readers, educational community and, in this case, the jazz drumming lineage. Mistakes happen. However, so many, so blatantly is without excuse. Please take the time to listen to the recording while following the transcription.

A few examples of my criticism include;

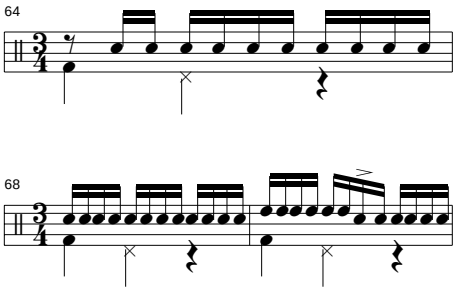
1. Where are the first two measures of the piece? The first six measures are perhaps the most important of the piece, for they represent the first appearance of the main motive. Someone's error has left one-third of this extremely important statement out.

2. Many of the rhythms are highly suspicious, including measure 33, a classic Max Roach figure, written incorrectly, yet obviously performed as:

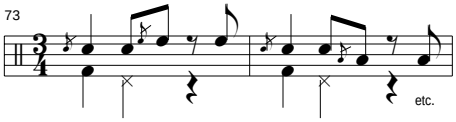


Next are the "16th note" patterns transcribed between measures 43 and 57, which clearly are not 16th notes. In my opinion, these are single-stroke, un-metered, rolls. And, are clearly faster than 16th notes at the established tempo. Compare them to the 16th notes in measure 64, which are actually the correct subdivision.

I feel measures 64, 68 and 69 should appear as:



Next are the quartlets in measures 73-78, which are clearly not performed as evenly spaced quartlets. They should have been notated:



A study of Max's playing will show the appearance of this type of phrasing appearing in many earlier solos such as *Joyspring* (with Clifford Brown).

3. Measures 52 and 53 are not performed on the high tom-tom. There are a few examples of incorrect rhythmic voicing.

These comments may seem like nitpicking, but if the same carelessness were applied to the preparation of a Mozart symphony, the publisher would lose all credibility.

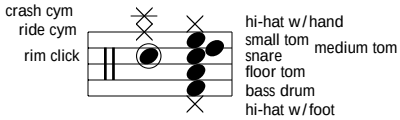
In my opinion the transcriber did not take the time to do the job correctly, yet final responsibility falls upon the shoulders of the editor. He is (or should be) the last person to see and approve any material set for publication. He makes the decision to release material that he feels represents the level of excellence his publication represents.

I feel that the Percussive Arts Society is an outstanding organization, and that many people work very hard to provide a great service to the musical community. For this, I commend PAS. It is not the purpose of this letter to maliciously attack the very well-intentioned work of fellow musicians. I'm grateful to Ms. Zhang for her research and to PAS for its interest. I simply ask that if we set a task for ourselves, we do all we can to meet the highest possible standard, and realize that the standard is truly ours to create.

For examples of my work please refer to *Modern Drummer* magazine, *Drum Soloist:* "Philly" Joe Jones—"Woody'n You," January 1996; Paul Motian—"Israel," October 1995. For a greater representation of my transcriptions, I encourage you to visit my educational site on the Internet at: <http://www.speakeasy.org/nwjazz>

Steve Korn
Seattle, Washington

Editor's reply: One problem that Mr. Korn did not address was the fact that we failed to include a drumset notation key in the Max Roach article. So here it is:



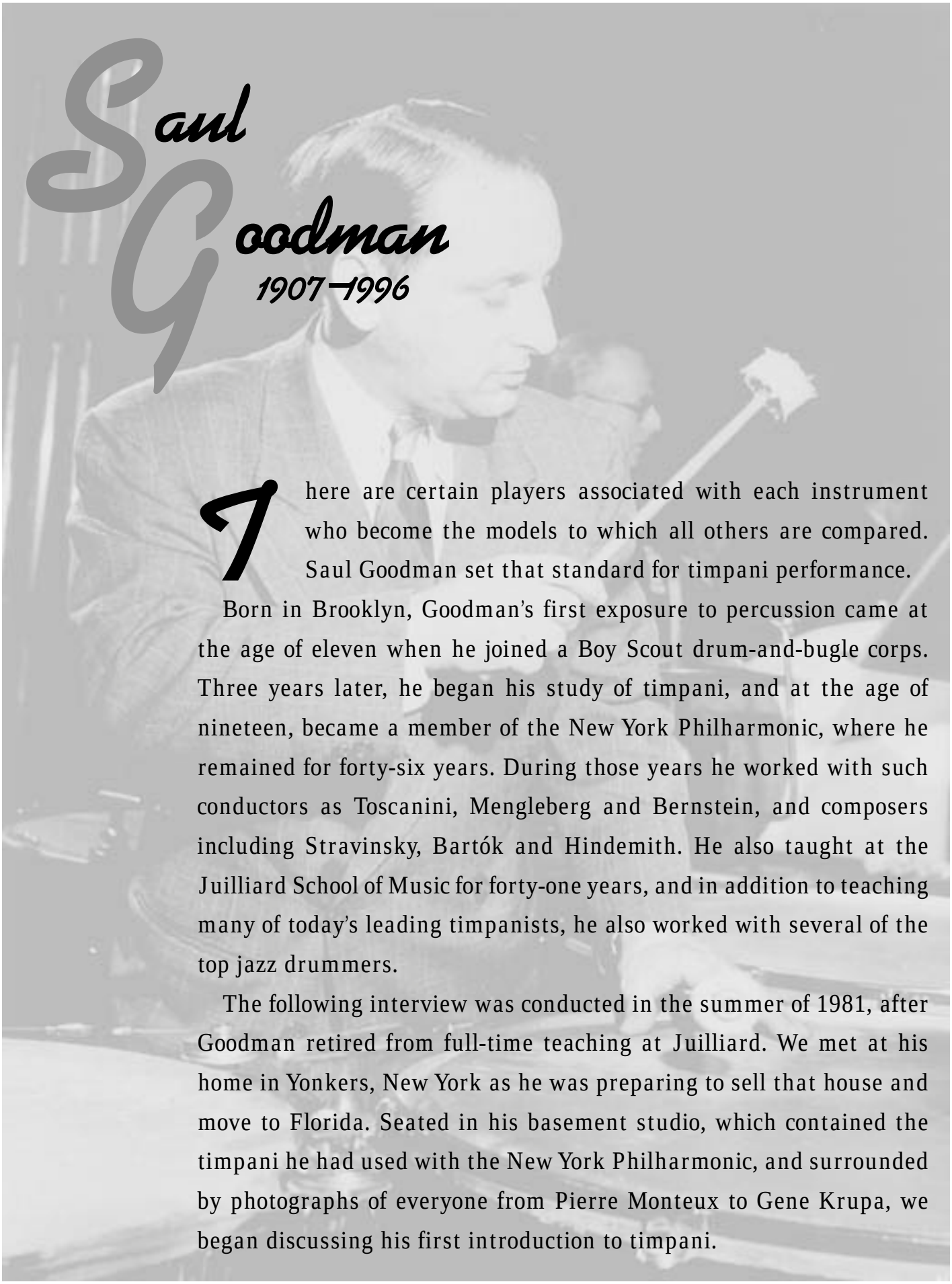
Before the article was accepted for publication, the author sent a copy to Max Roach in order to obtain permission to print the musical examples. Permission was granted, and we assumed that Mr. Roach had checked the transcription and approved it.

We appreciate Mr. Korn's concern for accuracy. His comments about responsibility are well taken. We did, in fact, catch and fix several mistakes during the editing and proofreading process; however, a few errors still made it into print. For this we apologize.

We feel that some of Mr. Korn's criticisms, however, could be a matter of interpretation. Jazz notation is not an exact science, and many rhythms fall "in the cracks" of standard notation. Just as many jazz drummers play something in-between a dotted 8th/16th pattern and the first and third notes of an 8th-note triplet when playing the standard jazz ride pattern, so too could some of the discrepancies between Zhang's and Korn's versions of what Roach actually played be attributed to the jazz "feel." Ultimately, a jazz transcription is only a guide, and one must study the recording to correctly interpret the notation and capture the nuances of rhythm, phrasing and expression that the artist employed in the recorded performance.

RE: WILCOXON

The article "Applying Wilcoxon to Drumset" in the April '96 issue failed to credit Ludwig Music Publishing Company with granting permission to reprint examples from *Wrist and Finger Stroke Control for the Advanced Drummer* by Charlie Wilcoxon. Our apologies. PN



Saul Goodman
1907–1996

There are certain players associated with each instrument who become the models to which all others are compared. Saul Goodman set that standard for timpani performance.

Born in Brooklyn, Goodman's first exposure to percussion came at the age of eleven when he joined a Boy Scout drum-and-bugle corps. Three years later, he began his study of timpani, and at the age of nineteen, became a member of the New York Philharmonic, where he remained for forty-six years. During those years he worked with such conductors as Toscanini, Mengleberg and Bernstein, and composers including Stravinsky, Bartók and Hindemith. He also taught at the Juilliard School of Music for forty-one years, and in addition to teaching many of today's leading timpanists, he also worked with several of the top jazz drummers.

The following interview was conducted in the summer of 1981, after Goodman retired from full-time teaching at Juilliard. We met at his home in Yonkers, New York as he was preparing to sell that house and move to Florida. Seated in his basement studio, which contained the timpani he had used with the New York Philharmonic, and surrounded by photographs of everyone from Pierre Monteux to Gene Krupa, we began discussing his first introduction to timpani.

RICK MATTINGLY

Goodman with his suspended-shell snare drum

SAUL GOODMAN: One Saturday night, when I was about fourteen years old, I was taking a walk and I passed Commercial High School in Brooklyn. It was a warm evening in October, and the doors were open. I could hear music coming out of the auditorium, so I went to the box office, asking the cashier if I could get in for 25 cents. "You can just walk in," she said, and so I did. The New York Philharmonic was in the middle of the last movement of the Tchaikovsky *4th Symphony*, which has, of course, an elaborate timpani part. The timpani immediately attracted me. Until then, I had never heard timpani. When the concert was over, I went to the timpanist and asked him if he would give me lessons. He agreed to, and that was the beginning of my study of timpani. He taught me for two dollars a lesson.

RICK MATTINGLY: *This was Alfred Friese?*
GOODMAN: Yes. I took my lessons in the sub-basement of Carnegie Hall, and was introduced to what was going on in all of the concerts—not only symphonic music, but chamber music and recitals of all kinds. I became a regular frequenter of Carnegie Hall concerts. This comprised the main part of my education.

Good music always fascinated me. Having learned how to read, I started playing with quite a few amateur groups, among them, the National Orchestra Society, which is still in existence. I also played in movie theaters, substituting for different people. When I was sixteen, I got into what was known as the City Symphony—not as a timpanist, but as a percussionist. That was the first professional group I played with. Their season lasted twenty weeks. I was in high school at the time, so I left school to go into that orchestra. When the season finished, I had saved up enough money to enable me to go to college. After completing high school, I did just that.

I was fortunate enough to have a job in a movie theater playing drumset, xylophone, timpani and providing sound effects. You know what drummers for the films had to do in the pit in those days—that was the kind of training that just doesn't exist today. You had a big, thick book of music, and you would play eight bars of one piece, sixteen bars of another, thirty-two bars of another one, and you were always going from one instrument to another. That was at the end of the silent-film days. I went back to school and worked at the theaters. I was able to earn my living and pay my school tuition.

When I was nineteen years old, I booked a job at Newport. In those days, I played at the Newport Casino, a very luxurious private club for the wealthy. There was a fifteen-piece orchestra, and strangely enough, we played every morning at ten o'clock in the open air—when it didn't rain—to entertain people who were playing tennis nearby. We used to have a concert on Sunday evening for the general public. In addition to that, we played dance jobs in the different wealthy homes.

At this time, I didn't know what was going on in New York, but my teacher had retired, and timpanists were auditioning for the New York Philharmonic. One of them was a fellow named Roland Wagner, who was timpanist with the San Francisco

Interviewed by Rick Mattingly

Gene Krupa and Saul Goodman

Symphony. He had come to New York that summer in an attempt to intimidate the San Francisco Symphony into raising his salary. The New York Philharmonic didn't know this. Because he was a very competent player, he was offered the position. He immediately made this known to the San Francisco orchestra, who then granted him his increase in salary. So he returned to the West Coast.

Then the Philharmonic tried out another timpanist, but he didn't make good. In September, I had returned to New York after playing in Newport all summer, and one day I got a call from the principal percussionist of the Philharmonic. He said, "How would you like to play timpani with the New York Philharmonic?" I said, "Are you kidding?" He said, "No, I really mean it." This was on a Saturday. He said, "Come down to the business office on Monday. Mr. Judson, the manager, wants to see you." So I went down and we had a short conversation, and he handed me a contract. It was a twenty-five-week season, and I got a hundred dollars a week, which I thought was a stupendous amount of money in those days.

MATTINGLY: *And all you had was a conversation?*
GOODMAN: Don't think it went as quickly as that—that the audition went by the boards. Actually, what happened was, the personnel manager of the orchestra used to watch me taking lessons in the basement of Carnegie Hall. He had an idea of how I could play the timpani. Several times during the course of the preceding two or three years, I had been called on to play with the Philharmonic. Usually it was when somebody took sick, and so I had to play without a rehearsal. Once, I had to do Stravinsky's *Petrouchka* suite under Toscanini, practically reading the snare and other percussion parts at sight. If I had made any mistakes, he would have exploded. That was another feather in my cap. It impressed the management that I was a very capable player. When it came time to fill the timpani position, they decided to accept me.

My first rehearsal was with Willem Mengelberg, a famous Dutch conductor. The first piece I played with him was the Beethoven *8th Symphony*. Evidently not many timpani players were very proficient in the cross-hammering in the last movement. I played it the way it should be played, and Mengelberg recognized my capabilities. Only then, at the intermission of the rehearsal, did the manager introduce me to Mengelberg, who looked at me, and with his heavy Dutch accent, said, "I t'ink you be all right." So I was all right for forty-six years. They told me it was going to be a steady job!

MATTINGLY: *How many years did you teach at Juilliard?*
GOODMAN: I taught at Juilliard for forty-one years. During those years, I trained many of the outstanding percussionists, not only of this country, but of a good part of the world. These students have really carried my message of technique and musicianship as related to percussion wherever they've gone. Among them are some of the really great leading ones: people like Vic Firth in the Boston Symphony, Gerry Carlyss of the Philadelphia Orchestra, Roland Kohloff, who took my place in the New York Philharmonic, Rick Holmes in the St. Louis Symphony, Eugene Espino in the Cincinnati Orchestra, Barry Jekowski in the San Francisco Symphony, Bill Kraft in the Los Angeles Symphony and many others.

Not many people know this, but I also had the exhilarating experience of teaching some of the great jazz drummers—Gene Krupa, Louie Bellson and Cozy Cole among them. Gene lived near me in Yonkers. I used to go to his house and teach him. I taught Louie Bellson, too. Let me tell you a story about Louie.

I had an association with Benny Goodman. We were good friends and we worked together when we played radio dates, which was before he organized his first band. He called me one day and said, "I've got a great drummer!" After Krupa left Goodman's band, Benny was never satisfied with a drummer. He kept firing one after another. But he was raving about this kid. "I wish you'd come down and hear him," he said. Benny was playing at the New Yorker hotel on 34th Street, just two blocks from Pennsylvania Station. It so happened that the Philharmonic was giving a concert that night in Philadelphia. So I said to Benny, "Okay. I have to go to Philadelphia and we're returning to New York about midnight. It will be late, but I'll be there."

So I went there to see Benny and listen to Louie Bellson. They played a set, and Benny called me

over after they finished and said, "What do you think of the kid?" I said, "I think he's terrific." Benny said, "You know, what he needs is somebody like you to teach him." I said, "Okay. Send him up to Juilliard." So I taught him for about six months, and Benny fired him! Then, of course, Louie went out on his own. Louie became a damn good composer. He's a wonderful arranger too. He's really a first-class musician, in addition to being a great percussionist.

Cozy Cole came to me when he was the first black drummer to get on the staff of a major radio station. This was during World War II. He played with a conductor named Raymond Scott, who conducted the group at CBS. Cozy took a few lessons from me and said, "I'd like to go to Juilliard." This took courage for a man his age. After all, he was about thirty-eight or thirty-nine years old, and he wanted to go to school! I don't think he'd had too much schooling. But he went to Juilliard and did very well. I taught him there for about three years.

During the time he went to Juilliard, he was still playing at CBS with Raymond Scott. One day Cozy came in and said, "Raymond wants to know if you'll write a piece just for you and me." That's how I came to write *Timpianna*, and we played it together on CBS radio.

There seems to have been a reason for every piece I wrote. Most composers create because they are compelled to: it's what makes the artist, I suppose. But in my case, it was always an occasion that prompted me to write something.

One occasion was the time I taught at Deerwood Music Camp at Saranac Lake. We had quite an extensive modern dance department. The head of the dance department said to me one day, "Why don't I get my group to dance for you and you can write a piece to their movements." I said, "Let's do it the other way; I'll write the piece and then you can dance to it." So that's what we did. It's called *Ballad for the Dance*. It became very popular, and I'm very happy about that.

The dance department at Juilliard also asked me to write a piece for them, so I wrote a piece called *Proliferation Suite*, which was performed at a Juilliard dance recital about three years ago, with me conducting. I scored it for the usual percussion: marimba, xylophone, glock, chimes, timpani, several snare drums, and I also used a harp and a string bass. I incorporated *Timpianna* into the suite, because the choreography seemed to suggest a jazz piece.

Most of the things I've written have been to educate my students. For instance, I had a student who was having problems with cross-hammering. So I wrote exercises 20 and 21 in my timpani book just to teach this student how to do the cross-hammering. A lot of the exercises in my book were written with the idea of dynamic control in mind. I wanted to make the exercises not only technically instructive, but also musically enlightening, which is very important.

The trouble with most percussion people is that they don't think of what they're doing in a musical sense, whereas if you played piano or violin or cello or whatever, you would be required to continually keep this in mind. Another thing that is often neglected is the tone quality that you can produce, not only from timpani, but also from the snare drum and from many of the other percussion instruments. And then there's an important element of balance. How do you balance with different ensembles? Do you just go in there and knock the devil out of something or do you listen for the acoustical background of what you're playing and try to adjust your balance so you have the proper sound and you're well coordinated with the group you're playing with? Those are the important elements, I think, of adjusting yourself to percussion instruments.

MATTINGLY: *For many years, you ran the percussion ensemble at Juilliard. Could you tell me about that?*

GOODMAN: I don't know the history of percussion ensemble, but I started an ensemble at Juilliard in 1944, so I think I was one of the first. Then I offered a prize for the best percussion composition, because there was very little music for percussion ensemble then. Varèse asked me to perform *Ionization* at the school, but I had to say no because we weren't ready for it. In later years I did perform it and it always proved a huge success.

MATTINGLY: *Did someone ask you to put together a timpani book, or was it your own idea?*

GOODMAN: My wife. I had been handwriting all these exercises for my students, and finally my wife said, "You know, you should get all of these things together in the form of a book." She kept after me and really impelled me to get the book out.

MATTINGLY: *How did you get in the stick business?*

GOODMAN: From the very beginning of my career, I made my own sticks because I didn't like the commercial sticks that were available. Of course, there weren't too many good sticks available then like there are today. You were practically forced to make your own sticks in those days if you had a prestige position like I had. So I used to have three or four pair at a time turned by a local wood turner.

When I started teaching heavily, my students liked my sticks and I saw the opportunity for making a little extra money. You see, the symphony seasons in those days were very short—twenty-eight weeks or thirty at the most with maybe six or eight weeks in the summer. So I welcomed the additional income. Eventually I went into snare drum sticks, and I built up a very lucrative business. I think I was one of the first players to market his own sticks. Others followed: Vic Firth, Fred Hinger, to name a few, and now there are several. It's a good idea because everybody has his own idea about sticks. I don't say that my stick is the only stick to use—not by any means. But I think it has proven itself.

I designed it with a definite purpose in mind—mainly for the different pieces in the repertoire I play. For the opening of the Brahms 1st I use the cartwheel stick on the C-natural to get a big, beautiful tone without any real impact sound. I designed my little green sticks for the Scherzo of the *Midsummer Night's Dream*, of Mendelssohn.

MATTINGLY: *Someone told me that the Calato sticks are a little bit lighter than the ones you originally made.*

GOODMAN: Not really. Don't forget, the density of wood varies. The sticks are made with an automatic lathe. In any automatic lathe there might be some very slight variation in the turning. The reason for that is the different quality of the same species of wood—in this case, rock maple. The knife may cut a little deeper into a softer piece of maple than it would into a tougher piece. That accounts for the very slight variations in the thickness of the sticks. But I think Calato is doing a beautiful job. The thread is beautiful and the sewing is done by the same person that did my work. I don't think any mass-produced article has any better accuracy than Calato's work.

MATTINGLY: *Do you remember the first time you played on a plastic head?*

GOODMAN: I sure do! I'll tell you the experience I had. I first saw the plastic head in 1959 when the New York Philharmonic was making a grand tour of Europe that included Russia. The orchestra had just played in Kiev, and was travelling to Moscow. My timpani were transported in an open truck and it started to rain heavily. We got to the hotel and I thought to myself, "I better get to that hall and look at my drums." The trunk for the 25" kettle wasn't exactly watertight, and the rain had leaked in and soaked the hell out of the calf head. It was useless for the concert that night. I said, "Here's where I try the plastic head." I had plastic heads in one of my timpani trunks, but up to that point, I had never used them. It proved to be just wonderful! I'll never forget—that night we played the Shostakovich *5th Symphony*. I made a recording of that piece with Bernstein, using the plastic head. So from that time on, I was convinced that the plastic head was here to stay.

The plastic head has made the timpanist's life much more comfortable. I used calfskin heads through my whole playing life. In the last eight years or so of my playing, I had two sets of drums—one with plastic heads and one with calfskin. I used the plastic heads, of course, for outdoor playing. But prior to 1959, I used calfskin exclusively. I had an electrical device called a Dampchaser that was mounted inside the drum. It's a circular tube with an electrical element on the inside, and it generates about 100 watts of heat. That enabled me to play on calfskin heads under extremely damp conditions. It wasn't always successful because if you put too much heat on, it destroyed the tone quality of the head. With about 50% humidity, it worked very well and you could get a reasonably good sound. For twenty-eight years, I played outdoors on calfskin heads. In fact, sometimes when I played opera or ballet, I would have to set up on the bare ground, at night! All of the dampness came up from the earth. The only way I surmounted that problem was by using small-diameter drums, so that I wouldn't have to stretch the heads so much for the higher notes. I once played the Brahms 1st on a very humid night with a 23" and 25" drum. It was the only way I could do it.

With the stuff that's being written for timpani today, calfskin heads wouldn't last two days. You have to be very careful with them. But if you could listen off to a distance to a plastic head and a fine calfskin head, and listen to them being played by a good player who is using the proper sticks, there would be no comparison whatsoever. The good calfskin would obviously sound warmer. But it's always a hazardous practice to use calfskin because you never know what conditions to expect.

MATTINGLY: *You also make your own timpani. How did you get involved in that?*

GOODMAN: My building these drums goes back to the summer of '42, when the Philharmonic was playing at Lewisohn Stadium. The stagehands were supposed to remove the drums from the stage after the rehearsal and put them in a storeroom, but they left the drums on the stage, unprotected. About six o'clock that evening, there was a tremendous thunderstorm and the stage was struck by lightning. The two steel girders that held up the roof of

Goodman performing the Bartók *Sonata for Two Pianos and Percussion* at PASIC '77 in Knoxville, Tennessee. Goodman performed the U.S. première of this same piece on November 3, 1940.

the stage collapsed, and these girders, which weighed about five tons each, folded up over my timpani and flattened them out like pancakes.

So there I was, with a war in progress and Dresden drums unavailable. I begged some materials from a few friends who had a metal business—I practically bootlegged the stuff—and we built a set of timpani to replace the set that had been destroyed. I had to use bronze because aluminum was impossible to obtain. The bronze castings were terribly heavy, and it wasn't until after the war was over that the main castings could be made of a much lighter metal. I experimented with several alloys of aluminum but none of them seemed to work. Finally, I hit on an alloy that really did the job and could take the tremendous tension of those drums. Of course, that alloy remains my secret.

The idea of the chain drum came to me accidentally. In the early '30s I had brought some cable drums over from Germany and used them in addition to the pedal drums. Dick Horowitz, timpanist with the Metropolitan Opera and a former student of mine, asked me if I would build some cable drums for him. I looked at the cable drums and thought, "How can I duplicate this?" So then I thought, "Why don't we use a chain?" The cable was connected by turnbuckles and could only travel between the two pulleys that actually received the cable ends, thus restricting the distance between the pulleys. With a chain, you would have endless tensioning possibilities. My chain drum was patented in 1952—the first application of a chain to a musical instrument.

MATTINGLY: *Didn't you also build a few snare drums?*
GOODMAN: I made about a dozen of them. It's a suspended-shell snare drum, based on the design of the Dresden suspended-shell timpani. The vibration is really sustained and the ease of playing is enhanced by the fact that the vibration is not stifled, because nothing is screwed into the shell.

MATTINGLY: *Could you suggest any guidelines for writing an effective timpani part?*
GOODMAN: Study Stravinsky, Mahler or Richard Strauss, who have composed exemplary parts for the instrument.

MATTINGLY: *What are your thoughts on the practice of altering timpani parts?*
GOODMAN: I've done that very often. Of course, the reason composers of the 19th century didn't bother changing the pitch was that the mechanical type timpani necessary for those changes didn't exist. If they started a piece in F and B-flat, it remained in F and B-flat unless there was a long period of time to change to another pitch.

Let me tell you something about revising a part. Don't forget that when these pieces were written, people got used to listening to the wrong notes. I remember once playing the overture from the *Midsummer Night's Dream* with Toscanini. In the transitional section the key goes to F-sharp major, but the timpani part is still using B-natural and E-natural, which are wrong notes. So I changed the note once and Toscanini stopped and said, "Don't change the note. I want it to sound as Mendelssohn heard it, with the wrong note."

There was another instance regarding historical accuracy. I remember once playing *Symphony 39* by Mozart with Bruno Walter, one of the greatest Mozart conductors of this century. The work starts with what I always thought should be a full, resonant sounding B-flat and E-flat. But Walter said, "I want it to sound like the old timpani." The drums he heard when he was young did not have the resonance of modern drums. I had to muffle the drums to get the sound he wanted.

Another aspect of this changing business: It doesn't always follow that if you change a note to what is harmonically correct in the chord, it's necessarily going to sound good. By using the "right" note, you might alter the orchestral color by changing the inversion of the chord that the composer was trying to produce at that time. Even though you do play the "right" note, in many cases it doesn't work. PN

Thanks to Modern Drummer *Publications for permission to reprint the Goodman interview.*

Goodman Remembered

For me, the name Saul Goodman and the word timpani have always been synonymous. My first contact with him was at Juilliard in the late forties, playing in his percussion ensemble. The group was surely one of the earliest, since there was no repertoire except what he or his students wrote.

It was Saul who wrote a letter of recommendation and gave me two dynamite lessons to prepare me for the Philadelphia Orchestra audition. This was in my graduating year and I've been in Philadelphia ever since, as Principal Percussion and Associate Principal Timpani.

In the early eighties, Gerry Carlyss, the Philadelphia Orchestra timpanist, started inviting Saul to give masterclasses at The Curtis Institute, and when Gerry left in 1988, I continued the practice. Saul came at least once a year and was an inspiration for my students, and for me as well. I'll never forget the sight of him jumping up, taking the sticks away from a trembling student and saying "Hit the damn thing!" He could take a student apart and in the next minute have him smiling and playing better. He continued to come to Curtis until 1994, then 87 years old and still an inspiration. Never to be forgotten were his classes, interspersed with wonderful stories about conductors, composers, performances and music—always music. Sometimes Millie would prompt him to tell a particular story.

Saul and Millie became close friends to my wife Shirley and me, sometimes staying over at our home and also visiting with us in Saratoga. They always attended a concert when they came, and Saul always had something worthwhile to say about the performance.

We will miss him and remember him with love and admiration.

Michael Bookspan
Philadelphia Orchestra

Twenty years ago I had the most memorable experience of meeting Saul Goodman at the home of our good friends, Maurie and Jan Lishon (formerly owners of Frank's Drum Shop in Chicago). Maurie knew that Saul was interested in having someone manufacture and market his already famous timpani mallets and felt that Saul and I should meet for this reason.

On that first day, when I entered Maurie's home and met this short, feisty, genius of a man, I remember being in awe and staring at his gnarly hands—the hands that created such great music over so many years. Just being in his presence was an honor for me. After an afternoon of conversation, I realized what a true genius this man really was. Saul was a musician and an educator, and was dedicated to bringing the most musical sounds out of a timpani that could be produced. This involved designing a complete line of timpani mallets that addressed each musical situation. Later that day I called my son, who had studied percussion at SUNY at Fredonia, to tell him that not only had I met one of his idols, but that we would soon be manufacturing Saul's mallets.

When Saul flew in for the first time to begin working on his mallets, he spent several days with us and we got to know him as a man who knew what he wanted, but who was also more than willing to listen to suggestions and criticism. Saul was a pleasure to work with. But most of all, my family enjoyed this man's lively, spunky personality and sense of humor, and we looked forward to his visits. Over the years Saul Goodman became a close family friend and our business relationship became secondary.

When we learned of Saul's death we felt a great loss. There is a void in the music world that will never be filled. And there is a void in the many lives he touched through his music, his warmth and his friendship. My family and I will miss him very much.

Joe Calato
J.D. Calato Manufacturing Co., Inc.

It was an honor to have studied with Saul Goodman for six years at the Juilliard School of Music. He provided me with a wonderful education and, because of his recommendation, my position with the San Francisco Symphony. His contributions to percussion education are legendary, and the students he placed in the major orchestras of the world created a lineage that will survive forever. His passing is sad; his memory eternal; his influence is with me during every lesson I teach. I will always remember three words he lived by: "precision, sensitivity, musicality."

Anthony J. Cirone
San Francisco Symphony

The percussion world lost one of its brightest lights with the passing of Saul Goodman. His incredible legacy as a performer and a teacher is unrivaled in the history of percussion, and perhaps any other instrument as well. The list of his students reads like a "who's who" of our world, and I realize only in hindsight how lucky I was to be a member of the last generation to benefit from his tutelage.

Since his death I've thought a lot about my lessons with Saul and the nature of his particular gift.

Although it is always dangerous to generalize about a musician as subtle and complex as Goodman, for me, the essence of Saul Goodman came down to these basic ideas:

1. The power of rhythm: Although he stressed precision, it was the idea that rhythms were not just right or wrong, but had their own character. He had the most amazing innate rhythmic sense, and used it to propel, delay, interrupt or initiate as the music warranted. This was a revelation for students who, up until then, had thought of rhythms only as events in time.

2. The power of dynamics: Sometimes I think that eighty percent of my lessons were about dynamics. He had the ability to turn a simple crescendo into an emotionally draining experience. He insisted you play with drama and conviction, and would eagerly demonstrate if you failed to do so. The excitement and vitality he brought to the dynamics of any piece is certainly a hallmark of his sound, and is instantly recognizable on recordings.

3. The timpani's unique role in the orchestra: Perhaps as a result of the previous two factors, Goodman's role as a "surrogate" conductor is legendary—not just in the conventional sense of "pushing" the orchestra (although he certainly did that as well), but in terms of influencing and inspiring the musicians around him. In this respect, one could say that he taught a whole generation of orchestral musicians, not just percussionists.

Daniel Druckman
New York Philharmonic

My earliest memory of Saul Goodman is as a boy playing timpani with the local high school band. I listened to the Sunday afternoon concerts of the New York Philharmonic from Carnegie Hall with Saul Goodman playing timpani. I recall especially hearing Beethoven's 7th and my admiration of his wonderful playing. This

Cloyd Duff, Fred Hinger, Morris Lang and Saul Goodman at the PAS Hall of Fame Banquet at PASIC '92 in New Orleans

gave me the inspiration to become a serious student of timpani.

Some years after graduating from the Curtis Institute of Music I became timpanist of the Cleveland Orchestra. Saul never failed in his consideration and kindness to me when our orchestra visited New York, usually arranging for us to meet and talk and eat together. We developed a fine friendship that lasted through the years.

I remember Saul Goodman as a talented and dynamic individual who performed with great energy and authority. He was one of the most noted and highly regarded timpanists of his time.

Although my style of playing differed from his, we always had mutual respect and admiration for each other, both professionally and personally.

My last meeting with Saul was at PASIC in New Orleans where a historic happening occurred. It was the first and only time that Saul Goodman, Fred Hinger and I appeared together professionally.

Saul will long be remembered for his great contribution to music and for the many, many fine students he turned out. (And they will undoubtedly remember his ever-present cigar!) Saul Goodman—great musician and treasured friend—will be sorely missed.

Cloyd Duff

Our major symphony orchestras owe a lot to Mr. Goodman. He was the musician who brought the timpani into the 20th century on an equal basis of importance alongside the string, woodwind and brass instruments. Today's composers can thank him for exploiting the seemingly unlimited possibilities capable on the kettledrums. We owe him this and a lot more.

As a major teacher at the Juilliard School he developed the preparation of his students for principal positions in symphony orchestras. You learned! Here is hoping that there are still many teachers out there with this same concern for their students.

Eugene Santiago Espino
Principal Timpanist
Cincinnati Symphony Orchestra
Cincinnati Pops Orchestra

He was one of the greatest artists of all times. He was an inspiration to me, not only as a student, but throughout my professional career. His enthusiasm for music and energy for performance, musically and in life, will never be surpassed.

Vic Firth
Boston Symphony Orchestra

To say there was no one like Saul Goodman is an understatement. He was "Mr. Timpani." He was an overpowering person both in his performing and teaching. No, there will not be another like him in this century! He was not only a great teacher, but most of all he was a great friend to his pupils and fellow percussionists. He will be greatly missed by his many pupils worldwide.

Arnold Goldberg
New York City Ballet Orchestra

The world of timpani/percussion has lost its Heifetz, Horowitz, Picasso and Stravinsky.

All of us who studied with Saul Goodman (spanning more than fifty years of teaching) are linked in so many ways. Speaking with Goodman "alumni" about their study experiences, one is amazed to discover the similarly powerful episode each has had with him, regardless of the time period.

Like many, I first heard Saul playing with the New York Philharmonic at Carnegie Hall when I was a young boy, and his sound felt like volcanic eruptions going through me. I got closer to that sound when, at about 14 years old, I was studying with Morris Goldenberg at the Juilliard Pre-College division. Moe's room was next to Saul's and out of that now-legendary little room emanated a man's voice screaming over the sound of a record player blasting at abuse levels through busted speakers, timpani (with calf heads!) playing along, and lots of cigar smoke billowing out into the hallway filled with two or three mallet players practicing simultaneously, plus a student waiting nervously for a lesson with the owner of that voice. A year later I got to be that nervous student waiting for a lesson.

I'll never forget my first. I got behind the timpani, and brash kid that I was, danced and jumped and pounded on those drums. Saul immediately came around in back of me, grabbed my shoulders with those powerful hands, and planted me into the floor and got his message to me: "You're wasting energy, m'boy. Calm down. Your job is to conduct the conductor, to play with precision, musicality, sensitivity and—*very important*—a relaxed intensity." Thirty-two years later those words still resonate in me, and of course I pass this on to *my* students.

Also unforgettable was the way he "branded" the rhythmic motive of Beethoven's 5th into my back, and how he "danced" that same theme by climbing an imaginary staircase to demonstrate how each note got progressively louder. And when I was study-

ing a Bach cello suite (on marimba), Saul had a question regarding a certain phrasing related to the bowing of the cello, so he ran to a telephone and called his cellist-wife Lillian, asked her his question in a couple of words, said "yeah, yeah," hung up the phone, and I ran in back of him to resume our lesson. (You had to be quick to keep up with Saul—he would, for example, bound up stairways two at a time.) Also, on occasion I'd be playing a piece in a lesson along with a New York Philharmonic record (pre-CDs), and he'd yell out with anger and discreditation concerning the timpanist on the record: "Who the hell is that!?" And I'd have to sheepishly answer: "It's you." Then—silence. Then—"Oh." And we'd continue; enough said.

We all have rites of passage that are especially meaningful, but one of the most significant for me was when I began playing extra percussion with the New York Philharmonic (on Saul's recommendation), and I suddenly could call Saul Goodman "Saul" rather than the "Mr. Goodman" of my student days (though still a student).

To be on stage playing next to him was to understand the nature of volcanoes. His cigar might be out, but watch out for those ashes.

Written with Love
Gordon Gottlieb
New York freelance

I first encountered Saul Goodman in 1945. I had just won the Duke Ellington Scholarship to attend Juilliard. For my audition I played piano and timpani but was trying to decide if I should major in piano or percussion. The teachers at my high school, Music and Art, thought that although I played timpani at the school, it would be wise for me to go to summer school at Juilliard and the experience would help me decide. So I started in July at a time when the New York Philharmonic had embarked on their summer schedule at Lewisohn Stadium. I used to watch the Philharmonic and Saul Goodman at Lewisohn Stadium, admiring him but never ever thinking I'd meet him or study with him.

So I was already in awe of him when we met the first day of my lesson at Juilliard. He was a great deal shorter and blonder than how I perceived him with the orchestra from the distance.

He came a little late, which turned out to be more the norm than being on time. He was always rushing in after a rehearsal. And with him was the perennial cigar between his teeth, making him look more like the stereotype of a '40s gambler than a professional musician, and chain smoking. He was always upbeat.

Neither his book nor his sticks were created yet so he presented me with Friese mallets and the Friese teaching manual for starters. Friese was the timpanist who preceded Goodman with the Philharmonic.

The first thing he did was to show me his way of holding mallets. Previously, I held them like clubs. He was the type of teacher who wanted you to do everything exactly like him. That meant having your thumb on top of the mallet rather than around the stick. I worked real hard to get my hands looking like his. His thumbs appeared to be almost double jointed when he held the mallet. His third, fourth and pinky fingers were wrapped around the mallet loosely. I had a devil of a time trying to get my hands to look like his. I think he was basically double-jointed and I wasn't. But I did manage to have my *left* thumb look like his by working at it almost every minute of the day and practicing in front of a mirror.

By the time the fall semester began I was a little ahead of the other students. He always made it a point to have the student following me look at what I was doing. He would also go to the room next door where Moe Goldenberg was teaching and have him come in and listen to me play. He even asked the trumpeter William Vacchione to come and hear me. In a sense, he was proud of me, but it did something else: It made me feel comfortable playing before an audience. I think instinctively he was aware of what he was doing for me.

I used to look forward to my lessons because Goodman was always looking for something new for me to do. These sessions resulted in him writing his book. Anytime there was something he wanted me to execute, he'd write a little exercise. He eventually put all these little exercises into a book, which he published.

As I said before, he would have his students watch what I was doing, and then he'd experiment and have us play some music together. I remember one of the first was the Berlioz *Roman Carnival Overture*, which he scored for timpani, snare drum, triangle and cymbals. (Every time I hear that piece I'm reminded of him.) He switched us around playing different parts. Soon Moe Goldenberg joined in with his students. Eventually these sessions became known as "percussion ensemble." He loved to conduct them, and I'm surprised that he never became a conductor or a composer.

It was through his efforts that I got into the New York City Opera. I had auditioned for the Opera and played a good audition. However, at the time I auditioned 1949, there were no women in the orchestra other than the harpist, and, of course, no blacks at all. The management indicated that they were reluctant to hire me because I was a girl and

black and obviously I couldn't handle the job. Goodman pulled his 5' 2" frame together and said that I was the best person for the job. They eventually backed down and hired me.

But there was another side to this image. I was hearing from the students following me that Goodman was not too anxious to show them too much in fear that they would compete with him. Yet he stood up for me with the New York City Opera, and he was very eager to show me everything and help me with anything. He retreated later when it was apparent that I *could* be his competitor. That happened when Stokowski asked for me to be hired to play a recording. I did not know that he had been Stokowski's choice in the past. But when he found out I had gotten this particular recording, he brought it to my attention in a very unprofessional behavior.

I was with the timpanist of the Royal Philharmonic (whom I had met when I was on tour in Chicago with the Opera). He had just arrived in New York and we were going to meet Goodman to have lunch together. When we approached him, without him even saying hello to me or my guest, Mr. Bradshaw the timpanist, he accosted me and accused me of taking a job away from him—namely the Stokowski recording. I was stunned. I explained to him that I knew nothing about it, but he never apologized either to me or Mr. Bradshaw. It was apparent that it never occurred to him that I could have been a competitor, even though he supported me getting the New York City Opera job. In that circumstance, his image was noble.

