

Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 5 • October 1997

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
Disneyland Hotel
PASIC

ANAHEIM
NOVEMBER 19 - 22

PASIC '97 Preview Issue

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(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
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Jo Jones, 1990
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William Kraft, 1990
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William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

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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®).



Goals implemented; museum attendance increases

BY GENARO GONZALEZ

THIS PAST SUMMER, THE PAS EXECUTIVE Committee consisting of Genaro Gonzalez—President, Robert Breithaupt—First Vice-President (President-Elect), James Campbell—Second Vice-President, Jim Coffin—Secretary, and Mike Balter—Treasurer met with PAS Executive Director Randall Eyles at the PAS Headquarters in Lawton, Oklahoma. Two full days of meetings covered a variety of topics, with the proposed 1998 budget being a focal point of discussion.

As I have reported to the PAS Board of Directors, many of the projects and goals outlined by the Board at the Summer Summit of 1996 have been implemented. Those projects requiring substantial funding will be targeted for funding as the budget allows. A full report will be made to the Board concerning the Summer Summit goals, and the proposed 1998 budget will be presented at the Board of Directors meetings at PASIC '97.

All Board of Directors meetings at PASIC are open to the membership, so I invite you to attend any of the three Board meetings scheduled at PASIC '97.

To further update you, the PAS Museum in Lawton continues to set records for attendance as over 800 people visited

the Museum in July. Congratulations to Executive Director Randall Eyles, Museum Collections Manager/Librarian Russ Girsberger, Director of Public Relations for the PAS Museum James Lambert, and PAS staff member Raymond Chambers for their work in making the PAS Museum such a success.

Finally, with the Percussive Arts Society International Convention (PASIC) '97 coming up November 19–22, I hope you've made arrangements to attend the largest, most diverse percussion event of the year. Check out this PASIC Preview issue of *Percussive Notes* for the latest information on PASIC '97.

PASIC '97 offers the educational opportunity of a lifetime whether you are a junior high, high school, or university student, professional educator or performer, or an enthusiast who enjoys percussion in a variety of settings.

Make plans now to attend PASIC '97—the percussion event of the year.

See you in Anaheim!

PN

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.] • **FAX** (405) 353-1456 [operational 24 hours a day] • **E-MAIL** percarts@pas.org • **WEB** <http://www.pas.org> • **HOURS** Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

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PERCUSSIVE ARTS SOCIETY PRESS RELEASES

NEW PAS COMMITTEE TO BE FORMED

The Percussive Arts Society announces the formation of a new committee that will focus on topics concerning health issues of percussionists. The first meeting of the Health and Wellness Committee will be held at 8 A.M. on Thursday, November 20 at PASIC '97. John Beck will chair the initial meeting with the purpose of determining interest in making this a formal standing committee as well as leading discussions to set plans for future activities.

If there is enough interest to form an active committee, then a formal search for a chair will take place.

RESEARCH CO-EDITOR FOR PERCUSSIVE NOTES STEPS DOWN

Kathleen Kastner, Research Co-Editor for *Percussive Notes* since 1991, has resigned her position with the Society's magazine. Kastner, Professor of Music at Wheaton College Conservatory of Music in Wheaton, Illinois, will continue as chair for the PAS Scholarly Papers Committee.

Kastner served as Historian for PAS from 1989–92, and was responsible for the initial organization of many of the records and files at the PAS Museum in Lawton, Oklahoma.

The staff of *Percussive Notes* wishes to thank Kathleen for her many contributions to the magazine, and looks forward to working with her in other capacities in the future.

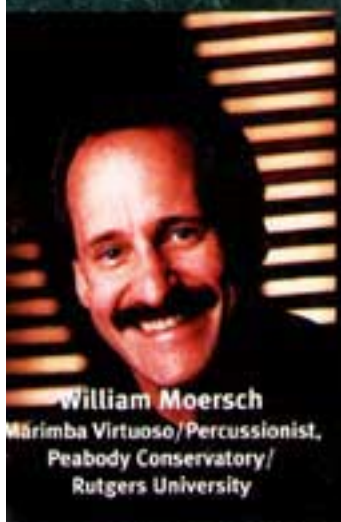
DRUMSET COMMITTEE CHAIR RESIGNS

Ed Soph, chair of the PAS Drumset Committee, has resigned from that position. He will continue on as editor for the popular HotLicks section of the Society's newsletter, *Percussion News*. Dr. Tom Morgan, Director of Percussion Studies at Washburn University in Topeka, Kansas, will serve as the interim chair.

Soph was recognized as "Outstanding PAS Supporter" at PASIC '95 for his work in promoting PAS at his numerous clinics and masterclasses. Soph has been affiliated with PAS for 20 years. He has served multiple terms on the Board of Directors, and was previously an editor of the *Percussive Notes* drumset section.

PAS thanks Ed for his tremendous efforts on behalf of the Society.

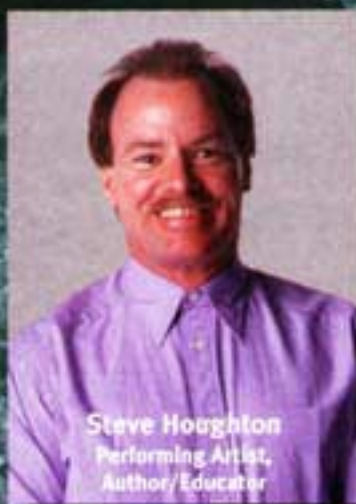
Innovative Artists



William Moersch
Marimba Virtuoso/Percussionist,
Peabody Conservatory/
Rutgers University



James Ross
Chicago Symphony Orchestra



Steve Houghton
Performing Artist,
Author/Educator



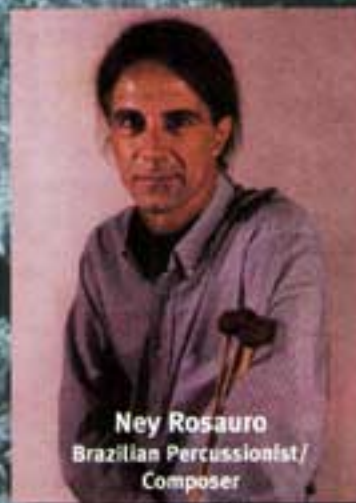
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Dan Moore
University of Iowa/
Britain Moore Duo

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PASIC '97 overview

BY THERESA DIMOND

THIS ISSUE OF *PERCUSSIVE NOTES* contains the most up-to-date information on PASIC '97. The local host committee, PAS officers, staff, standing committees and I feel that we have assembled the best that the world of percussion has to offer.

The convention will be held at the Disneyland Hotel and Convention Center in Anaheim, California from November 19–22. The Disneyland Pacific Hotel and the Anaheim Convention Center Arena will also be host to some events. For those coming from long distances, the Disneyland Hotel is close to both Orange County's John Wayne Airport and Los Angeles International Airport (LAX).

Once on the ground, the Anaheim area hotels are serviced from both airports by "Best" Airport Shuttle. These vans are white with green lettering. At the John Wayne Airport, exit the terminal at baggage area #2 in lower-level Terminal B and look for the Van Stop sign. Tickets are \$9 one-way for adults, and travel time is approximately 20 minutes. At LAX, use any baggage area courtesy phone to dial 56711. Go outside and across the inner roadway to any overhead blue van stop sign. From LAX, adult fares are \$10 one-way, and travel time is approximately one hour and fifteen minutes. If you prefer to take a taxi, ask for a flat rate and expect to pay \$28 from John Wayne Airport and \$65 from LAX.

Traveling by car? The convention site

is "freeway close." From the south, exit the 5 freeway (Santa Ana) northbound at Katella. Make a left on Katella. Turn right on West Street. The Disneyland Pacific and Disneyland Hotel are on the left-hand side. From the north, exit the 5 freeway (Santa Ana) southbound at Ball Road. Turn right onto Ball Road. Turn left on West Street. The hotels are on the right-hand side.

Parking is available at the Disneyland Hotel lot. For guests of the hotel, parking is \$10 a day (self-park). For conventioners not staying on the premises, parking is \$15 a day.

Still need to pre-register or make travel arrangements? Contact Adventure Travel at (800) 540-9030. They can book your room, make travel arrangements and handle pre-registration with one easy phone call. They can also take care of banquet tickets, which are **PRE-SALE** only!

If you are computer savvy, your registration can be handled on-line. Visit our web page at <http://www.pas.org>. Then click on the PASIC '97 link to read the most up-to-date information on convention events. To register, click on the flashing link to the pre-registration form page. Fill out the form on-line and submit it with your credit card number, or print the form and mail with check, money order or credit card number. Either way, it is hassle and line-free and ensures you the big-

gest savings and the quickest entry to PASIC '97.

One hundred student volunteers are being solicited to work at the convention. Volunteers are given free admission to the convention (an \$85 value) and a T-shirt in exchange for two four-hour blocks or one eight-hour block of time. Students must attend an orientation before working. We need workers from Tuesday, November 18 at noon, through Saturday, November 22 at midnight. Please contact the PAS office for more details and an application. Deadline to volunteer is November 4, 1997.

Once at the convention, you will be able to participate in the many hands-on drum circles, **FUND**amentals sessions, drumset jams and world percussion masterclasses. See the WPN demonstrated. Watch students compete in the Marching Festival. Wander through the PAS Museum display or 37,000 square feet of exhibits. Or, you can just listen to the many exquisite performances by students and professionals.

Bring the family. Anaheim is one of the world's greatest vacation destinations. They can enjoy tennis, golf, Disney's ice-skating rink, the Disneyland resort, Knotts Berry Farm, Universal Studios, great shopping in Newport Beach, great dining and great clubs. Whether you are a student, professional or drumming enthusiast, this convention holds something for everyone. See you there!

PN

WEDNESDAY, NOVEMBER 19

TIME	ARTIST	EVENT
11 a.m.	Dan Senn	Electro-acoustic percussion sculptures
Noon	George Zelenz	Intonation and Instrument Design: A Practical Approach to an Evolving Relationship
1 p.m.	Kraig Grady	Instrumental ensemble from the North American Embassy of Anaphoria Island
3 p.m.	Batu Gita	Ensemble of stone instruments with dancer
4 p.m.	Ron George	The Super Vibe
5 p.m.	Bob Gatzen	World premiere of his DrumFrame (revolutionary new drumset setup)
8 p.m.	Evening Concert, featuring The Glass Orchestra from Toronto, Canada (quartet that designs, builds, composes music for, and performs on glass musical instruments) • Frank Giorgini and the All-Star Udu Ensemble performing composer Joseph Giardullo's <i>The Heart of Udu</i> • Ron George on the Super Vibe • Skin & Bones (performance of Mixmaster on sculptural instruments designed and built by John Reed) • The Antenna Repairmen (performance of excerpt from <i>Ghatam</i> on ceramic bowls) • Dan Senn (performance on electro-acoustic percussion sculptures) • Kraig Grady (performance with instrumental ensemble from North American Embassy of Anaphoria Island) • Batu Gita (ensemble of stone instruments)	

THURSDAY, NOVEMBER 20

	DRUMSET ARTISTS	MARCHING PERCUSSION FESTIVAL	WORLD PERCUSSION ARTISTS	PERCUSSION ARTISTS	CONCERTS	MEETINGS	OTHER	OTHER
8 a.m.		USC Drum Line w/Tad Carpenter, Gregg Bissonette and Ndugu Chanler				Publications Advisory Board; Contest & Auditions Procedures Committee; PASIC '98 Committee		
9 a.m.	Jim Payne		Brad Dutz/ INTRO to Dumbek		Percussion One/ Lamar Burkhalter, Director			Exhibits & Museum Open
10 a.m.	Will Kennedy		Mohamed DaCosta/Jembe				WPN/Internet Demo; Marimba Solo Competition (10 a.m.-Noon)	Scholarly Paper Presentation: David Patterson/ John Cage
11 a.m.	Bobby Rock		Jessica Marcus/ Intermediate Conga Drumming	David Johnson/Vibes & Marimba		Board of Directors (11:30 a.m.-12:30 p.m.)		
Noon	Chad Smith	College Individuals/ Snares & Tenors (Noon-4 p.m.) Timpani & Keyboards (1-6 p.m.)		Duncan Patton/Timpani	Cal Arts Balinese Gamelan/ Nyoman Wenten, Director			
1 p.m.	Ed Shaughnessy		Dror Sinai/Shaker and Body Percussion			Chapter Presidents		
2 p.m.	Steve Houghton & U. S. Navy Band Commodores		Alessandra Belloni/INTRO to Sicilian Tambourine		Boston Musica Viva with Dean Anderson/ Music of Kraft			
3 p.m.			Francis Awe/ Talking Drum		Amsterdam Percussion Group	Drumset Committee		
4 p.m.	Clayton Cameron		N. Scott Robinson/ INTRO to Mbiru	Mike Snyder/ Electronic		New Music/Research Committee		
5 p.m.		High School Individuals/ Snares & Tenors (4-7 p.m.) Timpani & Keyboards (6-8 p.m.)		Jack Van Geem/Orchestral Percussion	Cross Pulse		WPN/Internet Demo	Exhibits & Museum Close
6 p.m.			Sule Greg Wilson/Early African American Percussion			Marching Festival Directors; SMAC Committee		Percussion Ensemble Literature Session/Capital University
7 p.m.								
8 p.m.			Drum Circle		Double Image			
9 p.m.								
10 p.m.	Drumset Jam Session		Hand Drum Jam Session		U.S. Navy Band Commodores			

Please note: Schedule is subject to change

FRIDAY, NOVEMBER 21

	DRUMSET ARTISTS	MARCHING PERCUSSION FESTIVAL	WORLD PERCUSSION ARTISTS	PERCUSSION ARTISTS	CONCERTS	MEETINGS	OTHER	OTHER
8 a.m.				John Piper/ Vibraphone		Percussion Ensemble Committee; International Committee; Exhibitors; World Percussion Committee; Percussive Notes Editors; Education Committee; WPN Committee		
9 a.m.		College Drum Lines (9 a.m.-Noon)	Jim Greiner/ INTRO to Conga Drums	Steve Forman/ Electronic	USC Percussion Ensemble/ Erik Forrester, Director			Exhibits & Museum Open
10 a.m.				Tele Lesbines/ Timpani			WPN/Internet Demo	Scholarly Paper Presentation/ Dana Kimble: Mallet Masters on the Big Screen
11 a.m.	Joe LaBarbera			Layne Redmond/ INTRO to Frame Drum	Madam Rubio; Janis Potter & Nancy Zeltsman/ Keyboard		Board of Directors (11:30 a.m. - 12:30 p.m.)	
Noon	Mike Palmer	Individual College Winners/Awards Ceremony	Arthur Hull/ Drum Circle Facilitation Workshop	William Moersch/ Marimba	World Kulintang Institute/Eleanor Academia, Director			
1 p.m.	Peter Enskine	High School Drum Lines (1-4 p.m.)				Chapter Presidents		Research Poster Presentations (1-2:30 p.m.)
2 p.m.	Rod Morgenstein		Tommy Brunjes/Ancient Percussion in Modern Music		Tom Miller and Pan Ramajay w/special guest Ray Holman			
3 p.m.	Ralph Humphrey		Brian Mellick/Udu Drums	Doug Howard/ Orchestral	Anzanga Marimba Ensemble/Sheree Seretze, Director	Drumset Committee		
4 p.m.	Two Generations of Santana Percussionists	Individual High School Winners/LA Scots/Awards Ceremony	Aaron Plunkett/INTRO to Irish Percussion					Larry Snider/Snare Drum Pedagogy
5 p.m.			Randy Crafton/ Drum Circle Panel	Mario DeCutis & Andy Wasserman/ Electronic		College Pedagogy Committee	WPN/Internet Demo	Exhibits & Museum Close
6 p.m.								
7 p.m.							Hall of Fame Banquet	
8 p.m.			Drum Circle					
9 p.m.								
10 p.m.	Drumset Jam Session		Hand Drum Jam Session		Guest artist w/ U.S. Navy Band Commodores			