What was interesting was the remark Mr. Bradshaw made later, saying he would be very proud if a student of his would be capable of "taking his job."

Goodman's style of playing brought attention to the timpani as an instrument that could dominate the music. People listening and watching became aware of its presence. When I played in the orchestra I was aware that he was actually dictating the pace of the music by the way he pushed the rhythm. *An American In Paris* stands out in my mind. Once when we were playing it, he pushed so much that he was actually a quarter beat ahead of the orchestra after the little timpani solo that leads into the final section. I don't believe the timpanist was considered the second conductor until Goodman, nor was the timpanist's paycheck ranked top amongst the pay of the principal players. There were times I remembered when he wouldn't back down on pitch because *he had absolute pitch*. Everyone should tune to him. I don't know of any other timpanist taking that position, even today.

I don't think he'll be forgotten, since he has left a legacy of timpani students following in his footsteps. His passing was, for me, like losing a parent because he took over where my parents left off in helping me to reach my goal.

Elayne Jones
San Francisco Opera

As he was to many others, Saul Goodman was a musical father to me. But he went way beyond that in several instances, providing help and guidance in personal matters like a real father. When he suffered his first stroke I flew to Florida to spend a day with him at the hospital. Although he was having great difficulty speaking and being understood most of the time, when I entered the room he looked over, waved in my direction and shouted out to the nurse attending, "That's my boy!" It was clear as a bell.

It was entirely on his recommendation in 1956 that I was accepted to the timpani position in the San Francisco Symphony. When I said goodbye to him he told me, "Become your own player. Don't copy anyone else because that's only second best." All of us who studied with him copied him because we were so attracted to his unique style. At first I didn't follow this advice, but it didn't take long to discover what I was doing didn't "feel right." As usual Saul was one hundred percent right.

Saul wouldn't take anything unjust from anyone. Especially a conductor. Once, thinking a conductor was "mouthing off" at him when it was actually the people in front of him during a performance, he shouted back, "Drop dead" while not missing a single beat!

Another time a conductor made gestures with his arms and mouth between movements because he thought Saul had left out a soft roll in one place. (Actually it had been missing in the part, but a double bass tremolo covered it at the rehearsals.) Saul took the part off stage and, in front of the orchestra's manager, threw it into the maestro's face calling him a "phoney !@#$%."

I was the recipient of some of Saul's discipline, but he also gave me the greatest compliment I ever received. The Philharmonic was playing a Mahler festival at Carnegie Hall, and I brought Saul to hear the *5th Symphony*. His seat was right next to the Philharmonic's president, Carlos Moseley who, after the concert, asked Saul, "How did Roland do?" Saul said, "I'll tell you a story. Once there was a famous teacher who had a very gifted student, and he went to hear him play one of the major works. After the concert he went back and said to his student, 'You know, you played that piece better than I did,' " (When I later heard that, it brought tears to my eyes.) "The teacher continued, 'Do you

know why you played it better? *You had a better teacher than I did.'"* He was truly one of a kind!

Finally, it is wonderful that so many are writing glowing words of tribute to this exceptional man. It would be especially meaningful if contributions would be sent to the new scholarship the Goodman family is establishing at the Juilliard School. Checks towards this fund can be sent to Saul's daughter: Dr. Helen Silver, 327 Lee Avenue, Yonkers NY 10705.

Roland Kohloff
New York Philharmonic

Left to right: Michael Rosen, Saul Goodman, Allen Otte and Morris Lang

Where to start? So much of my life has been entangled with Saul. I have known him since 1947, when I was 16 years old. I was looking for a teacher and a flute playing friend told me to call Saul Goodman at Juilliard. I said, "Who is Saul Goodman and what is Juilliard?" I was a drumset player at the time, and interested in Charles Parker rather than Charles Ives. My mother took me up to Juilliard to audition for Goodman. He did not remember the appointment, and after one look at my baby face he told us to go next door to see his colleague Morris Goldenberg.

I started studying with Moe. After a few months Saul heard me warming up in the hall and asked who I was. I reminded him that I was the kid who had wanted to study with him a few months earlier. He went into Moe's studio and after a few moments said, "Next week you start studying with me." He usually got what he wanted.

His teaching was tough but nurturing when he thought you were talented. He did not spend too much time with people that he felt did not have potential. He did not play much for the students, but his quest for excellence was ever present. I'm not exactly sure of how he communicated with very few words, but it was always very clear what he wanted of you and of the music. If he felt that your rhythm was shaky, he would stand behind you and slam the time on your back while you were playing.

It is not well known that Saul was one of the pioneers in the percussion ensemble movement. By 1948 he had a regular ensemble class. He told me a funny story as to how the ensemble was started. He had bought a house after World War II and needed some more money to pay his mortgage. The New York Philharmonic season was only some thirty weeks, and with two young twin daughters, things were tight. He approached the dean of the college and got permission for a two-hour ensemble class. The only problem was that there was hardly any repertoire for the group to play. (The Chavez *Toccata* had just been written.) He announced a contest to the class, offering a cash prize for the best piece. All of the hungry students wrote a piece, and suddenly, there was the percussion ensemble.

Saul came into the New York Philharmonic in 1926 when he was nineteen years old, in a time of the great conductors. He often said that his teachers were Toscanini, Monteux, Reiner, Stokowski and Bruno Walter. He was the greatest player in the era of stars throughout the symphonic world. In the seventeen years that we played together there was never a time that he treated the music or his instrument with anything but the greatest seriousness and care. Rehearsals merited the same intensity as a concert. The sheer numbers of concerts, recordings and TV that he played is staggering, but becomes meaningless compared to the

thrill of experiencing a single concert. He brought a driving excitement and emotional depth that defines the word "performance."

In writing this I find that I am not really sad. Although the tough guy from Brooklyn is not on this earth any longer, his spirit and memory, embodied in so many people that he touched, continues to nourish me.

Morris Lang
Associate Timpanist/Percussionist
New York Philharmonic; Brooklyn College

From Goodman I learned
To love the sound,
Was to love the timpani,
Was to love me.
"Keep the sound!"
Said he.
Joseph Mange

I first studied with Saul Goodman for about two years in the early 1980s. Previously, I had studied percussion with Roland Kohloff at Manhattanville College in Purchase, New York, where I graduated in 1976. I went on to receive my masters in music from the Juilliard School in 1982. I studied with Saul before I went to Juilliard.

Studying with Saul was a tremendous experience. I had a chance to study the Goodman book and orchestral repertoire with Roland, so by the time I studied with Saul, I knew his book and the repertoire pretty well. One of the first things that struck me about Saul was his incredible, innate music ability. He would discuss timpani parts like a violinist would play the violin. His concept of sound was unique. I personally own five Goodman drums and have performed on them for almost twenty years. I'm still amazed at the sound of those drums. Saul was constantly thinking about the sound he was making on the drums. Saul would sing or play the piano for different parts of the orchestral repertoire and discuss how the timpani fit into the various spots in the music. His wide experience with legendary conductors was incredible. Many times he would refer to Toscanini or another equally famous conductor doing music in a certain way and how he played the timpani for them. It was very enlightening.

I had a chance to spend time with Saul for a few days in Lake Placid, where his summer home was. He took me out on his boat and we had lunch together. He told me stories of different performances and experiences he had at the Philharmonic. I remember him saying that he was offered the job of playing timpani with the NBC Orchestra. He turned it down, fearing that when Toscanini left the orchestra he would be out of a job. I think he was very practical in that sense. I feel that I am very fortunate to be able to call myself a Goodman student. Each time I perform, I always think about what Saul taught me: to really listen to myself and to play musically. This, I think, was his greatest lesson.

What I'd give to have one last pastrami sandwich with him and to hear one last "perfect" from him. There will never be another Saul Goodman and I feel fortunate to have known him.

Jerry Neuhoff
New York freelance

Saul Goodman was a brilliant orchestral musician who just happened to play the timpani. His style, musicianship and strong personality were a tremendous influence on those with whom he worked. Saul was truly a stupendous force, which changed my life, and I know I will remember him always.

If he liked what you did, he praised you and you felt good. If he didn't like what you were doing, he told you so flat out. So when you were praised you could really feel good about yourself. I once played an exercise out of his book, and he said, "You played that as accurately as I do." I grinned like a nineteen-year-old who is feeling his oats, and when Saul saw me do that he said, "Not that you're so damn good!" So I got sobered up quickly and went back to work.

If I had an afternoon off he'd take me to his rehearsal and put me in a chair behind him and say, "Stay there and watch." If I would go over to talk to Buster Bailey or Arnie Lang, he would get upset with me. "Didn't I tell you to sit here and watch me?" He could be very territorial. He was an extremely strong personality who was not afraid to say what was on his mind or to give it back to conductors or other players. He defended his turf very well.

At the same time he was a very sensitive man. I remember a lesson where I was feeling down and not playing well. He turned off the record player and closed the books and we just talked for an hour. He asked me about my goals and if I was happy at Juilliard. He just wanted to get to know me better and see if he could find out why I was down. But he was also very strict with me. I was late for a lesson once and he had already taken another student. I walked in twenty minutes late and said "It's my lesson time, Mr. Goodman," and he said, "No, you're late. I'll see you next week." That was the only time I was late in six years. But we respected him so much we didn't want to miss a lesson with him.

He had so much spirit and energy. He would run up stairs three steps at a time, and this was when he was in his mid-fifties. I was nineteen and would

take one step at a time. I remember him saying to me, "C'mon, get moving. Life is for living." He would teach for eight hours some days and then play a concert that night. I have no idea where he got all that energy.

I remember a cold wintry day up at Juilliard. Saul was always dapper; he always wore suits and ties to his lessons. So he was leaving for a rehearsal and there were about seven of us in the hall talking to him. He put on this beautiful black winter coat while he was chatting about his rehearsal, and then he put his black dress hat on his head backwards. The brim was down in the back and flipped up in the front. We're looking at him and wanting to tell him, "Mr. Goodman, your hat is on backwards." But we all had so much respect for him that we didn't want to interrupt him when he was talking. So he marched out the door with his hat on backwards and we were all afraid to say anything.

I hadn't spoken to him in years, and something told me to call him. He'd had a stroke so it was difficult to understand his speech, but he was alert and knew who I was. We reminisced a little, and he got emotional when I said, "Mr. Goodman, you always made playing timpani look so easy." Later he said he was taking therapy to learn how to walk again. I said, "You used to tell us to be strong and have courage. Well, now it's your turn. Get out there and do what the doctors tell you to do." So we said goodbye, and two months later I got a call from Eugene Espino saying he had passed away.

I remember Saul saying that you have to struggle every day to get a good sound. He gave me a discipline and the attitude to really be the best I can be and do the best I can.

James Rago
Louisville Orchestra

Saul was my friend, my teacher, my mentor. My memories of him are profound, humorous and always loving. Whatever level of musicianship I possess, I owe to Saul. His enthusiasm and love of music inspired me; his excited and half-shouted compliments, like "That's great, kid!" provided a necessary sense of confidence during my sensitive and formative years at Juilliard.

Saul also scared me to death! I remember the many times that he would drive his students downtown in his Volkswagen on his way to rehearsals. Saul could have taught New York cab drivers a thing or two. We all tried to get in the back seat because the front seat was worse than any amusement park ride as Saulie swerved in and out of Manhattan traffic.

During a trip home just after I entered the U.S. Army Band, I attended a Philharmonic rehearsal with Saul, after which he took me out to lunch. During lunch and lots of small talk, Saul asked me how I though he sounded during the rehearsal. I was dumbfounded! Saul was asking *me* how he sounded. I said, "Why Saul, you sound superb. How else would you sound?" It never occurred to me that my hero could ever sound anything but great. The realization that Saul was interested in my opinion of how he sounded has stuck with me for thirty years.

Tears flow easily when I reflect on Saul—the realness of the person, the mentor, the encourager, the musician, the friend. I love you Saul. I can hear you playing the Scherzo from the 7th with the orchestra of angels. Saulie, as always, you sound great!

Garwood Whaley
Meredith Music P N

Special thanks to Arnie Lang and Gordon Gottlieb for their help in assembling this tribute.

Alternate Brush Ideas

By Terry O'Mahoney

A GREAT BRUSH SOLO IS AN AURAL WORK OF ART. The nuances one can achieve with brushes, as well as the wide variety of articulations and overall legato timbre, simply cannot be matched by drumsticks. Listen to great brush masters like Philly Joe Jones, Shelly Manne and Ed Thigpen as they elegantly create a pulse underneath a tune and then paint a rhythmic picture when they solo—truly magnificent.

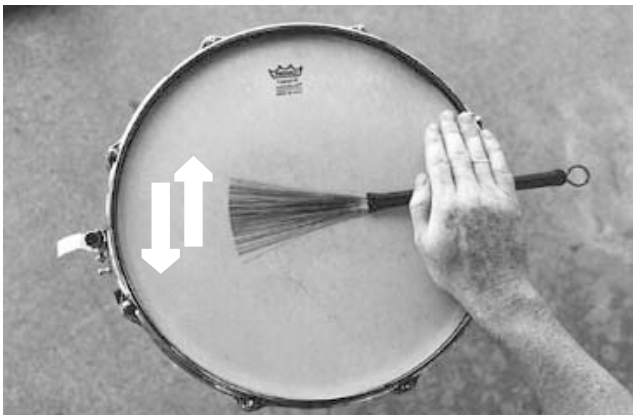
Several publications deal with the mechanics of how to play "time" with brushes, but very few deal with some of the more "colorful" (and lesser known) brush techniques used by some of the world's best brush players to embellish their fills while playing time and their soloing.

Brushes are, by their very design, dramatically different from drumsticks in the way they produce sound and therefore require a different approach. Sticks utilize a vertical motion as their primary means of execution. Brushes generate sound with lateral (or horizontal) strokes across the texture of the drumhead. For this reason, one must approach soloing or playing time with brushes in a fundamentally different fashion.

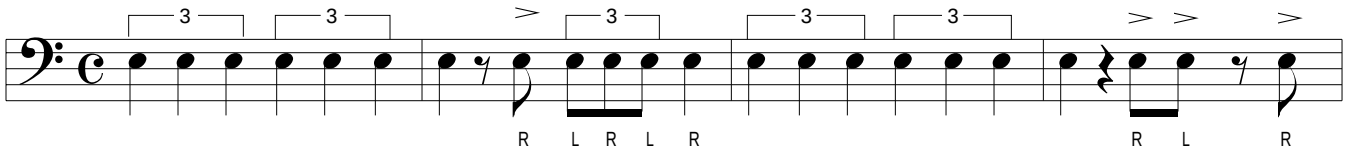
After the basics of brush "time" playing have been acquired, the search for additional brush vocabulary begins. Drummers often ask about techniques that will create the characteristic "brush sound" while soloing. There are several strokes that accomplished brush players use to add variety to their fills and solos. They include the rim roll, rim buzz, trill and several other "specialty strokes" and/or patterns.

THE RIM ROLL

The rim roll is played by resting the handle of the right brush on the rim and the drumhead, laying the palm of the right hand atop the handle and moving the brush handle back and forth (like rolling out a piece of dough into a bread stick). The sound of the brush as it "flops" back and forth produces an interesting sound. If done in tempo, the turning of the brush creates a rhythm.



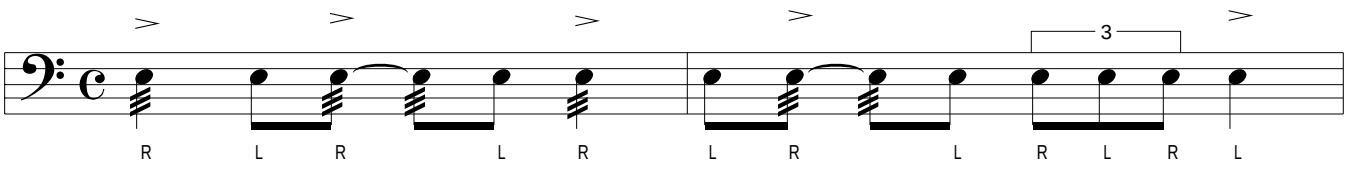
A common rhythmic figure using the rim roll is notated below:



THE RIM BUZZ

The rim buzz is played by slapping the right brush on the rim of the drum (like a stick rimshot) while keeping the ends of the brush high enough (approximately one inch) to prevent it from fully resting on the drumhead. The resulting "flutter" creates an interesting effect that can add another texture to a solo. The effect is similar to a multiple bounce, or "buzz" stroke, made with sticks, and it creates the illusion of tremendous speed.

An example of the rim buzz in a solo passage:

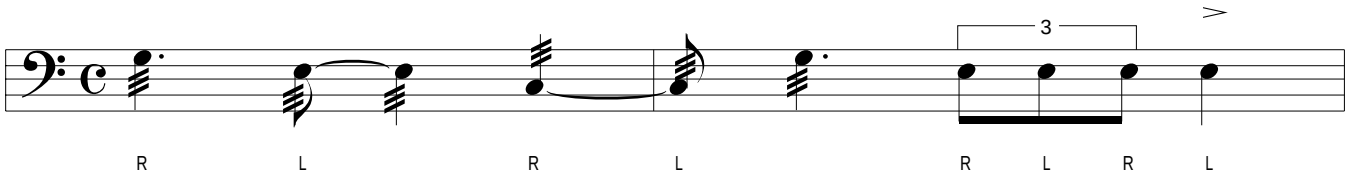


THE TRILL

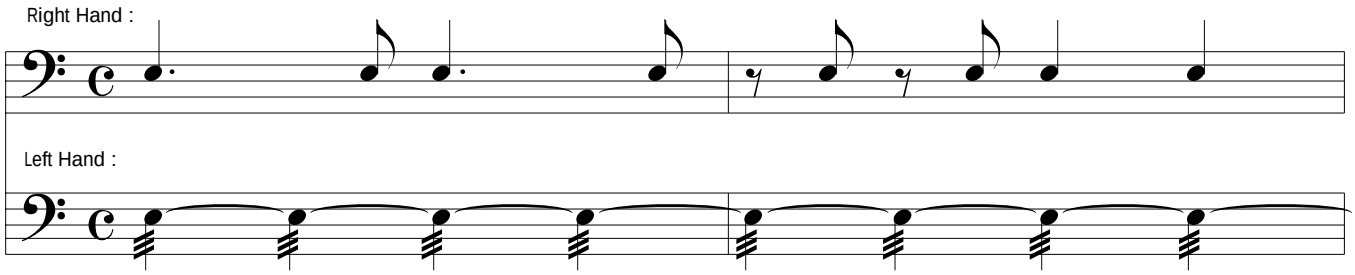
The trill is a "one-handed roll" with brushes. With the right hand using a thumbs-up grip, the brush is "shaken" back and forth across the head. It is unmetered and its speed is determined primarily by dynamic requirements (faster motion creating a louder dynamic) (see photo on left).

The trill can also be produced in the left hand by holding the thumb upright and quickly rotating the forearm (see photo on right).

An excellent way to change textures in a solo is to play the one-handed trills on different drums:

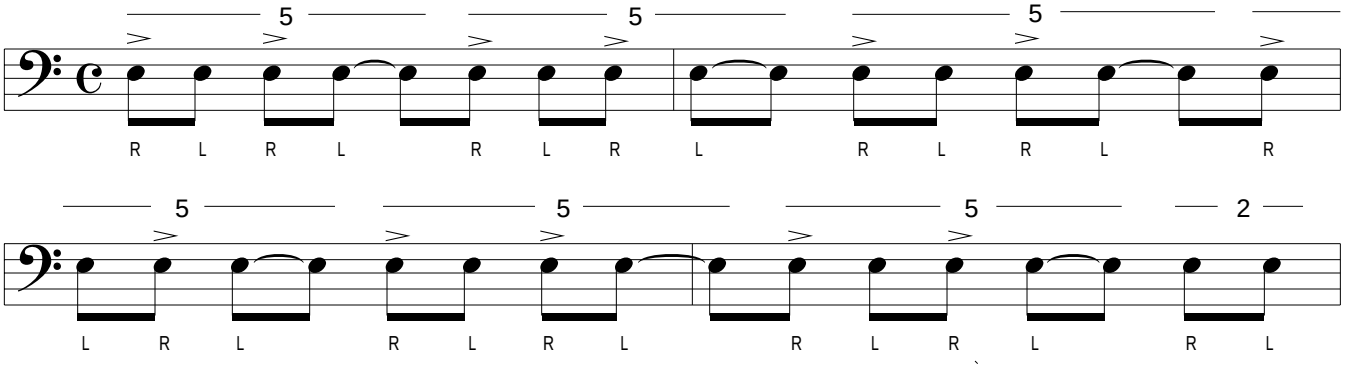


An interesting texture may also be achieved by using the trill as a sonic "pedal point" while the opposing hand solos atop it:



STACCATO / LEGATO

Odd groupings (like 5's and 7's) can be given a new twist by using small circles to "fill in" between the accent patterns, thus creating an alternating staccato/legato pattern:

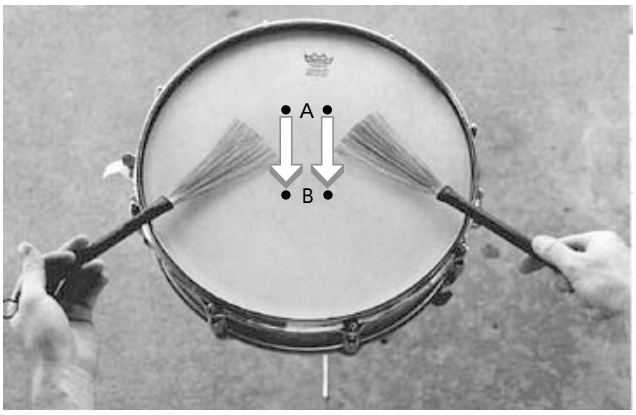


DOUBLE STROKES

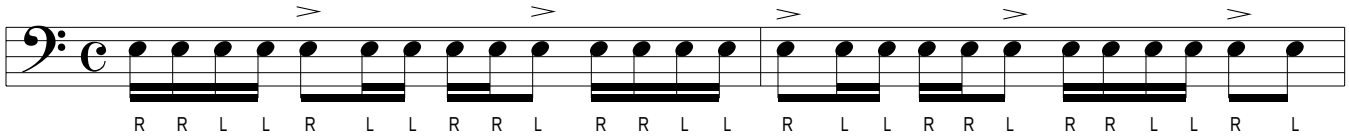
Brushes differ from sticks in another important way. When attempting to execute double strokes with sticks, additional pressure may be brought to bear on the sticks for a cleaner execution. Extreme pressure on brushes often produces the opposite of the desired effect—the brush becomes "pinned" to the head, thus stopping any bounce. Because of this important difference, care should be take when attempting double strokes with brushes.

When playing double strokes with drumsticks, the most common approach is to play the two strokes precisely on the same spot on the drumhead. While this is very appropriate for drumsticks, an easier way is possible when using brushes. This technique involves executing the strokes at different points on the drumhead while "pulling" the stroke toward the body. The pulling action of this stroke enables the brush to bounce more easily.

In order to execute this stroke, the right hand must utilize a French timpani grip (thumbs up) and rotate the wrist clockwise (initially landing at point A and bouncing to point B). The left hand (using traditional grip) would make a counterclockwise motion and use the index and middle finger to "pull" the brush toward the body (again, initially landing at point A and bouncing at point B). This is similar to the "whipped cream roll" technique made famous by Buddy Rich.

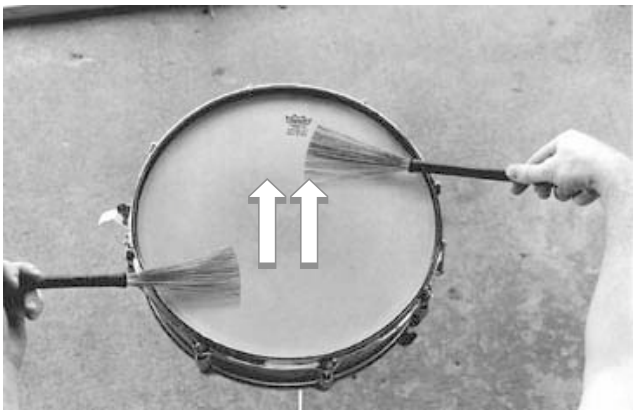


Here is a particularly useful rhythmic figure utilizing brush doubles:

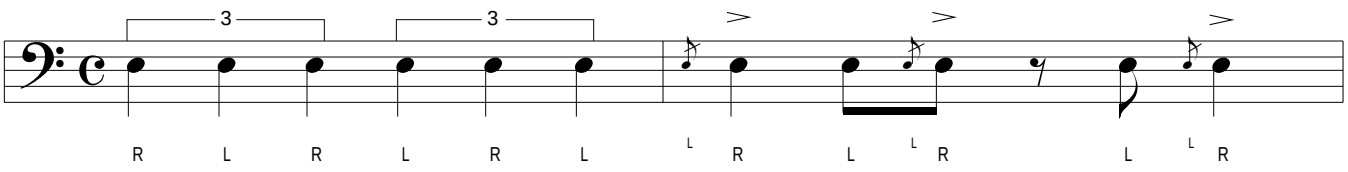


LEGATO

Long, legato strokes may be created by "pushing" the brushes across the head, perpendicular to the player.



This technique is excellent when used for quarter-note triplets.



These techniques are unique to the brush lexicon and would enhance any drummer's vocabulary. Many of these techniques may be used in combination and should serve as a departure point for further personal experimentation.

VIDEOGRAPHY

Clayton Cameron—The Living Art of Brushes (DCI Video)
Dave Weckl—Back to Basics (DCI Video)

DISCOGRAPHY

Drummer	Artist	CD	Record Company
Jeff Hamilton	Clayton/Hamilton Jazz Orchestra	*Groove Shop*	Capri
Jeff Hamilton	Jeff Hamilton Trio	*It's Hamilton Time*	Lakestreet
Adam Nussbaum	Richie Beirach	*Some Other Time*	Triloka
Bill Stewart	Scofield/Metheny	*I Can Almost See Your House From Here*	Blue Note
Vinnie Colaiuta	Bunny Brunel	*Dedication*	Musidisc

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 orchestra 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.*

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UNO 58 Dry Snare Batter

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Sound
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Resonance
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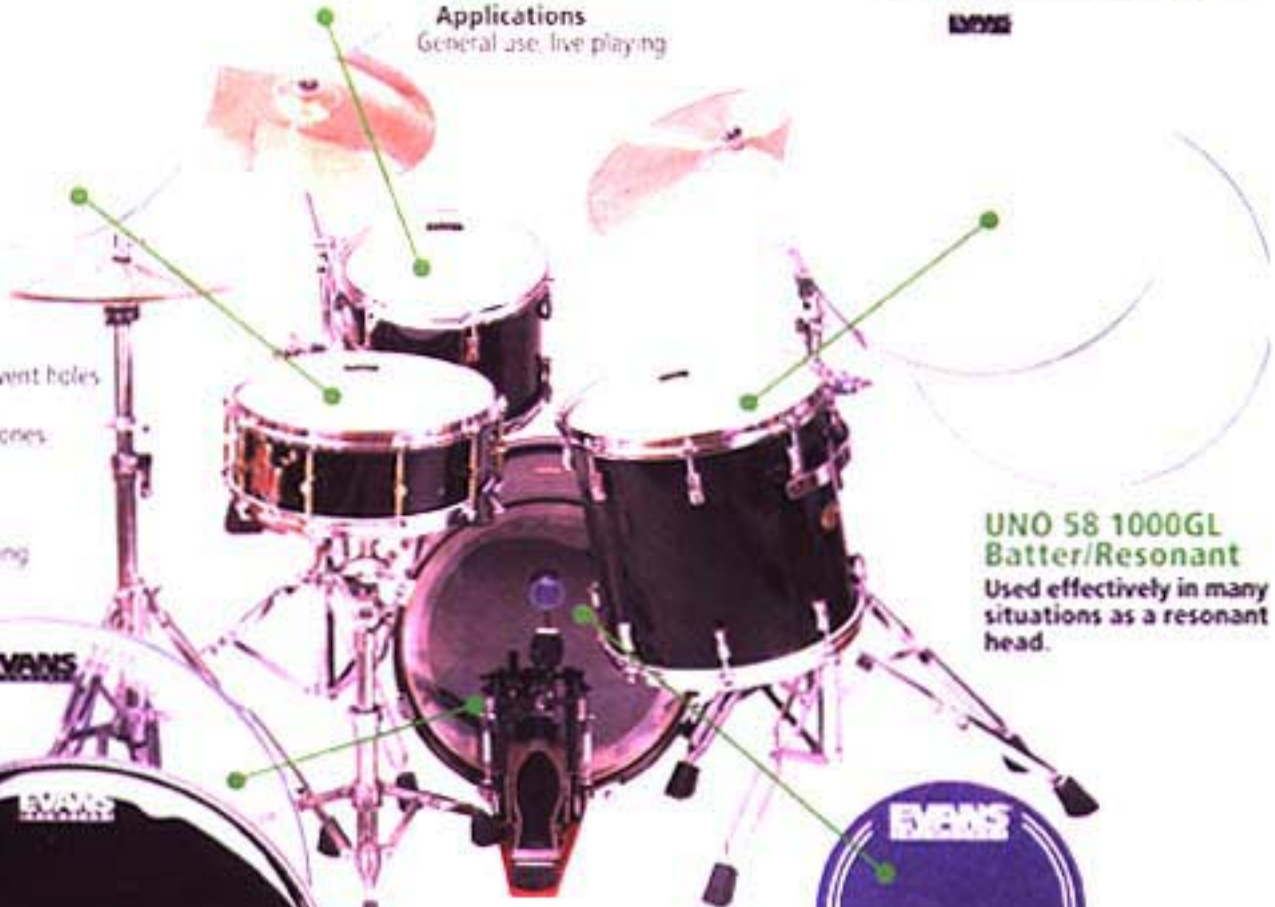
Applications
General use, recording



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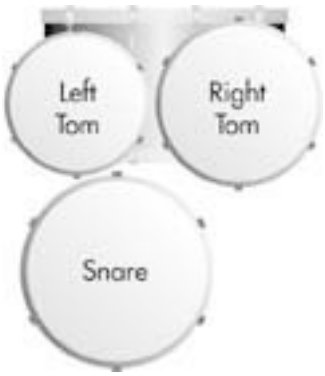
Setting Up Drums to Give Both Hands a Chance

By Ed Shaughnessy

Being a double bass drummer at age eighteen afforded me a unique setup advantage. Having a rack tom on each bass drum automatically meant that the snare drum was perfectly centered between those toms.

This setup made left-hand strokes as convenient as those with the right hand. Because of that advantage, not only did my left hand develop aggressively but it encouraged "left hand lead," which is a popular goal today.



Compare the above tom positions with the tom positions on a typical five-piece kit.

Using a "typical" setup, the already dominant right hand can easily hit two rack toms. The left hand, however, has to "push" forward and right to hit either of the toms. With the centered setup, the left hand can easily snap forward to the adjacent left tom with less motion, and also attack the right drum with minimum effort. It makes for a much more compact approach to melodic drumming.

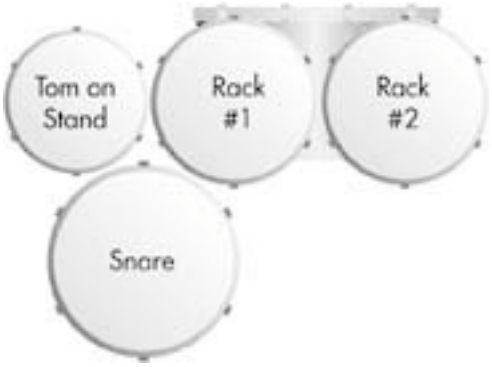
Share PAS with a friend! Percussive Notes has exciting news for everone.

However, there are solutions to the placement problem besides adding another bass drum to your kit. By mounting the two rack toms on a floor stand rather than on the bass drum, you achieve this configuration:

The other solution is to leave the typical setup alone, but add a third rack tom, on a floor stand, to the left.

After showing these setups to drummers over the years, many adopted the concept. If drummers will give these suggestions a try, they will see the obvious advantage. The best feedback I get from converts is, "Now, I am doing so much more with my left hand."

So, my good drumming friends, keep an open mind and give it a try. Good luck with "equal opportunity" sticking. P N



Ed Shaughnessy *is best known for his 25-year tenure as drummer for Doc Severinsen's* Tonight Show *big band. He has recorded more than 500 albums with such jazz legends as Charlie Parker, Count Basie, Benny Goodman and Clark Terry. In addition to his professional playing activities, Shaughnessy has inspired thousands of young musicians through his work as a dedicated teacher and clinician.*

Mastering the Motions for Multi-Toms

By Marc Churchill

MULTI-TOMS (OFTEN REFERRED to as quads, quints and tenors) are some of the most physically demanding instruments in marching percussion. Not only does mastering these instruments demand the technical proficiency of the modern rudimental snare drummer, but multi-tom players also have to perform their passages across and between four, five and even six drums! Inexperienced multi-tom players often struggle to play intricate passages because they are trying so hard with so many muscles that they cannot control the sticks to reach a consistent level of accuracy.

This article discusses an approach we use with the Cavaliers Drum and Bugle Corps to understand and control the movements of the sticks, hands and arms that enable a multi-tom performer to play with accurate facility. I emphasize that the style presented here is one way to achieve success and may not serve the needs of every performer. These skills require patience, discipline and long-term commitment. Although they have contributed to the success of the Cavaliers percussion program, they may not meet your immediate goals.

We will start with the most basic principle of multi-tom playing. There are two basic motions: vertical (up and down) to create the sound; and horizontal (left and right) to switch drums. Any other motion is not encouraged. Drumming movements are a result of muscles and muscle groupings acting on bones and joints. In order to discuss this and how it applies to playing multi-toms, we need to become familiar with terms referring to muscles and their functions in the body.

ESTABLISHING A COMMON VOCABULARY

- Anterior—Front part of body. With the forearm, it refers to the side that the palm is on.
- Posterior—Back (rear) part of the body. With the forearm, it refers to the side that the knuckles are on.
- Origin—Point at which a muscle starts and pulls from.
- Insertion—Point at which a muscle connects to a bone that the muscle will pull on and move.
- Ulna—Stationary bone in the forearm. It runs along the side of your forearm that your little finger is on.
- Radius—Moveable bone in forearm. It runs along the other side of your forearm, the same side that your thumb is on.
- Humerus—the only bone in the upper arm.
- Gleno-Humeral Joint—Ball-and-socket joint in the shoulder.
- Scapula—Triangular bones in the back, more commonly called the shoulder blade.
- Flexion—Closing a joint. In the wrist, it means bringing the hand closer to the anterior side of the forearm.
- Extension—Opening a joint. In the wrist, it means bringing the hand closer to the posterior side of the forearm.
- Medial Rotation—Rotating the shoulder joint so that the forearm moves toward the body.
- Lateral Rotation—Rotating the shoulder joint so that the forearm moves away from the body.

MUSCLE GROUPINGS

Muscles and bones work hand in hand (no pun intended). In terms of body movements, one is useless without the other. Muscles pull on bones in a number of ways in order to move parts of the body as well as hold posture. I will discuss the muscle groupings we try to isolate when moving around the drums and playing the notes.

One technique philosophy is to master playing in one place before moving side-to-side. So, let's talk about playing the notes first, or vertical motion. To bring the stick up we extend the wrist, and depending on the stroke style, slightly relax the fingers off the stick (1/4 to 1/2 inch). The extensor muscles of the wrist and fingers cause these movements. These muscles run along the posterior side of the forearm and they share a common origin near the elbow. The larger groupings from the elbow fan out to separate insertion points in the fingers and wrist. The muscles pull from the elbow region on the points of insertion in the wrists and fingers to bring the hand up, or extend it (called extension).

The most important concept here is that the player only moves in the specified manner and only uses the muscles that operate these movements.

A similar muscular system moves the hand down. To bring the stick down we flex the wrist and, depending on the stroke style, lightly squeeze with the fingers. These muscles are called flexor muscles of the wrist and fingers. They run along the anterior side of the forearm and, like the extensor muscles, share a common origin at the elbow and fan out to individual insertion points in each digit and the wrist. When these muscles contract, they pull the hand down, or flex it (called flexion).

There are endless possibilities concerning the side-to-side movement. Here we will discuss the technique that works best for my teaching. This singular technique is used for every note played, regardless of the technical demand. This movement is achieved by keeping the forearm parallel to the floor and maintaining a stationary elbow. The forearm moves back and forth, appearing to rotate around the elbow. The real rotation is coming from the gleno-humeral joint (ball-and-socket joint) of the shoulder.

Two muscles create lateral motion (right forearm moving right, left forearm moving left): one main muscle and one supportive muscle. Their origins are on the posterior side of the scapula with insertions in the posterior side of the gleno-humeral joint. In other words, the muscles run from your shoulder blade to your shoulder along your back, and when they contract they pull on the back part of the ball-and-socket joint to rotate the entire upper arm (in the right arm the rotation is clockwise).

Similarly, medial rotation (right forearm moving left, left forearm moving right) is again produced by two muscles: one main and one supportive, with origins at the anterior side of the scapula (underneath) with insertion points at the anterior side of the ball-and-socket joint (in front). When the muscles contract, the arm rotates. (In the right arm the rotation is counter-clockwise.)

USING THE CORRECT MUSCLES TO PLAY

It is important to note that these muscle groupings I have mentioned do not just move the hands and arms in the manner I have de-

scribed. The extensor and flexor muscles also move the wrist side-to-side and can fan out the fingers. Likewise, the ball-and-socket joint at the shoulder provides an incredible range of mobility for the upper arm. The muscles that provide lateral and medial rotation also assist in other movements of the upper arm.

The goal is to master only a few motions for application to any rudiment or musical passage. The correct technique is primarily based on the simplest movement system. In vertical movement, the sticks should move straight up and down only, no "slicing" or side-to-side motion. The player should only use the flexor and extensor muscles of the wrist and fingers. In horizontal movement, the forearms should move side-to-side only, no "slicing" or up-and-down motion. The player should only use the rotator muscles connected to the gleno-humeral joint and scapula.

The most important concept here is that the player only moves in the specified manner and only uses the muscles that operate these movements. If the motions and muscles are economical in their development, the player will be able to master one technique that works in all situations. Practice time is more efficient if the player practices these motions correctly, because one-hundred percent of the time can be used to master one technique.

The next step is to apply this technique to every note in every passage. It is important that the player approaches every passage of music with the same movements and muscles. With this approach, you only need to master a few muscles and motions to be proficient.

OBSERVATIONS

When some of the muscles are underdeveloped, other muscles try to "take over." If you realize that the wrong muscles are tensing, then you can correct the motion. Re-evaluate your approach to the movements and refine their efficiency. When you use muscles that act on motions that are slow or sloppy, these muscles tense and waste energy that could be directed in more desirable ways.

The most common error is to move the forearm up and down as opposed to keeping it parallel to the floor. The elbow is a true hinge joint that can only flex and extend by use of the biceps and triceps muscles. These muscles in no way move the wrist and fingers vertically or the forearm horizontally due to differing origins and insertion points. They only flex or extend to the forearm. The only thing we use these muscles for is extremely slow and/or loud playing. When these muscles are used, in order to keep the stick from flying out of your hand, the extensor and flexor muscles of the wrist and fingers freeze up to maintain proper grip. Playing is much more tense and uncontrollable when these muscles freeze.

Another common error is in the position of the upper arm. When the upper arm is raised, bringing the elbow further from the body, it tenses up muscles in the back, including those of lateral and medial rotation. Here again, we see wasted energy and unnecessary tension of muscles used for horizontal movement. This can especially be cumbersome when using large movements of the upper arm to reach either the outside drums (of a set of quint-toms) or the "shot drum" (smallest tom found closest to the player). On most sets of drums, you can minimize this unwanted motion by having the beads of the mallets travel back

and forth in a straight line to reach all of the playing areas. This not only lessens the tenseness of muscles acting on the shoulder joint, but shortens the distance from one side of the drums to the other because physics tells us that "the shortest distance between two points is a straight line."

One last error that I frequently see is that of turning the wrist so that the back of the hand is not consistently flat. This changes the demands of the extensor and flexor muscles of the wrist and fingers, because now the wrist is turning a number of different ways. Not only does this affect sound quality but it's a difficult motion to master because there are so many muscular variables. This unwanted motion adds another muscle group that pulls on the radius and ulna to rotate the forearm (used in the left arm of the traditional-grip player). I normally see this problem when drummers are playing on the outside drums, especially in a sweeping motion.

CONCLUSION

On the multi-toms, the use of one technique applied to every sticking motion has many advantages. As mentioned, it reduces the amount of practice time to reach mastery because there are fewer motions to master. Simple, refined motions create less tension and smoother motions around the drums. Uniformity among members of the section is more easily realized if each individual strives for common motion and muscle control. If you can play a part or rudiment on one drum, you can do it on several drums. Remember that the actual rudimental playing is the hard part. After that, the simpler the arm motions, the better. PN

Marc Churchill *has been multi-tom instructor for the Cavaliers Drum and Bugle Corps for both the 1992 and 1995 championship seasons. He holds a Bachelor of Music degree from Western Michigan University and is currently the principal percussionist with the Battle Creek Symphony Orchestra. Churchill also works as a freelance artist in south-*

The Rudimental Percussionist

By David R. Vose

THE TERM "RUDIMENTAL PERCUSSIONIST" is most often used to describe someone who plays in a marching band or drum corps, and rudiments are most often encountered in educational, marching, outdoor and competition settings. Some professional musicians and college percussion teachers believe that the rudimental drumming experience is not valid and that its practitioners are not aware of other areas of music.

Although rudimental drummers/percussionists have excellent stick-handling facility, they often are not knowledgeable about the many aspects of rudimental percussion outside of who won "best drums" at this year's Drum Corps International Championships. A clarification of what a rudimental percussionist does—and more importantly, what a rudimental percussionist can aspire to—is in order.

Educators often question the value and purpose of the 26 rudiments first organized by the National Association of Rudimental Drummers in 1933 and revised to 40 rudiments in 1980 by the Percussive Arts Society. For most performance situations, percussionists would make better use of their time practicing material more directly related to the piece they are performing. Knowing the entire list of rudiments has merit, but not necessarily for all musical situations. For example, most drumset players (even the most famous) do not know the drag paradiddle number 2.

What is important, however, is that some of the patterns *are* fundamental and used all the time: the single-stroke roll, which incorporates single strokes alternately struck; the double-stroke roll, which is used to perform two notes per hand motion and involves a technique frequently used for numerous performance situations; the flam, in which one stroke is played forcefully (the primary stroke) while the other is played delicately (the grace note); the orchestral buzz roll, which requires pressing the sticks into the drumhead to attain multiple strokes per hand motion, creating a smooth buzzing sound; and finally, a fundamental technique not found on the list of rudiments, the double stop, sometimes referred to as a unison. Double stops are performed whenever two or more sound sources are struck (e.g., snare drum and hi-hat on a drumset, two bars on a marimba, two timpani).

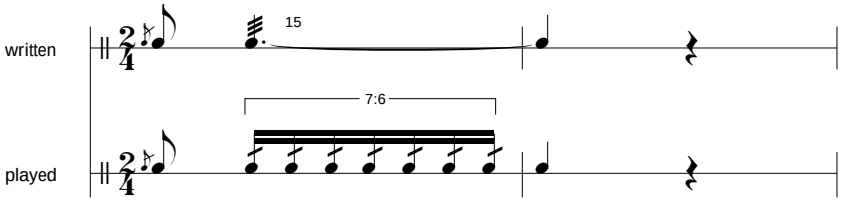
These patterns and numerous variations are used extensively with drum corps and marching bands and sound very interesting. Several snare drummers performing precisely in unison creates an impressive blend of the snare sound.

The true rudimental specialist needs to be strong in more settings than marching band and drum corps. A well-rounded rudimental specialist should be knowledgeable in the following areas:

Tradition—The percussionist should understand the development of drumming patterns over the years, their purposes and who many of the leading performer/educators have been. For example, the piece *Three Camps* was used to signal assemblies in the military during the Revolutionary War. Over time, its notation has varied greatly, making it necessary to research the actual musical interpretation.

Rudimental Styles—The percussionist should have a grasp of the many nuances of rudimental performance. The ancient style, for example, performs the patterns at about 96 to 108 beats per minute. Double-stroke rolls are often played in a way that creates an interesting polyrhythm effect.

Example 1

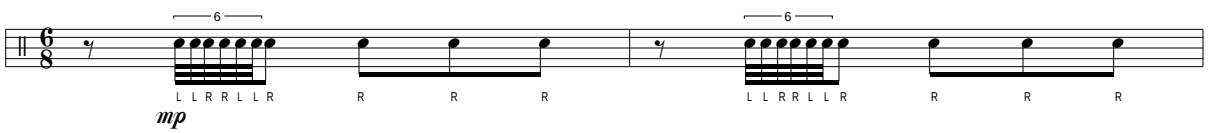


Swiss Basel drumming incorporates tap flams but, unbeknown to most, the Swiss Basel drummers always perform them with a slight shuffle feel. This illustrates the fact that the rudimental percussionist should be able to perform in a variety of settings and styles, utilizing the intricacy of rudimental stickings.

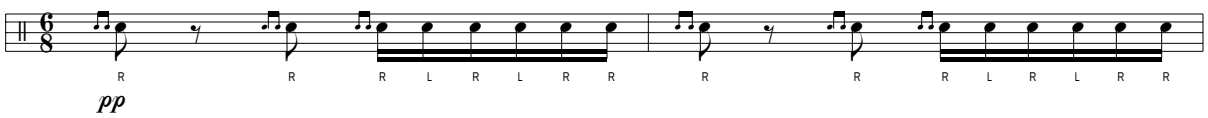
When played correctly, the patterns are truly musical on their own. A good rudimental performance does not need to be accompanied by other instruments or adapted to other musical styles.

Adaptation—The percussionist should be able to apply rudiments in other musical settings. For instance, the seven-stroke roll and the double paradiddle are used in *Scheherazade* by Rimsky-Korsakov.

Example 2a



Example 2b



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L - R – Will Hudgins, Tom Gauger, Tim Genis, Vic Firth (Boston Symphony Orchestra)

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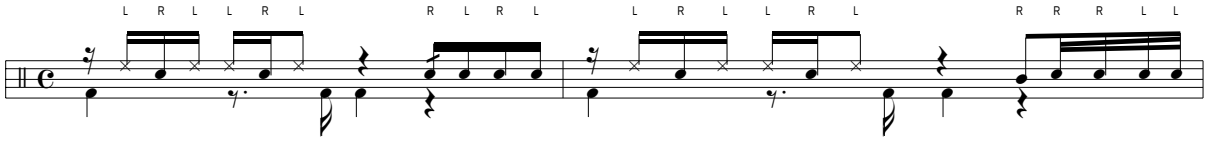
In popular music, drummer Steve Gadd made good use of the five-stroke roll and paradiddles in the Paul Simon song "50 Ways to Leave Your Lover."

Example 3



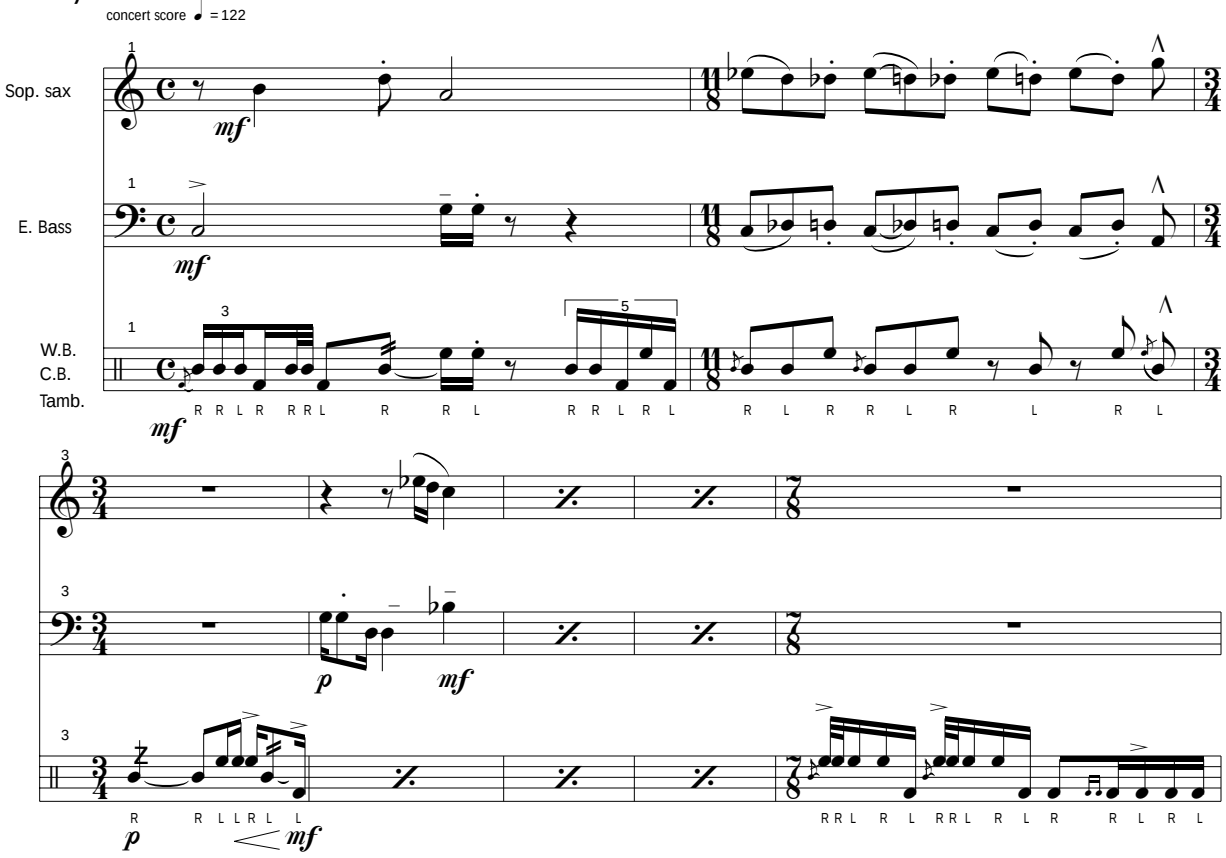
Note that none of the above examples involve marching, competition, educational situations or outdoor performing.

Performance—Most rudimental percussionists are in drum corps or marching bands. But the rudimental style can be used to produce fascinating music in a variety of formats. The following concepts need to be considered:

- The performer does not have to be playing as part of a section.
- Performers do not have to use large snare drum sticks or even a snare drum to present their music.
- The performer can be part of an ensemble of orchestral instruments, contemporary rhythm section instruments or whatever the imagination can dream up.

The following is from a piece that I recently composed for soprano sax, electric bass and a rudimental percussionist playing on a headed and muffled tambourine, woodblock and a muffled cowbell. It also has spoken text. A poem titled *The Tyger*, by Paul Beatty, is used during the performance. The touch required to play the lightly controlled grace note in bar seven while immediately returning to the articulated 32nd notes is one example of the mastery needed by a good rudimental percussionist.

Example 4 (concert score)



It is necessary to expose composers, arrangers and producers to the possibilities of rudimental percussion. Even the most well-known composers often lack the knowledge of common rudimental techniques. Articles should be written for publications that composers read. Also, writing a piece in collaboration with a composer can be a powerful introduction to the style.

The serious rudimental percussionist should aspire to learn as much as possible. Knowledge of the complete list of rudiments enhances the general abilities of any percussionist. Discussions are being held by members of the Percussive Arts Society and the

International Association of Rudimental Percussionists in the hopes that a thorough rudimental education will be a part of music curricula throughout the U.S. and abroad.

One final thought: Most music requires instruments to be the vehicle for creating a desired musical effect, but a well-played rudimental phrase can sound interesting and exciting even if performed on a table top. Of course, the use of actual percussion instruments is the most exciting of all. It's fascinating, though, that people's heads turn and smiles occur when a rudimental percussionist plays a musical passage primarily through the ability to control two pieces of wood. PN

***David Vose** has instructed many drum corps including North Star, Suncoast Sound, Boston Crusaders, Reading Buccaneers and the Boston Alliance. He has published over 50 articles and pieces of music including a book titled* The Reading Drummer, *which is published by the International Association of Rudimental Percussionists. He is active as a producer and arranger of popular music recordings, and is a clinician for the Yamaha Corporation, Zildjian Cymbals and Silver Fox Sticks. Vose is a founding member of the International Association of Rudimental Percussionists and is an Associate Professor at Berklee College of Music in Boston, Massachusetts.*

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The Metrorhythmic Structure of Bulgarian Folk Music

By Dobri Paliev

IT HAS BEEN MY OBSERVATION THAT lately, more and more contemporary composers are using Bulgarian asymmetrical measures in their works. The first pioneers in this field, Igor Stravinsky and Béla Bartók, called the measures "Bulgarian." Before them, Tchaikovsky had used 5/4 in his Sixth Symphony, where the music flows so logically that the listener cannot feel any difference between 3/4 and 5/4. In Bartók's and Stravinsky's works, the use of Bulgarian measures gives the music tension, diffraction and various accent possibilities.

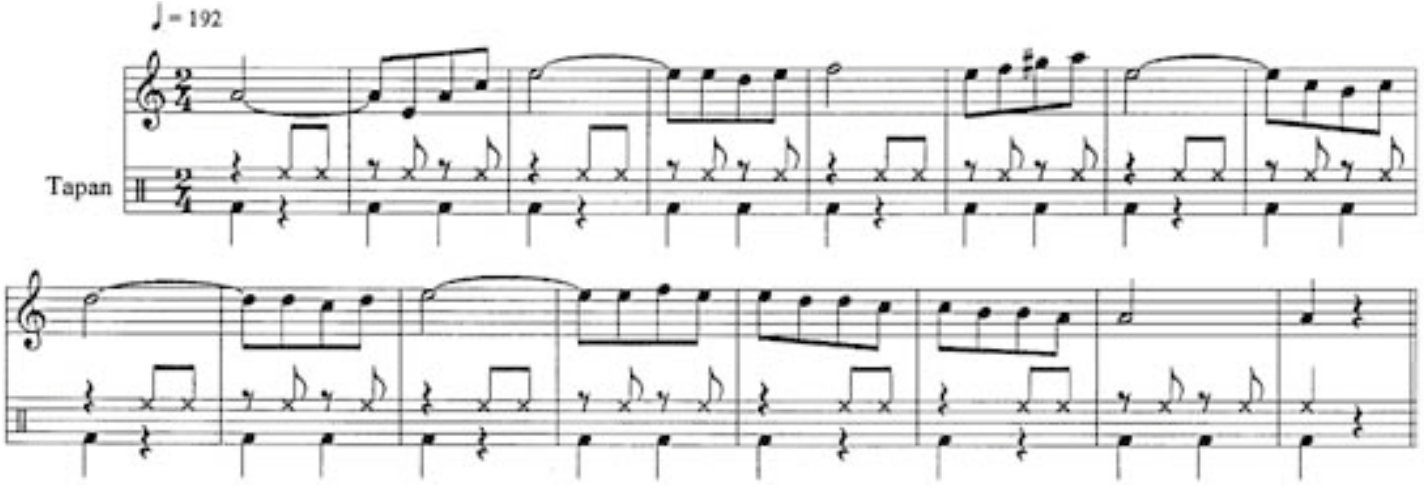
In this article I would like to introduce performers and teachers of percussion instruments to the extraordinary richness and diversity of the metrorhythmic structure in Bulgarian folklore.

The drum is the most frequently used percussion instrument in Bulgarian folklore. It consists of a wooden cylinder with a diameter from 40 to 65 cm, on which two drumheads are stretched through the use of rope tensioning. The drum is hung by a strap on the left shoulder of the performer. In the right hand, a short wooden stick is held with which different places of the membrane are struck. With the left hand resting on the top part of the drum the other drumhead is struck with a thin switch. The beats at the center of the membrane, made by the right hand, are notated in the space between the first and the second lines of the staff; the beats of the switch, made by the left hand on the other membrane, are notated in the space between the fourth and the fifth lines of the staff.

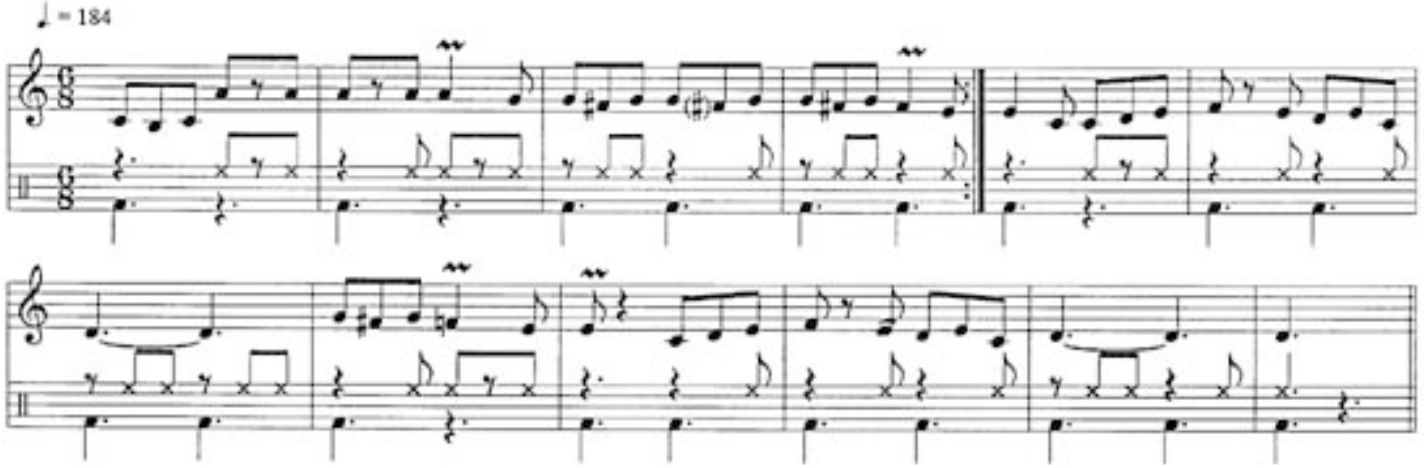
XOPO (Horo) is the term that describes both the dances and the circle of the dancing performers.

The following examples are arranged from the smaller to the larger numerators of the measures. Included are the most frequently found measures, as well as some more uncommon samples—7/8 (2+3+2), 9/8 (3+2+2+2 and 2+2+3+2).

ПРАВО ХОРО (**PRAWO HORO)**



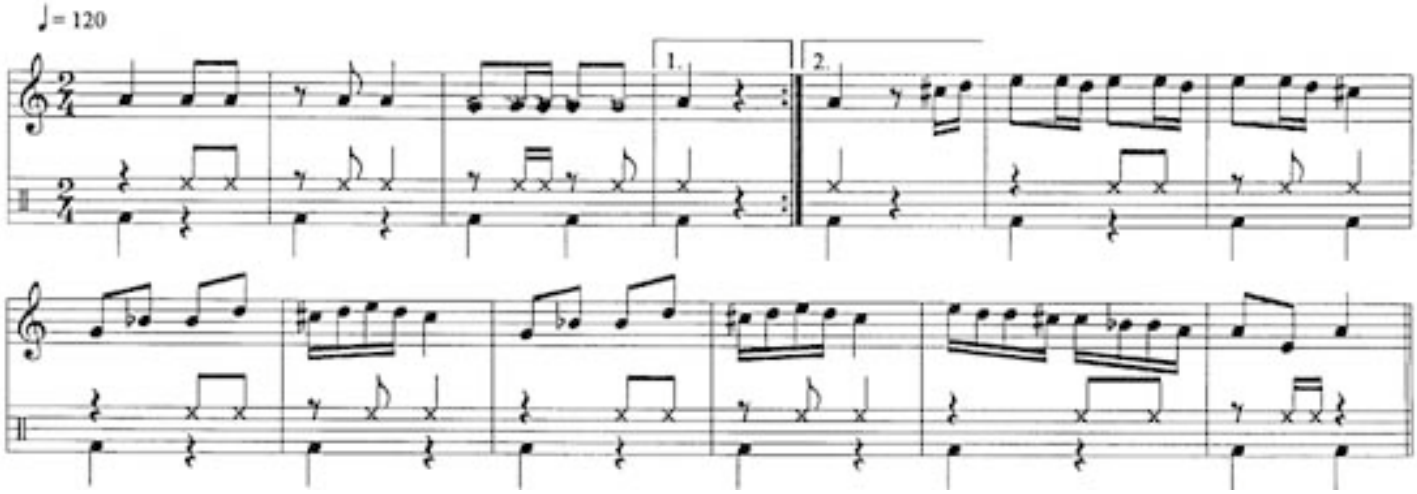
ПРАВО ГРАОВСКО ХОРО **(PRAWO GRAOVSKO HORO**



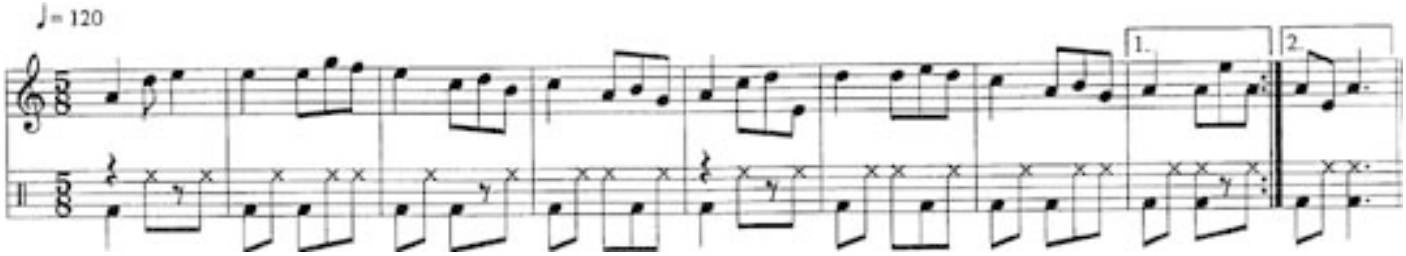
COMBINED MEASURES

Many of the dances and songs in Bulgarian folklore are in combined asymmetrical measures that are usually repeated periodically. Some of these would be Straldgansko horo (5+5+9), Roussalijski dance (8+5), slow-fast (9+5), harvest refrain (5+11), Krajdunavska melody (7+11), Jovino horo (7+11), Strandganski filek (8+11), Shopska song (11+13), at the table (9+7+5), mixed turned sadovsko (15+9) and Dilmanodilbero (8+11).

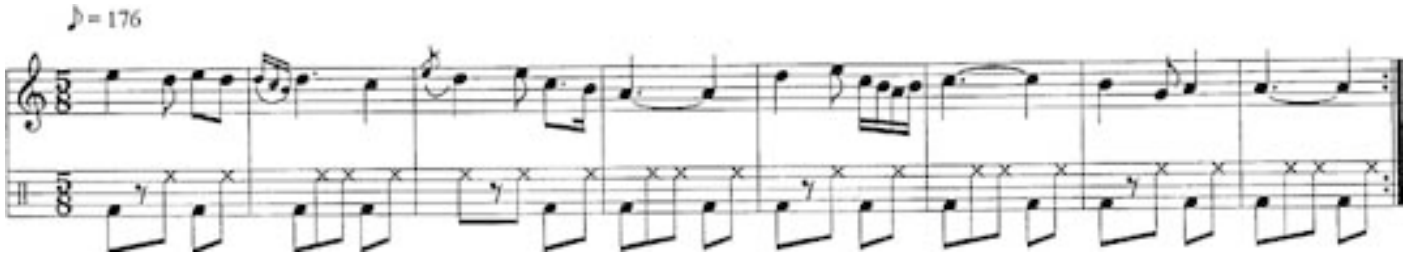
ГРАОВСКО ХОРО **(GRAOVSKO HORO)**



ПАЙДУШКО ХОРО **(PAIDUCHKO HORO)** 2 + 3

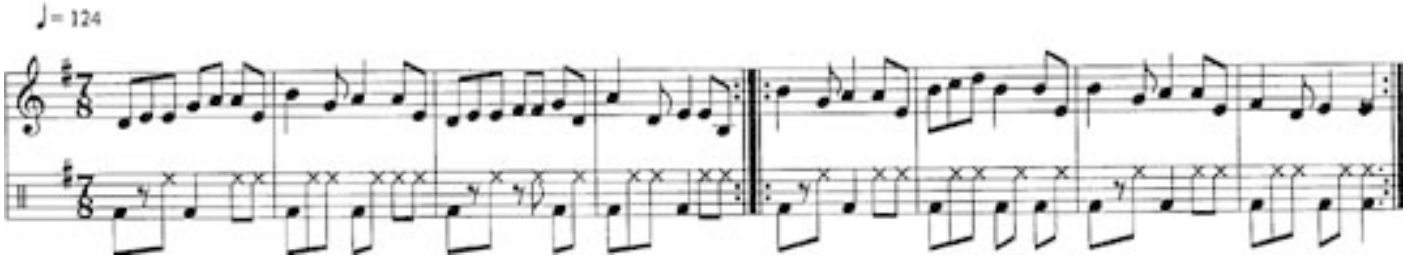


РОДОПСКА ПЕСЕН **(RODOPSKA SONG)** 3 + 2

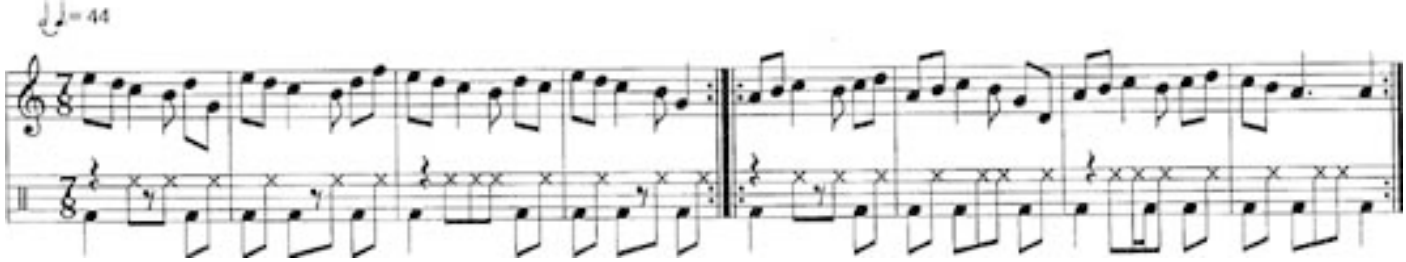


РЬЧЕНИЦА— ЖЕСКА **(RATCHENITZA)** 2 + 2 + 3

ЧЕТВОРНО ХОРО РЬЧЕНИЦА/МЬЖКА **(RATCHENITZA)** 3 + 2 + 2

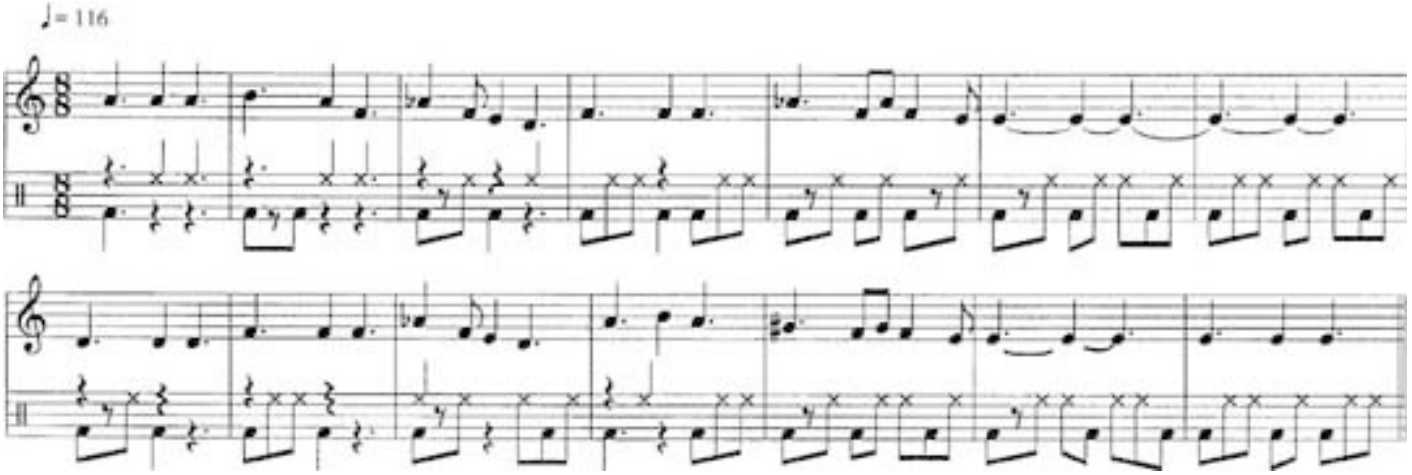


ДОБРУДЖАНСКА МЕЛОДИЯ **(MELODY FROM DOBRUDZA)** 2 + 3 + 2

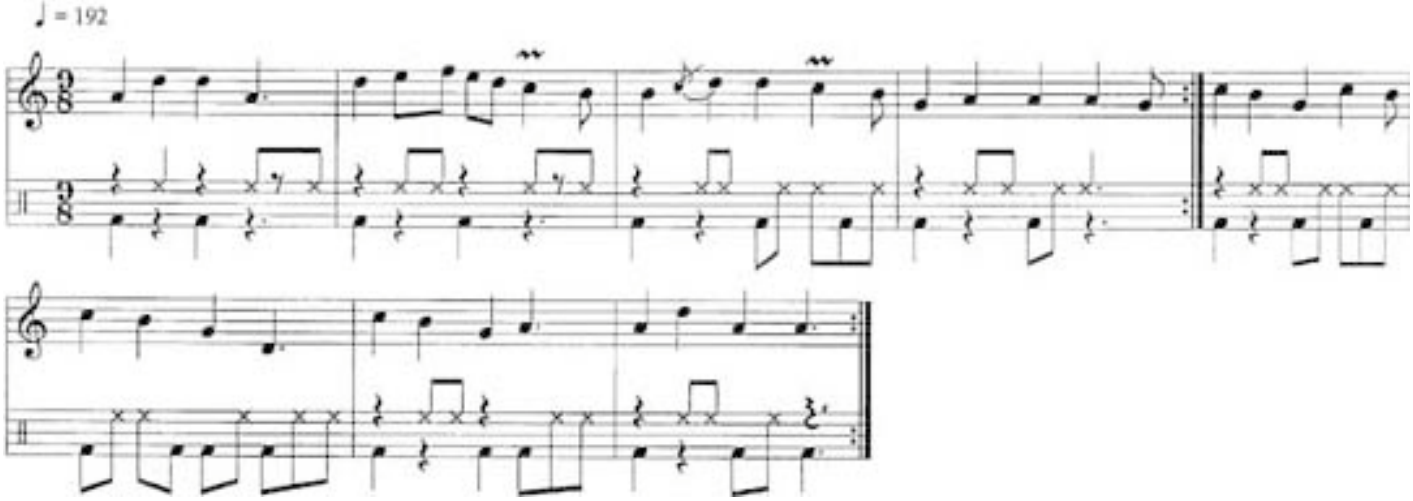


ПИПИНСКО ХОРО **(PIRINSKO HORO)** 2 + 3 + 3

ЛУЛУТКА/ТЕЖКО МАКЕДОНСКО ХОРО **(HEAVI HORO FROM MACEDONIA)** 3 + 2 + 3

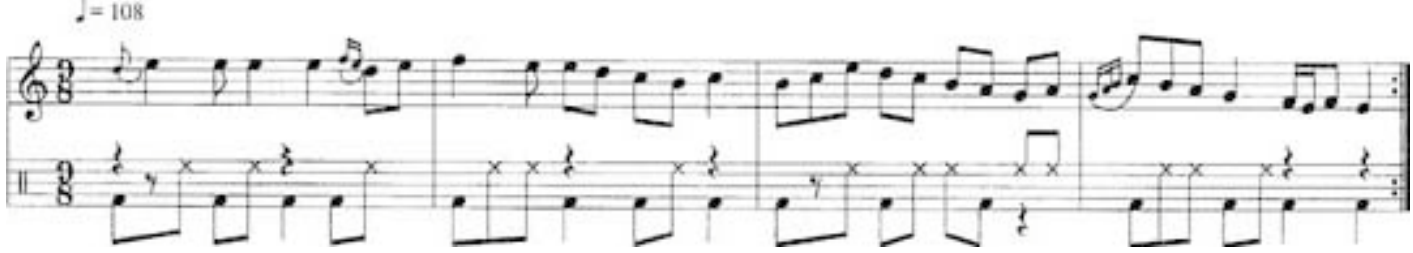


ДАЙЧОВО ХОРО **(DAITCHOVO HORO)** 2 + 2 + 2 + 3

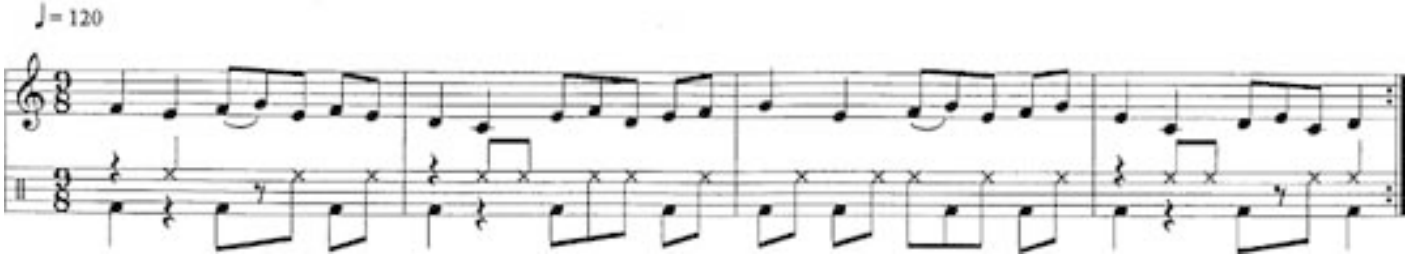


ГРЬНЧАРСКО ХОРО **(GRANTCHARSKO HORO)** 2 + 3 + 2 + 2

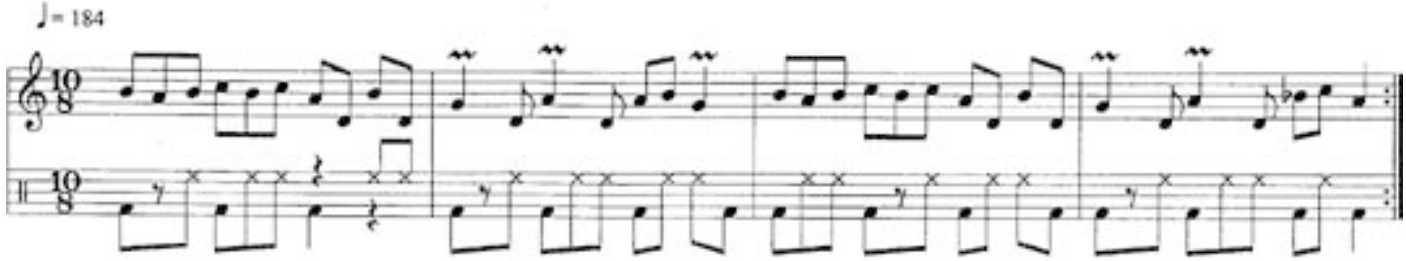
ПЕСЕН **(SONG)** 3 + 2 + 2 + 2



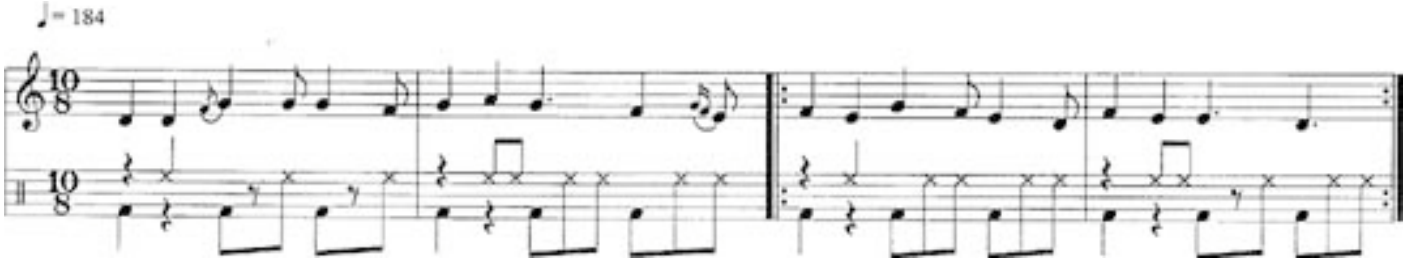
ХОРО **(HORO)** 2 + 2 + 3 + 2



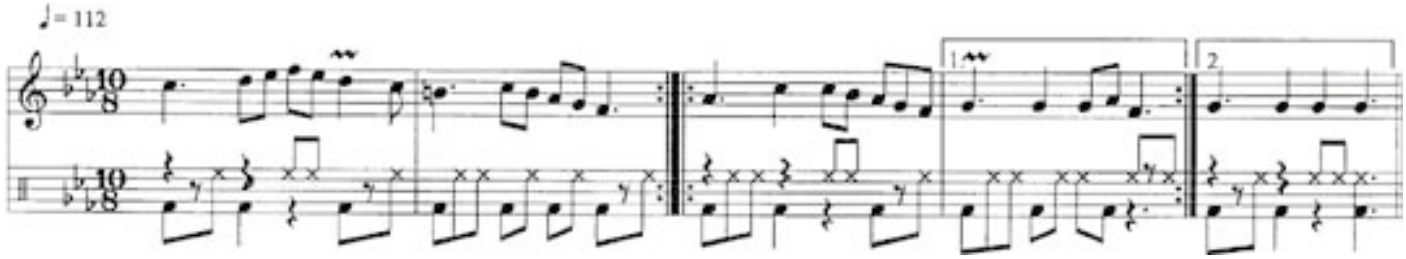
ВРАНЯТ СЕ ВРАНИ КОНИ **(VRANI KONI)** 3 + 3 + 2 + 2



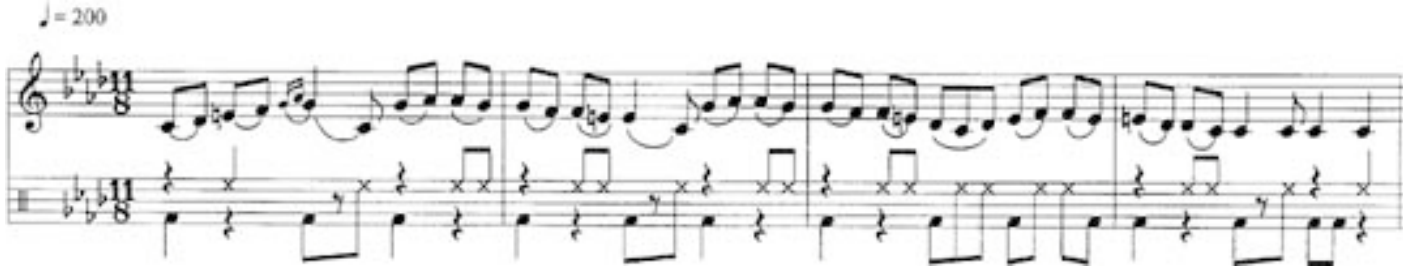
ЛЕПЕРИНО МОМЕ **(LEPERINO MOME)** 2 + 2 + 3 + 3