Please note: Schedule is subject to change

SATURDAY, NOVEMBER 22

	DRUMSET ARTISTS	MARCHING PERCUSSION FESTIVAL	WORLD PERCUSSION ARTISTS	PERCUSSION ARTISTS	CONCERTS	FUNDAMENTALS SESSIONS	MEETINGS	OTHER
8 a.m.				Emil Richards		John Papastefan & John R. Beck/Timpani	Exhibitors; Marching Percussion Committee; Health & Wellness Committee; Scholarly Papers Committee; Composition Committee; MIDI Committee	
9 a.m.			Paulo Mattoli/INTRO to Jembe	Don Liuzzi/Timpani	Southern Methodist University Percussion Ensemble/ Robert Stroker, Director		International Marimbists Society	Exhibits & Museum Open
10 a.m.			Poovalur Srinivasan	Don Williams & Friends/Studio		Robert Brethaupt & Ed Uribe/Drumset		Joel Leach/Industry Presentation; Scholarly Paper Presentation/ Jonathan Ritter: The Baile Marimba; WPN/Internet Demo
11 a.m.		Drums of Black Bottle/Scottish Rudiments	Alessandra Belloni & Glen Velez/Frame Drums				Board of Directors (11:30 a.m.–12:30 p.m.)	
Noon	Trick Guru	Roundtable Discussion/ Career Paths in Marching Percussion			Marimba Magic Ensemble/Sarah Tenney, Director	Neil Grover & Ben Miller/Accessories		
1 p.m.	Jeff Hamilton					Eric Chandler & Chris Norton/ Keyboard	Chapter Presidents	Research Poster Presentations (1–2:30 p.m.)
2 p.m.	Dave Weckl		Kalani/Popular Hand Percussion		Katarzyna Mycka, Marimba & Percussion Trio			
3 p.m.		Jim Casella and the Santa Clara Vanguard	Wyre, Velez, Bergamo, Sinai, Eduardo & Hetherington/ Shakers		Panic All Stars/ Chris Wabich, Director			
4 p.m.	Terri Lyne Carrington	Jeff Moore						
5 p.m.	Chad Wackerman			Gordon Stout, Marimba & Ellen Jewett, Violin			Committee Chairs	Exhibits & Museum Close
6 p.m.	Simon Phillips							
7 p.m.								
8 p.m.					Mickey Hart & Planet Drum			
9 p.m.								
10 p.m.	Drumset Jam Session		Hand Drum Jam Session					

Please note: Schedule is subject to change

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	One-day registration for PAS members only—\$50 per day	\$
	One-day registration for non-member—\$65 per day	\$
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Terri Lyne Carrington: Coordination and Technique—That's It!

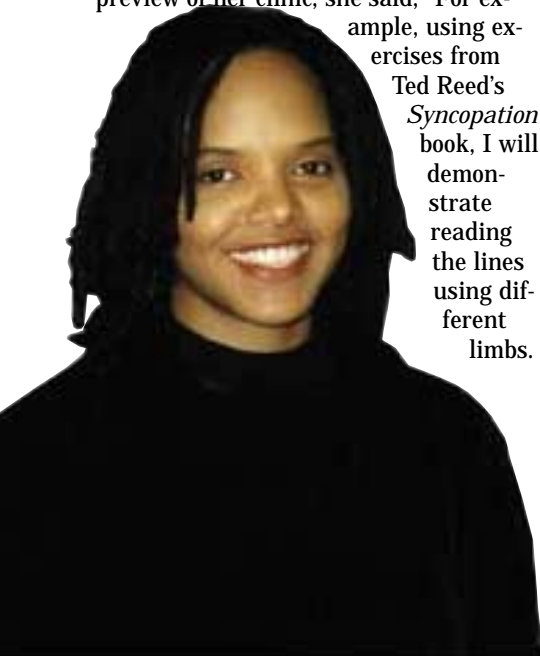
BY JIM COFFIN

NOT TOO MANY MUSICIANS GET A scholarship to the Berklee College of Music in Boston at age eleven, or an IAJE Young Talent Award at age sixteen, but Terri Lyne Carrington has translated those early successes into being one of today's premier performers. Of course, being a part of the very musical Carrington family didn't hurt. Her drumming grandfather, Matt, played with the likes of Fats Waller and Duke Ellington, and her saxophonist father, Sonny, encouraged her to develop her skills by jamming with the likes of Dizzy Gillespie, Oscar Peterson and Clark Terry.

"But it was the direction that I received from Alan Dawson that got me on the right track," Carrington says. "Getting me to focus on coordination as a method of developing technique, along with his 'rudimental ritual,' were the tools that allowed me to develop my musical side."

That is the main theme of the many clinics that Carrington gives all over the United States, and it will be the focal point of her PASIC '97 appearance. As a preview of her clinic, she said, "For example, using exercises from

Ted Reed's *Syncopation* book, I will demonstrate reading the lines using different limbs.



One approach involves playing either a swing or a rock pattern on the ride cymbal and reading the patterns with my feet. The variations are endless."

While studying with Dawson, Carrington made her debut recording, *TLC and Friends*, with Kenny Baron, Buster Williams, George Coleman and her dad. In 1983 she left Boston and moved to New York and started to work with top artists such as Stan Getz, Pharoah Sanders, David Sanborn and Wayne Shorter. In 1989 she became the house drummer for *The Arsenio Hall Show* in L.A., a move that opened up new vistas for her career.

"I try to explain in my clinics that drumming is 50 percent physical and 50 percent mental," she says. "Alan Dawson's 'rudimental ritual'—playing the rudiments with brushes and other patterns with the feet—helps me keep the physical thing in good shape. At age fourteen my hands were already developed and the coordination studies helped with the other limbs. But it was my harmony instruction, which incidentally led to songwriting, that developed the mental aspect.

"It is very important to be musically well-rounded," Carrington says. "All drummers need to understand harmonic structures because that affects the rhythms. If you are playing a funk groove over a typical funk chord pattern, it will sound musically correct. But the changes to 'Giant Steps,' for example, will dictate something rhythmically different."

Her career is now taking another path, that of producing. Last year Carrington played on and produced a jazz album

with the acclaimed vocalist Dianne Reeves, and she is currently producing Reeves' next album. "This time," she explained, "I'm not playing. Too many details to take care of."

As a female drummer, has Carrington ever experienced a "glass ceiling"? "You know, it's worked both ways for me, and at times it has been a plus being female,"

It is very important to be musically well-rounded...

All drummers need to understand harmonic structures because that affects the rhythms...

she says. "Right now there are three new TV shows being worked on in L.A. Quincy Jones is the producer for one, and I'm the drummer. Sheila E. is the musical director for a show being developed by Magic Johnson, and there is another one, which I won't mention, that will have an all-female band. One of the requirements was to be 25 or under—enough said. But let's face it, for the most part, you've got to be good!"

Terri Lyne Carrington is good. Or, as Tony the Tiger would say, she's GRRRRREAT!

"I'm looking forward to sharing some ideas and thoughts at the PAS convention in November," she said. "I was fortunate to get some recognition at an early age, but that's no guarantee for a career. You've got to listen to a lot of music, practice and work hard at developing musical relationships. Hopefully, what I demonstrate and share at my clinic will be motivational to drummers of all ages." **PN**

Steve Houghton

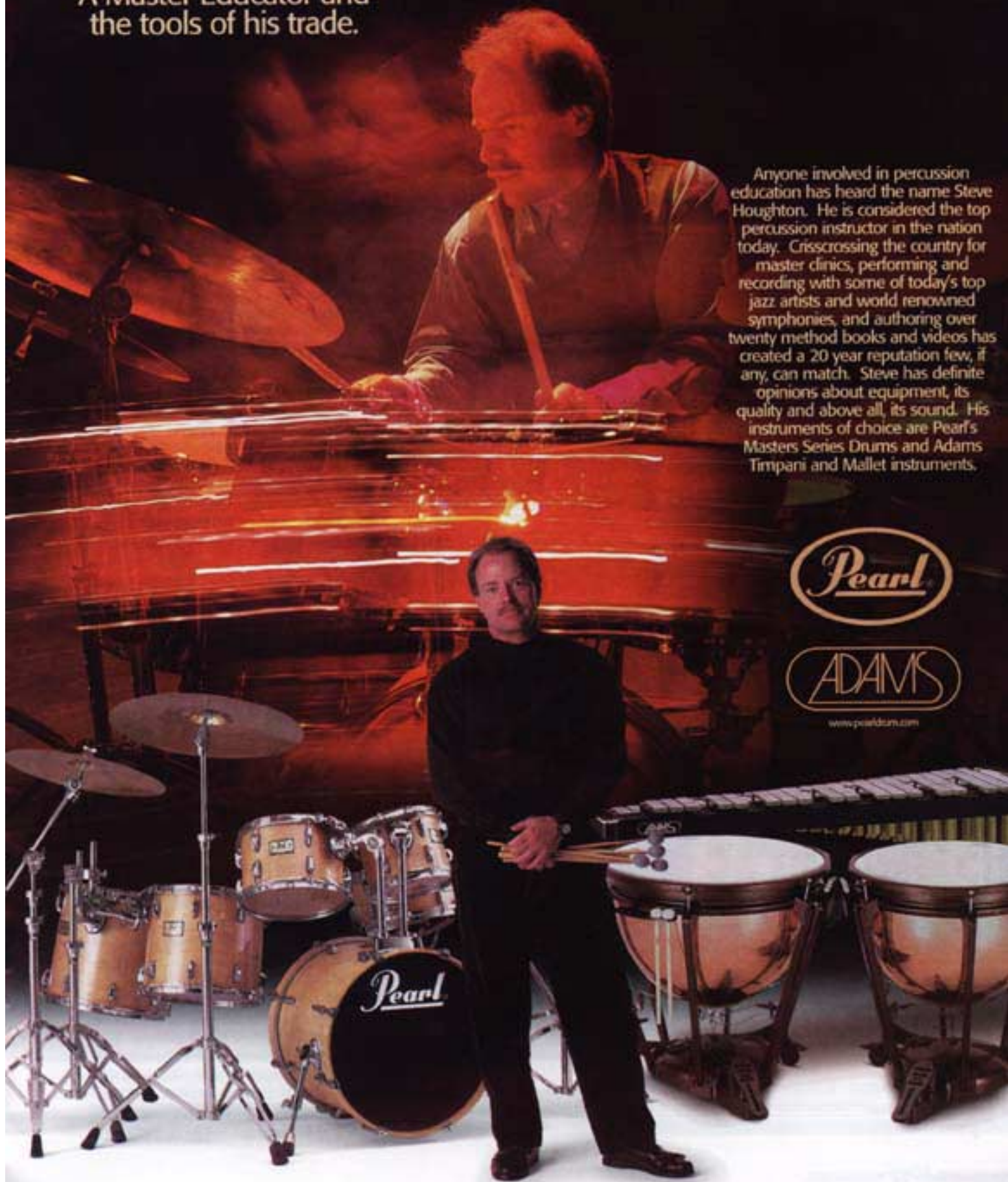
A Master Educator and
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Anyone involved in percussion education has heard the name Steve Houghton. He is considered the top percussion instructor in the nation today. Crisscrossing the country for master clinics, performing and recording with some of today's top jazz artists and world renowned symphonies, and authoring over twenty method books and videos has created a 20 year reputation few, if any, can match. Steve has definite opinions about equipment, its quality and above all, its sound. His instruments of choice are Pearl's Masters Series Drums and Adams Timpani and Mallet instruments.

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Steve Houghton: The Big Band Drummer—Closeup

BY JIM COFFIN

HAVE YOU EVER IMAGINED GOING TO PASIC, attending a masterclass, getting chosen to get behind the kit, and then just knocking everyone out with your playing? If that's one of your dreams, make sure to attend Steve Houghton's masterclass, which will zero in on big band drumming. If chosen, you'll get the opportunity to show off your chops backed up by one of the finest military big bands—the famous U.S. Navy Band Commodores. Start practicing!

Houghton is not only a consummate artist in all areas of percussion but an outstanding clinician and teacher. He gets to the heart of performance problems in a manner that allows the participants to quickly grasp the various functions and roles of the drummer. His skills were first developed at the University of North Texas and then honed by attending the “on-the-road universities” of Woody

Herman, Toshiko Akiyoshi, Freddie Hubbard, Arturo Sandoval and Bob Florence, among others.

In discussing his PASIC '97 Masterclass, Houghton

said, “When drummers sight-read a chart, the majority of what they play is not on the printed page. Usually, the chart contains a tempo marking—slow, fast, etc.—a style marking—rock, Latin, swing—and the main ensemble figures. The drummer has the unique responsibility of interpreting the music, since the chart cannot possibly tell you every note to play.

“This masterclass will help unlock the mystery of reading drum charts along with other problem areas such as chart interpretation, setups, styles, soloing and the like.”

Houghton's presentation is an outgrowth of over twenty educational publications that he has written over the years, including his most recent *Percussion Recital Series*, *The Drummer's Guide to Chart Reading* video and *Drumset Soloist* (play-along series). A handout will be provided that will include samples taken from big band charts, and

Houghton will discuss and demonstrate how to analyze them.

“First of all, there is not just one correct way to interpret or perform a big band chart,” he explains. “Each player will bring his or her individual style into the band. Also, factors such as the room or performance venue, the bass player, the band's ability, and so on, will play a role in how the chart is interpreted and played.

“Having said that, I do feel that one must have a solid reading concept going into a performance situation—a concept that is grounded in experience and experimentation. The ‘nerves’ factor will be diminished if the player knows in advance what to do in certain situations.

“Every drum chart looks a little different in

the way it is laid out and the manner in which the figures are written,” Houghton says. “Therefore, it is important that the player see and analyze a lot of music to be prepared for anything. The real challenge is to bring the music ‘out of the paper,’ because the written parts are often very sketchy.

“Through countless concerts and thousands of charts, I've determined that there are specific things that work in certain settings.”

One chart that Houghton will discuss involves playing under a sax soli section, as shown in Example 1.

“Playing under a sax soli, which is the entire sax section playing a harmonized melody, requires that the drummer provide specific elements to support the music,” Houghton says. “However, the part is often casually written, simply instructing the drummer to ‘play time.’ Therefore, many drummers miss the essence of what is going on.