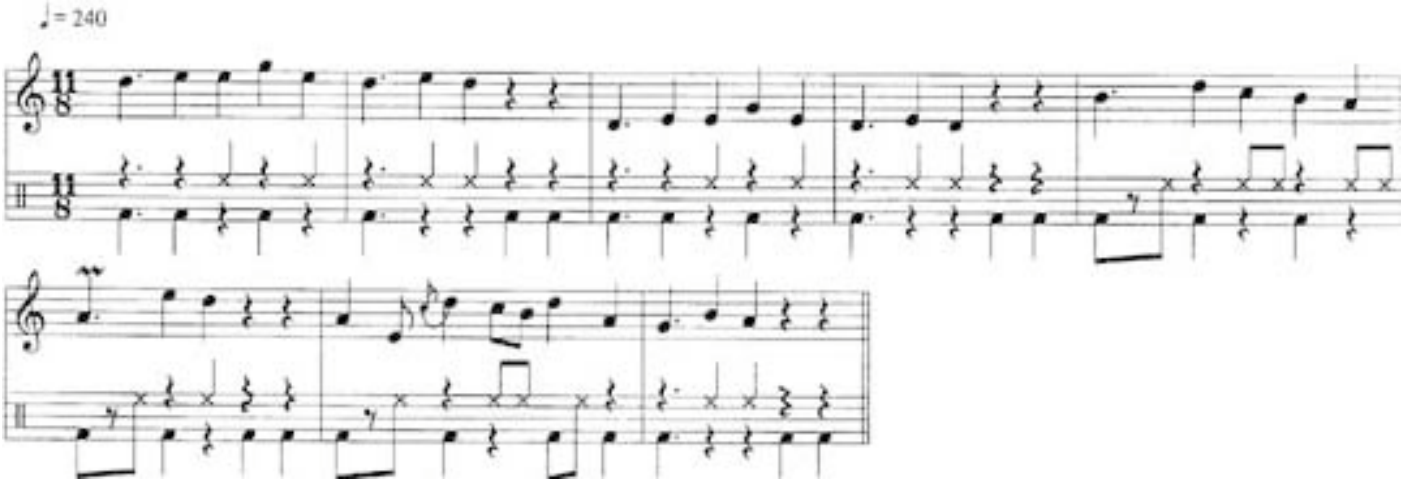
МОМА РОСА **(MOMA ROSA)** 3 + 2 + 2 + 3



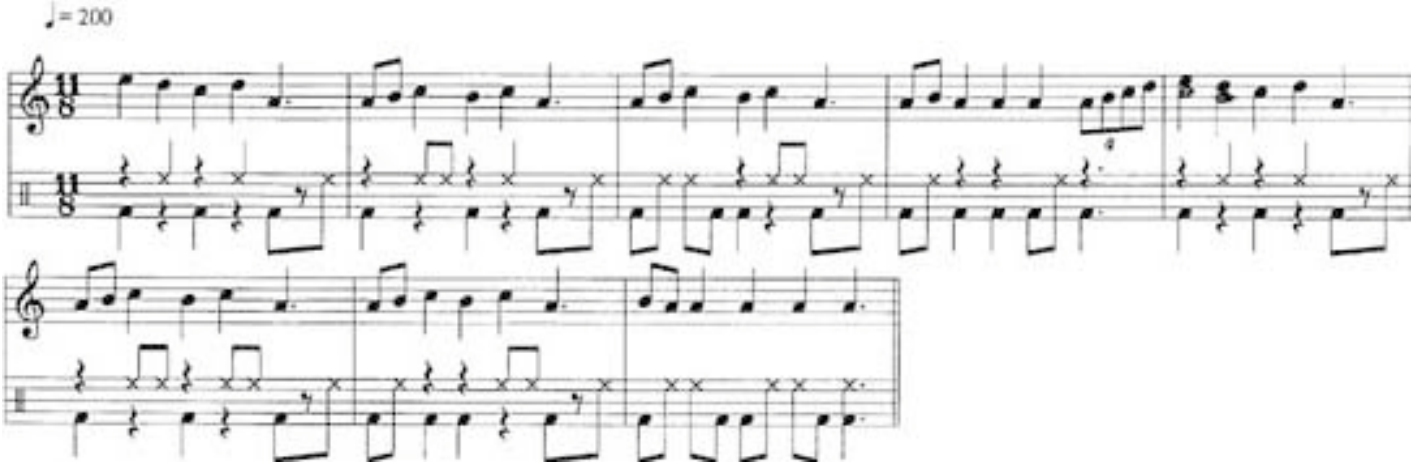
КАРЛОВА КОПАНИЦА **(KARLOVA KOPANITZA)** 2 + 2 + 3 + 2 + 2



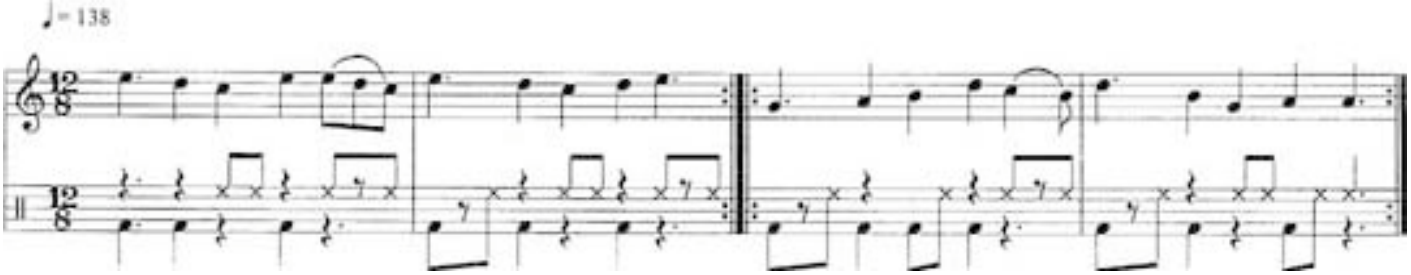
МЕЛОДИЯ ОТ ЮЛОЗАПАДНА БЪЛГАРИЯ **(MELODY FROM SOUTHWEST BULGARIA)** 3 + 2 + 2 + 2 + 2



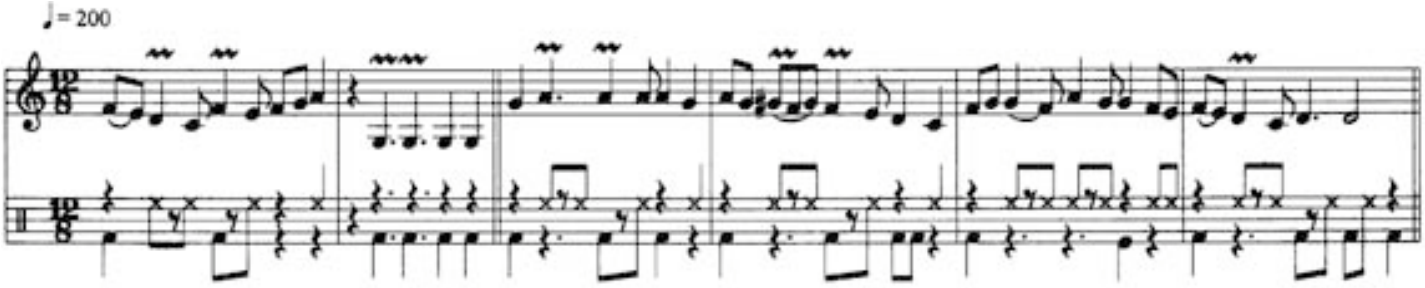
ТАНЦ ОТ СРЕДНА ЗАПАДНА БЪЛГАРИЯ **(DANCE FROM MIDDLEWEST BULGARIA)** 2 + 2 + 2 + 2 + 3



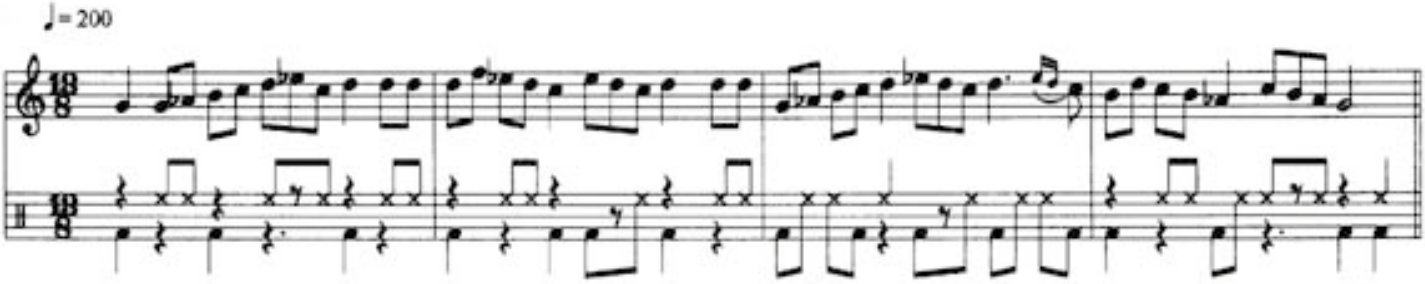
ВРЕЗНШКО ХОРО **(BRESNICHKO HORO)** 3 + 2 + 2 + 2 + 3



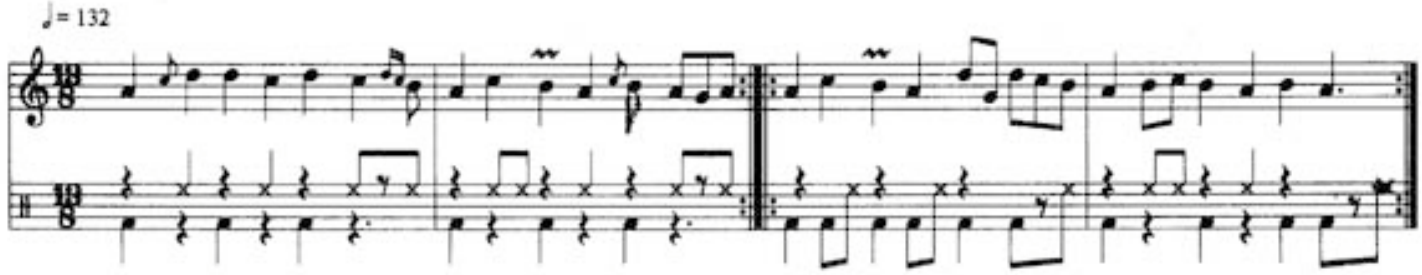
ТАНЦ ОТ СРЕДНА СЕВЕРНА БЬЛГАРИЯ **(DANCE FROM MIDDLENORTH BULGARIA)** 2 + 3 + 3 + 2 + 2



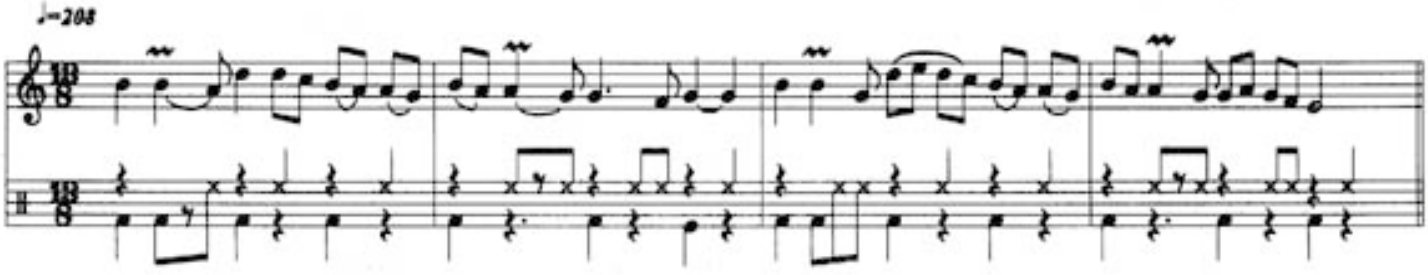
КРИВО САДОВСКО ХОРО **(KRIVO SODOVSKO HORO)** 2 + 2 + 2 + 3 + 2 + 2



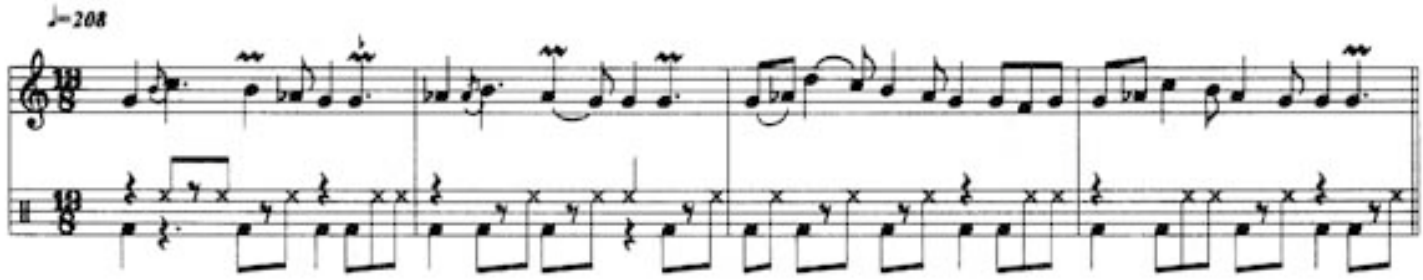
ХОРО ОТ ГОДЕЧКО **(GODETCHKO HORO)** 2 + 2 + 2 + 2 + 2 + 3



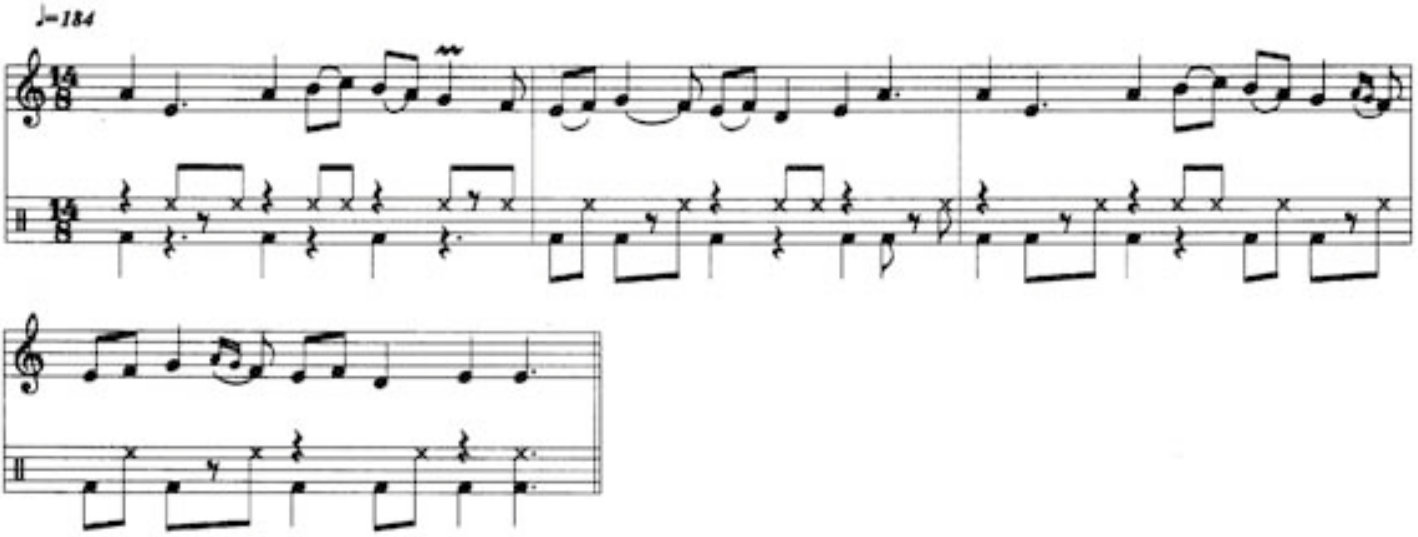
ХОРО ОТ ЗАПАДНА БЬЛГАРИЯ **(HORO FROM WEST BULGARIA)** 2 + 3 + 2 + 2 + 2 + 2



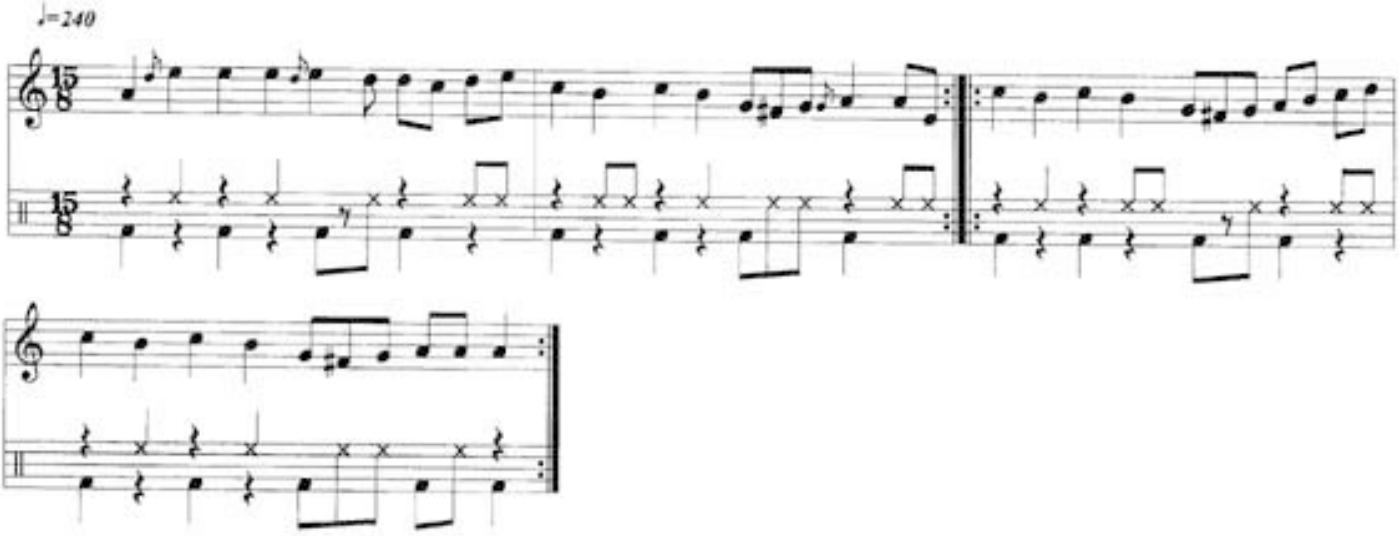
ХОРО ОТ СЕВЕРОЗАПАДНА БЬЛГАРИЯ **(HORO FROM NORTHWEST BULGARIA)** 2 + 3 + 3 + 2 + 3



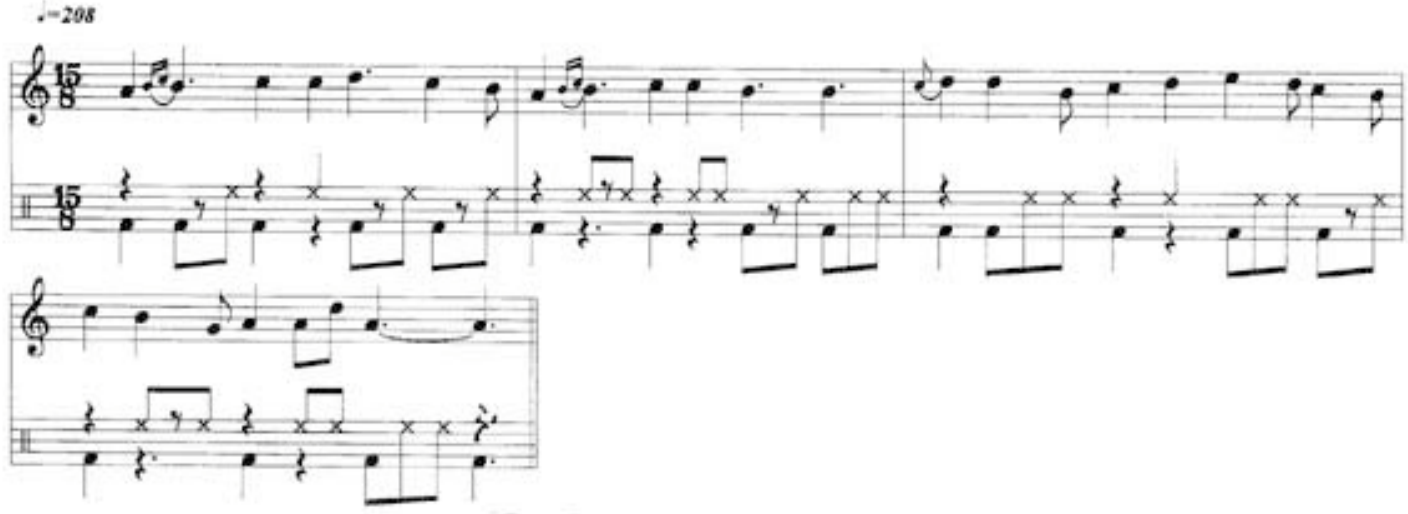
ХОРО ОТ СЕВЕРОЗАПАДНА БЪЛГАРИЯ **(HORO FROM NORTHWEST BULGARIA)** 2 + 3 + 2 + 2 + 2 + 3



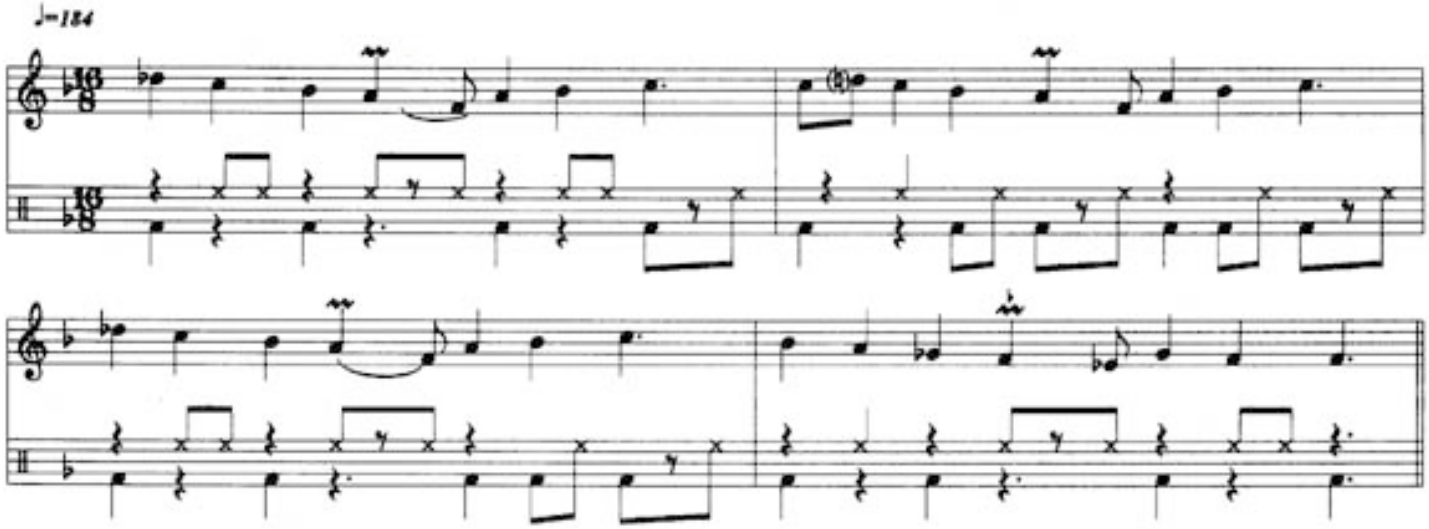
БУЧЕМИЩ **(BUTCHEMICH)** 2 + 2 + 2 + 2 + 3 + 2 + 2



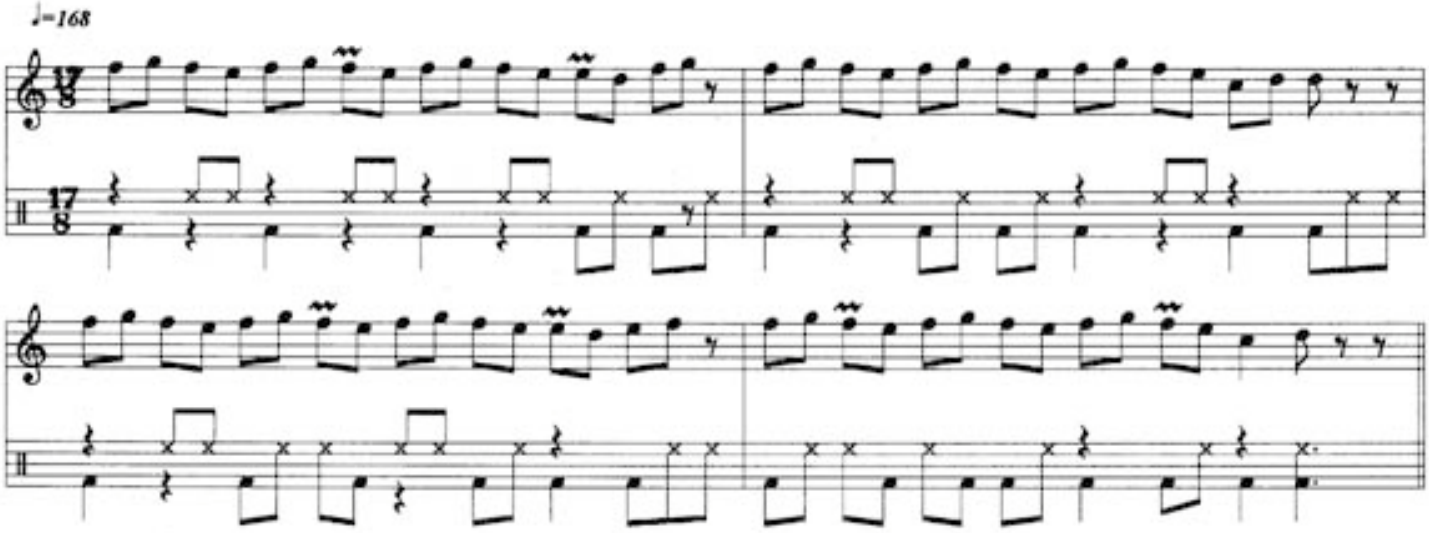
ЛЕНЧИЦЕ ЛЕ ЛЕНО **(LENTCHITCHE LE LENO)** 2 + 3 + 2 + 2 + 3 + 3



КАДЬНСКАТА **(KADANSKATA)** 2 + 2 + 2 + 3 + 2 + 2 + 3

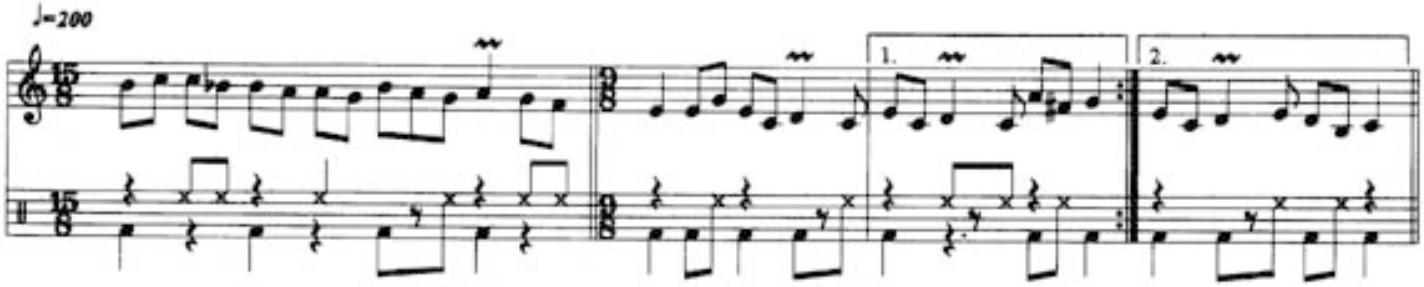


ГЬЩАТА **(GACHATA)** 2 + 2 + 2 + 2 + 2 + 2 + 2 + 2 + 3

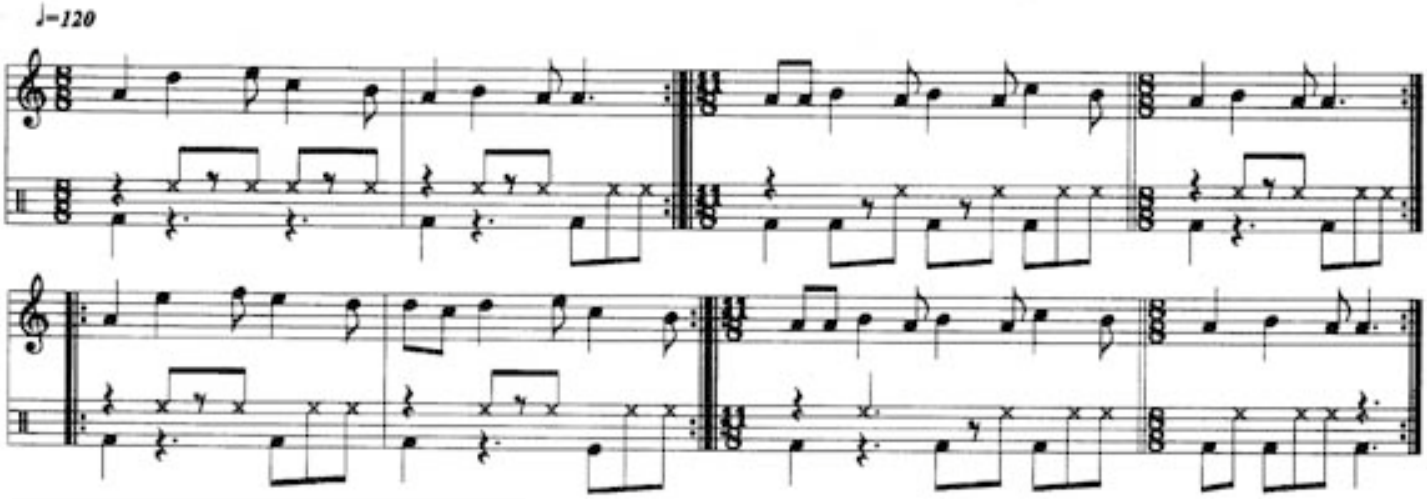


КОМБИНИРАНИ МЕТРОРИТМИ **(COMBINED MEASURES)**

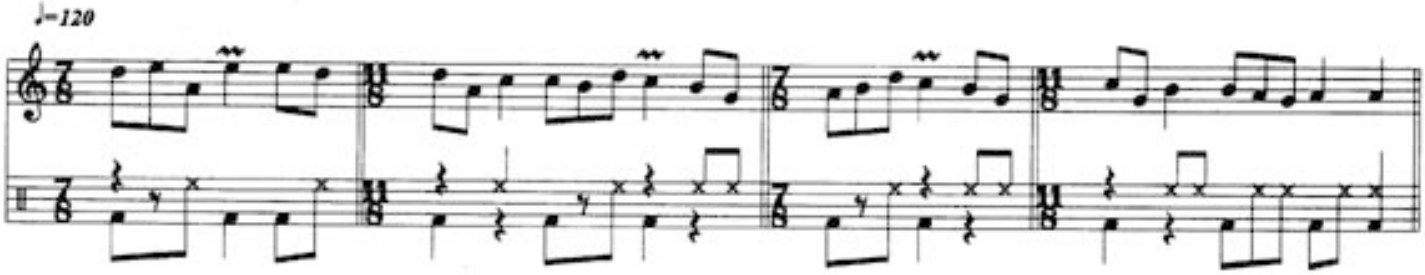
СМЕСЕНО КРИВО САДОВСКО **(MIXED TURNED SADOVSKO)** 15 + 9



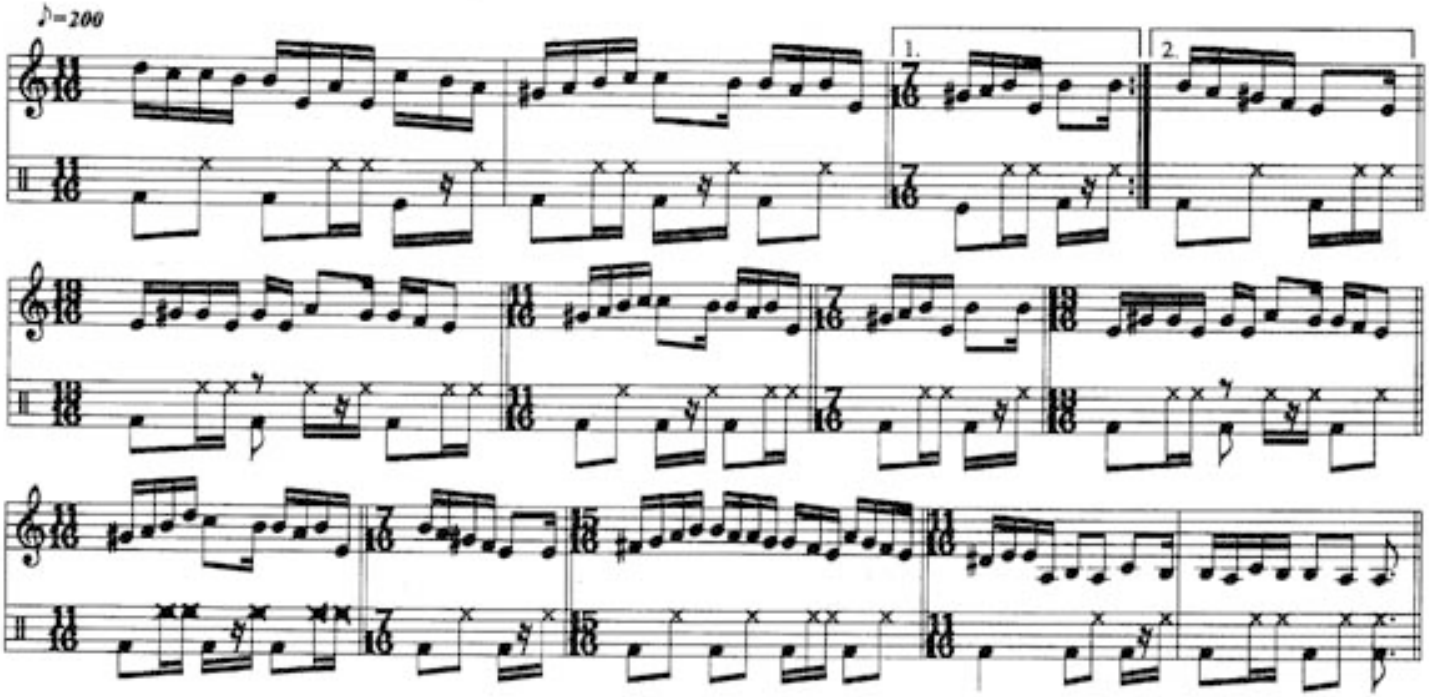
ДИЛМАНО ДИЛБЕРО **(DILMANO DILBERO)** 8 + 11



ЙОВИНО ХОРО **(JOVINO HORO)** 7 + 11



СМЕСЕНО ХОРО **(SMESENO HORO)**



The metrorhythm is a phenomenon in Bulgarian folklore. Bulgarians have this rhythmical sense and play it automatically, without effort. Even in the most complex periodically repeated combinations, the performers do not count, but instead feel the rhythmic pulsation, which enables them to perform the dances in very fast tempos.

Bulgarian rhythms have found their way into contemporary jazz. Such Dave Brubeck masterpieces as "Take Five" and "Blue Rondo a la Turk," as well as a number of compositions by keyboardist Milcho Leviev are among those compositions that demonstrate the Bulgarian influence.

During the last thirty years, a new type of "wedding orchestra" has played an exclusive role in the development of Bulgarian folklore. In these ensembles, performers use clarinet, saxophone, accordion, violin, keyboards, guitars and drums. More typically, the wedding orchestras use traditional Bulgarian folk instruments—kaval, bagpipe, whictly, mandoline, rebec, drum, etc. The music that is played by them could be identified as a Bulgarian folk-jazz because it is built upon the base of improvisation on a given theme.

I would like to mention the writings and materials of several people, without which this article would not have been possible. Dobri Hristov, the founder of the theory and classification of Bulgarian "unsymmetrical measures"; Vassil Stoin, who published thousands of folk melodies and enriched the "asymmetrical measures"; Prof. Stoyan Dgoudgev, who reveals by scientific methods the "fundamental regularities"; and Prof. Nikolay Kaufman, the author of "Anthology of Bulgarian metrorhythms for piano." PN

Dobri Paliev *is Professor of Percussion at the University of Sofia (Bulgaria) and timpanist in the Sofia Symphony.*

Outstanding Chapter President Award

Nominations are now being accepted for the 1996 Outstanding PAS Chapter President Award. The winner of this annual award—now in its sixth 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 nominations to PAS, P.O. Box 25, Lawton, OK 73502.

A System for Understanding Polyrhythms

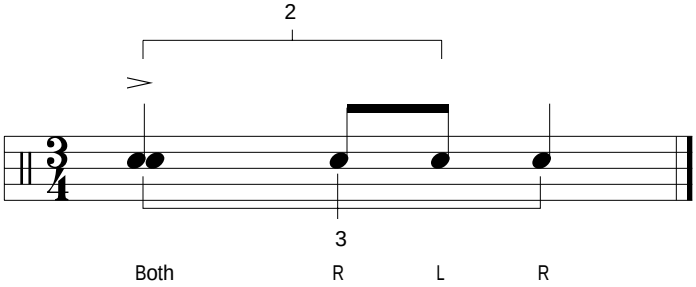
By Jeffrey M. Moore

CONTEMPORARY PERCUSSIONISTS HAVE GREAT READING and technical demands placed on them. Modern chamber and marching percussion ensemble music requires the performer to utilize a variety of styles and techniques. In addition to increased technical demands, literature often requires an understanding of compositional devices for an appropriate performance. A popular but often misunderstood rhythmic compositional device in many works involves the use of polyrhythms.

A simple definition of "polyrhythm" is the layering of one or more rhythms over another. The rhythms are played simultaneously, each implying its own pulse center. The rhythms can be heard separately or in combination with the other rhythms, resulting in a hybrid or composite rhythm.

A basic polyrhythm is 2:3, which many people refer to as "two *against* three." I prefer to use the term "two *with* three" because it connotes more of an equality between the two rhythms in the performance of the polyrhythm. In addition, the term *against* can imply conflict and/or tension, which can be detrimental to a well-conceived performance.

The 2:3 polyrhythm, sometimes called hemiola, can be heard in the popular Christmas carol "The Carol of the Bells." Many students first learn this polyrhythm concept by tapping their hands in the rhythm of the words "Ring out the Bells, Ring out the Bells...." The rhythm with the two and three bracketed is depicted in the following example.



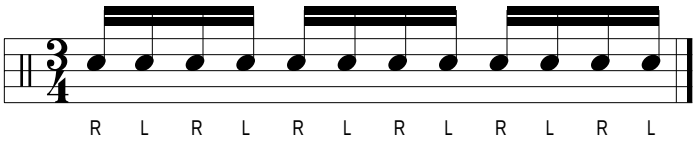
Many students learn other polyrhythms in this manner, which can be viewed as simply "rote" teaching of a concept. With the lack of educational and rhythmical foundation, students often slur the interpretation of the rhythms because of the phrases they are using. The integrity of each rhythm is not based on a rhythmic foundation, therefore the students are unaware of the inaccuracy until they perform the polyrhythm in an ensemble setting. When the students' weakness is exposed they discover that their conceptual problem is a direct result of the phrase they used, and the shallow understanding of the rhythmic pulse.

A system for seeing and hearing polyrhythms in familiar rhythmic notation would be helpful in stabilizing rhythmic understanding. This article will explain a system I have found successful. There are certainly other successful systems for teaching polyrhythmic understanding, so the system I propose is an additional method from which the student can chose.

To illustrate the system, we'll use the polyrhythm 3:4. The system comprises five steps:

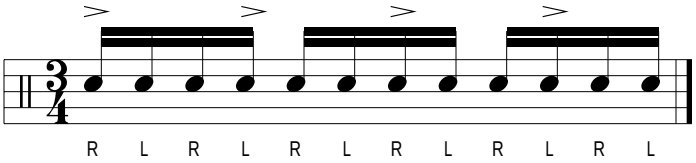
The first step is to determine the time signature. Take the first number of the polyrhythm (3 in 3:4) and place it over whatever denominator you feel comfortable writing in. For this example, I chose 4 as the denominator, as traditionally this denominator is the most familiar and comfortable to students. This system will work in whatever meter you choose, but in the interest of clarity I will limit the example to the quarter-note pulse. Our time signature, therefore, is 3/4. Write it down on a piece of paper.

The second step is to determine the rhythmic skeleton we will use. Take the second number (4 in 3:4) and figure out what rhythmic denomination in 3/4 time can be used to divide the beat into four equal parts. The answer is 16th notes, so write down one bar of 16th notes in 3/4 time (a total of twelve 16ths).



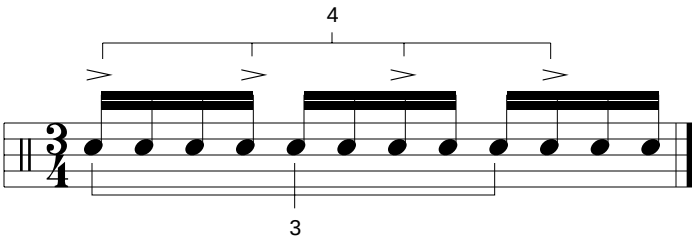
It is interesting to observe that the number of notes, regardless of rhythmic skeleton, will be the mathematical "lowest common denominator" (twelve is the lowest common denominator of three and four).

The third step is to add accents to the bar. The first number in the polyrhythm (the same one we used as the numerator of our time signature, 3) will tell you the spacing between each accent. Starting on the first beat, write an accent every three 16th notes.



The fourth step is to turn a metronome on at a moderate tempo (e.g., 80-90) and play the bar with accents. It is recommended to precede the accented bar with a bar of unaccented 16th notes. Playing this "check pattern" bar with the metronome before you play the bar with accents will help ensure rhythmic accuracy and a steady pulse.

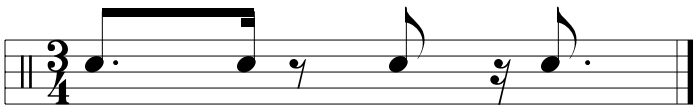
As you feel more comfortable, play the unaccented notes softer until they are barely audible. The metronome is clicking quarter notes, the three of 3:4, while the accents are playing four even notes over the top of the three.



Listen to the interaction and hear what a smooth, even 3:4 sounds and feels like.

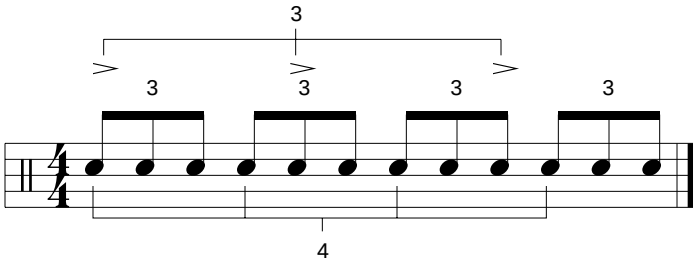
The fifth and final step is to perform both rhythms in your hands simultaneously. Assign a hand to play quarter notes with the metronome. Subdivide the 16th notes mentally, while playing the accent pattern (without the unaccented notes) with the other

hand. If you have trouble visualizing the accent pattern, you can write it down without the unaccented notes.



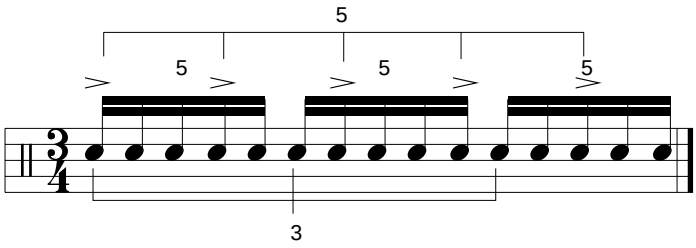
If you perform this correctly, you will notice that the rhythmic spacing in both patterns is even. Increase the metronome speed to the desired tempo, being careful to maintain the rhythmic integrity of both rhythms.

This system works regardless of the order of the numbers of the polyrhythm. For example, had we used 4:3 rather than 3:4, we would follow the same steps giving us a different time signature and rhythmic skeleton.

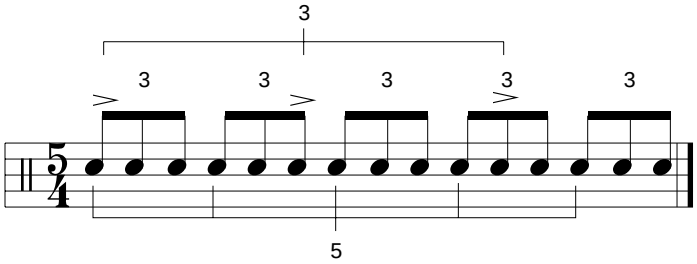


The idea of changing the order of the numbers is useful for several reasons. If you feel more confident and comfortable with certain rhythmic skeletons, you can accommodate this preference by reversing the order of the numbers. Often, other voices in an ensemble are playing rhythms in conjunction with the polyrhythm. Reversing the numbers allows the player to change the rhythmic skeleton to a rhythm that is more compatible with the others in the ensemble.

Finally, reversing the numbers allows the player to find *either* of the rhythms in the polyrhythm with a metronome. This ability to "think" in either rhythm strengthens your rhythmic awareness and makes you more flexible when performing polyrhythms. Consider as an illustration the polyrhythm 3:5. Using the system puts the polyrhythm in a 3/4 time signature with a quintuplet skeleton.



Some players may feel more comfortable with a triplet skeleton, or perhaps another voice in the ensemble is playing triplet-based rhythms. Reversing the numbers puts the polyrhythm in a 5/4 time signature with a triplet skeleton.



The player is often required to play either the 3 or the 5 without sounding the other rhythm in the polyrhythm. Practicing reversing the numbers will make you comfortable and confident performing either rhythm.

This system is a way to isolate polyrhythms to aid in teaching and performing. The ultimate goal is for students to feel and hear these polyrhythms accurately without extraneous subdividing. To facilitate this and ensure the polyrhythm's rhythmic accuracy, a system founded in rhythm must be utilized. I have found this system to be successful in communicating the polyrhythm concept to students. It has also helped improve the performance execution of the ensemble, and is a valuable tool when composing, arranging, or improvising.

Again, the key is to have many educationally-based ways of communicating the same idea. This will help teach students the concept regardless of their strengths and weaknesses. This is just the beginning of understanding, hearing, writing and teaching polyrhythms. The application of this system to composition and performance is limitless. PN

Jeffrey Moore *is Professor of Percussion at the University of Central Florida and the Percussion Director of the Madison Scouts Drum and Bugle Corps. He holds a Bachelor's degree in Music Education from the University of North Texas and a Master's degree in Performance from the University of Wisconsin–Madison. Moore has written for and worked with numerous high school and university drum lines in California, Texas and Wisconsin, and serves as program consultant/percussion arranger with the Jubal Drum and Bugle Corps from Dordrecht, Holland, the Sunrisers Drum and Bugle Corps from Birmingham, England, and the Kansai Drum and Bugle Corps from Kobe, Japan. Moore is an international clinician/performer, giving recitals, clinics and lectures throughout the U.S., Europe and Japan. He is a Yamaha Performing Artist/Clinician and endorses Paiste cymbals and Vic Firth sticks.*

Motive is Everything When Giving Clinics

By John Wittmann

WHENEVER PEOPLE TELL me they want to do clinics, I respond by asking the questions listed below. I encourage you to consider them before approaching schools, music stores or companies. My hope is to help you make the best decisions possible in preparation for this challenging undertaking.

1. WHY DO I WANT TO GIVE CLINICS?

The key word in that question is "give." If you think doing clinics is for *you*, you are in for an unpleasant realization. The amount of giving before, during and after the clinic itself is simply massive. Doing clinics necessitates planning, endless phone calls, program design, promo design, printing, mailing, practice, photos, travel and decisions on technical support. All of this is done mostly by you, for no pay, and it all costs you time and money. We haven't even gotten to the clinic yet! Is "giving" coming more clearly into focus?

During the clinic you offer your talent, knowledge and spirit. I find that the more I share, the better I am accepted and the more I am hired. If you do the clinic for your ego, you will eventually fail. If you give all you can of your gifts during the clinic, you will experience a wonderful feeling of satisfaction that is hard to describe. Clinics are not an hour of showing off your best licks; they are a golden opportunity to enlighten and challenge others.

There are also tangible, professional benefits that you can gain by being a clinician. Giving clinics is a very powerful tool with which to generate more private students. The exposure that results from clinic work is considerable, both on the local and possibly the national level, and it increases your marketability as a clinician and a player. If you can design and implement a successful clinic program, you have greatly increased your value as a professional.

2. WHAT VALUE CAN I OFFER STUDENTS AND COMPANIES?

As in life, we must follow our bliss to truly enjoy a fulfilling life. We determine our bliss by paying close attention to what makes us feel most important and happy. This type of self-analysis will help you determine your individual message and get you started on developing your content. Ask yourself the following questions: What are my individual strengths? What can I share that no one else can? How can I best serve the majority of the people? What do people need? Do I personify a successful, positive, knowledgeable force that will inform and inspire? What characteristics or attributes do I possess that will make me indispensable to the companies from whom I desire support? Why should they want me on their team?

Forget what *you* want. And by the way, if you think that any companies are dying to give you free gear, forget it! Only the uppermost echelon, world-famous players receive totally free equipment, and most of the time they have to claim it on their taxes. There are always exceptions to this, but I find the harder I work to help students, players and the company, the more generous the companies are. Focus on how you can be an asset, not an expense. Companies invest in assets; they try to cut expenses.

3. DO I POSSESS DEVELOPED PLAYING SKILLS?

A good speaker/teacher does not a good clinician make. Clinics are a perfect synthesis of performing and teaching. While it is important to be able to articulate your concepts, your ability to play fluently is also important. Besides your main "bag," you should be comfortable with all the rudiments and many styles. Can you imagine how you would feel if after a blistering solo, while you wipe the sweat from your brow in total victory, a sixth-grader asks, "How do you play an eleven-stroke roll?" Can you play it? Can you teach it? Prepare yourself to respond with confidence through preparation.

4. DO I POSSESS DEVELOPED COMMUNICATION SKILLS?

A good player does not a good clinician make! Your teaching and public speaking skills must be sharp. All your years of practicing music have paid off. Now you must pay as much attention to the way you present your concepts verbally. Do not think that by divine intervention, at the exact moment you need it most, the perfect phrase or inspiring gem will flow flawlessly from your lips. Study other speakers. Why are they good? Videotaping yourself is a valuable tool. Seize any opportunity you see to teach or speak in front of people. No mystery here—practice, practice, and you know what else.

5. IS MY PROMO UPDATED AND READY TO PRESENT IN A MOMENT'S NOTICE?

Never make contact calls unless your promo is ready to be mailed the same day. I cannot stress enough how prompt you must be when dealing with busy people. If you have a conversation with a representative or manager and they ask for promo, and it takes you three weeks to assemble a promo pack, you have burned a bridge of character trust. You are gone and someone else is in because they struck while the iron was hot. Assemble all material before contacting professionals.

ENDORSEMENTS

Concern yourself with finding the right product that makes you happiest for the music you are playing. If you jump at the first company that offers you a deal and you are not totally happy with the product, you are forming a losing relationship for both parties.

Endorsements deal with two facets of music: artistic and business. You must love the product, feeling totally free to express yourself artistically with it, and you agree to support each other through written contracts. Generally speaking, the player/clinician does not get endorsed. One agrees to perform and/or teach using a certain company's products, thus endorsing that company. You could say that a person has gained the trust and support of a company, thus receiving its "endorsement." However, for the most part, an artist endorses products; companies support artists.

Take some time to answer each question thoroughly. The answers will serve to help you to recognize your weak spots as well as your strengths. Giving clinics is not for everyone; it is for those individuals who, above all, want to give of themselves in order to better others. PN

John Wittmann *is an active performer and a member of the Yamaha clinician staff. He is also a charter member of Vic Firth's National Educators Program and a Sabian Associate Artist.*

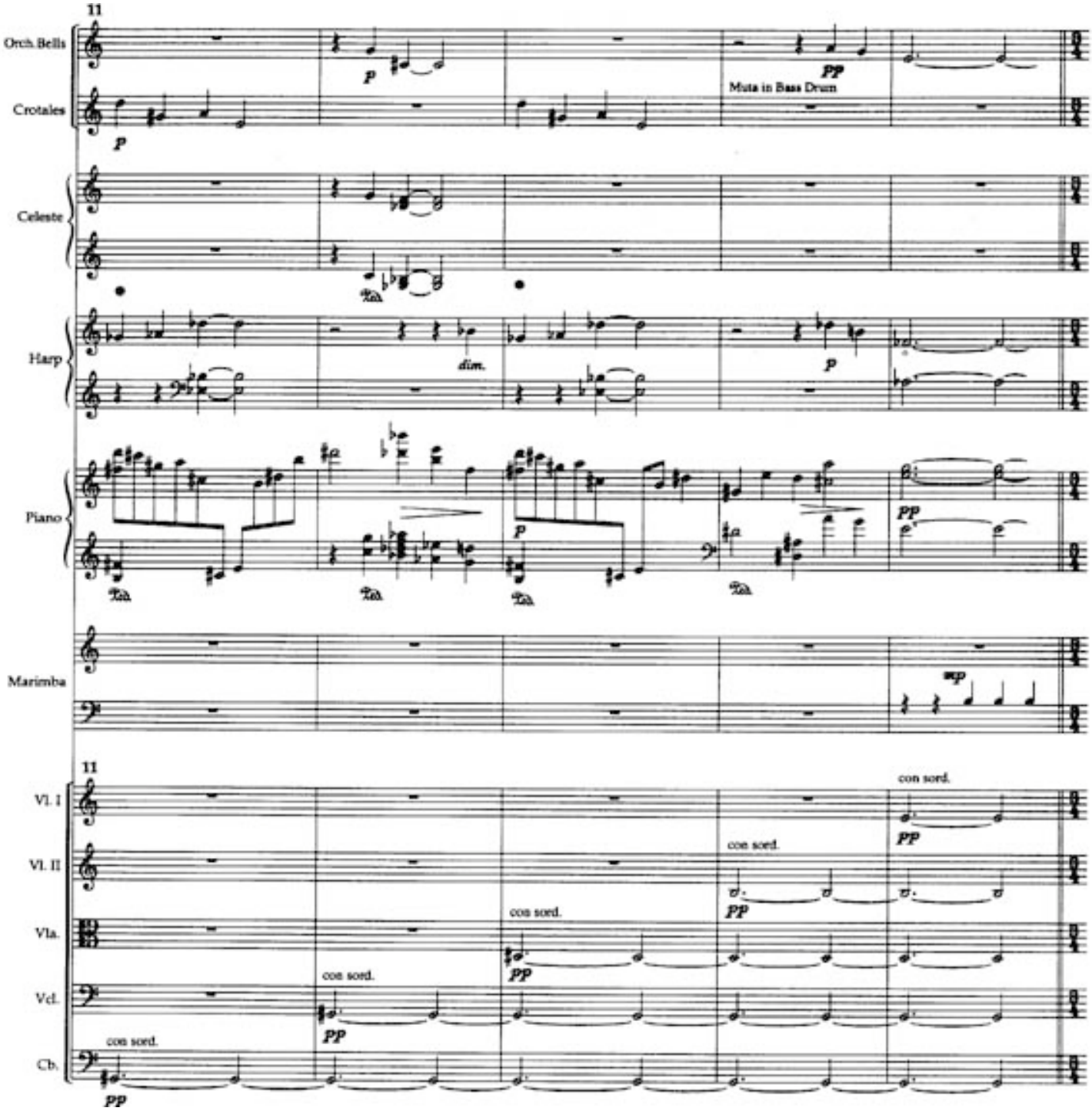
An Analysis of Tomas Svoboda's *Concerto for Marimba and Orchestra*

By Niel DePonte

ON MARCH 26-28, 1995 Tomas Svoboda's *Concerto for Marimba and Orchestra, Op. 148* was premiered on the classical series of the Oregon Symphony Orchestra, James DePreist, Music Director and Conductor, in Portland, where I had the honor of performing the solo marimba part. There is no doubt in my mind that this is one of the greatest marimba concertos ever written.

Tomas Svoboda is Professor of Composition and Theory at Portland State University. A nationally recognized Czech-American composer, his works have been

Example 1



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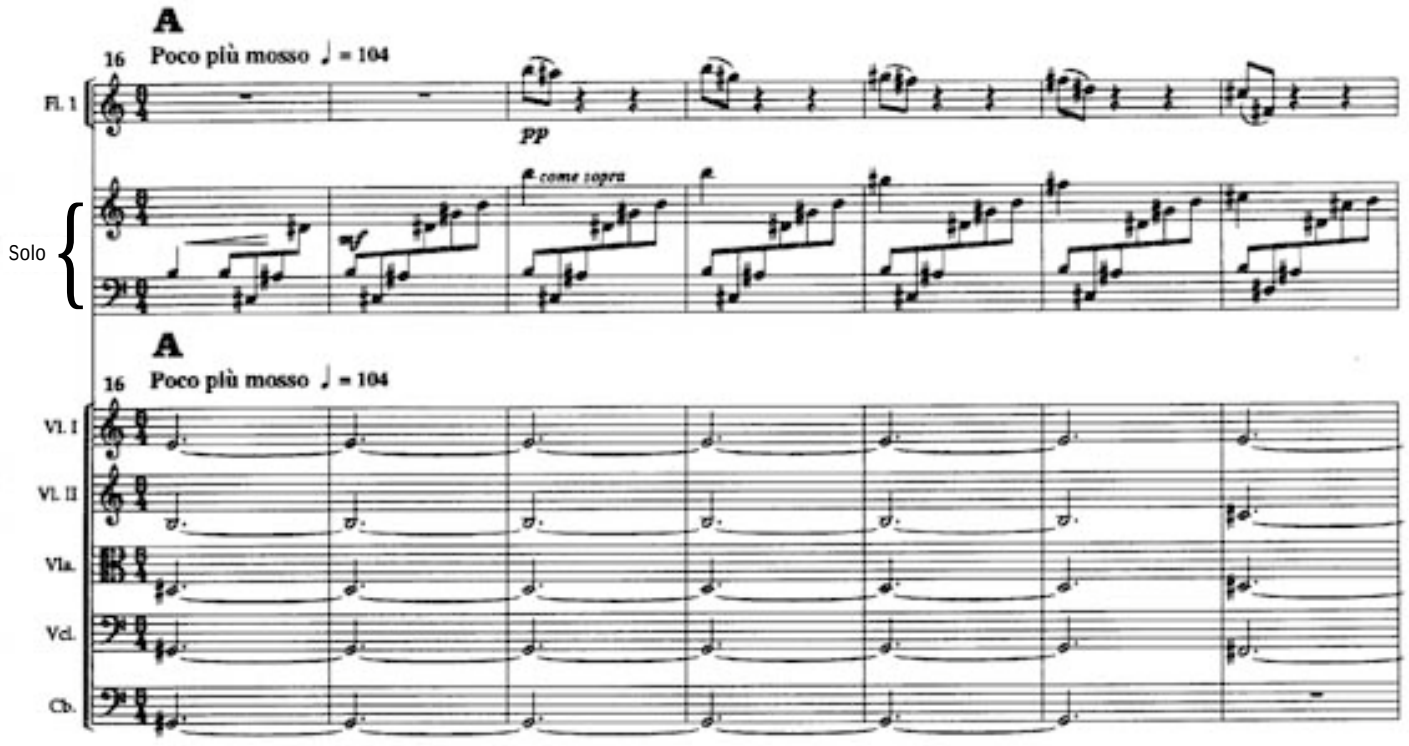
Example 1 (Continued)



performed by many orchestras throughout the U.S. and Europe, including the Cleveland Orchestra and the Prague Philharmonic. A student of Bohuslav Martinu in Prague, Svoboda was considered Czechoslovakia's most gifted young composer when he escaped the communist-led country in the late 1960s.

In 1993, the Oregon Symphony commissioned this first-ever concerto for a member of the orchestra as part of a series of commissions celebrating the 100th anniversary of the orchestra. The resulting piece is a model of artistic writing for both soloist and orchestra.

The twenty-three minute work calls for a 4 1/3-octave marimba and is in the traditional three-movement concerto form (I—Con moto; II—Adagio; III—Vivace). A key element to the success of its brilliant orchestration is the use of a "keyboard" quintet that accompanies the marimba as a sort of concertino group, *a la* the concerti grossi of the baroque period. This unique ensemble consists of harp, piano, celesta, orchestra bells and crotales. The keyboard ensemble begins the piece and often collaborates with the soloist during each of the three movements.

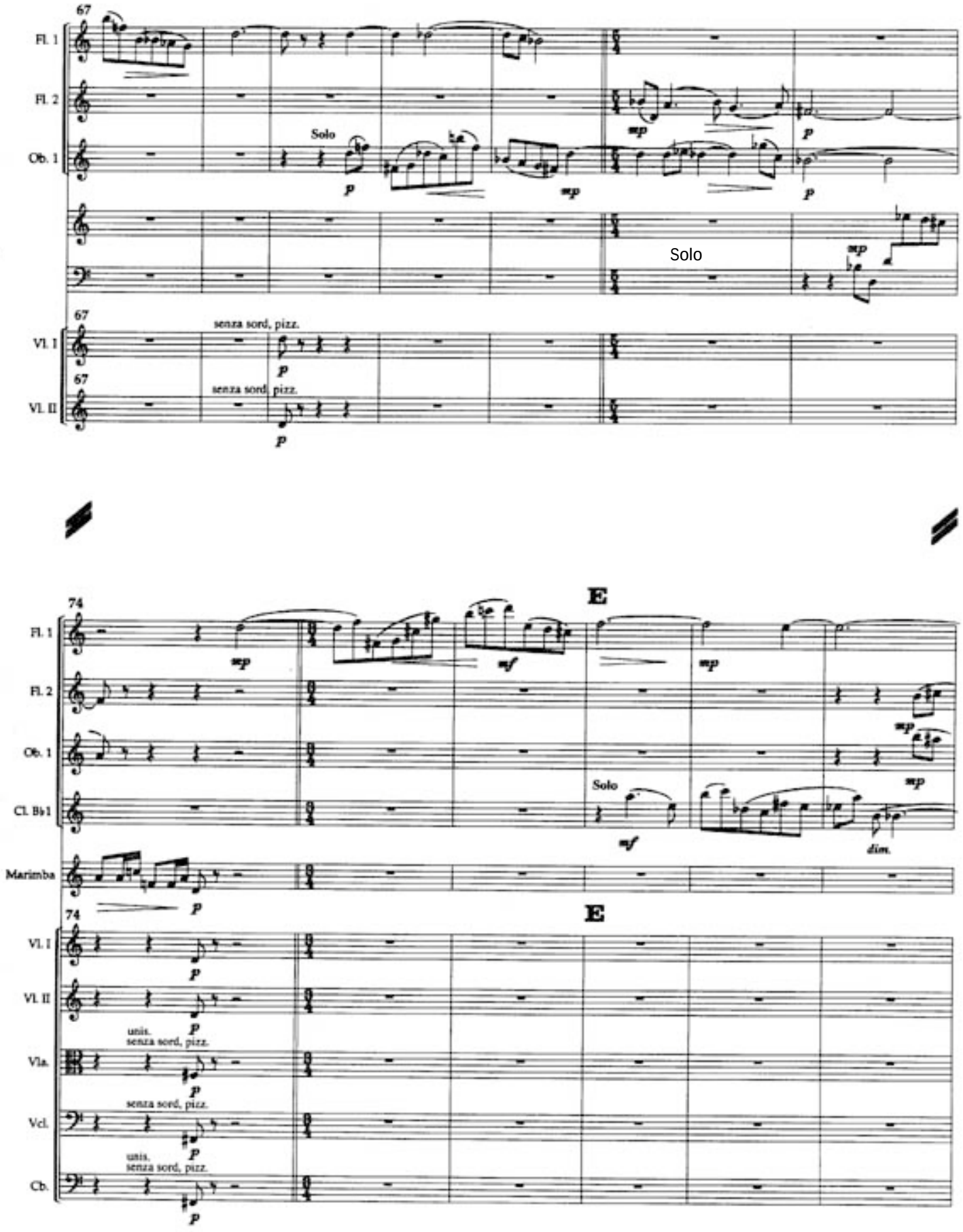
Svoboda says this about *Concerto for Marimba and Orchestra*:

> "My approach to this work is to expose the beauty of the marimba. The gentle and majestic sounds found in the instrumental mixture within the orchestra is always respectful of the somewhat limited powers of projection of the solo instrument. Overall the concerto is stylistically lyrical and neo-romantic. The energy and vitality of the marimba is highlighted through the rhythmic vitality of the composition while the marimba's warm and resonant sound, emanating from its rosewood keyboard, is ideally suited for the lyrical sections of the piece.
>
> The instrumental forces on stage are divided into three contrasting parts: the solo marimba; a percussive "keyboard" quintet and the rest of the orchestra. For acoustical effect the keyboard quintet is placed close to the conductor and the solo marimba, which is the prominent voice of this uncommon ensemble. There are several sections of the work that I like to think of as compositional "islands" in this concerto. These are when the keyboard quintet plays alone for extended periods, creating a concerto grosso-like interplay with the rest of the orchestra. This unusual division of instrumental forces, heard throughout the work, underlines the unique character and personality of this concerto."

The solo part is highly challenging in a number of ways. While the three movements of the work are tonally centered in G# minor, C minor and D Major respectively, the somewhat disjunct outline of the melodies in the solo part make each movement difficult to play and even more difficult to memorize. The work requires the soloist to hold four mallets for all but a few bars of the piece. There are virtually no tremolos in the piece and all lyric sections have to be phrased with great attention to creating musical lines out of long streams of individual notes.

The first movement uses ascending arpeggios to create not only the first theme but also a harmonic foundation of the work (Example 1). The introduction of the marimba as the *lowest* voice of the keyboard quintet is important to the overall formal plan of the concerto. Svoboda positions the marimba in the "mind's ear" of the listener

Example 2


67
Fl. 1
Fl. 2
Ob. 1
Solo
mp
p
Solo
67
senza sord. pizz.
Vl. I
67
senza sord. pizz.
Vl. II
74
E
Fl. 1
Fl. 2
Ob. 1
Cl. B♭1
Solo
mf
dim.
Marimba
74
E
Vl. I
Vl. II
unis.
senza sord. pizz.
Vla.
senza sord. pizz.
Vcl.
unis.
senza sord. pizz.
Cb.

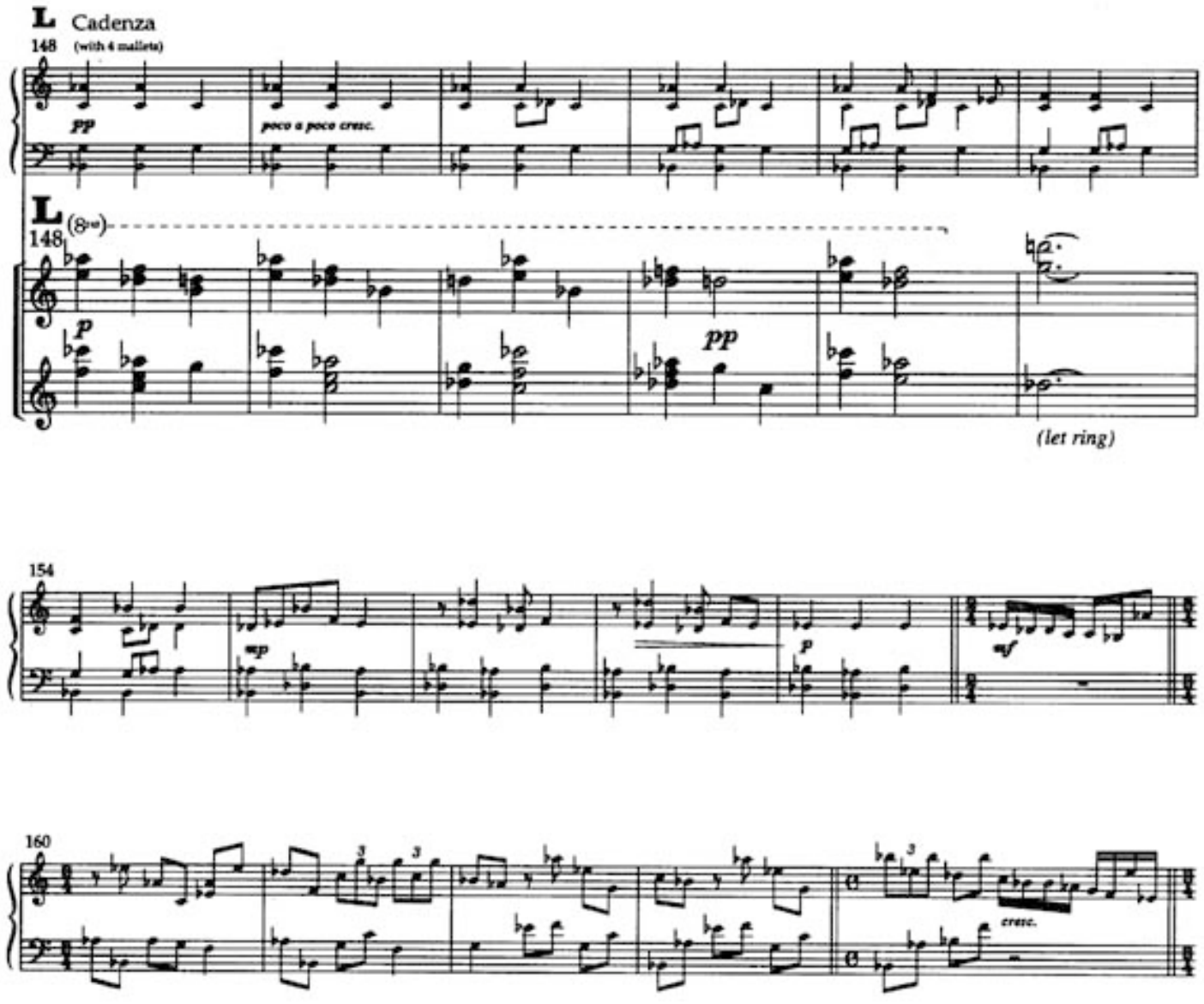
(who may never have heard either a marimba or a marimba concerto) as essentially a dark, "lyric-melodic" instrument much more so than a bright and percussive one. This allows him to direct the form towards a more percussive climax later in the piece, while exploiting the wide range of colors, moods and the tessitura of the instrument itself along the way.

The introduction gives us some insight into the composer's own compositional process. When a colleague asked Svoboda how he first began to compose the work he replied: "I first think of the relationship between the various groups of instruments: those from the orchestra, the keyboard ensemble and the marimba itself. I place the groups, in my mind, across the whole of the score and create a [textural map] of the entire concerto. Then I sketch melodic and harmonic material upon that map."

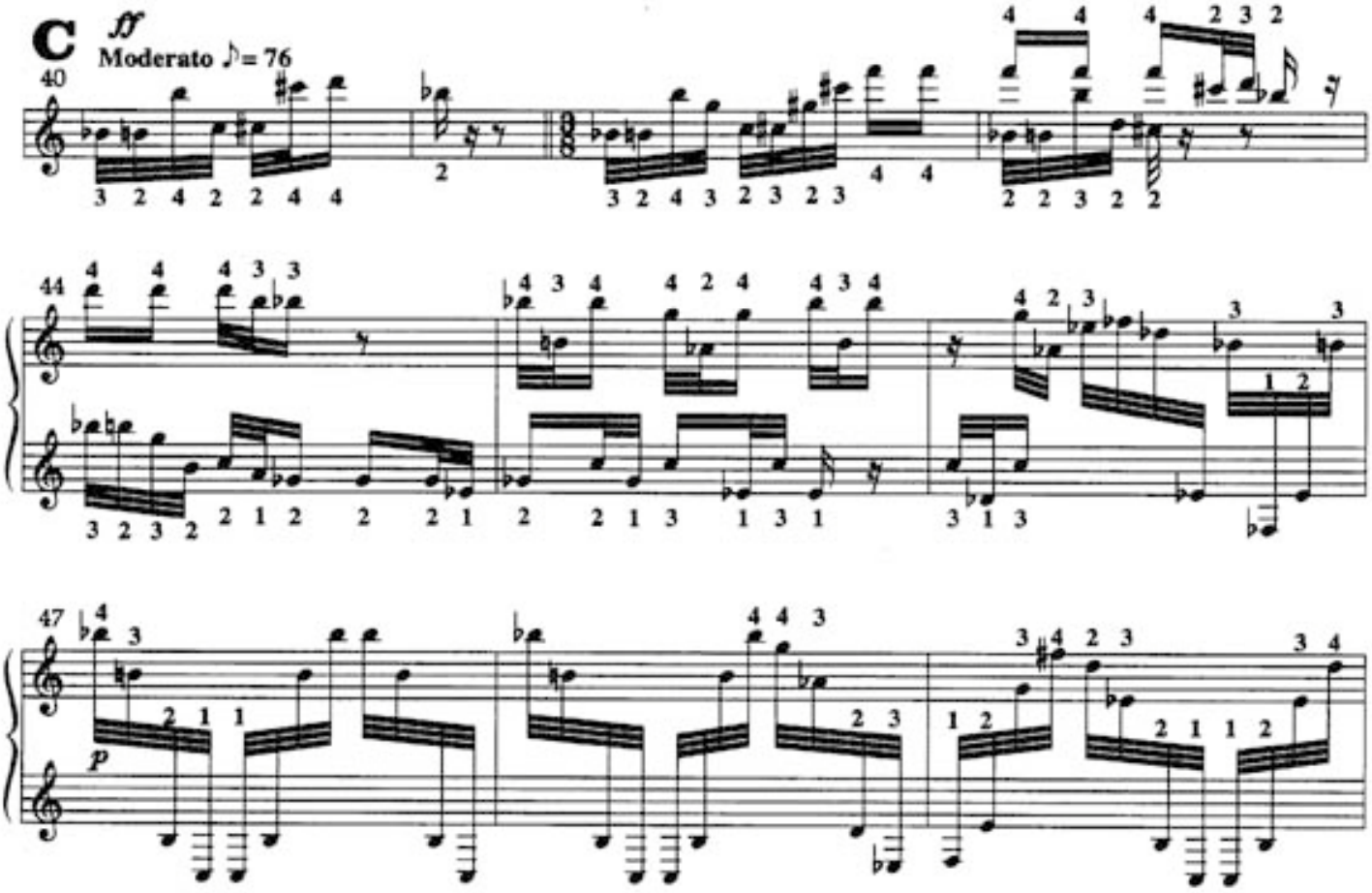
Later in movement one, Svoboda joins together melodic fragments into a second theme bandied about between the marimba and the orchestra (Example 2). This builds to a climactic seven-measure dash up the entire range of the instrument leading to a cadenza, which emerges from the sound of the keyboard quintet and is highly contrapuntal in nature (Example 3). A long ostinato passage in 16th notes creates a final climax and slows to a *mysterioso* statement of the second theme in augmentation, ending the movement.

The second movement is based on an original chorale theme. It opens with a romantic trio played by two solo violas and a solo violin. These forces are soon joined by the keyboard quintet, soloist and clarinets stating the chorale melody in canon. A dramatic orchestra section connects the first section to the next as the soloist plays a stately, yet somewhat macabre, dance theme, which is later accompanied by various members of the woodwind section (Example 4). This builds to a huge orchestral climax, during which the soloist plays a passage consisting of triplets in one hand

Example 3



Example 4

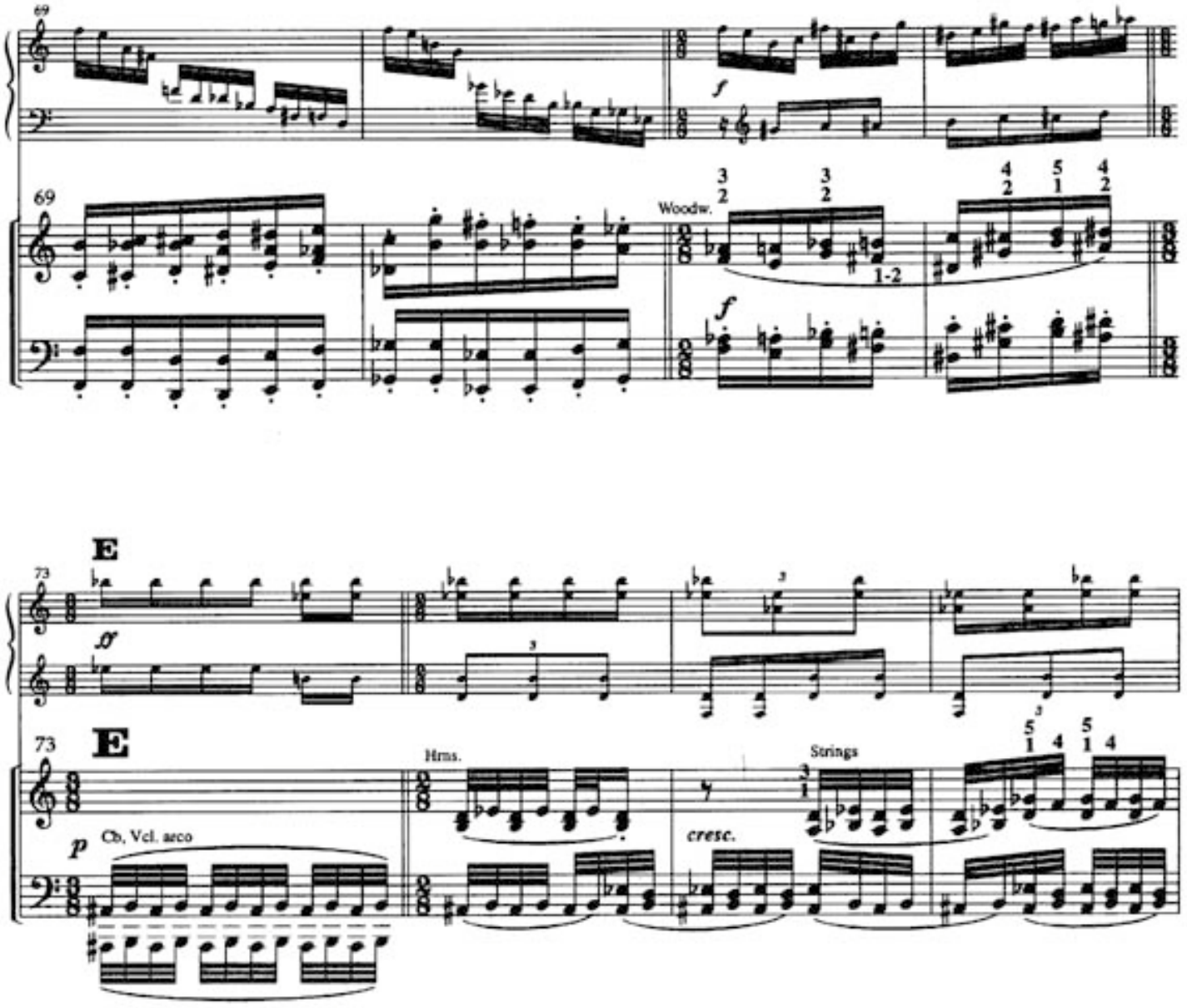


and four 16ths in the other, moving up and down the marimba and alternately switching the rhythmic figures back and forth between the hands (Example 5). The chorale theme returns and a coda ends the movement with the marimba fading away over the *pianissimo* strings.

Movement three is in rondo form, using an original folk melody that leaps all over the instrument in a kind of mad "Bartókian" dance (Example 6). This movement also has a cadenza of some difficulty (Example 7) and ends with an exciting dash to the finish for orchestra and soloist.

The orchestration of this work represents the finest writing for orchestra that this author has ever seen in terms of its appropriateness for accompanying the marimba. It is of a competency level that I heretofore would have reserved for Ravel or Debussy. It requires full orchestra, including winds,

Example 5

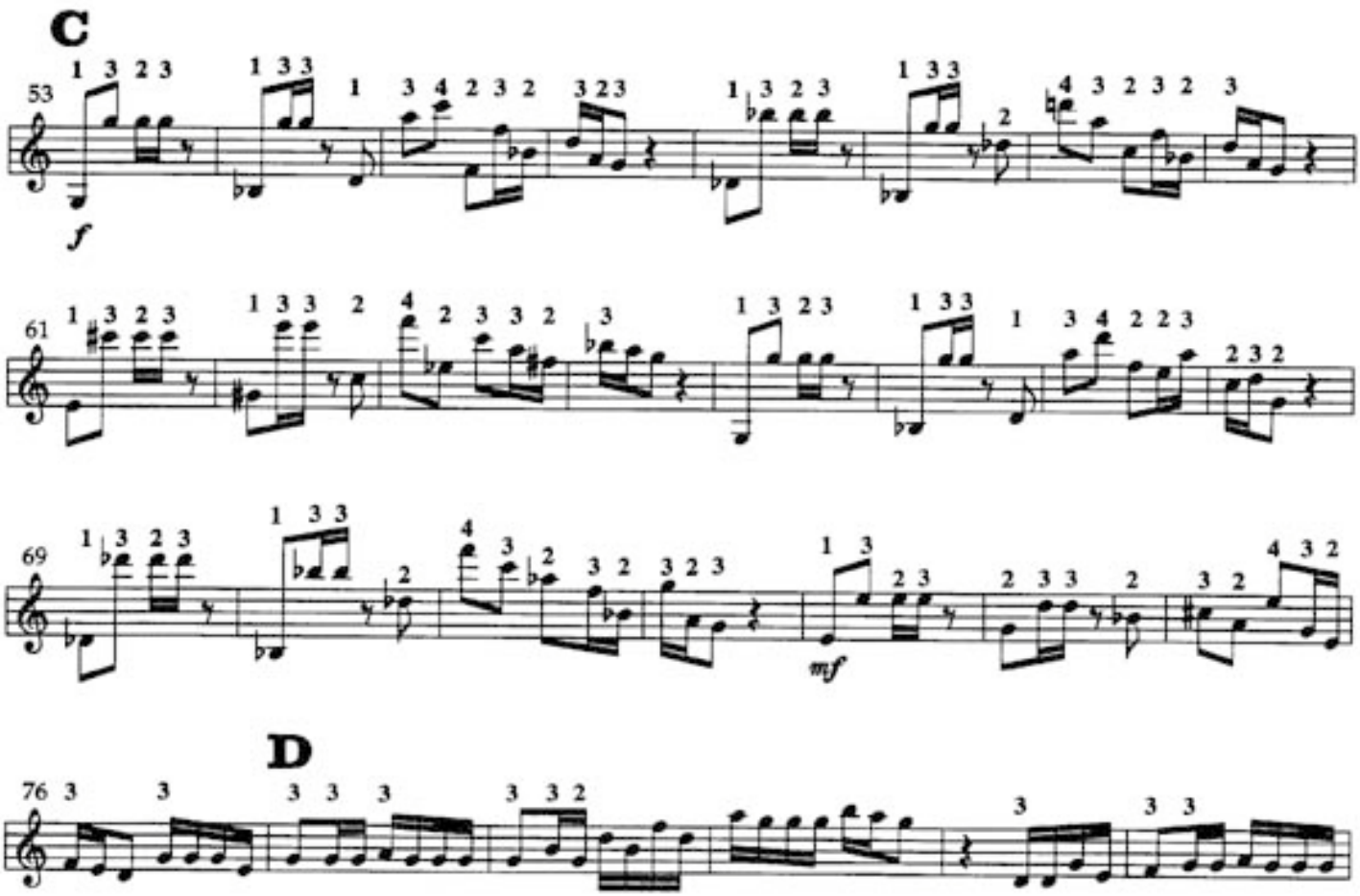


harp, celesta and piano. It could be done with a small string section, although it was not intended for chamber orchestra.