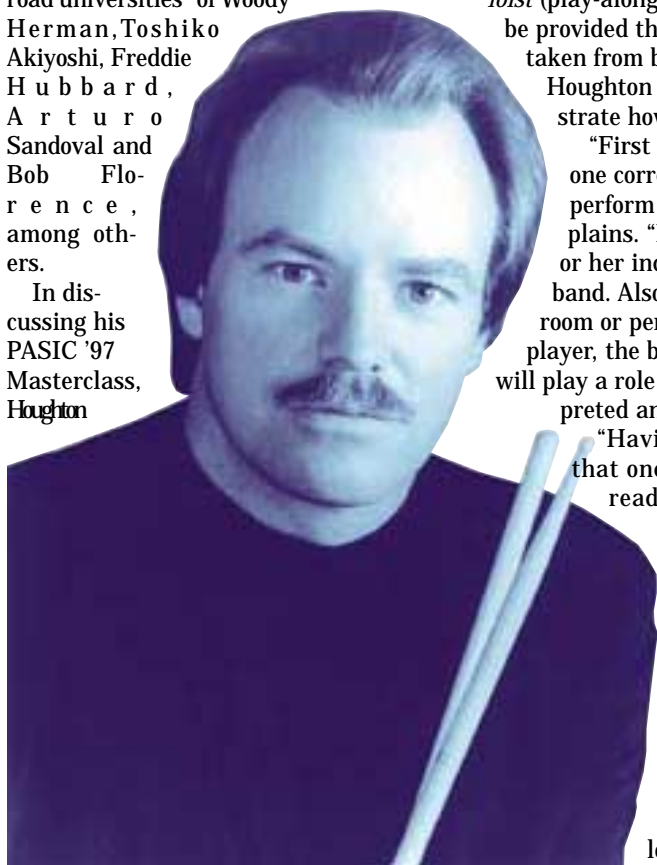
“I feel that these elements need to be there. First, play a cross-stick on beats two and four, or just on four, to provide a ‘constant’ to help secure the time feel. Second, choose a dark sounding cymbal—such as a China with sizzles, *à la* Mel Lewis—to provide support for the whole section. Third, play light bass drum on all four beats to provide the much-needed bottom end to the overall sound.

“Those three concepts aren't in the written music, but they need to be there. Believe me, this comes from much trial and error—mostly error—and lots of experience.”

Another chart Houghton will discuss and demonstrate involves playing figures within a hip-hop groove, as shown in Example 2.

“Oftentimes, when less-experienced players are faced with lots of figures, they lose sight of the time and the groove in their eagerness to catch the figures,” Houghton says. “If you can make the figures part of the groove, then you won't be filling as much or upsetting the flow of the chart.

“In this chart, it is important for the



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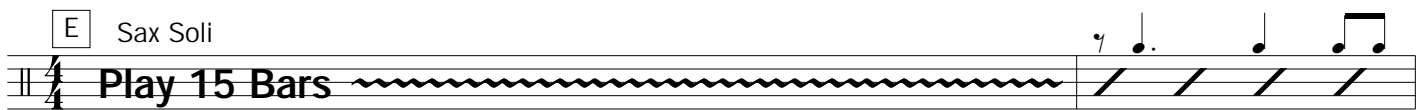
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sake of the groove to play two and four on the snare drum whenever possible. Many of the busy kicks can be played as bass drum parts. This will take some practice, but it is simply a matter of being flexible with your groove."

Houghton will also share his philosophy of "driving the band"—defining the role of the drummer in a contemporary big band. "Demonstrating through actual performance with a great band like the Commodores will result in a masterclass

that is a little different than what has been presented before at PASIC," he promises. "There's nothing like having nineteen guys pushing you to really get the juices flowing. That, combined with student participation, will make for an exciting time. I can hardly wait."

Example 1



Example 2



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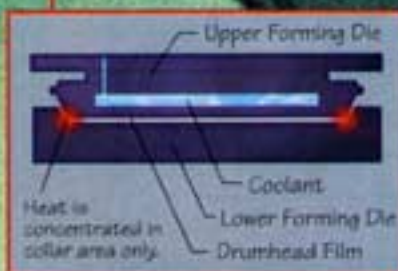
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Dave Weckl: Playing Better by Playing Natural

BY JIM COFFIN

“IT WAS TIME TO MOVE TO THE next level of playing,” Dave Weckl says. “I’d been working too hard, struggling, with no improvement.”

As one who had marveled at Dave Weckl’s technical yet musical drumming for many years, I was dumbfounded at hearing those words. Now I knew how golfers must have felt when Tiger Woods stated he hadn’t played his “A” game after winning the Masters by a zillion strokes. If golfers threw their clubs into a pond after hearing Tiger, it was almost mandatory that I should have a drumstick bonfire.

Weckl went on to say, “I was always amazed at the ease with which Buddy Rich got around the kit. Complete control, amazing technique and always musically correct. Because Freddie Gruber knew what Buddy was doing, I took some lessons from him.”

After an absence of several years, Dave Weckl’s PASIC ‘97 appearance will be a “must see” clinic, and will cover what he refers to as “the natural playing approach” as he plays to cuts from his new CD, due out early next year. Prior to completely changing his approach he felt that his playing was too athletic, too muscular. “I was trying to extract more power from the set, believing that was the way to get more emotion, more intensity,” he explains. “As I tried to get better and attempted different things, nothing was working.”

Using just a snare drum, Weckl will discuss how Gruber got him to examine his body position in relationship to the instrument and the sticks. Weckl is now using traditional grip almost exclusively and is able to accomplish what is required musically and technically. “I’ve moved up on the stick more after discovering that gripping it near the butt end was throwing my body out of balance,” he says. “Now I’m playing more comfortably.” Weckl has also changed the setup of his kit to fit the traditional grip. Using two rack toms, the 10” drum is now on a stand while the 12” tom-tom remains mounted on the bass drum.

Weckl started to play professionally with local pop and jazz groups in St. Louis, Missouri at age 16. After moving to the East Coast in 1979 to study at the University of Bridgeport in Connecticut, Weckl began playing the New York club scene. In 1983 he was the driving force behind the Simon and Garfunkel reunion tour, and in 1985 began his seven-year relationship with Chick Corea. Performing on nine recordings and three videos with Corea’s Elektric and Akoustic Bands brought Dave worldwide recognition for spectacular and innovative drumming.

Now he has his own five-piece group that is musically quite different from what we are used to hearing with Weckl at the drum helm. Asked to describe the group’s style, he said, “I really don’t like labels. But I guess you could call it an R&B/blues/jazz/rock band with improvisation, but primarily groove. I’ll take some solos, but it’s not ‘drumistic’—more guitar oriented.”

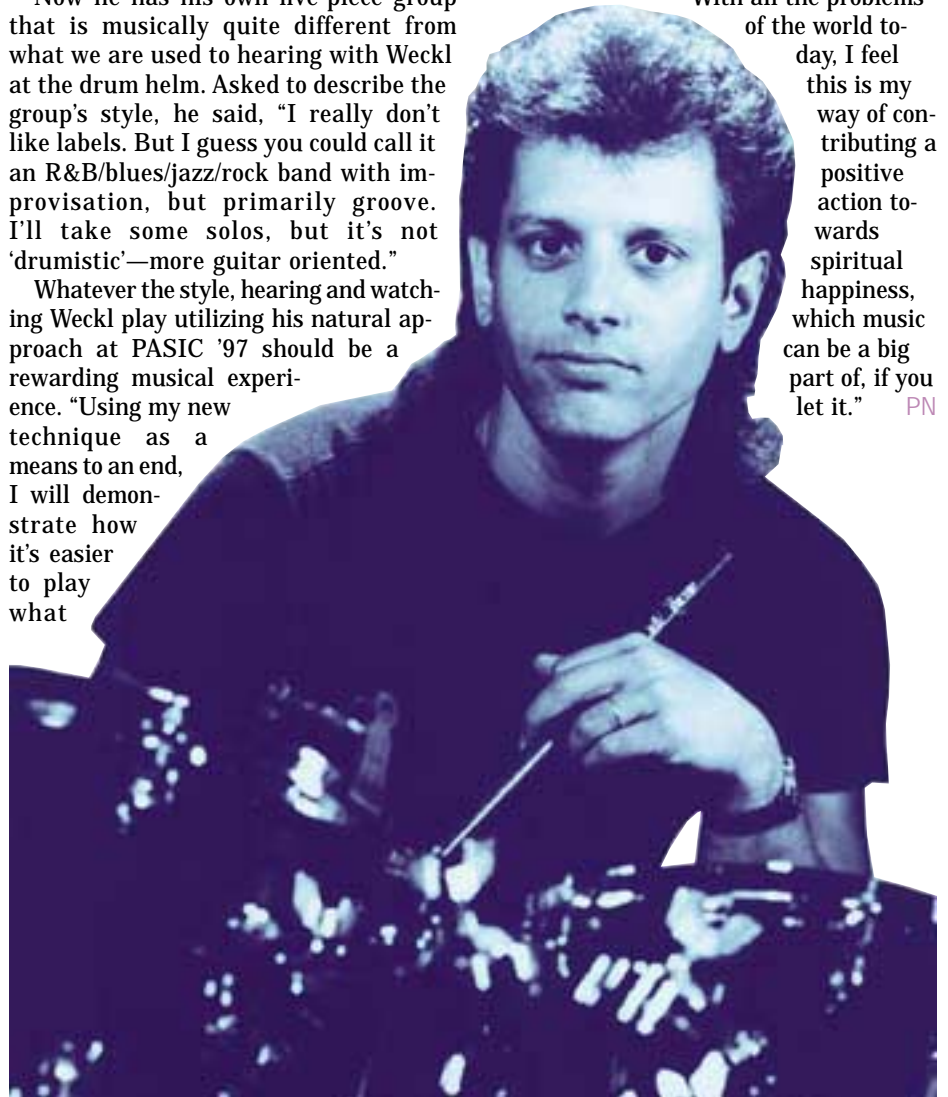
Whatever the style, hearing and watching Weckl play utilizing his natural approach at PASIC ‘97 should be a rewarding musical experience. “Using my new technique as a means to an end, I will demonstrate how it’s easier to play what

you want. The music just feels better.”

In addition to his recording schedule and touring, Weckl is very involved with conducting seminars and classes all over the world. His instructional video and audio tapes are available through DCI Music Video, a division of Warner Bros. Publications. Also, you can visit his web site at <http://www.daveweckl.com> for all the latest information and updates on his busy career.

“It is my goal to inspire as many young—and not so young—people as possible to want to play music,” Weckl says.

“With all the problems of the world today, I feel this is my way of contributing a positive action towards spiritual happiness, which music can be a big part of, if you let it.” **PN**





Trilok Gurtu: World-class Rhythm

BY RICK MATTINGLY

HIS PASIC '92 APPEARANCE IN New Orleans seemed to personify everything the Percussive Arts Society represents, as Trilok Gurtu combined rhythms and percussion instruments from around the world into a unique, personal style built on a wide scope of cultural influences. Although sometimes labeled a “jazz drummer,” one look at Gurtu’s multi-percussion setup is enough to mark him as one who cannot fit into stereotyped labels.

“In 1982, I decided that I was going to incorporate everything,” he says. “Some people only called me for drumset, some for tabla, some for percussion. So I said, ‘Why do I have to do separate gigs to use all my instruments? From now on, when somebody calls me, they call me for what I am—all of it.’”

Some of the artists who have called Gurtu in recent years have included trumpeter Don Cherry, world music group Oregon and guitarist John McLaughlin. Gurtu has also been successful leading his own group, Crazy Saints. He has released several albums under his own name for the CMP label.

Born in India, Gurtu’s first instrument was tabla, which he began at age five, but after hearing artists such as the Beatles, Jimi Hendrix and James Brown on the radio, he wanted to play drumset. “I did whatever possible to create the illusion of a drumset,” he recalls. “I had a couple of cymbals, an African drum and some caxixi (Brazilian shakers).”

After hearing Elvin Jones on a John Coltrane record, Gurtu turned his attention to jazz and became an accomplished jazz drummer. “Indian music is a lot like jazz because eighty percent of it is improvised,” he says. “Improvising should be natural; it shouldn’t be like you’re looking for something. You can improvise within the composition or not. But if you don’t have anything to say, shut up!”

One of the most distinctive features of Gurtu’s style is his wide dynamic range, which he has achieved by extending the

soft end of his playing rather than the loud side. “Being able to play soft comes from Indian music,” he explains. “You cannot play loud all the time. You have to listen carefully to what everybody is doing to be able to react. That comes from classical training, but you can also hear it in Miles Davis. Every great musician has that trait.”

“It’s hard to keep the volume down and maintain a fast tempo. It’s just a matter of doing it all the time. But then, when you do play loud, it’s like a great surprise. Nothing is a surprise if it’s the same all the time. And when you play soft, people listen harder. It’s like talking—you can’t just shout everything or nobody will be listening to anybody.”

Much of Gurtu’s ability to handle the softer dynamics and still maintain speed comes from his fingers. When playing ride cymbal with a stick, for example, the movement is almost entirely from his fingers; Gurtu’s wrist barely moves. “Playing hand drums helped me with that,” he says. “When I play tabla, it’s very loose in the wrist and the fingers are strong. So I can use my fingers the same way with sticks.”

Gurtu sits within his setup rather than behind it. There is no drum stool; a large Persian rug covers the area, and Gurtu always removes his street shoes before stepping onto it, a gesture of respect for the area he is entering. While performing, sometimes he sits crosslegged, sometimes he kneels, sometimes he crouches.

The setup is roughly divided into three areas: one contains fairly traditional drumset instruments (but no pedal-operated bass drum), another has tabla and small percussion, and the third features a variety of bells and

“Nothing is a surprise if it's the same all the time. And when you play soft, people listen harder.”

gongs. Sometimes Gurtu focuses on a single group of instruments, but he is just as likely to sit midway between two groups, and might play a tabla with his left hand while using a wire brush on a snare drum with his right.

He sees no problem with mixing sounds from different cultures, and the proof is in the hearing. “It’s not like because

I’m from India I have to play Indian,” he says. “I just relate to the music. Of course, I do come from India, so my roots are there. But that doesn’t stop me from playing with musicians from all over the world.”

“We all play music together. The best is when you all cooperate and make the music happen, not say, ‘I’m from here and you’re from there.’ That doesn’t work.”

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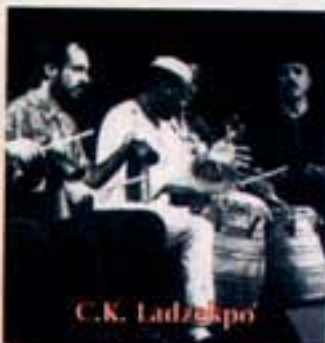
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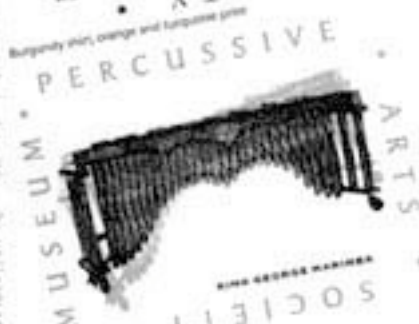
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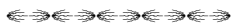
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USC Trojan Drum Line Clinic

BY TAD CARPENTER

THE UNIVERSITY OF SOUTHERN California Trojan Marching Band is traditionally known as "Hollywood's band." They have been in such movies as *Forrest Gump*, *Naked Gun*, *Grease II* and *The Last Boy Scout*. USC is the only marching band with a platinum album, having performed on the Fleetwood Mac song "Tusk." The band has performed for four U.S. Presidents, Pope John Paul II, The Duke and the Duchess of York, and the opening and closing ceremonies for the 1984 Olympic Games.

Joining the band for its PASIC '97 clinic will be guest artist Gregg Bissonette, who has played with Maynard Ferguson, David Lee Roth, Joe Satriani, Brandon Fields, Gino Vanelli and many others. He recorded his own CD entitled *Siblings* and has performed with the Buddy Rich band on the *Burning for Buddy* tribute CD. Bissonette has two instructional DCI videos, entitled *Private Lesson* and *Reading and Soloing*. Bissonette is the perfect choice to partici-

pate in the clinic because of his versatility and sensitivity to different styles of music.

Our other guest artist will be Ndugu Chanler, who has played for Miles Davis, Weather Report, Santana, Airto and many others. Besides being an accomplished musician, Ndugu is an excellent educator. He is on the faculty at USC, conducts clinics worldwide, teaches inner-city schools in Los Angeles and is an integral part of the United States Percussion Camp. Ndugu's warmth and emotionalism are traits that work perfectly for this kind of clinic.

The clinic performance will encompass many styles of music that a marching band would encounter on a weekly basis. Unlike drum and bugle corps who work on the same show the whole season, marching bands learn as many as five shows a season, covering several different styles. We will analyze swing, Afro-Cuban, Brazilian, rock, funk and world beat rhythms, showing how these styles are applied to the drumset and how they would be orchestrated for the

marching drum line.

The primary job of a drummer in any band is to keep time and groove. We will demonstrate how this is achieved on a football field when backing up 250 musicians. The instrumentation for drumset is similar to a marching ensemble, incorporating snare drum, toms, bass drums and cymbals. We will also demonstrate how the drum line is similar to a rhythm section using tonal bass drums to simulate the bass guitar, multi-toms to simulate a piano or rhythm guitar, snare drums to simulate the trap drummer, and cymbals for impact and color. The clinic will show off the talents of Bissonette, Ndugu and the drum line with solos and "trading fours" as well as full ensemble playing. The clinic is an opportunity to bring together the facets of hand percussion, drumset and marching percussion in one performance. PN



Gregg Bissonette



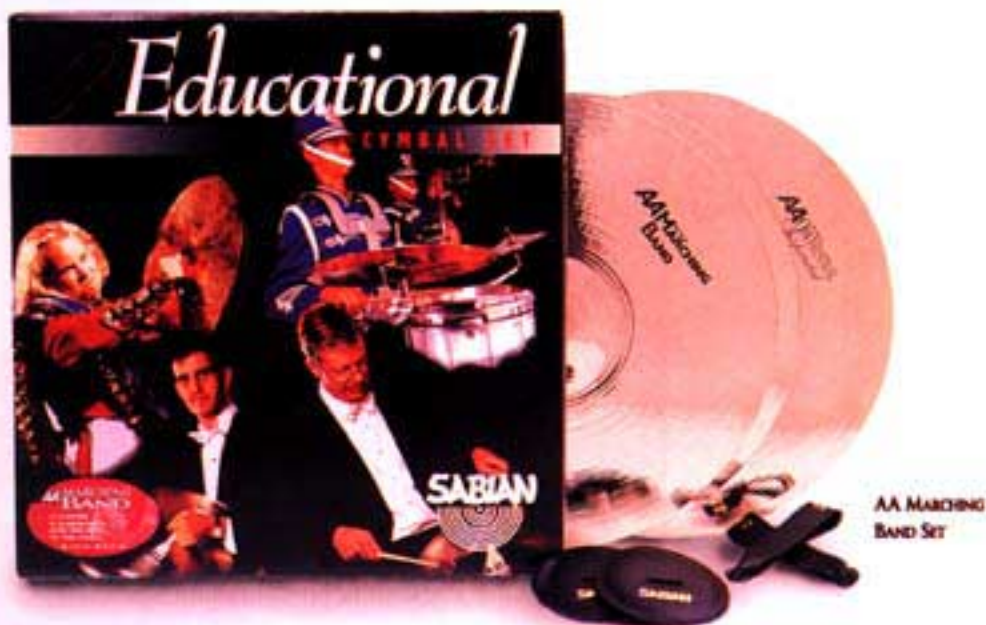
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Santa Clara Vanguard Clinic

BY JIM CASELLA

TODAY, IN THE AREA OF MARCHING percussion, there are many ways to approach the development of a musical ensemble. In many cases, rudimental percussion has gotten a “bad rap” for developing extreme skills of precision that cannot be readily applied to other musical arenas. However, with the proper planning in arrangements and technical training, today’s rudimental percussionists can be some of the finest young musicians around.

Our clinic will feature the Santa Clara Vanguard percussion section demonstrating examples of technique philosophies, show music and ensemble performances. Our goal is not to define rudimental percussion the way we think it should be, but rather to take a certain musical approach and apply it to our particular idiom in the percussion world. Obviously, technique is an important component in developing a field percussion ensemble, but we will focus more on how the music relates to what we do.

We try to place as much emphasis as possible on how the music can dictate the approach. For example, rather than trying to match stick heights for balance, we will explore a uniform “quality” in the sound the players produce. This is attributed more to the “touch” on the drum

rather than heights. The idea is, if it sounds good, it probably looks good, too.

Arrangement considerations will be discussed at length with regard to brass ensemble, as well as battery-to-pit relationships, and how to best maintain the integrity or original intent of the music. To demonstrate this, I will break down some of my arrangements from the 1997 SCV production and have certain parts of the ensemble isolate their contributions to the overall package. Also, audio clips will be used to illustrate the way I try to simulate the orchestral intent of some of our charts.

In the drum corps activity, the role of the battery section is often used to supply the rhythmic movement to a piece of music. There are many situations in which the brass ensemble will simply be playing tied whole notes, and all rhythmic interest is left to the percussion arranger. Sometimes these sections can be very developmental, in which the percussion arrangements need to carry out a preset form and build interest; other times we can merely supply impact to generate an effect. It depends upon the musical situation.

This season, the Santa Clara Vanguard is performing an arrangement of Leonard Bernstein’s *On the Waterfront*, and there are many situations in the repertoire where

the melodic contribution from the brass ensemble is so long and drawn out that the percussion section is vital to sustaining a sense of motion and thematic interest. This particular piece of music uses a few rhythmic motifs that create this motion, and can also be called upon for impact effects, as well as used as recurring themes throughout the show. The main point is to give the overall show production a sense of cohesiveness so that it all makes sense—not just vertically (as in measure-to-measure), but horizontally (as in long phrases of music, and how they relate to each other). Sometimes these rhythmic motifs are quite simple, yet deceptively difficult to accomplish—especially in an activity where a common stereotype is to play as fast and loud as possible.

To further demonstrate different styles of music being adapted for field percussion ensemble, I will have the ensemble demonstrate some material that isn’t a part of our competitive program. One specific area of focus will be “Rhythms vs. Rudiments” and how players can approach a more universal way of interpreting the standard rudiments. Often, young percussion students forget about rhythm when playing rudiments. They end up being able to get the notes out of their hands, but they sometimes overlook tempo control and the actual rhythm that makes up the rudiment in the first place.

For example, inverted flam-taps, when set to a 16th-note check pattern, should sound like just that: 16th notes! However, many drummers will learn to play the rudiment (sticking, grace notes, etc.) and forget that what they are playing is supposed to actually sound like a 16th-note rhythm. It may end up sounding like some sort of stuttered version of 16th notes, just to accommodate the rudiment in the hands, rather than the rhythm.

Open rolls, flam drags, Swiss flams, paradiddles, etc. are all subject to these rhythmic discrepancies unless the player



Jim Casella



first understands the actual rhythm he or she is trying to produce. It is usually best to break these rudiments down slowly to gain a clear understanding of the technique involved in producing the rhythm, and then increase the speed as the player becomes more adept to proper execution.

The cymbal section is often the "forgotten" section in today's marching percussion ensemble. We will demonstrate some of the basic contributions that the SCV cymbal section offers to the musical package. Using a variety of different techniques and sounds, the cymbal section can supply much more than just typical accent crashes. A few of the techniques that we will demonstrate are crashes, crash chokes, sizzles, vacuum sucks, taps, dings and zings, with each technique contributing to the melody in different ways.

I have seen too many cymbal lines that look fabulous, with a very uniform-looking technique, but they sound terrible. The first priority in developing a cymbal section is to first identify the proper sound quality. Once players understand what the right sound quality feels and sounds like, it will be much easier for them to obtain that while applying it to their particular technique.

The pit ensemble is another section that must not get so caught up in technique that the sound quality suffers. While technique is a very important aspect of our program, I have seen some amazing pits with very uniform technique, but poor attention to sound quality and ensemble playing. The problem is, when players are more aware of what their technique looks like than what they sound like, then the music is usually the first thing to go out the window.

We will demonstrate a few very basic fundamentals in regard to technique, such as attacks, releases, listening situations, and phrasing. When using these techniques as a foundation, the players can then focus more of their attention on sound quality and ensemble playing. We will demonstrate ensemble situations where all of these techniques are used to the fullest extent.

With all segments of the Santa Clara percussion program, I hope that a unified message is sent. Sound quality and timing are the two most important components to achieving our musical goal as a marching percussion ensemble. Once this is mastered, the sensitivity required to actually make music should always be the goal. PN

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Drums of Black Bottle

BY ALAN RAE

UNDER THE DIRECTION OF JACKIE Houlden, the Drums of Black Bottle formed as a unit in 1982 with seven guys whose average age was seventeen. Fifteen years later, their forward thinking and continued drive to breach the boundaries of traditional Scottish pipe band drumming has seen them explode onto the world drum stages to receive acclaim not only from the industry manufacturers and audiences they entertain, but to leave the Weckls, Chambers, Famularos and the like nodding with approval. A brief chat with Jackie Houlden gives us a taste of what makes them “tick.”

Alan Rae: You're heading to PASIC '97; there's a chance that possibly 75% of your audience will have never heard a pipe band drum corps perform. What can they expect?

Jackie Houlden: First, let's discuss the components of a pipe band. There are only two instruments—bagpipes and drums—and traditionally, a pipe band plays Scottish folk music. Generally it consists of twelve pipers, five snare drummers, one bass drummer and two tenor drummers. The bagpipes create melody and harmony, with the drum corps providing the rhythmic accompaniment.

Rae: From my experience, anyone hearing pipe band drum style for the first time is mesmerized by the technique.

Houlden: Going back to the fundamentals, if on the basis that you either tap or roll on the drum, and looking at the basic rudiments in isolation, to master these basics is the key. Thereafter any drummer should be able to play with the technique that the pipe band drumming style presents.

I remember my father teaching me the “mammy-daddy” from open to closed and back out, 5-stroke, 7-stroke and 9-stroke rolls, flams, drags, triplets and paradiddles. As a ten-year-old, I easily spent about one full winter on only these eight exercises. His belief at that time was obviously not to enter into any further extension of drum rudiments without one hundred percent mastery of these basics.

If we now turn to the intensity of the pipe band drumming and take, for example, a four-bar run made up of flam paratriplets, let's say you only mastered seven of those eight rudiments and flams were a weakness—how can you expect to play with precision and definition for the listener if you play flams too closed? The phrase will just sound like paratriplets, so the technique is really just made

up of “juggling” around with these basic rudiments, providing they are properly executed.

Rae: So do we credit your dad for what PASIC '97 audiences are about to hear?

Houlden: Fundamentally yes, but since he was a well-respected drumkit player in the local theater/big band scene who brought me up in a house that resounded with sounds from Buddy Rich to Blood, Sweat & Tears to Jack Jones, it was a surprise to him when I caught the bug for Scottish pipe band drumming. But I am grateful that he ensured that my learning of the pipe band idiom would be from someone whom he regarded as fully competent. That's where Alex Craig initially came into it, but for the next seven years or so I was under the watchful eye of a very successful Scottish pipe band drummer, Joe Noble. My father regarded Joe as an exceptional musically talented pipe band drummer who bucked the trend with his style and playing with quality rolling throughout. So yes, I would say that fundamentally my father formed my foundation, and as far as precision playing is concerned, Joe Noble is equally a key tutor to credit with what PASIC '97 listeners will hear.

Rae: I read a review of your group recently that stated “traditional rhythms fused to rock and jazz chops.” How do rudimental Scottish drummers fuse traditional pipe drumming with rock and jazz?

Houlden: Within our band our pipe section hit a low in the early '90s, and I started to feel that the majority of pipe band drum corps were sounding too alike. So I had to find a “route” to rekindle the group enthusiasm. Bear in mind that this is competitive drumming similar to DCI, but still maintaining its heritage by tradition, so the scope for further enhancement, self expression,

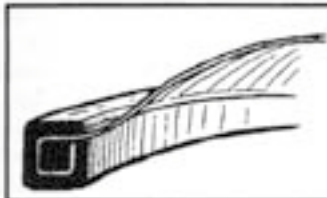


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and introduction of additional percussion instruments is restricted.

A guiding light of mine, Iain McLeod from Edinburgh, advised me to get myself to the Frankfurt Music Fair. For the first time I was entering into a non-pipe band music fraternity, so I bought my first copy of *Modern Drummer*—the February '90 edition—and whilst sitting on the Glasgow-to-Frankfurt flight, I was intrigued to read about the [Japanese taiko drumming group] Soh Daiko performance at the Modern Drummer Festival, representing drumming from the Orient. I asked myself how I could get my idiom onto that stage without boring my audience with—as you call it—the intensity of pipe band drumming. That was when the seed was planted and the project was born.

Rae: *If that was a birth, how did it grow up?*

Houlden: Well, through my ignorance, the only drummers I knew of through my dad's record collection were Billy Cobham, Buddy Rich, Louie Bellson and Steve Gadd. As far as manufacturers were concerned, since Premier were the master producers of pipe band drums, heads and sticks, the names Pearl, Sabian, Remo and Vic

Firth meant nothing to me. But there I was, chatting in Frankfurt with Remo Belli, Vic Firth and Dom Famularo, totally unaware I was socializing with the industry giants—until my return home! I'm browsing through some copies of *Modern Drummer* I borrowed and there's this photo of a Buddy Rich Memorial Concert with Dave Weckl, Louie Bellson and Don Famularo. Famularo had complemented my drumming style only days earlier in Frankfurt, so if someone of his expertise and industry status respected the pipe band technique, surely I could present it on the world drum stage—providing that the audience could be entertained.

The only way that I could do it was to present the style in conjunction with rock and jazz rhythms. You know, at the World Pipe Band Championship there are some 400 to 500 snare drummers. Few of them have an awareness of anything outside the traditional Scottish ways. Steve Gadd and Steve Smith could stroll around all day virtually unnoticed. I don't mean that disrespectfully to them; I am just underlining how pipe band drummers look no further than their own idiom.