The premiere was rewarded with standing ovations at the Oregon Symphony's subscription series as well as at the national convention of the American Symphony Orchestra League, where the work was performed in June, 1995. Svoboda's unique yet accessible harmonic language and the excitement generated by the finale caused palpable excitement in the house at each performance.

Last year saw the emergence of a number of important solo works for percussion performed by America's major orchestras. The Svoboda concerto, along with Joseph Schwantner's percussion concerto (written for Chris Lamb and the New York Philharmonic), which was premiered in January, 1995, are two significant works because

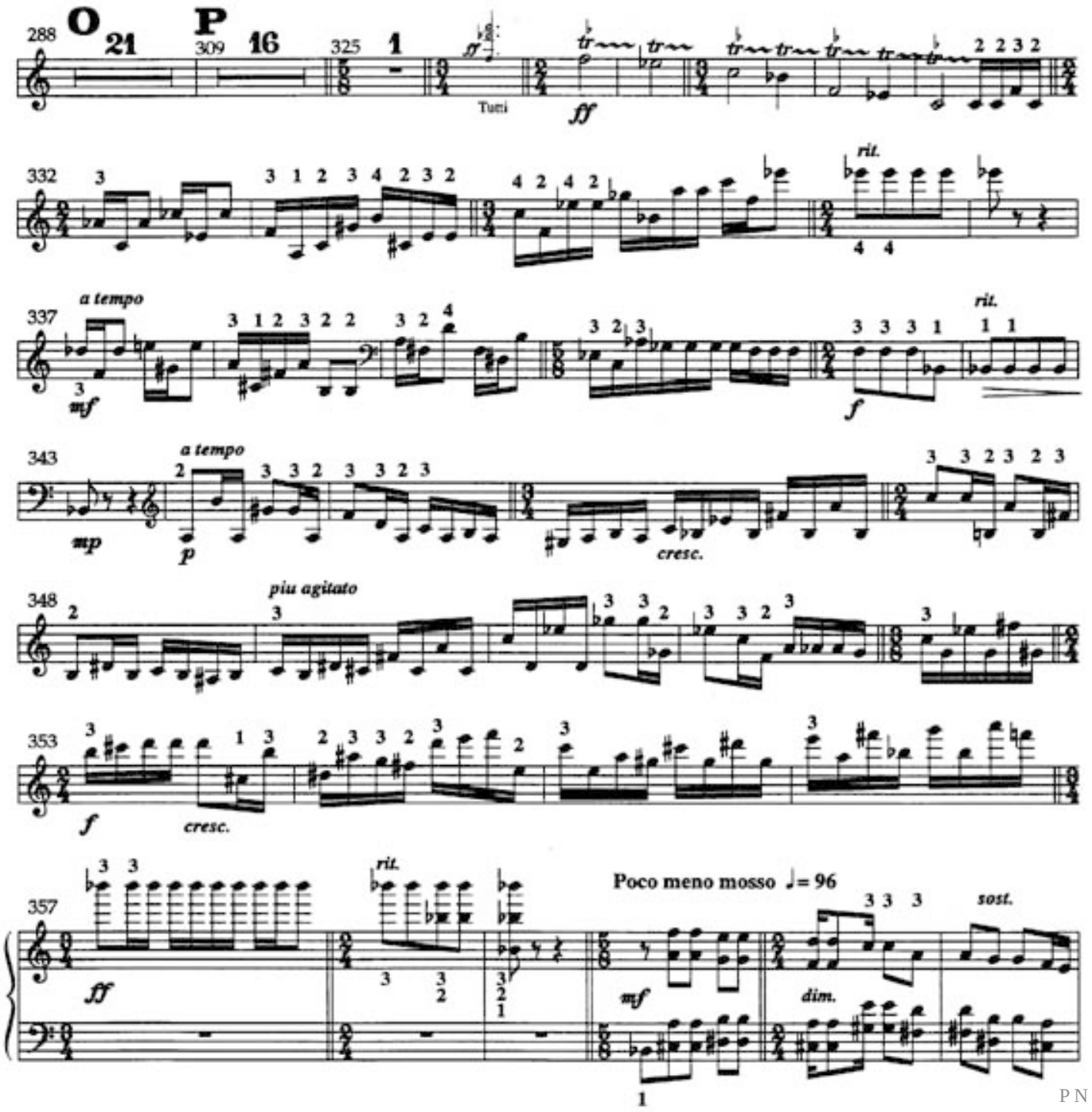
Example 6



they are great works for *both* soloist and orchestra. I am truly fortunate to have premiered Svoboda's landmark work and to be its dedicatee. My humble thanks go to the composer.

Concerto for Marimba and Orchestra, Op. 148: Piano reduction (including solo part edited by Niel DePonte), pocket score and full score and parts available from Thomas C. Stangland Company, P.O. Box 19263, Portland OR 97280. TEL: (503) 244-0634, FAX: (503) 244-8442.

Example 7



PN

Niel DePonte *is the Principal Percussionist of the Oregon Symphony, as well as Music Director and Conductor for Oregon Ballet Theatre. He is the composer of* Concertino for Marimba, *published by Studio 4 Productions, and maintains an active international solo, orchestral and conducting career. He serves as an artist clinician for the Yamaha Corporation.*

James Blades Recalls Benjamin Britten

By Richard Fawkes

PERCUSSIONIST JAMES BLADES worked closely with Benjamin Britten for forty years as a member of the English Opera Group, the English Chamber Orchestra and the Melos Ensemble. He took part in the premieres of almost all of Britten's operas including the Venice opening of *The Turn of the Screw*. He was also the man to whom Britten turned every time he wanted a new sound. Blades first met the composer in 1936 when, as a session musician, he was asked to record the music for the GPO documentary *Night Mail*.

James Blades: I remember him entering the studio—a rather tall, pale young man. He would have then been twenty-two. He rather nervously handed each of us our parts and then we got busy. Occasionally he would leave the studio and get us to play without a conductor so that he could balance the orchestra. Well, we plowed away until coffee time and I remember the trumpet player saying to me, "Jim, this is a bit different than some of the tripe that we're often asked to play." And believe me, it was!

Richard Fawkes: *What was Britten like as a conductor?*

Blades: I found him one of the finest conductors I have ever played under. And without boasting I can say I have played under quite a few. His beat was very small but very precise. His upbeat, preparatory to his downbeat, was absolutely in dead tempo with his downbeat so that you could get the tempo of what was to follow while he was silently lifting his hand.

He rarely conducted, as far as my memory can serve, with a baton. He would often use a pencil. He always liked to be rather high on a platform so that he could well see the cast and, of course, they could see him. But he was never a conductor to play to the public. He was what we knew in the profession as a "musicians' conductor." He played to the orchestra and the cast and he never made himself a gymnast so that the people would look upon him as an acrobat. Yes, as a conductor he was absolutely superb!

Fawkes: *Was Britten only effective when he was conducting his own music?*

Benjamin Britten (left) conferring with James Blades

Blades: Oh no! Not by any means. He was marvelous with all music. His favorite composer was Mozart, probably nearly equaled by Schubert. He also conducted Mahler extremely well and I remember a broadcast we did of the Mahler *6th Symphony* where there is some intricate percussion writing and he was most particular about getting that exactly as he thought Mahler would have liked it. Oh yes, he was very good.

But of course he was more concerned with his own music. He was actually rather nervous. In fact, at times he was actually sick before or after conducting a work. I remember coming in very early in the morning for a rehearsal to assemble my instruments and Ben was tickling the ivories, as we say, playing the piano, and I noticed that he pulled a flask out of his back pocket and took a small sip, and he saw that I had noticed it. He came to me and said, "No, Jimmy, I'm not addicted to this sort of thing, but to tell you the truth I am awfully nervous when I conduct. I hope I don't appear so, but I really am."

Fawkes: *He could hear everything that went wrong in an orchestra, couldn't he?*

Blades: Oh yes. For instance, I remember when we were doing the early rehearsals of the *War Requiem*, the first performance of which was performed later, as you know, in Coventry Cathedral. There is a very involved timpani part in it and I temporarily lost track for a bar or so but I kept going. I filled in a bit of my own and when we had finished Ben said, "I noticed that Jimmy, as well as being a good percussion player, is also a composer!"

Fawkes: *Was he an easy man to work with?*

Blades: He was an easy man to work with if you played what he wanted you to. I'll put it that way.

Fawkes: *Did he ever lose his temper when he was conducting?*

Blades: Very, very rarely. No, he always remained cool. But there were two occasions I do remember where he really, what we in the orchestra used to say "threw a fit." One was at the first rehearsal we did in the Snape Maltings after the disastrous fire. [Snape Maltings was where Benjamin Britten lived and is now the site of the Aldeburgh International Music Festival.] He noticed that one member of the orchestra (I won't mention his name) had a lit cigarette lying on the music stand. He immediately stopped the orchestra and said, "Go home! Get out of the building; get out of the way." And he called the orchestral manager and said, "Send for a substitute immediately. I don't ever want to see that man

again!" I think it was resolved later, but Ben was absolutely adamant. Well naturally, one would be, with that hall of his, that wonderful hall that I used to call "Britten's dream realized."

The other time was when we were broadcasting the *War Requiem* from the Usher Hall in Edinburgh. The time came, I think it was 8:15 or whenever it was, and no bassoon turned up. Ben said, "Hold the recording!" They all begged him to start and he said no. Eventually a young Scot, Graham Melville Mason, remembered that this bassoon player had a friend in Edinburgh, rushed to the flat and found the bassoon player asleep. He got back to the studio for the broadcast exactly thirty minutes late, but Ben just wouldn't move. Someone said to him, "Surely the world won't miss this bassoon." And I remember him stating, "Probably not, but I will!"

Fawkes: *Tell me about* The Turn of the Screw. *Did he write an easy part for you?*

Blades: Oh yes, I well remember *The Turn of the Screw*. Quite a nightmare for the percussionist. Imogen Holst [daughter of the composer Gustav Holst], who was his amanuensis, sent me the parts bit by bit so that I could, you know, get them under my fingers. The opening was quite a furor for four timpani. And Ben said to me, "Jimmy, I know it will work. I've actually tried it on the table." I said, "Yes, Ben, but did you think to try it on four tables?" He said, "Well, to tell the truth, I never thought of that."

Fawkes: *The opera was first performed in Venice, correct?*

Blades: Yes, that followed, of course, one or two rehearsals in Great Britain. But the first performance was in Venice.... It was a very anxious piece for the whole of the twelve-piece orchestra. It was broadcast worldwide, and I've never forgotten entering that wonderful theater called La Fenice and looking up to the large gallery. [This theater was destroyed by fire in February, 1996.] It was one sea of white carnations. Every lady present had been presented with a bouquet of white carnations. The orchestra was assembled down in the pit ready to go in to take our places. Ben stood there as we all filed past him and he pinned on each of us a silver gondola boat and said, "It's going to be marvelous!" And it was!

Yes, I've never forgotten that. And he was as cool as a cucumber. While we were a wee bit edgy he just kept that gentle beat with an occasional smile. In one part I had a very, very quick change from the snare drum to the cymbal, which had to fit the action on stage. He would sometimes delay it to match the action on stage. And whenever I went "ping" on the cymbal in the right place, he always turned 'round and gave me a wink.

Fawkes: *Did you always like Britten's music?*

Blades: Well, that's rather difficult to say because on first hearing I was a little tempted to think that, "I'm afraid this is going to be a little beyond me—not only my hearing, but other people's hearing." But I was quite wrong because when one got accustomed to the music—when you had played that piece once or twice—you realized the great beauty and the wonderful construction of all the pieces.

Fawkes: *Which is your favorite work?*

Blades: *The Turn of the Screw*. Second probably to this opera is his first opera for a small chamber orchestra called *Albert Herring*. But *The Turn of the Screw* is a classic piece of writing for percussion. I won't say the writing for that was a nightmare, but it was a study for really first-class percussion playing and every note, every "ping," meant something. He had that wonderful knack of writing music that absolutely fit the smallest action on the stage. It fitted so accurately the stage action. And I remember he always liked to stand in a raised position so he could well see the cast and they could see him.

On the first rehearsal of the *The Turn of the Screw*—in Aldeburgh, of course—there was a lull, and the flute player who was on his right looked up to Ben and said, "You know, Ben, this is a bit of a hard flute part, isn't it?" And Ben said, "Well, you know that I only write for the best people."

Fawkes: *Tell me about the piece that Britten wrote specifically for you.*

Blades: Oh, that was the piece that he christened *Timpani Piece for Jimmy*. We were on route to Munich to perform one of his operas. In chatting with Ben over the dinner table, I said, "Ben, sometime when you have the time, would you be kind enough to write a short piece for my lecture recital with a piano accompaniment to be played by my wife, Joan?" "Well," he said, "of course I will. Would you like it now?" "Well," I said, "you rather surprise me, but I would like it now."

When we left the train at Munich he handed me a short sketch of the *Tim-*

pani Piece for Jimmy. I played that piece on my lecture recitals for years. It was a simple piece but quite Brittenish. It was to portray the difference in pitch in two keys, d minor and B major, and it changed back and forth between these two keys.

Fawkes: *What's your last memory of Britten?*

Blades: My last memory of Benjamin Britten was a very, very sad occasion. I was called hurriedly to Aldeburgh [the site of Britten's home as well as the concert hall] one Saturday to bring a drumkit to take part, with a piano, in accompanying a large orchestra of Lady Gleesingers from the Midwest of America. I've never heard anything quite like it in my life. The conductor said to me, "I'm sorry you missed the rehearsal, but it will be all right. We've got no drum parts; they were lost somewhere in America. But I'll just give you a cue when we're going to play." They played works by Joplin—you know, ragtimes and so forth. I'd done a bit of that as a young man as the drummer in the Picadilly Hotel dance orchestra. So we got by sufficiently well for my being called with the conductor and the soloist, who was a woman, to the front of the stage.

Then we went to see Ben. He was then in a wheelchair looking extremely ill. I waited until the other two said their few words to him and he to them. I approached him and he said, "Thank you, Jimmy, for coming on such short notice." I then leaned over him, because he could hardly hear, and said, "Ben, I'm sorry. I've been busking [faking] all night." He said, "Probably, Jimmy, but you did it so beautifully." And that word "beautifully" was the last word I heard from Benjamin Britten. PN

James Blades in the pit at the Sadler Wells Theatre, London, with his setup for *The Turn of the Screw*

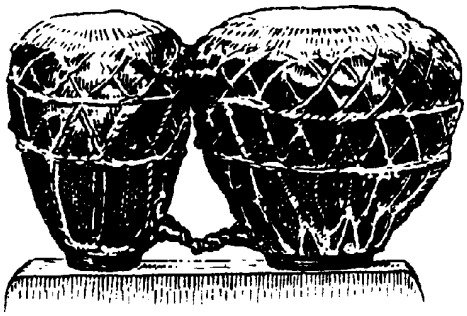
This interview with James Blades first appeared June 6, 1995 on BBC Radio 3 in a program called I Was There *and was transcribed and annotated by Michael Rosen.*

Percussive Notes *wishes to thank the BBC, Will Douglass, Richard Fawkes, Louise Armitage and Ladbroke Radio for their kind permission in allowing us to print it.*

Terms Used in Percussion: Russian Percussion

By Michael Rosen

I RECEIVED A VERY DETAILED RESPONSE about the *piccoli timpani orientali* from Mike Quinn, who lives and teaches in Switzerland and often plays with the orchestra of La Scala in Milan. I had described this instrument as a type of frame drum as a response to a question from Stuart Chafetz of the Honolulu Symphony about a piece called *Caucasian Sketches* by Mikhail Ippolitov-Ivanov. [See *Percussive Notes*, Vol. 33, No. 4, August, 1995, pp 62–64.] Mike found the instrument identified as *timplipito* in *The School of Playing Percussion Instruments* by Kalinik Michailovich Kupinsky (Moscow Music, 1987) with direct references to Ippolitov-Ivanov. Kupinsky describes the instrument as follows: "Two clay pots with holes in the bottom, one bigger, the other smaller, fastened together with thongs. Their openings are stretched with goat skin. Usually the pots are brightly colored. The timplipito is played with two wood mallets with rounded heads.



ТИМПЛИПИТО

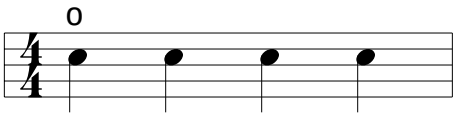
The Timplipito. The homeland of this drum, the so-called Asiatic or Caucasian kettledrum, is the Trans-Caucasus.
—from *The School of Playing Percussion Instruments*, Kalinik Michailovich Kupinsky, published by Moscow Music, 1987

"The sound of the timplipito is somewhat dry. If the skin on the pot is moistened lightly with water, we can get a pitch correlation between the large and small pots (drums) near a fifth. The timplipito is placed directly in front of the player on a stand at knee level. The big pot is on the right. The mallets are held the same way in both hands—at the bend of the index finger and on the second joint of the middle finger with the thumb holding the stick from above. The part of the timplipito is written on one line without key designation. Notes with downward stems are played on the large pot while the upward stems are played on the small one. The timplipito was first used in a symphony orchestra by Ippolitov-Ivanov and also by other composers of the Russian School such as Spendiarov and Vasilenko."

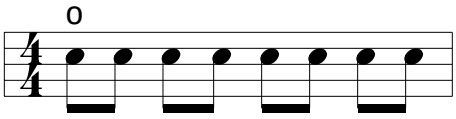
To me, the sketch of the timplipito resembles clay bongos of the type from Morocco that are often available in gift shops. It seems that these would be most like what the composer calls for. I also find the word "timplipito" curious. Is it a Russian-Georgian word? Is it a word that Ippolitov-Ivanov invented? It seems to be of Italian or Spanish origin because of the ending, but I can't find it in any of the sources I know. I ask readers to please help me with this one. If you know this word or know someone from the area of Georgian Russia, ask them if they have ever heard the word.

Mike Quinn also responded to a past article about the ° and + on cymbal parts in Russian music. (See *Percussive Notes*, Vol. 28, No. 2, Winter, 1990, pp. 55–56.) He has discussed the matter with percussionists from the Bolshoi Ballet and told me they were stumped too! He says, "Even the Russian percussion manuals are no help." He agreed with me that since there is no agreed-upon performance practice among percussionists all over the world, "you should do what sounds best." But, at the same time, one should be basically consistent within a composition. He contends that the ° indicates a pair of cymbals and the + means suspended cymbal.

I asked him about the ° signs on tambourine parts: "Let's start with the 'Troika' from *Lt. Kijé* by Prokofiev. Of course, the part reads:

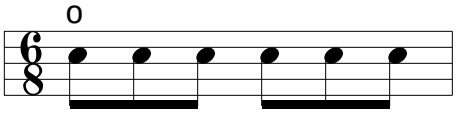


"The Russians say that the ° means to hit the tambourine. In this case, hit the tambourine on the ° sign and shake it on the other notes. How do you shake in quarter notes, you ask? A constant roll (shake) sounds terrible, while the fast tempo doesn't allow for short shakes on each quarter note. So you put on your Grateful Dead jacket and play it like a rock singer plays tambourine between choruses. Now the part becomes a series of 8th notes that are played by shaking the tambourine rhythmically and striking it on the first note of each measure like this:

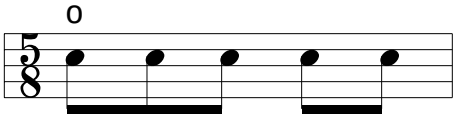


"And lo! It goes well with the triangle and sleigh bells, which are playing 8th-note rhythms." (Brilliant, Mike!)

"The same playing technique works well with *Polovetsian Dances* by Borodin where the following is written:



and



"Graham Johns, who plays with the Royal Liverpool Philharmonic, plays it with the same back-and-forth motion, and when he gets to the 5/8 section he just moves his hitting hand to the other side of the tambourine. It takes some practice, but it sounds great! We're dealing with folk-music here, and knowing that the techniques used in Uzbekistan, Turkmenistan and by other people from Eurasia are much like the Arabic techniques, the ° becomes a 'duum' sound or resonant stroke on the head, and the other notes are played on the jingles with the fingers or shaken back and forth. Personally, I'd like to hear this part played on a great big bendir."

Thanks for sharing your ideas with us, Mike. We look forward to hearing from you again. I encourage readers to share their expertise and experience with each other . Send your ideas or questions about Terms Used in Percussion to Mike Rosen, Oberlin Conservatory of Music, Oberlin, OH 44074, or send e-mail messages to Michael_Rosen@qmgate.cc.oberlin.edu. PN

Michael Rosen *is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and performs with the Grand Teton Music Festival, the Cleveland Orchestra and the Concertgebouw Orchestra. A native of Philadelphia, he was a student of Charles Owen, Fred Hinger and Cloyd Duff. He is a member of the Board of Directors of PAS. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina and CRI labels, and is a sought-after clinician for marimba as well as cymbals. Rosen has concertized and taught extensively in France, Italy, Germany, Spain, Denmark, Finland, Hong Kong and Beijing, and is a clinician for the Zildjian Cymbal Company.*

HOW TO REACH PAS *FAST:*
(405) 353-1455/1456 phone/fax
or through WPN as follows:

1. Telnet to WPN or direct dial (405) 353-1441 by modem
2. Enter your User ID and password
3. Choose (E)lectronic Mail from the main system menu, (M) Mail, then (W)rite a message from the succeeding menus
4. Address your message to Percussive Arts Society

CyberSound VS

Reviewed by Norman Weinberg

CYBERSOUND VS IS A SOFTWARE-based "virtual synthesizer" that resides on the hard drive of your Macintosh computer (see the System Requirements for recommended and supported hardware needs). It consists of "CyberSynth," the program that turns your Mac into a sound module, and "CyberPlayer," a convenient 16-track MIDI sequencer.

By connecting the stereo output from your computer to headphones, speakers or a sound system, a PowerPC Mac becomes a MIDI sound module with over 50 megs of 16-bit sounds that make use of a wide variety of synthesis technologies. CyberSynth includes analog, digital, wavetable and even physical modeling sounds. The CyberSynth program operates as a control panel, and for this reason, it is available all of the time. It's perfectly possible to use CyberSynth in the background while you work in another music program or even a word processor. Access to CyberSynth is provided by the control panels menu.

Once called up, the main window of CyberSynth is divided into two halves (see Illustration 1). The left side contains on-and-off switches for both the program itself and the effects (effects are automatically turned off for non-PowerPC Macs). The right half of the window contains pull-down menus for both the desired sound bank and the specific program. Below the on/off switches are four buttons: one is used to set the effects; one accesses the options menu for optimizing the software for best performance; one is the play button; and one is an info button. Farther down the screen are the load and save buttons so that you can save your settings and recall them for later use. Let's look a each one of these sections and see ho they operate.

SOUNDS

CyberSynth contains banks cal CyberSynth Bank, Drum Bank, Eth Bank, General MIDI Bank, Loop Ba Orchestra Bank, Piano Bank and I Bank. Once you register your software w InVision, you'll receive six new sounds by mail. The review package came with a floppy disk called "Pro Banks." This particular bank of sounds is optimized for better "live play" response. It would take too much space to list every sound contained in all the banks, but here's a taste.

The Piano bank is the most massive, with 105 different programs including acoustic grands, vintage Rhodes, Clavinet and electric grands. The Orchestral Bank includes 83 different programs that cover nearly all of the instruments found in the modern symphony orchestra. The most interesting sounds are found in the CyberSynth Bank, with 29 programs of new and exotic electronic creations such as Dijeri-Hachi, Struck String, Long Bamboo and Pulso Electro that cross tonal boundaries.

The General MIDI banks contain all the sounds you would expect and come in two versions, one for the PowerPC and one with smaller memory and processor requirements for 040 Macs. The drum sounds contained in the General MIDI banks are very complete, with a variety of sounds located in eight maps including Jazz Set, Room Set, TR-808 Set and Orchestra Set, to name a few.

EFFECTS

While the effects programs are fairly simple, it is a welcome addition to have them included in the program. As shown in Illustration 2, the chorus setting can be adjusted in terms of its length (source signal delay time), feedback (how much of the signal is being reprocessed), speed (LFO pitch modulation), depth (amount of detuning) and amount (master chorus output level). CyberSynth offers three different reverb settings: Chamber, Small Hall and Large Hall. Adjustable controls include predelay (time before the reverb begins), brightness (high-frequency content), decay (time until the reverb dies out) and amount (master reverb output level).

OPTIONS

The option menu (Illustration 3) is the place to arrange the CyberSynth control panel for optimum performance on your particular Macintosh. Here, you select stereo or monophonic sound output, assign the source controllers to use for modulation, and set the maximum number of possible voices and the master output volume control. In addition, you can control the percentage of CPU processing horsepower reserved for CyberSynth, and set the size of the sound cache setting. By fiddling with these adjustments, you can set the program to perform the maximum number of voices without delay or performance loss.

Illustration 1

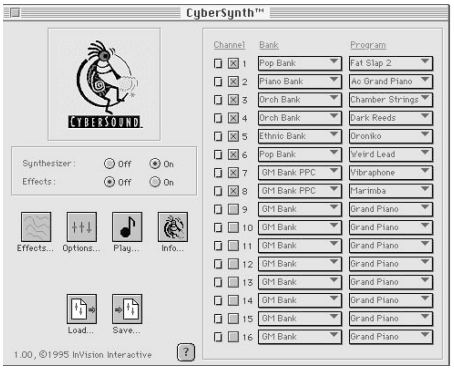


Illustration 2

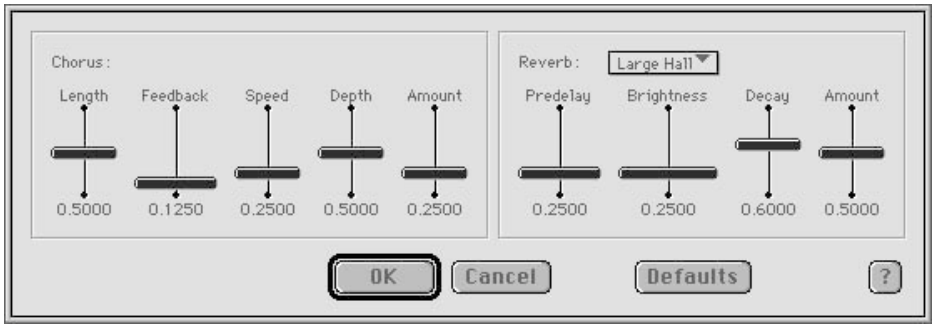


Illustration 3

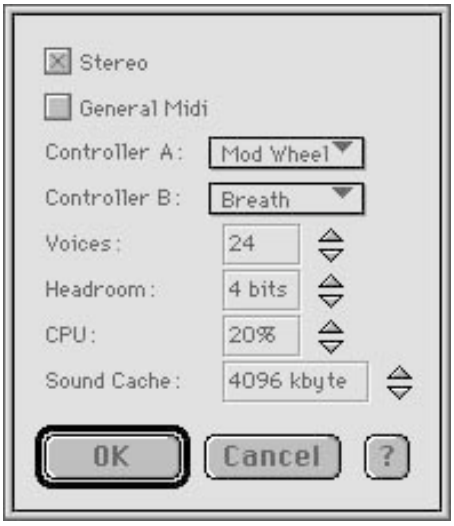
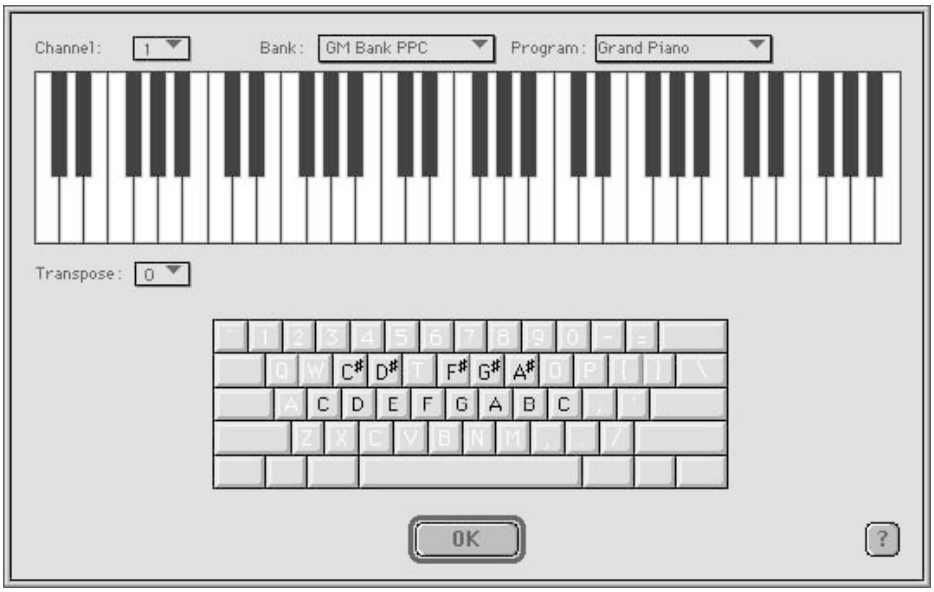


Illustration 4



AUDITIONING SOUNDS

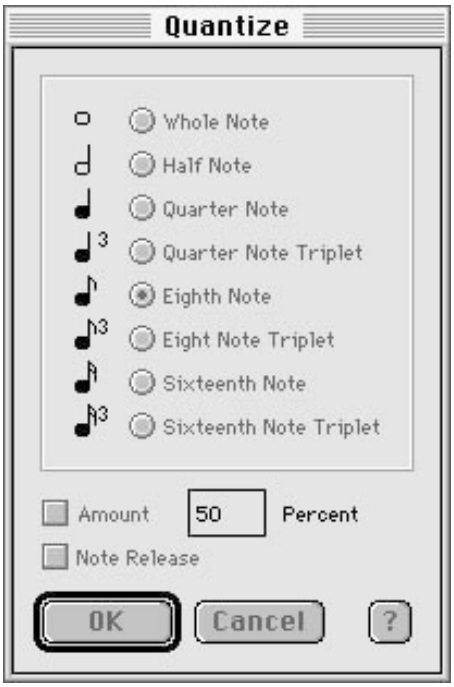
A simple click of the "play" button on the main screen brings you to the audition screen (see Illustration 4). While in this screen, you can select the MIDI channel to audition, the bank and the program. Using the on-screen keyboard or the Macintosh keyboard (notice the one-octave keymapping in the illustration), you can hear how the different programs are going to sound before you assign them to a particular MIDI channel.

PLAYING CYBERSYNTH

If all you plan to do with CyberSynth is play MIDI files with the accompanying CyberPlayer Program, you won't need any other MIDI gear or software. If, however,

you wish to record tracks with CyberPlayer or play the sounds in CyberSynth from a MIDI keyboard or electronic drumset, you'll need to use Apple's MIDI Manager (included with the software), Opcode Systems' OMS, or Mark of the Unicorn's FreeMIDI. These software "patches" are supported by CyberSynth, and the necessary drivers are included with the program.

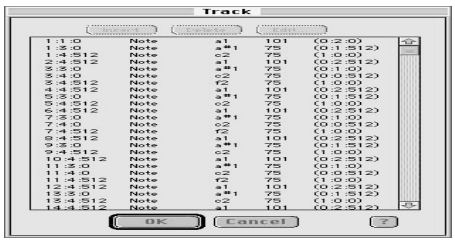
Illustration 5



CYBERPLAYER

The CyberPlayer sequencer included with this package is not going to win any awards for the most sophisticated program on the market. It is, however, workable for most folks who are looking for an easy-to-use sequencer that is flexible enough to get the job done, but not so daunting as to scare you with options. Take a look at the quantize and transpose windows (Illustrations 5 and 6) and you'll see that the available options are bare but functional.

Illustration 6



The main CyberPlayer window shown in Illustration 7 offers play enable and record buttons for each of the sixteen available tracks. You can also select each track's bank and program from the installed CyberSynth sounds, and you can name your track. At the top of the window are the familiar motion controls and a large counter offering measures, beats and ticks. You can also adjust the tempo and change the time signature.

The track window (Illustration 8) is accessed by double-clicking the name of a track, and it offers up an event list that includes the start time, the event type (notes in this example), the pitch, the attack velocity and the duration. Each of these values can be edited on a note-by-note basis or by selecting a region of events. While the editing features of CyberPlayer are not all that sophisticated, they do include most of the necessary processes that are used for 95% of all sequencing. You'll also find a few very

cool features: quantized input, an overdub recording feature that is non-destructive, and a multi-track record option. You can also scale or offset controller and velocity data.

THE MANUAL

CyberSound's manual is one of the best produced that I've seen. In its wire-bound 114 pages are a table of contents, installation and setup instructions, tutorials, a reference section that covers all the features in great detail, appendixes, a glossary and a very complete index.

WISH LIST

Let's face it, this program is pretty cool just as it is. It performs as stated, and offers a great deal of value for its price. Since the review copy of CyberSynth was version 1.0, here are a few comments that would make great additions for future updates. I would like to determine which sounds used the chorus and reverb settings. As listed in the appendixes, some sounds use the reverb, some use the chorus, and some use nothing. As far as I can figure out, it's not possible to alter a sound's routing to the effects. Sure, you can turn the effects off for the entire program, but you can't have one MIDI channel play a program dry while another channel plays the same program with effects.

It would be a wonderful addition to be able to tweak some of the sounds included in the software. This may require a major change to the interface and the code that drives the program, but all but the most elementary electronic keyboards offer the user some flexibility in terms of programming.

THUMBS UP

CyberSound VS is a great addition to the MIDI musician's toolbox. It's much less expensive than a new sound module, it sounds good, and could offer some people the dream system: a sequencer and a sound module that reside on your computer—talk about portability! Using a PowerPC Powerbook, you've got a complete studio on your lap! Add a notation program that can save compositions as MIDI files, and you've got a completely portable system with lots of power and great sounds.

SYSTEM REQUIREMENTS

Recommended: Macintosh PowerPC processor, System 7.1 or higher, 16 megabytes RAM, 55 MB hard disk space (for complete install of all sounds), Macintosh compatible CD-ROM drive, Sound Manager 3.1 (included).

Supports with drastically reduced performance: Macintosh 68040 processor, 8 megabytes RAM, 6 MB hard disk space (for GM sound set).

Suggested Retail Price: $249.00

For more information:
CyberSound
InVision Interactive, Inc.
2445 Faber Place, Suite 102
Palo Alto, CA 94303
(800) 468-5530
email: dennym@cybersound.com
web site: http://www.cybersound.com

P N

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Illustration 7

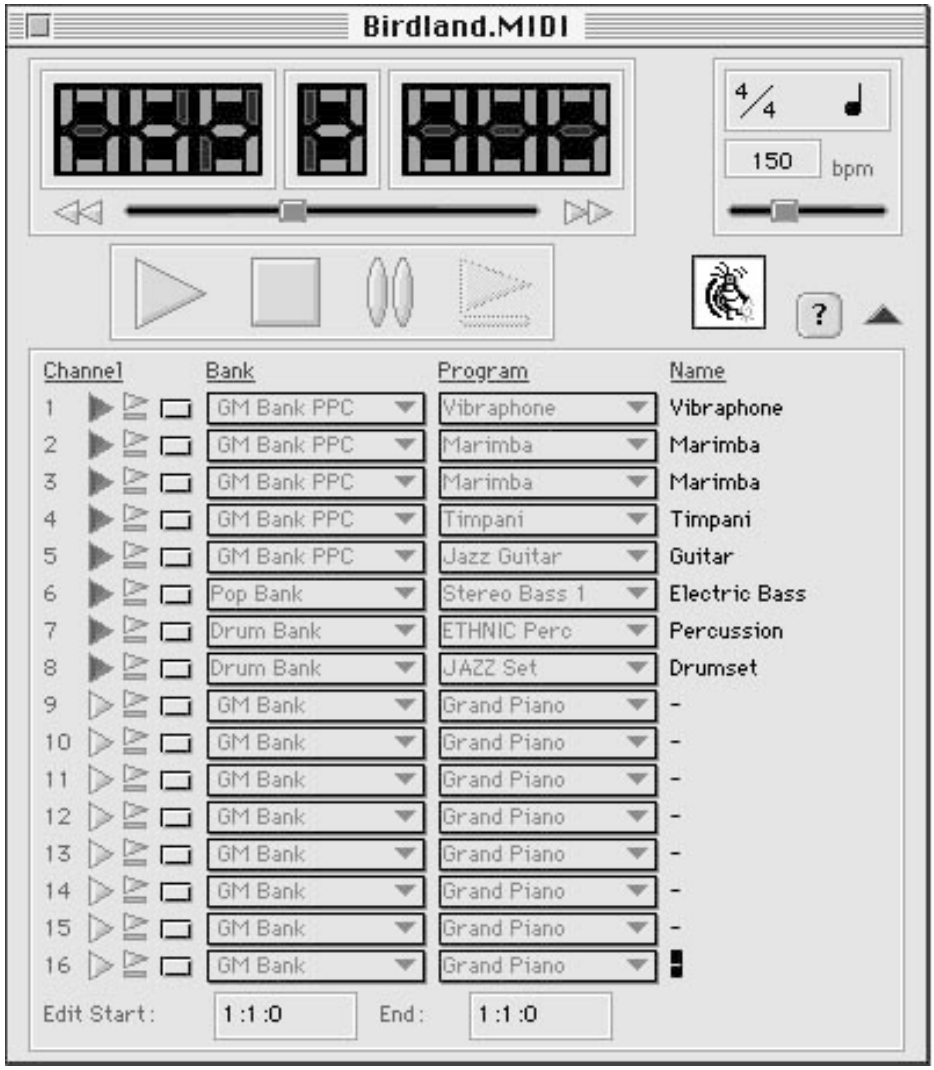
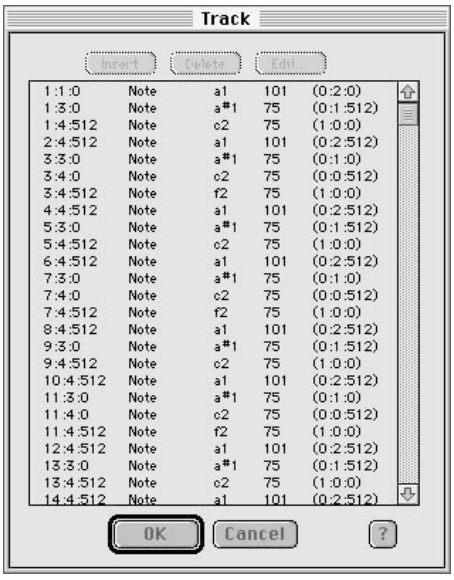


Illustration 8



The *Links* Series of Vibraphone Essays: A Personal View / A Concert Review

By Christopher Shultis

IT HAS BEEN MORE THAN TWENTY years since Stuart Saunders Smith began writing his *Links* series of essays for vibraphone. On Tuesday, May 2, 1995, fourteen musicians from across the United States (of which twelve were vibraphonists) gathered at the University of Akron to perform all eleven.

Following Sylvia Smith's introduction (which accompanies this article), Dr. Larry Snider, Professor of Percussion at the University of Akron and organizer of the event, performed the first *Links* (1974). The complexities of this piece, beautifully realized by Snider, are horizontally constructed as are *Links Nos. 2 and 3* (both written in 1975).

A small circle of musicians has been following this series from the beginning. As that circle gradually widened, certain myths began to surround the early pieces, the most memorable of which was the "unplayability" of the series. Twenty years later, following Snider's lead as a member of that aforementioned small circle, Mark Maynor and Joe Patrick, graduates of University of Akron, gave convincing performances of the formerly "unplayable" second and third pieces.