I'll put my mortgage on Gadd and Smith never getting two-minutes' peace and quiet at PASIC conventions. That's what excites me about gigs like the Modern Drummer Festival, Koblenz and the Paradiso in Amsterdam—the sharing of ideas throughout all spectrums of percussion.

Rae: *What will you be doing in your PASIC '97 performance?*

Houlden: Our performance will be three-fold: an introduction to the idiom through the rudiments; where it's at now; and how it fuses with, say, Jeff Porcaro's 'Rosanna' shuffle—which is the real exciting part for me.

Rae: *What do you expect of your guys in the group?*

Houlden: Oh, that's an easy one—the precision of Dave Weckl's album *Master Plan*, the "feel" of Gregg Bissonette's performance of "In a Mellow Tone" from the Buddy Rich Memorial Concert, and the "flair" of Dennis Chambers' *Graffiti*. Our intention is to give the audience of PASIC '97 some drumming that could be considered "a wee bit out o' the ordinary." **PN**

The Marching Percussionist as a Total Percussionist

BY JEFF MOORE

MANY COLLEGE AND HIGH SCHOOL music programs commit a great deal of time to rehearsing and preparing the marching band show. Within these programs, as well as within drum and bugle corps, issues concerning time management are scrutinized. Many directors and percussion instructors face the same questions:

1. How do I get my marching percussion section to reach its performance potential?
2. How can I present the required materials (exercises/music) so that they benefit the students in future percussive and musical endeavors?
3. How can I best structure the rehearsal time and inevitable repetition to maximize the students' technical, rhythmic and musical growth?
4. How can I harness the enthusiasm and energy exhibited by students during the marching season and direct it toward the concert season in orchestra,

wind ensemble, concert band and percussion ensemble?

While most directors and instructors attempt to address some of these issues, answering all of these important questions within a music-education program can prove challenging. The purpose of this article is to introduce a method of approaching marching percussion and the rudiments so as to increase benefits to students in *all* aspects of percussion education and performance.

THE DIFFERENCES

The touch one uses on different percussion instruments has to do with the musical situation, the surface being struck, the implement being used, etc. This article proposes to point out the similarities of movement and technique—*not* that the touch or force one generally uses to play marching drums is appropriate for keyboards, timpani, drumset, etc.

The muscle control gained by repetition of exercises gives the marching percussionist a potential advantage. With muscles that are well-developed from a power standpoint, it should be easier for the marching percussionist to lighten up and play with a good quality of sound on other percussion instruments. Sadly, this is not always the case. Without pointing out the differences in range or motion (size of stroke), velocity (speed of stroke), pressure (amount of squeeze at the fulcrum), and how they relate to touch, marching percussionists, despite their control and dexterity, usually produce sounds that are labeled unmusical, pounding or unsophisticated. The instructor must explain why the approach works on the instruments in marching percussion while also communicating how these motions, with a modified touch, can be employed in concert and chamber music settings.

THE LEVERS—PHYSICAL MOVEMENT TRANSFERS

In order to get maximum benefit from the time spent in marching band and drum corps, the instructor must teach the similarities in the ways the limbs move from marching to concert percussion. The idea that one movement and/or concept applies to more than one situation is called transfer value. For example, the left wrist rotation in traditional-grip snare drumming is similar to the rotation needed to execute an inside mallet (mallet 2, numbering left to right) single stroke utilizing either Burton or Musser grip/Stevens technique. The left wrist motion in traditional-grip snare drumming, therefore, has transfer value in four-mallet marimba and vibe playing.

With this idea in mind, the marching percussion section rehearsal can be thought of as a laboratory for lever control. The warm-up and technique building time can be utilized as a structured, supervised practice session to gain maximum control of the levers used in all percussion playing: arms, wrists and fingers.





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The arm is used differently among the three membrane voices in the battery section. Although all the voices—snare, tenor, and bass drums—use the arm for loud accents and visual high stickings, the tenor drummers get the most transfer value from their arm movement. The concept that the wrist will be the primary lever for moving the implement up and down—creating the stroke—while the arm is relegated to positioning the wrist over the correct drum or sound source has many parallels in the concert percussion family. Two-mallet keyboard playing employs the same approach and assignment of levers. The parallels in technique relative to timpani, drumset and multiple percussion should be obvious.

When utilizing a high sticking or arm accent, a modified Moeller approach is taught. The stroke starts from the shoulder, travels through the lifted elbow and wrist, then “whips” the stick onto the head. Unfortunately, uniformity issues may prevent allowing the stick to naturally rebound back to its own height and at its own pace; controlling the rebound makes it easier to be uniform. This same concept of the modified Moeller stroke, starting from the shoulder, manifests itself in hand cymbal playing, as well as concert bass drum performance.

The direct transfer value of the arm stroke from marching to concert percussion is apparent; there are, however, more subtle uses of the arm stroke. Lifting for certain notes in timpani performance and some in mallet performance benefit from the increased muscle awareness and coordination derived from the repetition and reinforcement in marching percussion practice.

The wrist lever is utilized for accented and unaccented notes and requires a great deal of isolation. The wrist, for the purpose of performance in percussion, moves four ways, and each way needs to be isolated to strengthen the muscles used:

1. **Hammer-matched grip** (outside mallet Burton grip): lay arm on table palm down, make a fist and knock the table with knuckles using only the wrist to lift the hand.

2. **Inside Rotation** (left-hand traditional, inside mallet in Musser/Stevens four-mallet grip): put elbow on table, place hand sideways like shaking hands, turn hand inside like you are holding a basketball against your chest, rotate wrist up and down.

3. **Outside Rotation** (ride cymbal on drumset, outside mallet in Musser/Stevens four-mallet grip): put elbow on table, place hand sideways like shaking hands, turn hand outside like you are pushing a box, rotate the wrist up and down.

4. **Tom-tom** (French grip, Stevens four-mallet, quad stops): lay arm on table sideways like shaking hands, make a fist keeping the thumb facing up, move wrist up and down striking the table with the smallest finger and side of hand.

Much of percussion is played utilizing this lever. As mentioned earlier, left-hand traditional grip is similar to both Burton and Stevens inside mallet stroke; tenor drumming matched grip and the assignment of the wrist lever directly relates to keyboard playing. The rotation of the wrist a bass drummer uses in performance is similar to the type of continuous rotating motion one needs to execute a one-hand independent roll within the Stevens technique. For those bass drum-

mers who use less of a rotation and more of a “knocking” type of movement with the wrist, the parallels and benefits of matched grip playing (snare, mallets, drumset, etc.) should be apparent.

The final lever, the fingers, is usually employed for unaccented notes and rebound control for multiple strokes. Understanding that we use accented and unaccented notes to phrase on percussion instruments, and that the majority of notes played are unaccented, it is curious why this lever can appear so underdeveloped. Given the difficulty and relative weakness of the non-writing hand's finger-stroke muscles, much of marching percussion practice should be spent working this lever. In most cases it is not worked enough, if at all. It is usually the last lever to be worked on, and many times it is not isolated properly for the student to understand how to practice and use this lever.

Given a moderate tempo, roll, diddle, and flam passages will utilize this lever. The faster the tempo and rhythmic content, the more control and strength is needed in the fingers. With sensitive concert snare drumming, general technique and rolling on timpani, *pianissimo* triangle performance, etc, the need for finger dexterity is clear. Part of any comprehensive marching percussion program should give daily attention to the isolation and growth of the finger stroke.

CONCEPTUAL IDEAS—THE TRANSFER VALUE OF RHYTHMIC, MUSICAL AND INDEPENDENCE STUDIES

Understanding the similarities in the way the limbs move in all percussion is half of the battle. Often times, concepts



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that would have more transfer value—such as independence, vocalization and conceptual metronome practice—are never explored. Marching percussion rehearsal time provides an excellent opportunity for these concepts to be taught and applied to marching percussion music and the rudiments. Let's look at the "hands separate" approach and the opportunity marching percussion rehearsal time provides for the introduction of concepts that ease the transition from marching to concert, drumset, mallets and world music.

One exercise that most drum lines use is "8 on-a-hand," or several counts of single strokes on each hand to start off a warm-up. To make the most of practice time, one could introduce conceptual metronome practice. Instead of playing "with" the metronome or on the click, rhythmically displace the exercise relative to the metronome so you are "off" or in the cracks. Practice hearing time both ways, one with the metronome's pulse being constant so that the rhythm being performed is syncopated, and also thinking of the rhythm being performed as being the pulse so that the metronome's pulse is syncopated by comparison.

Once the drum line is able to consistently perform this with a metronome, try having some voices (tenors, basses) stay constant while one voice (snare) moves into the cracks. This exercise puts a great deal of responsibility for consistency on all players while improving their ability to hear syncopated or displaced rhythmic phrasing. This type of rhythmic awareness, coming from the very first exercise

played daily by the drum line, assists the players' understanding of contemporary drumset artists' phrasing, complex chamber percussion music, polyrhythmic world music, etc., while also increasing their personal rhythmic understanding, allowing greater creativity and freedom in arranging and programming for the ensemble. Do not limit the conceptual metronome practice to "8 on-a-hand"; do it with all the exercises individually and as an ensemble.

In the April, 1995 issue of *Percussive Notes*, I wrote an article entitled "Designing an Effective Warm-Up Program." This article details the "hands separate" approach and is recommended for further clarification. The idea, in short, is that any two-hand pattern can be broken down in to hands separate patterns, sometimes symmetrical (both hands play the same rhythmic pattern) and sometimes asymmetrical (both hands play different rhythmic patterns). The patterns can be put in one of four categories:

1. **Monotone single strokes**
2. **Two-height single strokes**
3. **Monotone diddles**
4. **Two-height diddles**

With exercises focusing on each of the categories, a player can master the skills needed to execute any rudimental or musical passage. The next step is to design exercises in each of the four categories focusing on the hands playing together. This leaves out an important step, one that few marching programs include: independence. If the player does not develop the skill to play one pattern with one hand while executing another pat-

tern in the opposite hand, then all the benefits of the time spent in hands separate practice may not be fully realized.

Independence practice crosses all percussion borders. The independence skill is used in marching percussion, multiple percussion, concert marimba, jazz vibes, hand percussion, and drumset. Teaching marching percussionists to relate the rudiments and their music to hands separate, independent patterns helps them to understand the rhythmic composition of the music and aids in the development of consistent, uniformed performance. The increased independence makes the transition from marching to drumset less frustrating. The concept of maintaining a bass line/ostinato in the left hand while playing the melody in the right on keyboards seems more accessible from the time spent in drum line.

The method used to help gain greater independence came from Gary Chester's drumset method, *The New Breed*. In this book you "ground" two or three limbs in a continuous rhythmic pattern while reading an independent solo line with one limb. This "soloing" or focusing on one limb helps it grow stronger, and gives the student a more ambidextrous feeling, a skill all percussionists pursue. Reading the "melodies" in Chester's book in one hand, while keeping a steady ostinato of various syncopated patterns in the other, helps the player learn to "feel" two hands working independently of each other. Playing each hand on different surfaces enhances the player's awareness of pulse control and rhythmic deficiencies.

There are three stages in independence practice:

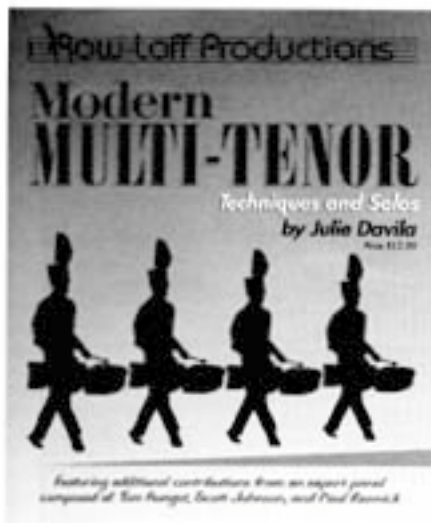
1. **Dependence**—cannot play different rhythms
2. **Intradependence**—can do only small parts after much repetition
3. **Independence**—can consistently perform both patterns with proper inflection

As in Chester's method, the voice should also be incorporated. Counting aloud, "bopping" on downbeats or upbeats, further alerts the marching percussionist to individual rhythmic deficiencies and sub-division weakness.

My clinic at PASIC '97 will focus on a "hands-on" discussion and demonstration of these concepts. Exercises to isolate and strengthen each lever will be presented along with exercises on independence and utilizing the Chester approach to teaching and learning the rudiments. PN

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Sud E Magia—South and Magic: A Living Tradition of Southern Italian Frame Drums and Tambourine Festivals

BY ALESSANDRA BELLONI

IN ITALY, DURING THE LATE SEVENTIES, a great revival started in Italy of the ancient Southern Italian folk culture combining music, dance and theater, known as *Musica and Teatro Popolare*. Thanks to the Neapolitan composer, writer and ethnomusicologist Roberto de Simone and his fantastic company *Nuova Compagnia Di Canto Popolare*, my generation learned to appreciate the musical and theatrical traditions of the so called “peasants of the South,” who have a rich folklore directly connected to their agricultural life.

I was born in Rome, where unfortunately the Vatican has repressed most manifestations of these ancient “pagan rites.” In 1976 I met the classical guitarist/composer John La Barbera in New York, who had just come back from a tour with the great group from Puglia, *Pupi e Fresedde*. John and I shared a love for this great music and its incredible rhythms. I went to see him in Florence where they were rehearsing, together with the American group “Bread and Puppet,”

the wonderful show entitled *The Ballad of Masaniello* about a Neapolitan revolutionary hero of the Renaissance.

There I saw for the first time the now legendary (in Italy) tambourine player Alfio Antico. This wild, strong shepherd from the mountains of Sicily used the large Sicilian tambourine in such a fast, complicated way that it was like he was casting a magic spell on all the people around him, who watched speechless and enchanted. I was bewitched by Alfio’s wild power on the drum—as much as I was afraid of him as a man! But this power convinced me that I could learn how to do that too, if I really wanted. I tried to learn from him whenever I saw him, even though he does not teach, but just transports you in his wilderness.

Only later did I realize that the fast 6/8 rhythm of the tarantella recalled something very familiar that I heard in my childhood. My mother’s father came from the mountains outside of Rome and played tambourine, snare drum and mandolin in his town’s band, even though he was deaf and never went to school. In our Sunday family gatherings in the countryside he played together with his brother on the accordion, accompanying my grandmother singing *tarantelle* and *saltarelli*. But we, the city people, were embarrassed by the music of the “peasants”!

In 1979 John La Barbera and I decided to start a group, which we called *I Giullari Di Piazza* (The Players/Jesters of the Square), reviving the ancient musical folklore of Southern Italy. I suddenly felt very close to my grandfather, Rodolfo Rossetti, since John also played the mandolin. I wished that my grandfather were still alive so I

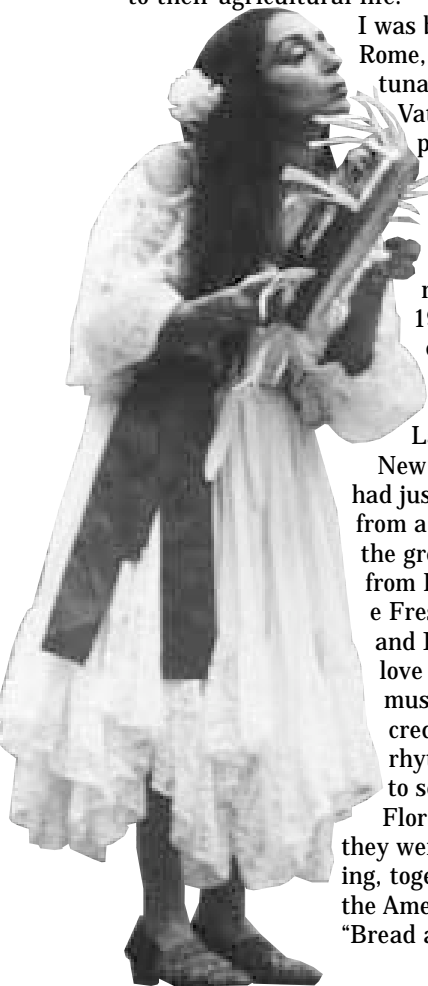
could learn the tradition from him.

Since that time, every summer and some winters, I go back to Italy to do field research, participating in the most amazing powerful feasts in honor of the Black Madonna and other saints. These are mainly drumming festivals, using the large Italian tambourines, called *tammorra* and *tamburello*, together with other unusual percussion instruments such as Neapolitan castanets, *putipù* (friction drum), *tricche ballacche*, *scetavajasse* (wooden sticks with bells) and jaw harp, as well as snare drums, cymbals and bass drums in other festivals in the region of Calabria.

I realized that the only way to learn this very complicated style of playing, singing and dancing was by participating in these rituals that begin at 10:00 P.M. and end at sunrise, thus developing the strength and staying close to the old people.

THE TAMMORRIATA FESTIVAL

The Tammorriata Festival is a frame drum and tambourine summer ritual in honor of the Black Madonna.





Raffaele Inserra

Tammorriata is an improvisation of drumming and singing on the large frame drums called *tammorra*, with ancient North African origins, and is danced by couples playing castanets inside a circle of drummers.

In 1980, while I was performing and doing research together with John La Barbera in a beautiful seaside town in Calabria called Tropea, at a gathering of folk musicians from all over the South of Italy, I met three wonderful tambourine players who became my teachers: Nando Citarella, from Salerno, and Vittorio De Paola, from Calabria, both singers/dancers and multi-instrumentalists as well, and the amazing *tammorriata* player Raffaele Inserra from Gragnano (Naples). Raffaele, who at the time was working in the fields picking tomatoes, comes from the area of the dance and drumming style called *tammorriata*. He is now considered one of the best players of this complicated style and is definitely the best builder of *tammorra* and *tamburello* (tambourine). Thanks to him, I was invited to participate in the *tammorriata* of his home town in honor of Saint Anne, the Mother of Mary, whose feast is July 26.

This all-night festival takes place in a church on top of a mountain not far from

Mount Vesuvius. Part of the ritual involves walking up a long, dark road. The first time I went I had no idea what I was getting into, but I followed Raffaele on foot with my instruments and tape recorder. One of my sandals broke off and Raffaele, laughing, said in Neapolitan dialect that I might as well take both shoes off, since the real peasants dance barefoot anyway. So I did, and I realized that this was going to be a sacrifice—a vow to the Mother of Mary. Raffaele, who knew that my brother was sick at the time, told me to pray during the *tammorriata* and dance all night for the healing of my brother. So I did, and it really worked. It was just the beginning of many healing experiences that I had through the drumming, dancing and chanting during the processions of the Madonna.

Outside the beautiful, white Neapolitan Baroque church there was a big Carnival-like feast with many vendors selling great food and homemade wine. Raffaele guided me through the crowd into the church to light candles for Sant' Anna. The brown-skin statue was truly beautiful and sensual.

Still, I did not hear or see any drumming. It was too early. Around 10:30, when we came out of the church, had some food and drank some of the incredible wine, I heard the powerful rhythms of the drums. About five *tammorra* players (all men) made different circles with singers, and the dancers played castanets dancing inside the circles—a very erotic, couple dance. I was astonished, thinking that this was a “religious” feast. As I listened to the lyrics in dialect, I was in

shock when I realized that they were singing the most erotic words I had ever heard in a song!

THE TAMMORRA

Everyone was playing the typical *tammorra napoletana* made with low-pitched goatskin, 16 inches in diameter, with a very light frame three inches wide, and with five or seven sets of double, funky jingles, made with tops of tomato cans, called *cicere* (cimbali or piattini). Most Southern Italian tambourines are decorated with colorful ribbons, symbols and figures to bring good luck and expel the evil eye, using the colors red, yellow, blue, green and white.

PLAYING TECHNIQUE

This drum is usually played by putting the left hand all the way through the handle, holding the drum slanted and up with the wrist, which moves continuously, and hitting the skin with the palm and fingertips of the right hand. The rhythm of the drum is essentially in 4/4 with different accents according to the singing. The main difficulty consists in balancing the instrument between the two hands, so that the movement of the drum will not tire either arm.

The wrist of the holding hand moves continuously, allowing the jingles to make a rhythmic sound according to the beats played by the playing hand, which hits the skin alternating palm, fingertips, thumb. The skin is hit in the center with a low-pitched sound, and on the edges near the frame, with a thinner, clear sound. To be honest, there are many ways of playing the *tammorra*, and each

Tammorriata Patterns

NOTATED BY GLEN VELEZ

HERE ARE TWO BASIC PATTERNS used in the *tammorriata* style. The accent pattern of the vocalists determines which pattern is used. In the examples, J = jingle sound, S = slap and O = open tone.

player develops his or her own technique, using the movement of the whole body in a sort of “drumming dance.”

The main skill of the drummer is the stamina that the technique requires together with great physical strength, since the players go on for six or seven hours non-stop, without ever losing the beat.

Holding the drum with the left hand and playing with the right hand is called the “male” way of playing. The “female” way of playing involves holding the drum with the right hand and playing with left. Strangely enough, this is the way that I naturally started playing, even though I am normally right-handed, without realizing that I was continuing an ancient female tradition.

HISTORICAL BACKGROUND

Later in my research I found that the Italian frame drum is an ancient musical instrument connected to rituals often associated with women, dating back to ancient Egyptian and Sumerian culture. In the Magna Grecia (now Southern Italy) and Middle East, women used the frame drums for rituals honoring the Moon Goddess; in Rome the frame drum was played by men and women in rituals honoring Dionysus and Cybele.

In the Islamic regions, the large tambourine—*mazhar*—is the closest to the Italian tamburello, with five groups of jingles. This instrument is still used today in Italy to accompany folk dances such as tarantella, saltarello and tammorra. In Puglia the instrument is used for the music and trance-dance therapy called Pizzica Tarantata (which is the origin of the tarantella)—a mental disorder connected to the mythical bite of the tarantula. In this musical exorcism, mainly women used the tam-



bourine for the healing ceremonies, guiding the trance.

SINGING STYLE

The singers usually have very powerful, high voices, and the style uses the Lydian mode or the “major Neapolitan scale,” with melodies that have a definite Arabic influence. The singing is rhythmic and at times the voice holds long notes, varying on an endecasillabi form (lines of eleven syllables). The drum either supports or provides a counterpart to the voice. The skill of the drummer is in the ability to follow the singer in the variations.

The lyrics are considered of “magic-ritualistic” origins. They are about the “figliola”—the woman as mother, virgin, sister, bride, earth, rose, garden, fountain, well, mountain, castle, sun, moon and sea; water in which men want to dive, drown, travel to; and finally as a cave from which we are born and want to go back to. This “Black Virgin Mountain” (from which comes the devotion to

the Black Madonna of Montevergine) is the womb of the Earth herself—a virgin, as she can give birth alone every spring. In the lyrics the men express the desire of climbing the mountain and entering the garden, and the woman’s invitation to man to go across the waters, to climb higher, to be unified in an act of universal love where anguish and fear disappear. The symbolism is explained in a few words with Mother-Sex-Death-Rebirth.

These powerful lyrics are sung by men and women in endecasillabi form, but the variations are improvised, therefore the drumming is also improvised, as the skill of the drummer is in following the singing. The skill of the dancers is to follow the drum with their feet.

THE DANCE

The dancers use Neapolitan castanets, which are different from the Spanish ones and were probably introduced in the Renaissance by the Gypsies. They are hand carved out of wood from olive trees.

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One is called male and the other one female because of the shape. The beautiful movements of the arms and hands of the dancers, usually a male and female couple, are very sensual and have a love-making symbolism. But the gestures with the castanets also symbolize exorcisms and expelling the evil eye.

When the couple is made of two men or two women, there is a feeling of competition of who is the "best dancer"—who knows more steps, who can lead best, who can follow best, who knows when to do a *votata* (the circle and locking of legs and ankles) on a specific accent of the drum, and most important, who knows best the stops and the end of the cycle with the drum.

The dance, like the singing and playing, is totally improvised. I think that's its beauty and difficulty, as the repertoire of lyrics and steps is enormous.

After seventeen years of participation, I now feel that I know the dance and the drumming fairly well. Even though I love singing and playing the tammorra, when I am there I enjoy immensely dancing with all the different people—men, women, old people and young girls—who wait for me to show up every year. I usually stay until the end, around sunrise, no matter how hot it is, and sometimes go to sleep somewhere on the beaches nearby.

OBSERVATIONS

From my first participation in many different drumming rituals I realized some very interesting things. The tammorra players are mostly men, who seem to be very strong from working in the fields, with very big arms and hands.

Sometimes older women play who are also very strong—peasant women with ancient faces recalling the matriarchal society of Southern Italy, women who know nothing but hard work in their life, who gave birth to many children and went right back to work, never complained, ruled the household and worked closely with the land. Their drumming tradition, like that of the men, comes directly from that fertile, dark, volcanic soil, and is a direct continuation of the rites for Dionysus, or Bacchus, the god of wine, and the black goddess of the earth Cybele, now replaced by the Black Madonna. These ancient orgiastic feasts were wild, with people high on wine, making sacrifices to the gods and goddesses.

I realized that one of the beauties of

the tammorra, now as in ancient times, is the male and female energy coming together in a primordial celebration of life, fertility and love. The male and female way of playing the drum, the male and female castanets, the male and female movements of the arms, the male and female style of singing, explain it all. The freedom of men and women expressing their sensuality through words, drumming and movement reveals an ancient balance and harmony between sexes that, unfortunately, is totally lost in today's western society. In the tammorra feasts (as in other drumming festivals), women sing and dance, but young women seem to have lost the physical strength of playing the drum for many hours, as they do not work in the fields, but have regular "jobs" and have become more "civilized."

As the only woman playing the tammorra for hours at these summer festivals, I have hardly ever encountered any conflicts with the male players. An actual feeling of camaraderie develops, even though I feel the challenge of proving my strength. This challenge has motivated me to develop the stamina that allows me to drum for many hours, even though my hands bleed sometimes, as the bleeding is part of the initiation ritual. This challenge with myself has definitely helped me a great deal with the flow of energy on stage and in life.

I hope to inspire other women in Italy and here to pick up these large frame drums, work hard to find the inner strength that women have, to develop that stamina. Drumming for seven hours with men is absolutely exhilarating to me, and I believe that it helps bring back our lost harmony and balance.

A lot has happened since that summer of 1980. Shortly after, my company I Giullari Di Piazza became Artists-in-Residence at New York University, where we performed for ten years and where we conducted library research collecting rare texts of Italian folk music, dance and mythic tales from the Middle Ages, Renaissance and Baroque eras. Through the NYU Italian Department I had access to special libraries in Rome and Naples where I found manuscripts of the Neapolitan Commedia dell'Arte Theatre combined with the music of that time. All this field and library research gave inspiration to many folk operas I wrote with John La Barbera composing and arranging the music. The opera *Voyage of*

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the *Black Madonna* led us to become Artists-in-Residence at the Cathedral of St. John the Divine in New York City, where I also teach classes on percussion and folk dances.

One of the most important texts on the origins of the tarantella as healing music and trance dance therapy, entitled *La Terra Del Rimorso* by ethnomusicologist/anthropologist Ernesto de Martino (unfortunately out of print in Italy) was given to me by the amazing master of frame drums Glen Velez. I met Glen in 1982 when I was performing in the street in New York during an anti-nuclear demonstration organized by the Bread & Puppet Theatre.

When he saw me play the tambourine he came up to me, introduced himself and asked me if he could take some lessons, since he was looking for someone to teach him the South Italian tambourine technique. I was surprised and honored, as he was already known and I could not believe that he was interested in studying with me, when probably I should have taken lessons from him and learned how to count and read notation.



I had never thought of teaching tambourine, and I would have never heard of PAS, PASIC or Remo's signature frame drums if it had not been for Glen Velez. I am very grateful to him and the encouragement and inspiration that he has given me. Joining PAS and going to PASIC '95 in Phoenix was the most wonderful experience for me, where I felt

welcome and appreciated for bringing my tradition of Italian percussion to the U.S. I am also very grateful to Remo Belli for believing in my project, presenting me in Nashville and again this November at PASIC '97 in Anaheim. PN

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Second Place: \$300
Third Place: \$200

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Second Place: \$300
Third Place: \$200

Efforts will be made to arrange performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

ELIGIBILITY AND PROCEDURES: Previously commissioned or published works may not be entered.

Compositions should be between 5 and 10 minutes in length. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements) and should be in the "Concert" rather than "Pop" style.

Composer should send 4 copies of the score. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. Cassette tapes may be submitted in addition to scores but are not required. All entry copies become property of PAS.

The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: \$25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be postmarked by **April 1, 1998**. For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-1455.

1998 Percussive Arts Society 25th Annual Percussion Composition Contest (form may be photocopied)

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State _____ Zip _____

Phone (include area code) _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

Signature of Composer _____



World Percussion at PASIC '97

BY RANDY CRAFTON

THOSE ATTENDING THE LAST TWO PASICs could not help but notice the increased presence of world music and hand drumming events. As an international organization dedicated to the art of percussion, PAS is continuing to increase its offerings for world music enthusiasts at PASIC '97.

In addition to the workshops, we will also continue the tradition of late-night hand drum jams (a chance to play with some of the top performers in the field) and two large community drum circles (extended to two hours each) facilitated by people such as Arthur Hull, Jim Greiner, Paulo Mattioli, Barry Bernstein and Kalani, to name a few. Featured concerts include Cross Pulse, Pan Ramajay and The Cal Arts Balinese Gamelan.

Last year, introductory workshops in hand percussion were introduced. They will continue this year, but with an emphasis on hands-on learning thanks to Remo, who has generously agreed to make instruments available. This year's offering will include sessions on conga, frame drum, dumbek and jembe. Other new offerings will include kalimba, Irish percussion and balafon. In addition, there will be intermediate hands-on workshops on conga and jembe.

The following are a sampling of world percussion presentations at PASIC '97:

Poovalur Srinivasan is a South Indian master musician who is on the faculty at Cal Arts and the University of North Texas at Denton. His workshop, entitled "Karnatic Rhythmic Concepts and Adaptation," will introduce South Indian rhythmic principles and apply them to work he does with his ensemble, Tanjor (Dan Morris—drumset, Paul Livingstone—guitar, John Bergamo—hand percussion), who will join him at this presentation. Those not familiar with the Karnatic system of sub-dividing linear time should seize this opportunity to expand your vocabulary and blow your mind.