Equally impressive was the impact of these early pieces on the audience (an audience that included several well-known composers and percussionists including Herbert Brün, Professor Emeritus at the University of Illinois, Gary Olmstead from Indiana University–Pennsylvania, and Michael Bump from Ohio State University). The listener could actually hear with recognizable immediacy the motivic linkages in rhythm and pitch providing the coherent structure of each piece, as well as the connections between the three pieces.[1]

Seven years separated the first three *Links* from the monumental *Links No. 4*—one of the most difficult and musically complete works in the series. When heard in Akron, immediately after the first three and without pause, the fourth *Links* came as an audible shock. In the hands of the performer, Matt Apanius, one heard how beautiful shocks can be.

What happened in the space of seven years? Volumes could be written about what it means to make the shift from horizontal to vertical complexity; from linear melody to spatial polyphony. In *Links No. 4* one hears an almost spiritual sense of density unlike much of the music written using the kinds of complex musical notation Smith employs here.

I'm thinking in particular of notation as a means of performed virtuosity best characterized by Steven Schick's realization of Brain Ferneyhough's *Bone Alphabet*.[2] In *Links No. 4*, Smith begins to use the vertical as a means of establishing a linkage between two independent horizontal lines that, in connection, become *inter*-dependent. Ferneyhough's use of vertical compositional structuring, along with that of many other composers imprecisely labeled under the rubric "new complexity," finds its historical lineage with European harmonic practice. Smith's shift from the horizontal to the vertical finds its origins in the music of American composer Charles Ives. As with Ives, Smith's *Links No. 4* uses collage rather than harmony as a means of connecting several independent lines. Smith also uses, as did Ives, quotations of both folk and popular music.

Finally, this shift mirrors a different perception of music, a different notion of cohesion, as Smith is not European and his music lacks the qualities that remain central to composition across the Atlantic. I remember vividly the reaction of James Wood (a British composer and percussionist who has written several important percussion pieces) to a talk Smith gave at the Darmstadt Ferienkurse für Neue Musik, where Wood headed the percussion studio for many years. Smith said that when his lawnmower broke, instead of replacing it, he and his wife, Sylvia, decided to give the yard back to nature and began observing what nature might do, in contrast to what the lawnmower had been doing to the yard.[3] Wood understood, although he couldn't accept, that Stuart was making a compositional decision. And although this decision wasn't verbalized until years later, the seeds of this decision can already be found in 1982 when *Links No. 4* was composed.

Just as, in all likelihood, the Smiths had something to do with the planting of what surprises nature was creating in their newly emancipated yard, Smith's *Links* series of vibraphone essays can be seen as a germination process. The materials, occasionally from pre-existent sources, often originating in a listening imaginative self, are by analogy inseminated by the composer's presence and then allowed to take on a life of their own. Moving away from European practices of melodic and harmonic development (still present in *Links 1-3*), Smith's music begins to increasingly take on a more American characteristic of "wilderness." The listener becomes linked with the composer: Together, during the course of two hours (the time it takes to perform *Links* in its entirety), we get increasingly lost.

Back row (left to right): Joe Patrick, Chris Leonard, Dale Speicher, Stuart Saunders Smith, Jeffrey Gram, Benjamin Toth, Tom Goldstein, Dan Snyder.
Front row (left to right): Matt Apanius, Ed Marquette, Don Baker, Doug Patko, Rick Kurasz, Sylvia Smith, Paul Hoffmann, Larry Snider, Mark Maynor.

Not surprisingly, the *Links* at this point begin to take on more literary connotations. The fourth *Links* is the first to be subtitled; "Monk" refers to the musical influence of jazz composer Thelonious Monk. *Links No. 5* (1987) has a literary rather than musical subtitle: "Sitting on the Edge of Nothing" and is the first *Links* to include text as part of the compositional fabric. Don Baker gave a remarkable performance of a piece Allen Otte, for whom the piece was written, felt must have been difficult to write and certainly difficult to play.[4] The beauty of Baker's realization was the precision and grace of his movements in a piece that uses both musical and physical gestures in extremes. It was magical to watch a percussionist perform these extremes with the touch of a sculptor and the physical grace of a dancer. The performed silence of his presence literally expressed how full silence is compositionally.[5]

Beginning with the chimes and bells that appear offstage in *Links No. 5*, Smith's music aurally reveals the Ivesian ancestry (hearkening back to the end of Ives' *Symphony No. 3*) that was only technically present in *Links No. 4*. *Links No. 6* (1989), on the other hand, does not follow that progression. Instead, it looks back on the earlier *Links* from a new perspective gained through the writing of *Links 4* and *5*. How does that happen? On an auditory level, one begins to hear horizontal, rhythmic motives (certain triplet patterns from *Links No. 3* are especially predominant). These motives are now placed in the thickest vertical context yet: two performers, vibraphonist Tom Goldstein and pianist Paul Hoffmann, performing such rhythms simultaneously.

Only one other piece (the final *Links No. 11*) employs the same kind of ensemble demands as found in *Links No. 6*. Anyone who has looked at these scores knows that even the soloist has ensemble problems combining complex individual lines in each hand. It is not by accident that *Links No. 6* is located in the center of the series, the performing self (with his/her own connections to be made hand-to-hand) comes into contact with another performing self of equal complexity and depth. The questions, "How does one fit with another? How does one come to terms with the complexities of each other?" are not simply musical ones. In *Links No. 6*, the questions Smith has posed for individual performers in previous *Links* become social questions. Years of rehearsal and practice on the parts of both Goldstein and Hoffmann translated these questions into musical responses with results that were among the highlights of the entire evening.

Lest one think that Smith traded individualism for social concerns (a charge also incorrectly leveled against Cage in the mid- to late-1960s), *Links No. 7* (1989)—performed with just the right touch of introspective intensity by Ben Toth—is one of the most personal and individualistic works in the series. To a certain extent, *Links No. 6*, in its desire for community, seeks to make the irrational rational—to make two individually conceived lines fit together in some kind of non-harmonically unified fashion. *Links No. 7* dives completely into the irrational: "finite without boundaries. part hungry, part saturation. all compulsive."[6] This is Kierkegaard's "teleological suspension of the ethical" played out in musical terms; where the individual act is irrational because it is built on a faith that is not grounded socially.

But this is not ultimately the place where Smith's compositional aesthetic is headed. *Links No. 8* (1990) for flute (Jane Berkner) and vibraphone (Dale Speicher) is a demonstration of two performers existing on the same stage, one witnessing (the flutist), one confessing (the vibraphonist). The composition consists of several sections (what the composers calls "48 things") of uninterrupted music performed by the vibraphonist, after which the flutist performs the composer's written response. The flutist witnesses the confession ("listening intently" according to the composer's instructions), but does she hear it? There is an underlying tension here, previously celebrated by the composer:

> Music is not an abstract composition. Music lives in performance. The art of composition is creating the conditions and materials for a performance. I view the performer not as an executor or even an interpreter. Performers are collaborators. In much of my music the performer's personality becomes part of the very structure of the music itself.[7]

Mere co-existence does not a society make. And Smith's interaction with performers is assuredly not meant to merely co-exist. The piece "e-merges" as composer and performer merge. But *Links No. 8* is not about merging; it's about distance. It's not about individual lines co-existing to make a self-unifying whole; it's about our inability to hear each other. And, finally, it's not about Kierkegaard's individualistically irrational faith as a response to Hegel's construction of social norms; it is instead about the tragic dimension that exists between those constructions and, consequently, between ourselves and others.

Thoreau has said that the best communication between people is in silence.[8] Smith begins to write more silences into his work and he begins to spend more time compositionally in that silent space between self and other. Such spaces are spiritual and *Links No. 9* (1992)—not surprisingly subtitled "Mosque"—includes more silences than any of the previous works in the series. The audience is hearing less and less as the distances become greater and greater—so much so, that in this *Links*, the vibraphonist (Rick Kurasz) performs offstage.

In *Links No. 9* the tragic is experienced separately and introspectively. Both audience and performer share the same sonic world but in entirely different physical spaces, providing totally different musical experiences. The composer has withdrawn himself, entering the spiritual confines of a church. The performance space becomes a church, with as much distance between people as one finds in most churches. These silences are not the "full" silences of *Links No. 5*. Increasingly, these silences are becoming empty; whereas, Smith wrote very early on that "composition has become re: search. Each piece starts from zero."[9]

Links No. 9 doesn't start from zero; it is the act of becoming zero. Self-immolation. Although subtitled "Mosque," there is no sanctuary in this church. Without the possibility of "communitas," we are increasingly shrouded in an enveloping darkness.

In his last complete *Canto*, Ezra Pound wrote of poetry as "a little light in great

darkness."[10] Only a performer like Matt Apanius could renew one's faith in another—figuratively, in this case, between the roles of composer and performer—"a little light in great darkness." The merging between performer and composer re-emerges here, and I have never heard a *Links* solo played with such sensitivity, with such care. Written as a healing for Smith's son Justin, *Links No. 10* (1993) is an act of faith. The performer re-enters the stage, once again becoming the medium between audience and composer, except transformed somehow—a reunification by faith changed by the progressive dismantling of belief into silence.

Smith knows that faith and belief are not the same thing. His deep reading in philosophy expresses otherwise as Kierkegaard's *Fear and Trembling*, centered around the biblical story of Abraham and Isaac, aptly demonstrates.[11] Abraham and Isaac went to the mountain so that Abraham, listening to the voice of God, could sacrifice his son. According to Kierkegaard, the real lesson of the story was not Abraham's willingness to obey; it was rather his faith that God would restore his son. Abraham and Isaac returned from that mountain of trial together.

Links No. 10, having been gradually stripped via the first nine *Links* of all vestiges of belief, is a record of being on that mountain: "a hyper-expressive region within a narrow space—a pin-prick that at any time could burst into a volcano."[12] The composer's faith is centered upon the space between pin-prick and eruption, where either is possible. Using a quote of Thoreau's as a subtitle—"Where are we? What are we?"—the composer accepts the tragic consequences of our presence here ("where are we?"). And, in hopes of someday taking that trip back down the mountain with his son ("what are we?"), has faith that underneath it all, we—when transformed like Abraham and Isaac in their mountain-top experience were transformed—are good like God (being made in the image of God is good).

Links could have ended there. When, after all, is our experience ever otherwise? But, in keeping with Smith's understanding of how art and life are separate, how the composer's role is an active role, and finally his committed belief in the responsibility of the artist to make choices and not simply accept consequences, Smith has instead written an ending to the series entitled *Links No. 11* for three vibraphonists. In this case, *Links No. 11* was performed by the trio Algetic including Jeffrey Gram, Chris Leonard and Douglas S. Patko. Smith himself alluded to as much in the article he wrote as a preface to the completed *Links* series of vibraphone essays:

> So why stop at *Links No. 11*? Because, as Rothko said: "Silence is so accurate." I really wish I could end this prose there, with such an elegant romantic gesture. I stopped; the *Links* series did not end. I stopped it because it could go on. I found there was

Sylvia Smith's Introduction to The Links Series of Vibraphone Essays *Performance on May 2, 1995 at the University of Akron*

Hearing Links
By Sylvia Smith

I have always wanted to see Greenland.

Cold and frozen.

All forms of water meet.

Still in the making.

Little signs of life around the edges.

And the vast frozen heart.

When I was twenty I worked at a lunch counter. Saved my money for Greenland. After a year, I had enough. I met Stuart. He needed a vibraphone. I gave him my Greenland money. We drove to New York and bought a one-niter. And he, all excited, promising to make it up someday.

I don't like the vibraphone, the sounds hurt my ears. Fortunately for me, all the *Links* were composed at the piano. I would come in the door and before it closed behind me he would say, "Sit down and listen to this." I would sit down and he would play on the piano what he had made. "Tell me what this sounds like." And I would listen to it and tell him how I heard it.

I have always enjoyed making picture puzzles. I start with the edges. My favorite part is when the scene is finished and you are left with the sky. It is all form then. The *little* variations come *out*.

On my thirtieth birthday I got a puzzle with no picture. One thousand pieces. All white. The lines are what you notice—the space between the pieces. The materi-

no stopping it by itself; there is nothing in it that demands or even implies an end. So I stopped it.[13]

In *Links No. 11* (1994) appropriately scored for three (the number of completeness; also the sum of composer, performer and audience), Smith takes the hands of both audience and performer and leads them away from the precipice following *Links No. 10*. One might argue that we are still lost when we return from the abyss; but, then again, we are also still alive. It was Joseph Conrad who returned from the abyss to write Heart of Darkness; Kurtz, who dove into the abyss, entered into a madness from which he couldn't return.

Norman O. Brown distinguishes between holy and unholy madness in *Apocalypse* , a text that Smith has often cited:

> Our greatest blessings, says Socrates in the *Phaedrus*, come to us by way of madness—provided, he adds, that the madness comes from the god. Our real choice is between holy and unholy madness: open your eyes and look around you—madness is in the saddle anyhow.[14]

Smith ends the *Links* series; he returns from the abyss, bringing his collaborators and his audience back with him—the closure of return (and the acceptance of death as a holy act) in response to the infinite openness of the abyss (and the unholy romanticism of a god-like eternal life through the making of art):

> I avoid infinity without a frame. Infinity without a frame just calls attention to its abundance. Infinity within a frame deepens and becomes a place in which to drown—sentenced to death, for life."[15]

After the re-emergence of the performer, conjoined with composer and audience once again (*Links No. 10*), the closure of death is seen as a part of life (*Links No. 11*). After which each infinite moment is an ending that continues repeatedly...until the end.

It doesn't matter what I hear.
All that matters is what I am hearing.

Author's Postscript:

I believe no composer since John Cage has written a large body of work for percussion of such significance as Stuart Saunders Smith. A grandiose claim? Perhaps. Let history be the final judge. Until then, consider this brief review of the now finished *Links* series of vibraphone essays an invitation to participate in the making of that history. At the University of Akron, thanks to the efforts of Dr. Larry Snider, who organized the event, and the performers who realized the enormous difficulties of the scores, the work has already begun and, for the present at least, a high standard has been set for the work left to be done.

END NOTES

[1]For those interested in learning more about these structural connections, I recommend John Welsh's article in *Percussionist* (Volume 21, Number 3, March 1983, p. 75).

[2]Some of the first performances of Smith's *Links No.4*, a piece that shares no simi-

als tell you what to do. When it was finished, I had no memory of making it.

When *Links* was finished in 1974 it was played in Smith Hall. Just the vibraphone. all quiet and waiting. For three minutes, time and space were free from each other and my heart beat by itself.

A few days later, Stuart said there would be more *Links*. Maybe many more. Every so often, perhaps all his life, there would be another *Links*. There would always be something to say with the vibraphone. The *Links* series could go forever.

When I was forty, I was flying home from Frankfurt. The pilot said that if it was clear, we might be able to see the coast of Greenland. The time came. I looked out the window. I saw, white.

I think of the *Links* as piano pieces because I first heard them that way. When I hear them performed on the vibraphone, I hear the sparkle of ice as if I am hearing a kind of "winter version" of the piece.

Links No. 10 is the most elusive. It is the only *Links* where I much prefer the winter version. It starts out with little events around a theme that is never stated. Then it takes off down a path. A deeply interior work. You get lost in it. Like pick-up-sticks, all connected and separate at the same time. Complicated and simple at the same time. Clear and not clear at the same time. No sense of return or recognition. Moment by moment. All the time you have the feeling of traveling far without going anywhere. When it is over, you can't remember it. But something has been said. The *Links* are finished. It's time to look out the window.

Links No. 11 is for three vibraphones. It is somewhere else now. At the end, nothing is left but a crystal.

While he was making it, I asked Stuart, "Will there be any more *Links*?" He said, "No. When you achieve mastery, you can see forever. Then, it's time to stop."

larities to the Ferneyhough, were also given by Steven Schick, Professor of Percussion at the University of California at San Diego. I am quite aware of the fact that this may run counter to the intent of both performer and composer; however, I find Schick's realization to be of far greater importance ultimately than Ferneyhough's composition. And in the context of this article, it is essential to make the distinction between what one sees in the score (where one might mistakenly find certain visual similarities between Smith and Ferneyhough) and what one hears during the realization of that score. No two composers could have more different outlooks on the purposes of music as an audible phenomena.

[3]This was also given as an address at PASIC '92 in New Orleans and later published in *Percussive Notes* (February 1994, p. 63).

[4]See Otte's performance note in a published score of *Links No. 5*.

[5]I'm alluding here to the first of three commentaries that form the textual part of *Links No. 5*: "What is there to write in the silence. That it is not golden? (It's white). That it is not empty? (It's listening)."

[6]A note written by Smith on the first page of the score to *Links No. 7*.

[7]Liner notes from *Memory Bands: Music by Stuart Smith*, Spectrum Records, SR-311, 1986.

[8]"...in the highest communication I can make no reply; I lend only a silent ear" in *The Journal of Henry David Thoreau*, Vol. I (Bradford Torrey and Francis H. Allen, eds.). New York: Dover Publications, Inc., p. 89.

[9]Liner notes to *Memory Bands*, Spectrum Records No. SR-311, 1986.

[10]Pound, Ezra. "Canto CXVI" from *The Cantos of Ezra Pound*. New York: New Directions, 1989, p. 809.

[11]Kierkegaard, Soren. *Fear and Trembling* (trans. Alastair Hannay). New York: Penguin Books, 1985.

[12]Composer's notes to *Links No. 10*.

[13]*Percussive Notes*, April, 1995, p. 70. Smith is quoting the Abstract Expressionist artist Mark Rothko.

[14]Brown, Norman O. "Apocalypse" in *Apocalypse and/or Metamorphosis*. Berkeley: University of California Press, pp. 1-2. In Smith's "Against Definition" (*Percussive Notes*, February 1994, p. 63) he quotes Brown (who writes further in the text already cited): "Resisting madness can be the maddest way of being mad." In this instance Smith doesn't make the distinction that Brown does between holy and unholy madness (which I pointed out in my response to Stuart's address entitled: "The Politics of Improvisation.") As will be seen, I believe that the whole purpose of *Links No. 11* is a musical exemplification of choosing the holy madness of return by closure instead of the unholy madness exemplified by the infinite openness of the abyss.

[15]"Showing and Saying," *Percussive Notes*, April 1995, p. 69. PN

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Selected Reviews of New Percussion Literature and Recordings

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Difficulty Rating Scale

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

METHOD AND REFERENCE BOOKS

Band Directors Percussion Repair Manual
Ed Brown
$29.95
Ed Brown
P.O. Box 349
Sagle ID 83860

A wealth of information is included in this 84-page repair manual. While it is designed for the school music teacher, much of the content is useful for professional percussionists as well. The manual is divided into twelve sections. Content includes suggested supplies and tools needed for repairs and a recommended maintenance schedule. The manual covers repair procedures for most of the common instruments, and includes specific drawings for instruments manufactured by Ludwig/Musser, Premier, Slingerland and Yamaha. Although I found some of the directions to be wordy and some of the steps a bit overwhelming, this manual should be of great assistance to teachers at all levels

—George Frock

Fundamental Method for Mallets, Book 1
Mitchell Peters
$22.95
Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys CA 91410-0003

Those who have seen Peters' *Fundamental Method for Timpani* will find the same neatly packaged, well-organized format in his *Fundamental Method for Mallets*, which is designed as a two-volume set with each book laid out in two major parts. In the first volume, Part I is devoted to two-mallet performance with material using major scales through four flats and four sharps, minor scales up to two flats and two sharps, and chromatic scales. Part II is devoted to four-mallet technique.

The author's explanations of grips, playing position and the strokes required in two- and four-mallet performance are lucid and reflect a consensus of current views that should meet with the approval of most teachers. (Many of the basic concepts and terminology derive, of course, from Leigh Stevens' comprehensive study of marimba technique.)

The text follows the time-tested routine of introducing a new scale, followed by several pages of exercises and reading studies written in that key. A nice touch in this publication, however, is the use of basic scalar and chordal patterns set in the key of C and presented early in the text, which are to be memorized, then transposed into each of the keys presented throughout the text. The publication should also be commended for its introduction of the bass clef. However, incorporating more than three pages of bass clef reading material (with several examples later in the text) would be welcomed. After all, so much of our current literature for marimba is now written in piano score, perhaps the time has arrived for us to give our beginners the same dosage of bass clef that we give a beginning piano student.

In Part II, devoted to four-mallet performance, the "traditional cross-grip," "Burton grip" and the "Musser-Stevens grip" are clearly explained, with discussion of and exercises for "double vertical strokes," "single independent strokes" and "single alternating strokes." The text concludes with 25 studies using four mallets and a combination of techniques.

Readers will find that Book 1 does a commendable job of covering a wide range of topics about as comprehensively as the limitations of its 166 pages permit. It certainly should meet the criteria for a basic text for those who work with beginning and intermediate-level mallet students.

—John R. Raush

Mallet Melodies
Kevin Lepper
$15.00
Advantage Network
7163 Longmeadow Ln.
Hanover Park IL 60103

"Is it worth $15 to actually learn to read mallet music?" That is the question posed on a flyer that advertises this new manual that has "enough melodies for one per week for three school years." Of course, the use of folk melodies and other popular material for reading is not new. By reading familiar tunes, students can use their ears to help and are more apt to detect errors. Also, it is a lot more fun for them to play Christmas tunes and "On Top of Old Smokey" than many of the reading exercises provided in mallet texts.

The manual sets its melodies in the "easy, widely used keys" of C, F, $B_\flat$ and G. A six-step practice routine is suggested by the author. It would have been desirable to give some space to an explanation of the more difficult rhythms found in some of the tunes. However, even the most tight-fisted reader would probably answer the question posed in the opening sentence in the affirmative.

—John R. Raush

Drums—The Heartbeat of Africa
Esther A. Dagan—Editor
$80.00
Galerie Amrad African Art Publications
42 Anwoth
Westmount, Montreal
Québec, Canada H3Y 2E7

However much some of us may feel that "drums are my life," most of us are individuals within societies that do not particularly value drums or the people who play them. Indeed, even within the music community, drummers and percussionists are generally given less respect than their colleagues who play other instruments (except, perhaps, accordionists and banjo players). But in Africa, drums are a vital element of the culture, and never has that been documented more clearly than in this superb collection of essays and illustrations.

The 222-page book is divided into four sections. The first consists of several essays by a variety of scholars that discuss different aspects of drumming in the African culture. A chapter titled "Everything is Measured, but Nobody Counts" offers insights into the type of rhythmic organization that often bewilders trained European and American musicians. The next section describes African drums and drumming on a country-by-country basis, and it's fascinating to see the similarities as well as the individuality among the different African people. The book will be a revelation for those who think that African drumming is a male-only occupation. Among the many examples provided in the book are the Te-ndef drums from the Baga district of Guinée, which can only be played by women who have borne children. The third section of the book offers a guide to the African drums that can be found in many western museums, and the final section features essays on contemporary African drumming.

With its wealth of photography, much of the book resembles a museum catalog or art book. There are nearly 300 photos and line drawings representing over 100 ethnic groups, and the variety of drums illustrated is fascinating. Whereas many American/European drums can only be distinguished from each other by the shapes of their tension casings and logo badges, many African drums are adorned with representations of human faces, reproductive organs and/or animals. Unfortunately, the only color photos of drums are on the back and inside covers, giving the reader just a hint of how vibrant-looking the drums pictured throughout the book must be. Nevertheless, this is an excellent publication that goes beyond the dry facts of many reference sources to reveal the soul of African drums and drummers.

—Rick Mattingly

Percussion Dictionary
Norman Gadd
$27.00
Norman Gadd Percussion Studio
5 Hollies Crescent
Johnsonville
New Zealand
From "A." ("Korean percussion tube") to "Zymbel" ("bells, cymbal, dulcimer"), this dictionary contains 64 pages of instrument names with a brief description and statement of their provenance. It represents a 40-year "labor of love" by compiler Norman Gadd. Unlike many sources that focus primarily on instruments commonly found in the music of the western world, with their French, German and Italian names, this dictionary includes a substantial listing of instruments from non-Western cultures. And when one researches the instruments of other cultures, the task is a daunting one. For example, Sibyl Marcuse's *Musical Instruments: A Comprehensive Dictionary* lists over 100 names for xylophone-type instruments alone. Anyone who takes on an endeavor such as this dictionary must be appreciated and thanked for his contribution to the study of the seemingly endless number of percussion instruments scattered over the world today.

—John R. Raush

West African Rhythms for Drumset
Royal Hartigan/A. Adzenyah/
F. Donkor
$24.95
Warner Bros. Pub., Inc.
15800 NW 48th Ave.
Miami FL 33014
This excellent book/CD package breaks new ground in the adaptation of West African rhythms from authentic instruments to the drumset. The reader is meticulously led through the individual percussion parts that combine to form an authentic pattern, given a detailed background about the rhythm, and then shown how each pattern may be transferred to the drumset. The result of such attention to detail is a deep understanding of the overall feel and sound of each pattern.

The book opens with a brief history of African culture followed by four large chapters, each covering a different aspect of West African tribal music. The Sikyi, Adowa and Akom rhythms of the Ashanti people and the Gahu rhythms of the Ewe people (both from Ghana) are covered. The bulk of the rhythms are in either 4/4 or 12/8 time and the close relationship between African rhythms and clave is illustrated in a number of the rhythms. The book contains a number of excellent photos, is very well laid out and includes a bibliography and glossary. The accompanying CD contains examples of authentic ensembles and the adaptations recommended in the book.

There have been a number of books written over the past several years dealing with Afro-Cuban music, but very few written about the African origins of that music. This is an excellent text for those wishing to expand their knowledge of African rhythmic traditions or repertoire of world music.

—Terry O'Mahoney

SNARE DRUM

Alfred's Rudimental Contest Solos II-IV
Jay Wanamaker
$4.95
Alfred Publishing Co.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys CA 91410-0003
Although quite a few collections of this type are published yearly, this book is one of the most valuable and well-written in some time. It includes eight unaccompanied rudimental snare drum solos, each one identifying a set of performance problems and each written with a thorough understanding of formal organization. Wanamaker's compositional style allows the student to work on rudiments and place them in the context of a very musical piece. Six of the solos contain meter changes and another examines the juxtaposition of triplets and 16th notes. Rolls are notated clearly and functionally. Wanamaker also deals rather extensively with flam rudiments, diddle rudiments and idiomatic drumset patterns.

In addition to the outstanding compositions, this collection uses a set of notational devices consisting of initials to explain non-traditional strokes (backsticking, playing on the rim, etc.) and in all cases except one the legend is clear. Stickings are included when necessary, but aren't included when obvious or not required. Wanamaker also uses clear and traditional roll notation. The one criticism this reviewer has with the collection involves a disproportionate use of loud dynamic markings. This collection of solos will be a great resource for advanced junior high and high school students. I fully expect to see these titles begin to appear on state contest lists very soon.

—Michael Hooley

The Challenge **V**
Arnold F. Riedhammer
$8.75
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstraße 19-23
D-60459 Frankfurt/Main
Germany
This seven-minute, four-movement snare drum solo should become a staple in the advanced solo repertoire. Many playing techniques are used: hands and fingers, rimshots and stick clicks, double-bounce and press rolls, backsticking, playing with maracas, etc. Movement I (quarter = 126 and 90) is mainly rudimental in nature, with some hand and finger techniques at the beginning. All rudiments and stickings are clearly marked. Movement II (mostly quarter = 126 and 138) is also rudimental in nature. Movement III (quarter = 116) is to be played with a snare drum stick in the left hand and a maraca in the right hand. The maraca is used to strike the head, and is also shaken and "turned." The left hand (with the stick) uses a variety of rimshots and rim clicks. The middle section uses coordinated independence between the shaken maraca and the left-hand stick work. Movement IV (quarter = 126/120/138) consists largely of open rolls with various accent and dynamic patterns. Everything about the printing and performance directions is very clear and precise. Page turns are eliminated with a fold-out page. This is recommended for advanced high school/university level percussionists with above average snare drum capabilities.

—John Baldwin

Jennifer's Jog **V**
Alan Abel
$3.50
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
Jennifer's Jog is a short rudimental snare drum solo that hints at traditional rudimental drumming but mainly falls into the contemporary style. Besides single sticking and a few rolls, the solo contains mainly flams in many rhythmic patterns. The tempo is quarter note = 110 in a 2/4 meter, which makes the flam patterns playable—but not without some practice. *Jennifer's Jog* is a fine rudimental solo that is both challenging for the performer and enjoyable for the listener.

—John Beck

6 Stücke für Kleine Trommel **VI**
Various composers
$10.60
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstraße 19-23
D-60459 Frankfurt/Main
Germany
6 Stücke für Kleine Trommel translates to *6 Pieces for Snare Drum* and is the brainchild of Siegfried Fink of Germany. According to one of the composers (John Beck), each of the six composers was a member of the jury at the 2nd International Competition for Percussion Luxembourg 1992. Since the six members were all composers of percussion music and would probably not be together again, Fink suggested they each write a snare drum solo with no restrictions, to be published as a collection—thus *6 Stücke für Kleine Trommel*. The six composers and their compositions are: Makoto Aruga (Japan), *The Great Breath of Luxembourg*; John H. Beck (U.S.), *Siegfried Fink—Siegfried Fink—Luxembourg*; Siegfried Fink (Deutschland), *Pa-Lux*; Claude Giot (France), *Luxem-Mootz*; Bent Lylloff (Denmark), *Lux-Fimo*, and Paul Mootz (Luxembourg), *Competition*. These solos are each unique and reflect the wide breadth of concepts that each composer brings to the snare drum; hence, each solo is a reflection of that composer's nationalistic heritage, traditions and ideas. The solos are perfect for recitals and would provide the performer with profitable and enjoyable time spent with the snare drum.

—Jim Lambert

TIMPANI

Doubles **V**
Stanley Leonard
$6.00
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 44110-1999
Doubles is a six-minute timpani solo that requires the performer to hold two mallets in each hand for the cadenza section. Composer Stanley Leonard suggests that "it is advantageous to tape each pair of sticks in place." One adept at four-mallet marimba playing would probably have no problem with using the Musser marimba grip for this section. *Doubles* is divided into two sections, the first of which is a cadenza. Four-note chords announce the opening, which is followed by a series of glissandi. This pattern continues for the remainder of the cadenza al-

ternating with a series of triplets using both hands in a four-note pattern. At the conclusion of the cadenza four glissandi establish the pitches for the next section, which is for two mallets (one in each hand) and marked Fast. This 5/8 meter section is smattered with a few 6/8 measures and eventually gets faster, concluding the work in a flurry of 16th notes. *Doubles* is yet another creative timpani solo by Stanley Leonard. It is well written and would be excellent recital material in the hands of a mature performer.

—John Beck

MULTIPLE PERCUSSION

For a Percussionist **IV**
Murray Houllif
$6.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
Composed in April of 1976, *For a Percussionist* is a multiple percussion work using vibes, marimba, two suspended cymbals, six tom-toms, bass drum and four suspended almglocken or cowbells. The notation is handwritten, but fairly clear, with the vibes and marimba parts on separate staves and the non-pitched instruments notated on a third staff. As is typical of many percussion pieces composed in the '60s and '70s, the musical vocabulary is atonal, with many angular melodic fragments and a frequent use of dissonant tone-clusters. Even though the piece makes use of traditional meter signatures, the rhythmic effect is one of suspended time with no regular pulse due to the frequent use of odd note-groupings.

Many phrases are distributed across all the instruments in such a way as to make a compact setup a must. A student with some multiple percussion experience looking for a well-written piece utilizing many common twentieth-century musical techniques would find *For a Percussionist* interesting and challenging.

—Tom Morgan

Six Etudes **V**
Martin Elster
$12.95
Trigram Music Inc.
1888 Century Park E
Century City CA 90067-1702
Six Etudes is a book of six short etudes for the solo percussionist using three like percussion instruments of the player's choice—e.g., tom-tom, bass drum and timpani, or tabla, conga and bongo, etc. The players should choose the instruments and tune them to their liking. Each etude is different compositionally from the others, which in itself would help to determine what instruments to use. Actually, all performance considerations are left to the player. Martin Elster has provided the notes, dynamics, tempi and number of measures.

These etudes would be good material for a lesson, jury, masterclass or recital. An interesting concept would be to play each etude twice using different instruments each time—a new composition would ensue. The three notes are written on a single line—one above, one on and one under. This may prove to be a challenge for reading the etudes but a challenge that can be mastered. Congratulations to Elster for writing something different for the percussionist.

—John Beck

Hands, Woods and Sticks **V-VI**
Werner Heider
$12.50
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstraße 19-23
D-60459 Frankfurt/Main
Germany
As with many multiple percussion compositions, *Hands, Woods and Sticks* requires the performer to learn a notation system unique to this piece. In this case, there are a variety of notehead shapes, each indicating a different percussion instrument. The setup includes marimba (three pitches only), wood tom-toms, two guiros, whip, temple blocks, African cylindrical woodblock (three tones), maracas, bamboo tubes, claves, rattle, woodblocks, castanets, vibraslap and a sizzle cymbal that is hidden from the audience for a surprise effect. Also, the percussionist is to rhythmically and clearly speak the words "hands," "woods," "and" and "sticks" at various points.

Although the piece is described as a "Rondo for wooden percussion instruments and one player," it is difficult to find any relationship to the rondo form in the work. Rather, the piece seems to be an abstract exploration of various timbre combinations. Dynamic contrast is an important element as are subtle changes in tempo. Odd note-groupings and mixed meter are prevalent. The three different tones from the marimba occur in a constantly changing order, sometimes as part of clusters of sounds involving other instruments, and sometimes (near the middle of the piece) as a nearly continuous 16th-note part with other instruments entering periodically. The piece ends with the "surprise effect," which is a crash on the sizzle cymbal. An effective performance of *Hands, Woods and Sticks* will require a high level of musicianship.

—Tom Morgan

DRUMSET

Bass Busters
Ken Vogel
$10.00
Ken Vogel
P.O. Box 56
Gradyville PA 19039
Written for rock drummers interested in developing their double bass drum abilities, *Bass Busters* is well-suited to the task. Beginning with very usable rock beats (with the snare drum always on beats 2 and 4), the book includes double bass drum exercises using 16th notes, 16th-note triplets, 32nd notes, shuffle patterns, odd time figures (e.g., 3/4, 7/8), tom/bass drum fills and ostinato figures. Several solos and alternate ride patterns for the exercises round out the book. This is recommended for drummers who want to systematically complete their double bass drum education.

—Terry O'Mahoney

A Modern Approach To The Drumset
Cliff Hulling
$15.95
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 4110-1999
Cliff Hulling has isolated a number of elements that are utilized by many of today's leading drummers and brought them together in a collection of exercises and examples that would be of interest to the intermediate to advanced drumset player. Assuming solid reading skills on the part of the drummer, Hulling gives examples of the bossa nova, double-stroke roll, "metric independence" (e.g., 3/8 superimposed over 4/4), integrated swing time/fill figures, linear patterns and rhythmic displacement permutations.

Each concept is not presented with all of the possible permutations but merely explained, leaving readers to expound upon the ideas as they see fit. The emphasis is on conceptual learning and application, not a step-by-step method that proceeds logically from one page to the next (as many drum books do). This does not detract from the book but merely allows it to be contained in a 31-page format.

There are many useful patterns or "licks," and this would be of benefit to the drummer whose practicing has gotten a little stale and is in need of an infusion of new ideas. Teachers might also find this book valuable as reference material for the adult player.

—Terry O'Mahoney

New Directions Around The Drums
Mark Hamon
$14.95
Centerstream Publishing
P.O. Box 5450
Fullerton CA 92635
In an effort to encourage drummers to expand their "traditional" patterns of motion around the drumset (usually playing fills beginning on the highest tom-tom) and to think more "directionally" when executing drum fills, Mark Hamon has written an excellent text devoted to this idea. Using a series of progressive exercises, Hamon systematically develops new ways of moving around the standard five-piece drumset.

The premise of the book is the examination of all possible permutations of movement between four drums—snare, two mounted toms and floor tom. Beginning with one hand playing quarter notes in 4/4 time, each exercise requires the reader to move in a different visual pattern around the drums—first in a "V" shape that starts and ends on the snare drum (snare, small tom, snare, middle tom) and so on. This systematic approach explores all of the possible combinations of stickings and drums, resulting in

new "paths of motion" around the drums. The book continues the concept with alternating strokes, cross-sticking patterns, two-note phrases on each drum, three-note phrases on each drum, and triplet patterns.

While this concept has been seen in previous publications, the aspects that set this text apart are its visual component, cross-sticking section and very clear notation that gives the reader several ways to comprehend the material. The book is devoted only to the hands (there are not specific exercises that involve the feet), but the creative reader could make the appropriate limb substitutions and be off on a whole new course of study. This 191-page text would make an excellent addition to an overall course of drum study for the intermediate to advanced drummer.

—Terry O'Mahoney

Journey Through Time **I-II**
Alan Keown
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
For the drum student able to read 16th notes and play in a rock style, *Journey Through Time* would make an excellent first drumset solo. This two-minute piece uses easy four-bar phrases, extensive repetition, easy 16th-note fill patterns and easily memorized drumset beats to illustrate how grooves and fills fit together to form an entire "song." The notation may confuse some readers, however, as the composer chose to notate the snare drum in the "E" space (if it were in treble clef) instead of the more normal "C" space. This small consideration should not, however, discourage any teacher from using this as an instructional vehicle.

—Terry O'Mahoney

Funk For Two **II**
Alan Keown
$7.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
A nice aspect of this 2 1/2-minute drumset duet is that each measure is a little different from its immediate predecessor, requiring each drumset player to continuously read the part instead of becoming locked into repeating one pattern over and over. This is a particularly refreshing change from the standard drumset part, which requires more "tracking" ability (in order to keep track of the repeat bars) than reading ability.

Alan Keown continues to compose pieces for drumset soloists or duos that contain material relevant and interesting to the teenage drummer while instilling good musicianship. *Funk For Two* is based on a 16th-note funk hi-hat groove that is constructed into clearly defined four- and eight-bar phrases. Most of the phrases conclude with drum fills that lead into the following section. There are the standard duet formulae (e.g., soloing against the opposing player's ostinato, unison tom-tom figures, antiphonal sections) but each measure contains material that intermediate drummers would recognize or ultimately find useful in their own playing. Most good high school drummers could deliver an excellent performance of this piece.

—Terry O'Mahoney

Eclipse **III-IV**
Alan Keown
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
The intermediate drumset student would find *Eclipse* a nice challenge, both from musical and technical standpoints. Written primarily in a rock style, the piece uses septuplets, quintuplets, rubato sections and interesting "hip" fill patterns in a very musical fashion.

The piece alternates between two basic sections—a shifting funk/rock groove and cadenza-like rubato tom-tom lines. The piece begins with some three- and four-measure phrases, first played in tempo, then rubato. The shifting format adds interest and introduces the reader to the concept of playing cadenzas "out of time." The funk/rock groove is generally not too fast (M.M. = 112 at the beginning, M.M. = 80 at the coda) but some fills contain 32nd notes or 16th-note triplets. Good reading skills are required but this work is well within the reach of an accomplished high school student.

—Terry O'Mahoney

Homage To A Bebop Drummer **IV**
Murray Houllif
$3.50
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
This swing style drumset solo is inspired by the classic bebop drumming vocabulary of Max Roach. Paraphrases of several signature Roach patterns (or "licks") are used as the compositional elements of the work. Opening with a common jazz drumming pattern that emphasizes the "and" of beats two and four, Houllif quickly introduces some hemiola patterns (first in 32nd/dotted-16th patterns, then in triplets), cross-sticking, some 16th-note triplet patterns, and finally a section that resembles excerpts from the Jim Chapin book.

Written primarily in eight-measures phrases, this would make an excellent reading exercise and style study for the intermediate drum soloist first experimenting with soloing in a bebop jazz style. The patterns are readily transferable to one's own style and, when used properly, would demonstrate an understanding of bebop drumming vocabulary. Good reading skills (the work includes some 32nd notes) as well as solid overall technique (M.M. = 126-152) are required to properly execute this 2 1/2-minute work.

—Terry O'Mahoney

Melodies for Drumset **IV**
Robert Stright
$11.95
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 44110-1999
Melodies for Drumset is a three-movement work for multiple percussion. While improvisation is not an integral part of this work, it does require the performance of African, jazz and Brazilian time-patterns that could easily be transferred to an improvisational setting more traditional for the drumset. As the title implies, each movement is built on a melodic theme.

The drumset needed for this piece includes a small crash cymbal (or splash or china), cowbell, large crash cymbal, ride cymbal, snare drum, small tom-tom, large tom-tom, floor tom, bass drum and hi-hat. Movement I, "African Quodlibet," requires sticks "which have soft felt wrapped around their butt ends." It is in 12/8. Movement II uses brushes and is entitled "American Blues." The left hand plays a repetitive quarter-note pattern on the snare for most of the movement, while the right hand plays melodic patterns on the tom-toms with the butt-end of the brush. At one point the old "rolling the brush on the floor tom" trick is used with the right hand against the left-hand pattern. An optional repeat may be taken to improvise around the melody. The third movement, "Brazilian Rondo" is to be performed with four sticks. The composer recommends the "Burton grip," a diagram of which is provided. In the middle of the movement, the sticks are to be held together (*a la* Steve Gadd) so they click together with each stroke. The tempo is quite fast and the rhythms do reflect the Brazilian drumming style.