Aaron Plunkett will present a workshop on Irish percussion (bodhran and

bones). He will be sharing some of the techniques and musical ideas he carries

from his studies in Northern Ireland under Eamonn MacGuire and in Southern



Mohamed DaCosta
Thursday, November 20 • 10 a.m.



Jim Greiner
Friday, November 21 • 9 a.m.



Arthur Hull
Friday, November 21 • Noon



Kalani
Saturday, November 22 • 2 p.m.



Jessica Marcus
Thursday, November 20 • 11 a.m.



Paulo Mattioli
Saturday, November 22 • 9 a.m.



Brian Mellick
Friday, November 21 • 3 p.m.



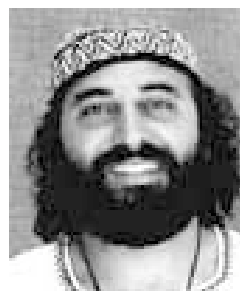
Aaron Plunkett
Friday, November 21 • 4 p.m.



Layne Redmond
Friday, November 21 • 11 a.m.



N. Scott Robinson
Thursday, November 20 • 4 p.m.



Dror Sinai
Thursday, November 20 • 1 p.m.



Poovalur Srinivasan
Saturday, November 22 • 10 a.m.



John Wyre
Saturday, November 22 • 3 p.m.



Sule Greg Wilson
Thursday, November 20 • 6 p.m.



Armando Peraza
Friday, November 21 • 4 p.m.



Karl Perazzo
Friday, November 21 • 4 p.m.



Raul Rekow
Friday, November 21 • 4 p.m.

Ireland at University County Cork under Michael O'Suillabhain. Cooperman Fife and Drum Co. will be providing bones for participants to use during the workshop.

Trilok Gurtu is world renowned for his adaptations of North Indian drumming styles into jazz and world music. His unique "percussion kit" has long inspired drumset players as well as hand percussionists to expand their vocabulary. Gurtu will be presenting his musical concepts in a clinic on Saturday afternoon. (See article on page 19 in this issue.)

Arthur Hull, a nationally known community drum facilitator, is a pioneer in bringing his unique Village Music Circle metaphor to thousands of people from Moscow to Australia. In this Facilitator's Rhythmical Playshop, Arthur presents some of his many techniques for creating and leading community drum circles. Whether or not you have experienced Arthur at previous PASIC drum circles, this is your chance to learn about the many facets of Arthur's work.

John Wyre will lead a symposium on the art of shaker playing with demonstrations by panel members including Glen Velez, John Bergamo, Dror Sinai and Chalo Eduardo. The art of

setting grooves and keeping time with shakers has its origins in many different traditions and is evolving constantly. Check out some ideas from some of the best.

Alessandra Belloni will be presenting a clinic/concert on Sicilian styles of playing the tambourine. Joined by Glen Velez, Belloni is a wonderful singer, dancer, performer and drummer. Her unique vocabulary on these frame drums from the Mediterranean world has captured the hearts and imagination of hand percussionists around the globe. Seeing is believing. (See related article beginning on page 37 in this issue.)

Dror Sinai of Rhythm Fusion will present perhaps the most unique and unusual workshop of the weekend: "The Idiot of the Village." Its focus is on the rhythm of the self, of being, of listening, of sharing, of the dance, the vibrations, and the sounds, in harmony!

Brian Mellick has been playing the Udu drum for twelve years and has been involved in representing the instrument and creating educational material for Udu drums for the last ten years, including a book, tape and video. This workshop will introduce concepts and techniques to help people find musical applications for these unique instruments.

Sule Greg Wilson, musician, dancer, historian and author of *The Drummer's Path: Moving the Spirit with Ritual and Traditional Drumming* will demonstrate pre-Jazz Age percussion, and will lead clinic participants in playing traditional African-American rhythms, via body percussion.

Other workshops include "Two Generations of Santana Percussionists" featuring Raul Rekow, Karl Perazzo and Armando Peraza, sponsored by Latin Percussion; Mohamad Da Costa, a master jembe player from Guinea presented by Talking Drums; and Francis Awe on the talking drum, presented by Remo. PN

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FUNDamentals at PASIC '97

BY MARK FORD

FOR THE THIRD YEAR IN A ROW, THE PAS Education Committee will sponsor a series of "FUNDamentals" clinics at PASIC designed to benefit teachers and students of all ages. Last year these FUNDamentals clinics attracted over 1,000 PASIC attendees, and the response to continue these sessions at future conventions was overwhelming.

The PASIC '97 FUNDamentals clinics feature a series of sessions that will relate to the young percussionist's world. With an emphasis on "fun," students that attend these sessions will have the opportunity for hands-on learning with professionals. Clinicians will strive to have as many students as possible perform at each clinic.

This year, students will pick up drumset styles and basics with artists Bob Breithaupt and Ed Uribe; percussion accessories with Neil Grover and Ben Miller; percussion keyboard skills with Eric Chandler and Chris Norton; and timpani pointers from John R. Beck and John Papastefan. Attendees will also receive excellent handouts that will guide students long after PASIC is over. To top this off, percussion companies such as Calato, Innovative Percussion and Pearl will provide door prizes for younger students in attendance.

Some of you may be wondering, "Wait a minute! What about snare drum?" At past conventions the FUNDamentals sessions have included a clinic on snare drum basics, but this year the Education Committee has elected to sponsor a separate clinic on snare drum pedagogy by Dr. Larry Snider. With a panel discussion of educators combined with student performances, Snider's presentation will complete the area of percussion fundamentals in a unique fashion.

PAS has extended these FUNDamentals sessions to national and regional MENC conventions with positive responses from music educators of all levels. Plan to incorporate one or more of these FUNDamentals sessions into your PASIC activities. You won't be disappointed. PN



John R. Beck and John Papastefan
8 a.m., Saturday, November 22



Robert Breithaupt and Ed Uribe
10 a.m., Saturday, November 22



Neil Grover and Ben Miller
Noon, Saturday, November 22



Eric Chandler and Chris Norton
1 p.m., Saturday, November 22

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Christopher Lamb, Principal Percussionist, New York Philharmonic, with Joseph Tompkins (right).

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Snare Drum Pedagogy: Is There a Common Ground?

BY LARRY D. SNIDER

ANYONE THAT HAS FOLLOWED educational research in the last part of the twentieth century is quick to realize that many teachers use the same style, methods and pedagogical forms that they have been taught themselves. In many cases this is good, but quality teachers are quick to realize that the times, student goals and new methodology must be carefully given a chance.

Research shows that we are all products of our environment. We take on characteristics of peers and teachers that are around us. For example, in music, we might take on characteristic performance practices and mannerisms of our teachers, idols and friends. Many times this happens unconsciously.

As educators and performers, it is important to keep these two educational concepts in mind when we study good performance techniques in music and, more specifically, our most fundamental percussion instrument, the snare drum.

OUR HISTORY

In discussions of snare drum pedagogy through the years, many of the same names come up—Delécluse, Harr, Gladstone, Blades, Podemski, Albright, Straight, just to name a few greats. These are teachers that had a definite vision of what it took to become an excellent performer on the snare drum. Many teachers today are products of these fine pedagogues. These teachers truly had a cognitive view of the instrument and its capabilities for all performers, and more specifically for their students.

Over the years, students of these great teachers become teachers in their own right. They might develop their own style based on their teacher. They might advance the concepts of their teachers' methods. They might even choose not to use concepts that were taught by their teachers. One thing for sure is that snare drum styles not only exist, but develop even further. Thus, for example, is there a "true Podemski style" of teaching that exists from anyone ex-

cept Podemski himself? Probably not.

With this, it is important to understand that the demands, expectations and goals of snare drummers are different now than they used to be. Time is limited for young students to study. Teachers have placed more pressure on percussion students to become "total percussionists" instead of specialists. The snare drum products have changed. The advancement of marching percussion has put different emphasis and needs on the student. New techniques of snare drum used in drumset performance have become standard in order to become competitive in that world. What about the use of rudiments in music or even the new snare drum performance demands in literature such as the *Noble Snare* (Smith Publications) collection for professional drummers?

Everything is changing to make snare drum performance and education answers much more open-ended and, therefore, debatable. Does a student or professional need to declare orchestral percussion or marching percussion or drumset or solo percussion as their emphasis because of different technique demands? Or, possibly, is there a common ground of technique that fits all of these performance needs for teacher and student to make performance multifaceted?

THE CHECKLIST

The following checklist can serve as basis for dialogue between student and teacher for teaching snare drum to all students despite their future performance goals.

ENVIRONMENT—Is the physical facility proper for learning?

STICKS—Are the sticks appropriate to get the maximum technique development?

DRUM HEIGHT—Where is the performance zone for the student?

BODY POSITION—What is the stance or seating needs for the student?

FULCRUM—Where is the pressure point of the hand as it grips the stick? How much pressure? Where is the ful-

crum on the stick? Is a firm fulcrum always necessary?

HAND POSITION—What is the exact prescribed placement of the fingers within the grip of the stick? Do finger positions change at any time during different strokes or rolls?

WRIST POSITION—Should the wrist be bent? To what extent? For what type of delivery to the drum? Where is the pivot point in the stroke?

ARM POSITION—What is the correct placement of the arms and their relationship to the hand and stick? Does it change with different dynamics or accents?

STICK PATH—Does the stick come up after each stroke? How far? When? Does desired sound determine how far? Do alternating strokes mean that the sticks are always opposite each other?

SOUND REQUIREMENTS—Where does the stick strike the drumhead? What is the tuning of the drum that is required for performance?



Music School Selection Test

Step 1

Answer the following questions:

1. Do you want to wait around until your junior or senior year to play a major part in a performing ensemble? Yes No
2. Do you want to study with a graduate assistant instead of your major teacher? Yes No
3. Do you want to practice on your pillow in your dorm room because there are not enough instruments or practice rooms available? Yes No
4. Do you want to worry that you may not have the academic excellence to pursue career opportunities for teachers, scholars and other musical disciplines? Yes No

If you answered NO to all of the above, then go on to Step 2:

I want an opportunity to perform in all ensembles including playing principal positions starting my first day of school, to study with world-class faculty/artists who will maximize my exposure to many different techniques, styles and approaches to music in a facility that maintains a state-of-the-art instrument collection in ample rehearsal and practice space, in an academic environment that is considered one of the the most famous in the world.

Yes No

If you answered YES, continue to Step 3:

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DYNAMICS—Do any techniques change when varying dynamics?

THREE AREAS OF MAXIMUM POTENTIAL LEARNING—Is the student having equal balance experience of hearing, seeing and feeling in learning the given technique?

COMMUNICATION—Is the teacher using clear instructional technique when teaching the student? Should instruction be verbal and/or demonstration? Are there good key metaphors or other verbal signals that help the student learning processes?

GOALS—Are student, as well as teacher, goals clear? Are they the same? Should they be?

THE CHALLENGE

Many technical styles probably work. However, it is important for the teacher

to be consistent in demands of the student. Likewise, it is important to note that each student is different. Just as there is a melding of styles, there is a melding of students' needs and goals, in addition to a solid curriculum of techniques, that need to be developed. This is why teaching is so difficult, yet rewarding. All students, teachers and styles are different, but with a same core.

With this in mind, at PASIC '97 I will bring together five extremely successful and visible snare drum artist/teachers. Each has a background of studying from good snare drum teachers. Yet, each has his own expertise of teaching snare drum technique and mechanics to his many successful students. These artist/teachers have expanded their teachers' ideas and developed their own craft of teaching.

It is their purpose to share not only

their curriculum and philosophy, but also their small "tricks" that help them to develop outstanding snare drummers. All are opinionated and vary from each other in many ways. Yet, based on their ideas, we will see if they have a common ground of mechanics, technique and style that can be applied for success in most percussion studios in teaching the snare drum.

The participants will be: **Gary Chaffee**—drumset teacher and performer, Boston, Massachusetts; **Glenn Fugett**—elementary percussion, band director and drum corps DCI adjudicator, Austin, Texas; **Brett Kuhn**—Cavaliers Drum and Bugle Corps, high school band director, Mt. Prospect, Illinois; **Michael Rosen**—Percussion Professor at Oberlin Conservatory of Music, Oberlin, Ohio; **Greg Zuber**—Metropolitan Opera and Juilliard School of Music, New York. PN

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Musings on the Marimba and Its Study, 1997/Part 1

BY NANCY ZELTSMAN

WHILE THE MARIMBA, BROADLY defined, is one of the most ancient musical instruments on earth, the modern, Westernized marimba has only been around for about eighty years. During that time, passionate advocates have pioneered distinct advancements for its image and performance tradition. Even so, the marimba is still a fledgling instrument, relatively uncommon to concert, jazz and pop stages.

There is the sense, however, that it is beginning to emerge. The agent for this change is the staggering number (hundreds, maybe thousands) of players drawn to the marimba today in contrast to much sparser interest when I began to specialize on the instrument twenty years ago. There are a few dozen people today—compared with only a few twenty years ago—who (at least among percussionists) are known internationally as marimbists. Most of these professionals are young—in their thirties or forties. As they carve out individual careers, they are also joining in the common cause of advancing the instrument.

The marimba has traditionally been studied at the college level within the context of training someone to be a “well-rounded percussionist.” Being a truly well-rounded percussionist has never been a more daunting goal than it is today. The global village created by electronic media has led to a heightened awareness of world music and attendant performance techniques. The Percussive Arts Society promotes a liberal view of all that is encompassed by percussion. It is now arguable that a well-rounded percussionist ought to be versed in much more than the traditional battery of Western European orchestral percussion instruments that are predominantly emphasized in college, university and conservatory percussion programs. Educational restructuring is inevitable.

The natural alternative to studying all the instruments is specialization on particular instruments or in certain aspects of percussion playing. The specialized

study of marimba is beginning to appear as one such branch. It makes sense to me that the marimba be regarded either as one of the instruments played by a traditionally trained concert percussionist or as an autonomous instrument. Of all the percussion instruments, I believe the marimba is the one most capable of standing on its own.

I couldn’t obtain a bachelor’s degree in marimba in the early ‘80s; I know because I tried. Instead, my degree was in percussion. In the early ‘90s, several institutions in the U.S. and Europe began offering graduate-level degrees in marimba. (The same may have already existed in Japan.) The majority of percussion departments and/or academic administrations, however, seem reluctant to follow suit on the grounds that it is irresponsible to train students in an area that does not correlate to the professional job market. This should not be an issue.

In the face of such controversies, I am particularly thrilled that the Berklee College of Music in Boston, where I teach marimba, set a milestone. In the fall of 1997, Berklee began to recognize marimba as a specialty area under its percussion principal—thus offering, in essence, the first undergraduate degree in marimba in U.S. history (to my knowledge).

In a celebratory mood, my objective in Part 1 of this article is to take stock of the marimba’s status in the music world and share some personal observations, reflecting on my fifteen years of performing solely as a marimbist. As someone who holds extremely rare positions teaching marimba exclusively, in Part 2 I’ll try to inspire some review and discussion of current views on teaching percussion with the hopes that it will enable us to usher better educated and more highly motivated musicians into the twenty-first century.