This work would make an excellent addition to any college percussion recital. It is well conceived and, because of its emphasis on melody and form rather then just repetitive beats, it makes musical sense. This is probably one of the better written-out drumset solos available.

—Tom Morgan

Right Hand Swing—
Left Hand March **IV**
Owen Clark
$2.00
Clark Percussion
605 Auila Ave.
Winnipeg, Manitoba
Canada R3T 3A5
The premise of this piece is clearly stated in the title—a right hand swing ride cymbal pattern is juxtaposed against a "straight" 8th-note march pattern in the left hand. Conceptually this would not seem too difficult, but the actual execution of this idea takes some practice. Musically, the piece is based upon a simple march motive (not unlike an old-fashioned street beat or roll-off), but the real interest lies in achieving the proper balance, accents, and feel from each limb. This two-minute piece provides an excellent independence exercise.

—Terry O'Mahoney

PERCUSSION ENSEMBLES

Extra Time **II**
Joe Maroni
$5.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
This percussion quartet is scored for two snare drummers, one tenor drummer and one bass drummer. The two snare drum parts are nearly equal, although the first part requires more rudimental roll technique. The tenor drum and bass drum parts are idiomatic and use dynamic contrast extensively. This ensemble would be appropriate for first-year students.

—Michael Hooley

I Am Still The King **II**
Kevin Lepper
$20.00
Advantage Network
7163 Longmeadow Ln.
Hanover Park IL 60103
I Am Still The King is an easy-level percussion ensemble piece for five players. Most middle schools or junior highs will have the needed instruments, which include bells, crash cymbals, xylophone, large tom-tom, snare, tambourine, suspended cymbal, concert bass drum, three timpani (no tuning changes) and triangle. This brisk march-like composition is written around the idea of a king declaring his right to reign. Programmatic annotations are included at various points in the piece in both the score and the parts. For example, the opening section is given the subtitle "Drums and Trumpets Sound the Call," and later the melody is given the subtitle "Herald Trumpets." These annotations will help performers understand the mood the piece is to portray at any given point. This well-written composition is very readable with specifically notated dynamics. It is an excellent teaching piece that would work well as a concert number or as a festival piece for percussion ensemble.

—Tom Morgan

A Taste of the Classics **II**
Arranged by Chris Brooks
$30.00

Excalibur **III**
Chris Brooks
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
A Taste of the Classics is an ensemble for twelve junior high or middle school percussionists, scored for bells, xylophone and marimba, plus a variety of accessories including police and siren whistles and a duck call. The arrangement is a 2:47 romp through such favorites as Beethoven's *Symphony No. 5*, the "Can Can" and "Sabre Dance," and with a little "Tiger Rag" thrown in for good measure. Readers can ponder the question of where the duck call would be used.

Excalibur is a 2:53 concert ensemble for advanced junior high or high school groups. A full component of mallet instruments, including marimba and vibes, are required. After a brief introduction, the piece moves at a brisk tempo, driven by accented 16th-note snare drum patterns. The concluding section, set at quarter note = 144-160, brings the piece to an exciting close.

There is no doubt that Row-Loff Productions has developed a successful formula for the busy and director—an attractively packaged product, neatly printed and tailored to youngsters at various stages of development. Both publications can be judged from the perspective of their value to percussion pedagogy. If they are successful in motivating and training students in concert percussion performance, their importance extends far beyond the night of the big band concert.

—John R. Raush

Ten 21st Century Duets **II-IV**
C. Rudolph Emilson
$12.00
Kendor Music, Inc.
Main and Grove Sts.
P.O. Box 278
Delevan NY 14042-0278
This collection contains ten snare drum duets printed in score form. The works are clearly written and somewhat graduated, becoming more difficult as the book progresses. All rolls, grace notes and dynamics are clearly notated. Mixed meters are used in the more advanced duets. This collection seems most appropriate as supplemental material for high school students.

—Michael Hooley

Alfred's Rudimental Duets **III**
Jay Wanamaker
$4.95
Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys CA 91410-0003
This collection of eight intermediate-level duets is straight-forward in technique and style. Singles, rimshots, flams, rolls (open and buzzed), backsticking, doubles and a few other rudimental patterns are used. Meter signatures include 4/4, 3/4, 2/4, 6/8 and 12/8. Tempos vary from quarter = 120 to 152, and dotted quarter = 88 to 104. Compositional styles include unison writing, solo plus accompaniment and "hocketing." All stickings, dynamics and other performance directions are clearly indicated. This is suitable for intermediate high school/university snare drummers with an interest and competency in standard contemporary rudimental techniques.

—John Baldwin

Boasphere **III**
Kevin Lepper
$20.00 includes tape
Advantage Network
7163 Longmeadow Ln.
Hanover Park IL 60103
This percussion ensemble is written for six players utilizing various pitched and non-pitched instruments. The instrumentation includes: bells, vibes, marimba, five-piece drumset, four timpani, congas, wind chimes, flexatone, agogo bells, cuica, finger cymbals, shekere, bell tree and samba whistle. *Boasphere* was premiered at the Bands of America Summer Symposium on June 23, 1994. The ensemble includes a proposed setup chart, instrument substitutions and/or numbers, and precise part/score markings.

Lepper's title, *Boasphere*, is very symbolic to the essence of the work itself. Biosphere refers to animal and plant life existing here on earth. I believe Lepper's "boasphere" refers to the coils, twists and turns such as a boa or snake would take in life here on earth. Thus, the ensemble symbolizes twisting and turning through melody, harmony, and rhythm. Melodically, the work involves many altered pitches, leaps and sequenced motivic material. Harmonically, the work is rather static with no long periods of rest. Rhythmically, the piece moves from a Latin feel to an Afro-Cuban Naningo and back to Latin. The form is ABA.

I recommend this work for high school percussion ensembles or even second or third collegiate ensembles. *Boasphere* is well-written with both educational intent and audience appeal in mind.

—Lisa Rogers

Deck Them Halls **III**
Arranged by Chris Crockarell
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Deck Them Halls is a pop/novelty-type setting of a familiar Christmas-season song. This arrangement is scored for a percussion ensemble of 10-12 players: four keyboard parts (bells, xylophone, vibes and marimba), four percussionists and timpani. All of the keyboard parts are written for two mallets, and the marimba part may be performed on a 4-octave instrument. The snare and bass drum part may be shared by two players or could be played on drumset.

The arrangement opens with a few quotes of familiar Christmas carols and moves to a rhythmic setting in common time. The B section is a jazz waltz that moves to the closing section, which is a majestic presentation. All of the melodic phrases are presented as unison passages with the four keyboard instruments.The parts are clearly presented, and this should be a crowd pleaser for the high school and college percussion ensemble.

—George Frock

Flamident **III**
Martin Elster
$12.95
Trigram Music Inc.
1888 Century Park E
Century City CA 90067-1702
Flamident is a short trio for tambourine, snare drum and bass drum. It is in 6/8 meter with a short 9/8 section and a *stringendo al fine* ending. Each part is challenging at an intermediate level. The composition provides the performers with interesting parts that enable them to learn about the instruments, ensemble performance and music-making. *Flamident* is a well-written composition that would be excellent for an intermediate trio performance.

—John Beck

Hunting The Lion **III**
Kevin Lepper/Glenn Kotche
$20.00
Advantage Network
7163 Longmeadow Ln.
Hanover Park IL 60103-4398
Hunting The Lion is a three-minute percussion quartet that accurately captures the feel of an African percussion group telling the story of a lion hunt. Scored for tambourine, woodblock, hi-hat, finger cymbals, bongos, claves, cowbell, maracas, low tom-tom and drumset, the composers achieve the polyrhythmic quality of African ensembles through clever orchestrations and use of multiple percussion setups by the four players.

Beginning with a maraca/tom-tom ostinato, the piece builds in intensity as the score indicates the activity being portrayed (e.g., "The tribesman

talk while running," "the stillness of the night"). The piece sounds quite complex at times but utilizes only 8th and 16th notes. The true beauty of the piece is how each player simultaneously plays two or more instruments to create the dense polyrhythmic effect.

—Terry O'Mahoney

Night Flight of the Infidels **III**
Kevin Lepper/Glenn Kotche
$20.00
Advantage Network
7163 Longmeadow Ln.
Hanover Park IL 60103

Percussion literature for younger students seems to be getting more and more creative. And, as long as the goal is getting students excited about playing, that has to be applauded. This Lepper-Kotche collaboration is a case in point. Aimed at mid- to upper-level junior high students, *Night Flight of the Infidels* is a miniature programmatic piece for a percussion quintet complete with that hackneyed melodic gesture found in the old soundtracks of movies about the desert—the interval of an augmented second. The colorful titles of the short sections keep the players (and audience) informed as to the progress of this "epic." As our heroes are "Riding Fast Through the Night" and "Overtaking the First Outpost," the melody moves in 16th notes with sleighbell accompaniment. As "The Infidels Start to Win," the timpanist is featured, using a drum on which a tambourine, head down, is placed. Readers can use their own imaginations to figure out how Lepper and Kotche score "The Final Explosion" and the concluding "Off into the Desert Night." Meanwhile, pass the popcorn, please.

—John R. Raush

Dance Barbaro **IV**
Phillip Lambro
$29.50
Trigram Music Inc.
1888 Century Park E
Century City CA 90067

Dance Barbaro by Phillip Lambro is a classic in percussion ensemble repertoire and it is wonderful to see a new edition of this work. The new edition has not changed from the 1965 edition; therefore, instrumentation and printing of parts and score are the same. Lambro's ensemble is for eight players utilizing only membranophones—pitched and non-pitched—and non-pitched idiophones. (In other words, no keyboard percussion instruments are used.) Some of the specific instruments used in *Dance Barbaro* are: timpani (two sets of four), bass drum, congas, tom-toms, bongos (two sets), claves, suspended cymbals, large timpano bowl, two snare drums, large gong and maracas.

This ensemble definitely lives up to its title. The work is a series of dance-like patterns culminating in a fast, barbaric dance. Lambro uses mixed meters, syncopated patterns and difficult ensemble playing to provide a challenge for all. *Dance Barbaro* is a classic percussion ensemble that everyone should experience. This work is highly recommended for advanced high school or collegiate ensembles.

—Lisa Rogers

Rhythmic Etude No. 2 **V**
Ernest Muzquiz
$16.00
Alhambra Press
343 Hickok Ave.
Syracuse NY 13206

Rhythmic Etude No. 2 is a ten-minute percussion ensemble composition scored for seven percussionists using standard orchestral percussion instruments: two cowbells, temple blocks, triangle, gong, snare drum, suspended cymbal, bongos, four concert tom-toms, four timpani and bass drum. This etude, composed in 1987, is a sequel to *Rhythmic Etude No. 1* (1984). As Ernest Muzquiz states, "This work bears many similarities to that earlier composition (style, structure and instrumentation) but there are significant differences: (1) the predominant meter is 9/8; (2) this work includes a rhythmic fugue."

Rhythmic Etude No. 2 is exciting for both the players and the audience. Its continuous 8th-note pattern provides an obvious internal drive that holds one's attention. Even in the slower middle section the feeling of movement is apparent and provides a rhythmic bridge into the last section, which contains a grand fugue followed by a rousing ending of 9/8, 3/4 and 12/8.

—John Beck

Three Dialogues **V**
Martin Elster
$12.95
Trigram Music, Inc.
1888 Century Park E
Century City CA 90067-1702

Three Dialogues is a collection of snare drum duets that should find an appreciative clientele amongst college-level teachers, who have long held duet playing in high regard for its help in developing ensemble performance skills. The three short duets in this publication address some of the challenges encountered in contemporary music, such as mixed

meters, juxtaposition of triplet and duplet beat subdivisions, and, in the final duet, long passages in which the participants must coordinate lines written in conflicting metric schemes. Working on these duets should help to "stretch the ears" of the students involved.

—John R. Raush

KEYBOARD PERCUSSION SOLO

Amazing Grace **III**
Arranged by Linda Maxey
$3.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
Amazing Grace has been a cherished hymn for many through the years, and Linda Maxey has provided a beautiful setting for it utilizing a four-octave marimba. The basis for this arrangement is a four-voiced, four-mallet chorale in which all notes are rolled. Performers must be proficient in double-vertical strokes and rolls using varied and changing intervals (e.g., minor seventh to perfect fourth). I would not recommend this chorale for the beginning four-mallet student, but an intermediate or better performer would have a successful and memorable performance.

—Lisa Rogers

Spanish Dance No. 1 **III**
Moritz Moszkowski
Edited by James L. Moore
$6.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
This transcription for marimba, xylophone or vibraphone is part of a series of mallet-solo arrangements dedicated to the memory of Professor James D. Salmon, who taught percussion at the University of Michigan and was a founding member of the Percussive Arts Society. The pieces are works Salmon recommended and used in his teaching.

It is easy to see why *Spanish Dance No. 1* is an excellent teaching piece for keyboard percussion. Its rondo form (ABACA) gives students an opportunity to play a fairly substantial piece while really only learning three contrasting sections. The manuscript is easy to read, with rolls indicated for marimba and xylophone performance. Dynamics and articulations are clearly indicated.

Spanish Dance No. 1 is an important addition to the body of teaching literature for keyboard percussion. Its delightful melodies will appeal to the student as well as to the audience.

—Tom Morgan

KEYBOARD PERCUSSION ENSEMBLES

Moresque **III**
Enrique Granados
Arranged by Peter Tanner
$15.00
Per-Mus Publications
P. O. Box 218333
Columbus OH 43221
Moresque employs an instrumentation of xylophone, bells and five marimbas. The arrangement also includes a part for string bass, if a bass marimba is not available, and triangle. Marimbas one to four can utilize 4-octave instruments; the fifth marimba part needs a 4 1/3-octave instrument. All parts utilize two-mallet playing only. Most of the parts transfer idiomatically to the keyboard instruments with a few exceptions; therefore, performers must find the best stickings to maximize efficiency and accuracy.

The most difficult sections of this arrangement are at rehearsal letters D and E. These two sections provide challenges in terms of ensemble playing/rhythmic accuracy and note accuracy due to change of key, unison of pitches and use of embellishments. *Moresque* continues Tanner's tradition of providing excellent literature for a keyboard ensemble. This is recommended for intermediate keyboard performers.

—Lisa Rogers

Scherzino, Op. 18, No. 2 **III**
Moritz Moszkowski
Arranged by Peter Tanner
$15.00

Consolation, Op. 30, No. 3 **III**
Felix Mendelssohn-Bartholdy
Arranged by Peter Tanner
$15.00
Per-Mus Publications
P. O. Box 218333
Columbus OH 43221
Once again, Peter Tanner has provided two excellent keyboard ensembles for intermediate-level performers. Both arrangements employ the same instrumentation: five marimbas and bass marimba. If a bass marimba isn't available, string bass may be used. Also, both arrangements utilize 4-octave marimbas for parts one to four and a 4 1/3-octave marimba for part five. Tanner is a master at clearly marking parts and scores with roll indications, D.S. and *fine* indications, tempos and dynamics.

—Lisa Rogers

Exultate Deo **III-IV**
Giovanni Palestrina
Arranged by Peter Tanner
$15.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221-8333
This setting of a Renaissance composition by Palestrina is scored for marimba quintet, although the bass part may be performed on string bass. Written in contrapuntal style, the melodic motives are shared by the members of the quintet. The bass part is written for the standard low-A marimba, and all of the other parts can be performed on 4-octave instruments. Being a composition originally written for voices, each part rarely exceeds an octave range. The print is very clear, and each part is written on one page. Mallet ensembles are excellent vehicles for improving keyboard performance and for teaching various styles to young players. This is an excellent setting that is of value for both high school and college ensembles.

—George Frock

Sonata Ico **III-IV**
Michael R. Adams
$15.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 432215
Sonata Ico is a marimba quartet written in a pseudo-Classical style. An optional part is included that may be added for a quintet performance, but the piece would probably sound better as a quartet.

The work is marked "lively (half note = ca. 96-100)" and is very tonal; however, the key relationships in this sonata are a little unusual. It begins in D major, moves to the dominant, and then moves to B minor. The exposition then ends in D major again. The development moves through several keys and textures, including an "Andante cantabile" section that cadences back in B minor. The recapitulation begins in D major but abruptly shifts to E major. The piece ends on a C-sharp major triad.

Sonata Ico would be a good piece for intermediate to advanced keyboard percussionists. The marimba four part can be played on a low-A instrument.

—Tom Morgan

About The Maypole **IV**
Thomas Morley
Arranged by Peter Tanner
$15.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
The precedent was established many years ago (in arrangements such as the Boyd/Peters' adaptation of Lassus' *Matona Mia Cara*, for example) for tapping the vast repertory of Renaissance music for keyboard-mallet ensembles. Tanner follows suit with a late Renaissance madrigal by Thomas Morley, using an instrumentation that will be familiar to those who have played Gordon Peters' arrangements—five marimbas plus xylophone and a bass marimba or string bass. Tanner made an excellent choice. The piece, with contrasts of dynamics and alternation between homorhythmic and contrapuntal section, will show off the musical accomplishments of a college mallet ensemble.

—John R. Raush

Miacaela's Aria from Carmen **IV**
Georges Bizet
Arranged by Richard Janicki
$15.00
Per-Mus Publications
P. O. Box 218333
Columbus OH 43221
"Miacaela's Aria" employs a keyboard ensemble consisting of four marimbas, chimes, glockenspiel and vibes. The marimbas can be 4-octave instruments with the exception of the marimba two part, which needs a 4 1/3-octave instrument. All parts employ two-mallets with the exception of the vibraphone part, which employs three-and four-mallet chords in various sections. The level of two-mallet playing required in the marimba parts is advanced-intermediate.

The print and markings on the score and parts are clear and precise. The most difficult sections of the work in terms of note accuracy and ensemble playing (e.g., trading sextuplets between players two and three) occur at the beginning and at letter H. Janicki's arrangement is excellent for exploring musical phrasing and musicality.

—Lisa Rogers

Momento Capriccioso Op. 12 **IV**
Carl Maria von Weber
Arranged by Peter Tanner
$15.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
This is a fast caprice scored for five

marimbas and string bass or bass marimba. The melodic lines are shared between players one and two, and the remaining players supply the harmonic background. All parts can be played with two mallets, and marimba five is scored in bass clef (written for a low-A marimba). The print is clear, and each part is written on four adjoining pages. This is an excellent arrangement for the mallet ensemble.

—George Frock

Quarimba **IV**
Stanley Leonard
$7.00
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 44110-1999
Quarimba is a 6:21 marimba quartet that uses three 4-octave marimbas and one bass marimba. In the words of Stanley Leonard, "A quirky piece for four marimbas. The music is built upon a 12-tone melodic row and developed with varied rhythmic and harmonic textures." The pulse of *Quarimba* is quarter note = 88 and remains that throughout the composition except for a brief slower section. Two mallets are required for each performer and, except for legato rolling, there are no technical demands on the performer—only musical ones.

Quarimba is an excellent composition for a marimba ensemble concert. Its "laid back" nature would fit nicely between two more energetic pieces.

—John Beck

Kleinwelt **V**
Werner Heider
$10.65
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstraße 19-23
D-60459 Frankfurt/Main
Germany
Kleinwelt is an 11-minute duet for two vibraphones. It is based on the pictures "Kleinwelt" by Paul Klee. The premiere performance was given on October 9, 1994 in Nüremberg, Germany by Andrea and Wolfgang Schneider. *Kleinwelt* is a one-movement work with two major sections—one at quarter note = 46 and the other at quarter note = 52 with a return to *tempo primo* and a closing section at quarter note = 44. This slow-moving work takes advantage of the sustaining capabilities and pedaling potential of the vibraphone. Each player's part is clearly marked as to phrasing and pedaling. The parts intertwine quite rhythmically and musically, resulting in a subtle rhythmic composition of intense complexity. The *tempo primo* section is played with the shaft of the mallet, which creates an interesting effect. *Kleinwelt* would be perfect for two mature vibraphonists presenting a duet concert. A detailed "Performance" page provides the players with all the information needed to perform the work.

—John Beck

Octaphonics **V**
Murray Houllif
$15.00
Per-Mus Publications
P.O. Box 21833
Columbus OH 43221
This recent publication makes available an interesting piece for a college mallet octet, written by Houllif about twenty years ago. It is scored for two sets of bells, two xylophones, two vibraphones and two marimbas. The writing is eclectic, employing chromaticism, wholetone patterns and clusters. The texture is contrapuntal in nature; one section features a fugue.

The suggested disposition of instruments, which places pairs of instruments at opposite sides of the setup, will also contribute an interesting stereophonic effect. The piece will offer a significant challenge to most ensembles, thanks to the prevalence of unison playing between different instruments, and playing parts *a duex*. Needless to say, the difficulty of the latter is exacerbated by the separation of pairs of instruments in the setup.

—John R. Raush

MIXED INSTRUMENTATION

Mood in C **IV**
William Zeitler
$12.95
Trigram Music, Inc.
1888 Century Park E
Century City CA 90067
The "mood" cast in *Mood in C*, a trio for two percussionists and a double bassist, is light and upbeat, with a nod toward the popular idiom. Stately sections with fanfare figures at beginning, mid-point and conclusion alternate with up-tempo sections featuring riff-like patterns in the vibes. The two percussionists each play two instruments: the vibist plays a tambourine mounted on a stand; the other percussionist uses a woodblock and triangle. The bassist assumes the role of a percussionist in one section, playing on the body of the bass. The vibe writing (two-mallet throughout) is within the capabilities of high schoolers, although a bassist with the necessary expertise may be difficult to find at that level.

—John R. Raush

Sea Breeze **IV**
Murray Houllif
$9.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221-8333
Sea Breeze is a duet for vibraphone and either flute or alto saxophone. (A transposed part is provided for each instrument.) Written in 6/8 time, the vibraphone supplies a repetitive ostinato-like moving texture or accompaniment to the melodious lines of the wind instrument. Four mallets are required throughout, and the spacing between the right and left hands utilizes the entire instrument, and are challenging at times. The vibe part is in score form, and is clearly written manuscript. There is no key signature, but much of the tonal center is based around F. *Sea Breeze* is an excellent work, and worthy of consideration for the student recital program.

—George Frock

Luminescence **V**
Murray Houllif
$12.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
This duet adds to the rather limited genre of music for percussion and guitar. The piece, composed in 1976, requires a modest outlay of percussion instruments. The percussionist uses a pair of bongos, four temple blocks, suspended cymbal, triangle, finger cymbal or crotale, tambourine, wind chimes and orchestra bells to accompany the guitarist. The texture is often of a diaphanous nature, and the percussion instruments must be played with discretion. Quartal harmonies are often in evidence; however, the style is quite eclectic. The piece rambles occasionally, but features some exotic sounds for the guitar. The percussion instruments make an effective contribution as both performers weave an interesting sonic tapestry.

—John R. Raush

Rhapsodic Variations **V**
Patrick Long
$10.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
This single-movement work contains a single clarinet part and score. The percussion part is written for marimba and vibraphone, requiring four mallets throughout. Single lines, mallet independence and four-mallet chordal work are written in a virtuostic way for the percussionist. This composition would be appropriate for undergraduate, graduate or professional recitalists.

—Michael Hooley

Three Movements for Trombone and Timpani **V-VI**
Murray Houllif
$16.00
Per-Mus Publications
P.O. Box 318333
Columbus OH 43221-8333
This is a set of three short movements for trombone and four pedal timpani. The opening movement is a brief 16-measure fanfare, with considerable dialog between the two players. The movement is written primarily in common time, but the rhythmic content and pedal changes make this a challenge. The second movement is a dance-like setting that has grace notes as in the Baroque style. There are brief, unison rhythmic motives as well as interlocking passages between the two players. The concluding movement is a flurry of 16th notes that create a driving climax to the piece. The B section of the movement is a Latin feel ostinato with repeating four-measure phrases. The duet is in manuscript form but clearly presented, and all mallet and tuning changes are clearly notated. A low E-flat will probably require a 32" rather than a 30" drum.

—George Frock

Duetto Concertino **VI**
Stanley Leonard
$7.50
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 44110-1999
Duetto Concertino is written for horn in F and solo timpani, and is truly an interesting challenge for the timpanist. The work opens with a recitative, which is a series of horn fanfares over timpani rolls. The opening section concludes with a timpani solo consisting mostly of triplets. This intro section is followed by a lyrical theme by the horn, set over chromatic three-note motives by the timpanist, each one being a major second up, followed by a minor second down. The duo concludes with an allegro in common time, which is an energetic dialogue between the two performers.

The timpani part has numerous pitch changes on each drum, but no pitch or tuning suggestions are included, nor is there an indication

of the number of drums recommended for performance. The print is very clear, and each part is presented on three pages so that page turns are avoided.

—George Frock

PERCUSSION RECORDINGS

Canticle
The Music of Stanley Leonard
$15.95
Ludwig Music Publishing Co., Inc.
557 E 140th St.
Cleveland OH 44110-1999

Canticle is a CD performed by Stanley Leonard as timpani soloist on "Canticle" (1967), "Solo Dialogue" (1972), "Forms" (1978) and "Epigram" (1993). He performs as conductor of the Duquesne University Alumni Percussion Ensemble on "Prelude For Four Marimbas" (1970), "Circus" (1959), "Four Images" (1978) and "Quarimba" (1994). All the music is composed by Stanley Leonard and spans his career as timpanist of the Pittsburgh Symphony Orchestra from 1956-1994. This is an excellent CD filled with superb solo playing, fine ensemble performing and fine compositions. To quote the brochure from the CD "This recording is not only a documentation but a realization of the music and artistry of Stanley Leonard." Over the years, Stanley Leonard has established himself as a consummate musician—performing, composing, publishing, conducting and teaching. His percussion music can be heard in percussion ensemble concerts throughout the world and his performing through the Pittsburgh Symphony Orchestra recordings.

—John Beck

Concertino
Greg Giannascoli
$15.95
World Music Marimba
3025 New Brunswick Ave.
South Plainfield NJ 07080

Students, take note. Conveniently found on this single CD are four staples from the repertoire for the solo mallet player: the *Concertino for Xylophone* by Toshiro Mayuzumi, the *Fantasy on Japanese Wood Prints* by Alan Hovhaness, Robert Kurka's *Concerto for Marimba* and Paul Creston's *Concertino for Marimba*. They were all written by musicians who have achieved recognition as composers, and will no doubt continue to maintain their position as significant works in the percussion repertory.

Listening to this CD brings to mind the fact that so much of the composer's original is lost when the orchestral accompaniment is realized on the piano, even though that is the way these pieces are most often heard. Despite the valiant efforts of Jae Hwang and Ivo Kaltchev, the two excellent pianists heard on this disc, lost are the varied colors contributed by the orchestra, not to mention more fundamental omissions such as the sliding sounds in Hovhaness' exotic orchestration. And, those who probably appreciate these reductions least are pianists themselves, who, especially in the Kurka and Creston, must take on an almost insurmountable adversary in these orchestral reductions for piano. At least Giannascoli had the good sense to use percussionists Tony DeLuzio and Andy Harnsberger to play the incessant drum rhythms in the last section of the Hovhaness, instead of expecting the pianist to play the drum part on the piano, as one often hears.

Giannascoli sails confidently through the most challenging technical passages on the CD, from the last *perpetual mobile* section of the Hovhaness (where he also demonstrates his ability to play musically) to the formidable challenges in the Kurka. Those listening to the Creston may be surprised to hear the relaxed tempo of the opening movement, probably due to the difficulties of the accompaniment. Giannascoli attempts to speed up the tempo at his first entrance, but the metronome indication on the score is never reached. The highlight of the disc may well be the second movement of the Creston, which, although quite slow, is elegantly phrased and sensitively performed. It alone is worth the price of this CD.

—John R. Raush

Low Flight Through Valhalla
Gary Hobbs
$15.95
Chase Music Group
P.O. Box 11178
Glendale CA 91226

Drummer Gary Hobbs leads a talented contemporary jazz sextet on this exciting and musically interesting recording. Original compositions and well-conceived arrangements of several jazz standards (Hoagy Carmichael's "Stardust" and Sonny Rollins' "Pent Up House") form the nucleus of the recording, but the real strength lies in the excellent ensemble work and inspired solos delivered by the players.

Hobbs demonstrates his mastery of bop ("Pent Up House"), post-bop ("Trouble Shooter"), samba ("Stardust") and contemporary jazz drumming ("Franz"). His strong sense of groove, interesting use of rhythmic displacement and powerful yet tasteful drumming warrant wider recognition. The strong ensemble work and solos of his sidemen are also noteworthy.

—Terry O'Mahoney

Montsalvat
Alex Cline Ensemble
$15.95
Nine Winds Records
P.O. Box 10082
Beverly Hills CA 90213

This recording of composer/percussionist Alex Cline's quintet (voice, violin, keyboards, bass/cello and percussion) defies easy categorization. A majority of the pieces resemble modern classical chamber music combined with elements of contemporary (non-swing) jazz improvisation, Gregorian chant and Indian vocal music. Interesting textures and combinations of instruments, soaring wordless vocals and seamless improvisation/composition sections mark the music and give it a "reflective" quality.

Upon initially listening to the recording, some listeners might describe this music as New Age, but the angular melodies, dissonances, rich harmonies and effortless performances by the players distinguish this music from commercial New Age recordings. Percussionist/leader Alex Cline clearly plays for the music and does not treat this recording as a "percussionist's record." The only concern for the listener might be the extensive use of wordless voice—an aspect that appears throughout the recording.

—Terry O'Mahoney

Percussion Magic
Yakov Solodkiy
$15.95
Kurizza Records
St. Petersburg
Russia

To illustrate how music is the universal language and the world is becoming a global village, here is a compact disc by a Russian Latin percussionist (who plays congas and timbales) performing Latin jazz music in the Tito Puente/Poncho Sanchez vein. Percussionist Yakov Solodkiy leads a Russian ensemble (saxes, trumpets, trombone, bass, piano, and percussion) through "Afro-Blue" by Mongo Santamaria, a Latinesque "Speak Low" by Kurt Weill, and several tunes by Hilton Ruiz in addition to two solo (overdubbed) works. He is supported by a very good group of musicians who contribute good solo and ensemble work throughout the recording. With the exception of the two solo pieces, the recording contains few outright solos, but it is fascinating how well Solodkiy has assimilated not only the patterns but also the feel of Latin music.

—Terry O'Mahoney

Phantasmata
Marimolin
$15.95
GM Recordings
167 Dudley Rd.
Newton Centre MA 02159

Phantasmata features the duo Marimolin—Sharan Leventhal, violin and Nancy Zeltsman, marimba. The CD includes: "Brechtstimme" (1988) by Steven L. Scher; "Hopscotch" (1990) by Michael DeMurga; "A Final Glance" (1978) by Steven Mackey; "Phantasmata" (1989) by Gunther Schuller; "Cantilena II" (1985) by Karl Kohn; "Owed t'Don" (1987-1992) by Steve Adams; "Encounters X" (1992) by William Kraft; and "Duo for Violin and Marimba" (1987) by Daniel Levitan.

To go into detail regarding each composition would fill many pages; therefore, let me make a few general statements about this CD. There is no question that Marimolin has established itself as the premier duo for violin and marimba in the world. Their past track record is quite impressive and stands alone. All the compositions except "A Final Glance" (originally for violin and guitar) were written for violin and marimba, and in most cases for Marimolin. *Phantasmata* is an excellent CD. The performance of Marimolin is outstanding and the compositions are superb. Each composition establishes a benchmark for the duo and they rise to the occasion. The sound is excellent and the composite results produce a memorable CD.

—John Beck

Songs From Asia
Tsuzaki Mutsumi
$15.95
Field Co., Ltd.
Kyoto
Japan

In view of its title, the most surprising thing about this new CD is the fact that it contains new music that is not from Asia. In fact, Asian music on this disc is relegated to the title track ("Songs from Asia") and the concluding work ("Dreams the Rosewood See/Memories the Gourds Have"). The other pieces are three Contredanses by Mozart, seven duos from *Forty-four Duos for Two Violins* by Béla Bartók, and three pieces by A. Piazzolla, "Otoño Porteño," "Oblivion," and "La Muerte del Angel." All of the works on the disc have been transcribed, arranged or composed by Noda Masami.

The CD showcases the talent of marimbist Tsuzaki Mutsumi. Listeners will be impressed not only by her technical mastery and the mellifluous sounds she coaxes from her five-octave Korogi marimba, but her musicianship as well. In fact, her performance of several bars of one of Mozart's Contredanses tells us more about her musicianship than all the other music on the disc put together.

Noda's talents are also impressively showcased here. His masterful adaptation of the seven songs in the title track (from Vietnam, Indonesia, Turkey, Thailand, Korea, Japan and India), and his concluding original composition (requiring a second marimbist and balafon), results in a delightful experience for the listener.

In many respects, Noda's arrangements of the seven Bartók duos and Piazzolla's three pieces are the highlights of the disc. Noda's arrangements of the Bartók duos for marimba and cello work magnificently. In the Piazzolla, Mutsumi and pianist Ebisu Yoko collaborate in a memorable performance. No marimbist can listen to this arrangement without desperately wanting to possess it. And much the same thing can be said about the CD.

—John R. Raush

We Were Talking
Mark Duggan
$15.00
Vujamusic
29 Rusholme Park Cres.
Toronto, Ontario
Canada M6J 2E1

When faced with the potential for multi-tracking in the studio, many percussionists can't resist the temptation to overdub layer after layer of percussion, and while the resulting groove may be intense, the beauty and timbre of each instrument is often lost. How refreshing, then, to encounter this CD on which percussionist Mark Duggan generally finds the right sound and instrument for each piece and stays with it.

Most pieces feature only three players: Duggan, saxophonist Mike Murley and pianist/percussionist Bill Brennan, with the occasional addition of a bassist and drummer. The most distinctive tracks are the simplest in texture, such as "Mookiedono," which features soprano sax over Duggan's mbira (African thumb piano) and Brennan's shakers, and "Shona Dream Dance" for solo marimba. Duggan also incorporates a KAT/Proteus 1 setup on four of the album's twelve tracks, and at times uses congas, a bodhran, telephone bells, gankogui, triangle, tamborim, cuica, an ocean drum, a Chinese cymbal and claves. But he uses them all sparingly and tastefully to complement the other instruments and to color the overall sound, never to dominate.

Even though the music combines a wide variety of world music influences (including a traditional piece from Zimbabwe), the album is far from being an over-produced "new age" style recording. Rather, its spacious, often minimalistic quality gives each piece a distinct identity and lets the unique character of the music come through.

—Rick Mattingly PN

HISTORICALLY *speaking*

JAZZ

The Present-Day Live Issue in the Development of American Music

By William Ludwig

The following is excerpted from the May, 1922 issue of The Metronome.

The American press has been flooded of late with articles on jazz and its attendant dangers. But the American reading public we believe, can be relied on, not to give undue weight to such extreme statements as those by a prominent judge in Chicago who says: "Jazz is obscene"—or the New York clergyman who says: "If jazz is our National anthem then the devil's crying argument 'Go to Hell' is our National slogan!"

Thus while prominent men, trained in other lines than music seem to be more or less alarmed, the musicians of this country believe that jazz is simply a step in the progress of music and that the present development is a step forward and upward.

The drummers started playing ragtime and for this innovation were called fakers by the more pious.

THE ORIGIN OF JAZZ

At the very beginning a brief review of the origin of jazz may not be amiss. The word itself means "to step lively" and was first used in this country by negroes working on the docks and levees in the South.

Jazz as applied to music is a form of improvising and added development of ragtime or syncopation.

Ragtime is a development traceable to the rhythmic Southern melodies plus an accented syncopation.

Radical jazz is already gone, never to return. It was only a necessary stepping stone in the development of the true American Orchestra.

We cannot jump to perfection with one leap. There must be the intermediate; and more important, there must be the start. Some credit the saxophone as having started this new form of musical interpretation but that is not the case. There were rag-jazz orchestras before saxophones were used in orchestras.

THE TRAP DRUMMER: THE FIRST ONE WHO STARTED RAG-TIME

It was the trap drummer who first broke loose from the old-time practice of holding strictly and religiously to the printed music sheet. He began syncopation on the snare drum instead of holding to the after beats as written. This syncopation was called rag-drumming. The beats were an imitation of clog-dancing. Thus the drummers started playing ragtime and for this innovation were called fakers by the more pious. Nevertheless, it was a decided step forward in the progress of music interpretation.

HOW THE PIANO, TROMBONE, CORNET, CLARINET AND VIOLIN FOLLOWED SUIT

The pianist was next to "rag it" on the piano, and at one time in the earliest stage of the "ragtime" orchestra the pianist and drummer were the most important. They had to work together in their individual form of syncopation.

The trombone and cornet soon followed the piano and drum, but they, through use of slide and mute, were able to produce new harmony effects. From this developed the jazz orchestra with clarinets and violins beginning to improvise and syncopate.

The clarinet player, jealous of the trombonist, resorted to other instruments of the family to produce the desired effects that the public craved. First by using a clarinet and then by the saxophone. Finally the violin, a little weak on syncopation, took up the banjo.

As a result we have the "Jazz" orchestra of today. But up to this time the players still had to improvise and fill in. Moreover each combination rendered their own conception of "jazz," according to their individual ability. Some were good, some bad, but most of them pleased the public and their services were in demand. This demand forced composers and arrangers to write and score for this new kind of an orchestra, and this made it possible not only to write and select the proper and correct harmony but, to create new and extremely pleasing effects through this new use of instruments and instrumentation.

THE NEW SYNCOPATED MELODY ORCHESTRA

As the final step we now have the new syncopated melody orchestra, developed partly by the individual instrumentalists and by the composers and arrangers of the music they play. The classics are now transformed into American music by this combination and this is only the real beginning of American creations.

As the name implies a "syncopated melody orchestra" is pleasingly harmonious and rhythmical. This rhythm which is so essential to the syncopated melody depends upon the instruments and more especially upon the drums and tympani used. The drummer's part because of its opportunities for novel effects is rapidly becoming a more important one.

ANOTHER WORD ABOUT THE DRUMMER'S WORK

The drummer's work must fit in with the melody combinations that are used and therefore his work now is not burlesque but more and more refined. This instrument must have tone. The tom tom used should be tuned if possible. The snare drum, muffled, should also be tuned. The tympani should be chromatic.

Bass drums and cymbals must be played together or singly alternating in rapid succession. Also wire brush effects on snare drums and cymbals are important and they have a novel effect.

For the drummer in the new syncopated melody orchestra, using pedal tuned tympani and snare and bass drums correctly tuned, there are unusual opportunities to introduce novel effects of his own creation.

As the drummer in reality started ragtime I would advise him to be progressive and lead in the new syncopated melody orchestra and I would suggest to those who criticize "Jazz" to first study the subject to gain full comprehension of this newly developing syncopated melody orchestra. Then if not satisfied that the final result will be the development of an essentially different and better type of light music, let them suggest a method of how this can be brought about.

Music, like everything else, is developing; it cannot stand still; it will not be allowed to go backward. The present development is a step forward and upward in the minds of the great mass of American music lovers. PN

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Taphon

PI PHAT ENSEMBLE

The Thai *Pi Phat* ensemble is similar to the better known Indonesian gamelan orchestra. The instruments here are the basis of the *Pi Phat*, including:

Khong Wong Yai—set of sixteen pitched gong-kettles that surround the musician and are played with large, medium-hard mallets.

Khong Wong Yai

Ranat Ek

Khong Wong Lek—like the *khong wong yai*, but in a higher range.

Taphon—barrel drum that provides the more intricate rhythms. Both heads are played with the fingers and hands. The pitch of the heads is controlled by a flour paste applied to the center of the head.

Ranat Ek—xylophone with a single resonator for all pitches. The *ranat ek* provides the main melodic material for the ensemble.

Ranat Thum—like the *ranat ek*, but in a lower range. It plays a supportive role.

Ching—tiny cymbals whose function is to keep time and indicate the pattern of a piece by the pattern of strokes they play.

Though the *Pi Phat* ensemble is many centuries old, its current instrumentation is only estimated to have been established in the 1800s.

There is no standard pitch reference for Thai instruments; instead, each ensemble is tuned to itself. This is done with a mixture of lead shavings and beeswax that is applied to the underside of the gongs, xylophones and metalophones so that each bar or kettle is individually tuned. The *Pi Phat* ensemble is tuned to a seven-note, equidistant scale.

The pieces in this exhibit were donated by Emil Richards, a 1994 PAS Hall of Fame inductee and member of the Board of Directors.

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