PART 1: MUSINGS ON THE MARIMBA
The distinctive sound of the marimba is recognizable today by the masses. It ap-

pears frequently on movie soundtracks, television and radio. Virtuoso marimba playing is piped in as background music in such common settings as supermarkets and public waiting areas, thanks to Dave Samuels’ tenure with the popular jazz/fusion band Spyro Gyra.

But despite the familiarity of its sound, most people don’t know what a marimba looks like, how it is played, or even its name. It’s challenging to describe a marimba to a non-musician. “It’s like a giant xylophone,” I usually begin, realizing that their image of a xylophone may be that of a child’s one-octave toy glockenspiel—the kind with rainbow-colored metal bars and one supplied hammer, which is a far cry from the five-octave instrument I play. Even musicians who know what a marimba is, but haven’t encountered anyone who specializes on it, may view it as a mere novelty.

Often, this relates to the marimba’s beginnings in this country as a vaudeville instrument usually employed for amusing, light entertainment. One reason the marimba caught on as a novelty is that the act of playing it is almost dancelike;



Nancy Zeltsman, age 3, with toy glockenspiel



J.C. Deagan, Inc. ad in *Popular Mechanics*, April 1936

the large physical motions involved are easily appreciated by even a non-musical audience.

An English-born concert clarinetist, John Calhoun Deagan (1852-1932), arrived in the United States in 1879 and, within a decade—succumbing to his sideline interests including the science of acoustics and instrument design—revamped early European versions of the glockenspiel and xylophone. Deagan subsequently built up his own company, which in turn manufactured the first Western marimba in the early twentieth century (certainly by 1918). By that time, the xylophone was commonly used in popular bands and orchestras and in vaudeville shows.

Red Norvo (born Kenneth Norville in 1908, now living in Santa Monica, California) played the xylophone, vibraphone and, by age 14, the marimba. Norvo was the main person responsible for bringing the mallet instruments from the world of vaudeville into the world of jazz in which he was a prominent, respected and innovative contributor.

Clair Omar Musser (born 1901, living today in North Hollywood, California) and Vida Chenoweth (born around 1930, who now spends much of her time in the South Pacific working as a linguist) made enormous contributions, too numerous and varied to adequately credit here, in the realm of concert music. A few that stand out are Musser's promotion of the marimba through the organization of large-scale marimba ensembles aimed at popular appeal; Musser's part-time position as a specialized marimba instructor at Northwestern University's School of

Music in the latter half of the 1940s and early '50s; and the manner in which Chenoweth's artistry, musicianship and care with her repertoire resulted in her transcendence of public skepticism about the marimba as a serious medium for expression. In response to her landmark recitals in the late '50s and early '60s, critics remarked that she had accomplished for the marimba what Segovia had for the guitar.

The activities we currently pursue for the advancement of our own careers and the marimba itself—that is, the avenues that define a career as a marimbist—were all engaged in by Deagan, Musser, Norvo and Chenoweth: recitals, concerto appearances with orchestras, jazz club appearances and concerts, touring, special concert projects, transcriptions and arrangements,

commissioning and encouraging new repertoire, marimbists composing for the instrument themselves, recording, instrument and mallet developments, advances in four-mallet technique, refinements in mallet independence, and teaching marimba.

Since there is virtually no call for marimbists, it is up to each of us to carve out a niche for ourselves. To accom-

plish this, we navigate our own course through the aforementioned avenues. It requires a *lot* of ingenuity, energy, patience, perseverance and entrepreneurship—commensurate with how *little-known* the marimba is—but the payoff is the satisfaction that comes from new projects and approaches that make valuable contributions to the young marimba's growing heritage.

The majority of entrepreneurial energy in my career thus far was channeled into my eleven-year (1985-1996) partnership with violinist Sharan Leventhal as the duo Marimolin. Fueled by our determination to establish a repertoire for marimba and violin where virtually none existed, our efforts spawned hundreds of compositions, including a couple of dozen that are widely performed around the world

today, as well as heightened respectability for the marimba in the realm of chamber music. No one was crying out for Marimolin to come into existence; we just conceived the idea, worked tirelessly (often at a financial loss) on its behalf, and eventually made something of a mark.

There are more “twenty-something” marimbists at colleges, universities and conservatories presenting marimba performances today, including concerto appearances and ambitious solo and chamber music recitals, than at any other time in history. It's difficult to imagine the impact this generation will have. I am optimistic that many of these young players will succeed as soloists or in self-formed groups, perhaps by initially seeking out such opportunities as roster support offered by foundation-based, statewide or regional arts agencies (which might, for instance, organize performances in schools, elderly homes and hospitals). Depending on a player's repertoire, work possibilities might also include salon parties, coffee houses, nightclubs, weddings, street fairs and restaurants. Ultimately, this type of exposure will lead to greater acceptance of the marimba on the concert stage, as it did for the classical guitar, an instrument with a similar evolution in this century.

For the time being, the freshness of the marimba is an asset. If I approached a presenter who had never booked a marimbist for a general audience, my main selling point would be that the marimba is unusual and provocative, not to mention versatile and



J.C. Deagan, c. 1917



Published January 15, 1962

visually appealing. In a way, I hate to stoop to these descriptives, but it's a way to get my foot in the door. The presenter may realize that he or she can effectively sell the same points to a prospective audience. My goal, once hired, however, is to lure listeners into the music and the recognition that the marimba is a wonderful vehicle for it—and to cause them to forget that it was novelty appeal that brought them to the concert.

If, in another scenario, I contacted a presenter who had recently showcased a marimbist (an event that we'll assume, for the sake of argument, was a tremendous success), would the presenter be

more or less likely to want to hire *me* in the near future? At present, the answer is probably "less likely." In this case, the fact that the marimba is seen as a novelty instrument would work against me. The tides might begin to turn, however, if this presenter was approached by ten or twenty accomplished marimbists, a situation that would make it difficult to dismiss the marimba as a novelty and would compel the presenter to make critical assessments of the relative merits of those marimbists on the basis of their repertoire and musicianship.

A "career as a marimbist" is, for the most part, a contradiction in terms. Of


the people who consider themselves marimbists, very few make a living solely by performing and teaching marimba. Many fine marimbists also freelance as percussionists, teach general percussion programs, or are involved with other sideline work that is (or is not) related to the marimba or in the field of music. The level of artistry—and advancement for the instrument—achieved by each player may be inhibited by these career-juggling acts, but moderate advancement is better than none at all.

Distinct schools of playing now pervade the marimba field. These reflect the opinions and preferences of a handful of

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leading players on such topics as which four-mallet grip ought to be used, how technique ought to be approached, and mallet choices. Different methods provide interesting and useful guideposts to young players who find comfort in following a particular one, but they carry the inherent danger of placing inordinate focus on technique over musicianship. Each marimbist may need to choose a four-mallet grip, for example, but might prefer the sound concepts currently associated with a different school and, on top of that, might have his or her own ideas—not represented by any current philosophy—about, say, producing certain articulations. It would be prudent to bear in mind that each school has been around a relatively short time and therefore shouldn't be seen as the final word. We should strive to more openly share approaches, be open to the virtues each may offer and, *relying on our ears*, continually experiment, even if this initially confuses young players—and older ones!

Today, several companies produce professional-calibre marimbas. The differ-

ences between these makes, aside from cosmetic issues, are varying bar widths and lengths, and resonator materials and configurations that are regarded by each company as central to its trademark timbre. The perceived benefit to performers is the selection available and the extent to which the competition between companies inspires each to keep pace with the others' subtle improvements. The downside, however, is that players may need to be prepared to quickly adjust to differently spaced keyboards.

In the bigger picture, the lack of bar standardization keeps the marimba tethered in the realm of folk instrument. It is unthinkable, for instance, that pianism would have risen to the heights it has if pianists had to be prepared to adapt virtuoso—or even elegantly simple—repertoire to varying keyboard layouts. I'm not versed in instrument building, but I'm optimistic that each company could remain a distinct force in the market even if they cooperated with one another to create a standardized marimba keyboard. The most important thing to happen to

the marimba—and for marimbists—in the last few decades is the expansion of our repertoire. Players around the globe have encouraged composers to write for the instrument. I know firsthand the rewards inherent in acquainting composers with the marimba. Working with a composer to evolve a performance practice—and, on some occasions, seeing something of yourself reflected in the final score—is extremely gratifying. When composers are able to grasp how to write idiomatically, or when marimbists compose pieces themselves that explore especially clever, idiomatic techniques, the result may be music we particularly enjoy playing because it lays well.

On the other hand, “unidiomatic” writing sometimes offers refreshing surprises and rewarding challenges. It forces us to find creative solutions that stretch and build our techniques in ways we might not have otherwise have experienced. It also charts more territory in the expressive range of the instrument and opens the instrument to greater flexibility.

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absolutely essential to the instrument's future. The piano, for example, isn't viewed as a great instrument just because it's a great instrument, but because Beethoven wrote his thirty-two sonatas for it, and so on. If there were fifty concert programs'-worth of great marimba music—music that transcends the instrument—people would hire marimbists in order to hear that repertoire. They would be curious to hear particular performers' interpretations of favorite pieces.

While it's clear that we need to embrace new works written for our instrument, we should also be discriminating. It isn't essential to learn *every* new work for marimba just because it came into existence. I believe it's important to be open-minded to music of many different styles. My personal programming criteria is that I must at least *admire* a piece, even if I don't *like* it at first; sometimes genuine affection grows as I come to understand it better. My ultimate goal is to feel that I can play each piece from the heart. Repertoire that moves the player has the greatest potential of moving the audience—which, in turn, holds the greatest potential of advancing the marimba.

Transcriptions are a marvelous means of expanding our repertoire's scope. Since transcriptions can draw upon the entire world of existing music, they offer players a chance to make a statement about their personal aesthetic. A goal of mine with transcriptions is to create something that stands with dignity as a ma-

rimba piece—something that bows to the composer's original version but that also, in the marimba version, might illuminate something new in the music.

The very act of seeking out potential transcription material provides fantastic sight-reading experience, broadens one's knowledge of music and hones one's musical sensibilities. It enables us to take a crack at some truly great music that, let's face it, is rare in the pool of choices generated for marimba thus far.

Every marimbist who presents a well-prepared, heartfelt, musical performance—at *any level*—to a peer, a few friends and relatives, a church gathering or a recital audience is helping to educate the public and promote the marimba. The ultimate goal, as the marimba comes into its own, is that we strive to become the most intelligent, expressive musicians possible. Ironically, the best way to serve the instrument is to transcend it.

Part 2 of this article will appear in the December 1997 issue of Percussive Notes.

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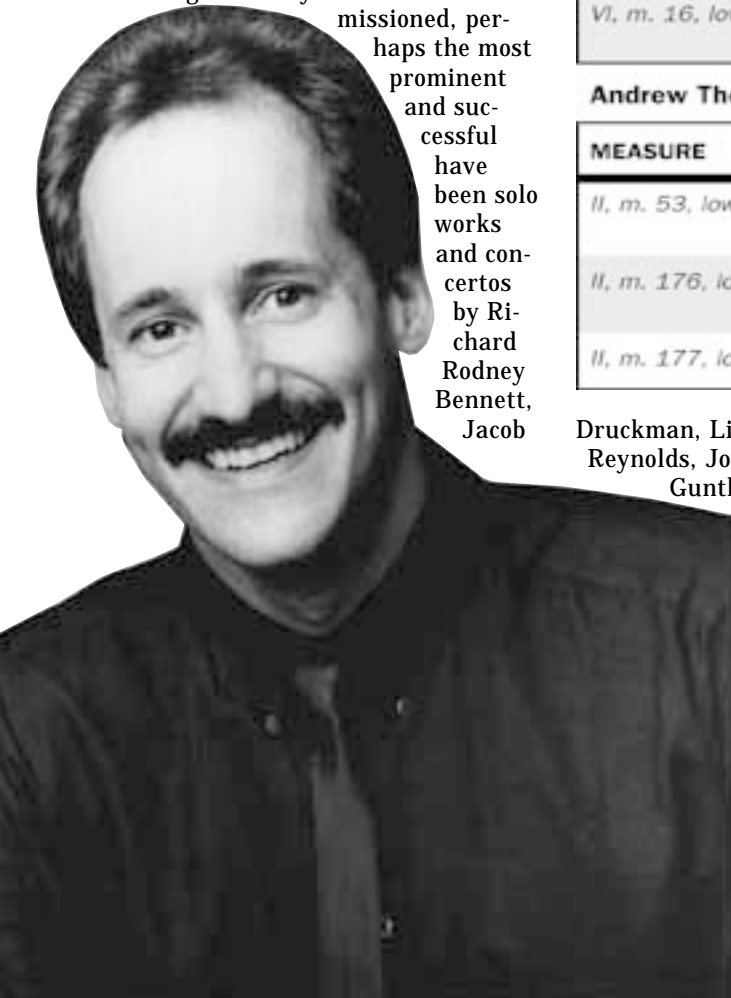


Beyond the Notes: Phrasing and Structure in *After Syrinx II*, *Merlin* and *Reflections on the Nature of Water*

BY WILLIAM MOERSCH

ONE OF THE RESPONSIBILITIES OF the solo artist is to contribute toward the greater good, both of the society as a whole, and of fellow and successive artists in the field, not only through inspired (and *inspiring*) performance, but also through the advancement of the medium. For a musician, especially a marimbist or percussionist, this should include contributing toward the repertoire of their instrument. One of the rewards of this responsibility is to see personal repertoire contributions become the new standards of the field.

Among the many works I have commissioned, perhaps the most prominent and successful have been solo works and concertos by Richard Rodney Bennett, Jacob



Jacob Druckman: *Reflections on the Nature of Water*, published by Boosey & Hawkes

MEASURE	ERRATA	CORRECTION
I, m. 37, both staves	entire	tremolo
III, m. 11, lower staff	first beat	extend 16th beam to C
III, m. 17, lower staff	first beat	extend 16th beam to C
III, m. 25	fifth–seventh 8th notes	all 32nds, not 16ths
IV, m. 47, upper staff	last note	G and C#, not G and D#
VI, m. 16, lower staff	last 8th note	B, not Bb (missing natural sign)

Andrew Thomas: *Merlin*, published by Margun

MEASURE	ERRATA	CORRECTION
II, m. 53, lower staff	second 16th seventh–eighth 16ths	ossia: F# 8va ossia: D# with A, not F#
II, m. 176, lower staff	first 16th (D, after rest) last 16th	ms: with D 8ba (octave) ms: D 8ba
II, m. 177, lower staff	fifth 16th	ms. middle C#, not 16th rest

Druckman, Libby Larsen, Roger Reynolds, Joseph Schwantner, Gunther Schuller and Andrew Thomas, all of which have now been published and are enjoying wide acclaim. For my PASIC '97 masterclass, I have chosen three of my favorite solo works, Richard Rodney Bennett's *After Syrinx II*, Jacob Druckman's *Reflections on the Nature of Water*, and Andrew Thomas' *Merlin*.

While the majority of PASIC marimba presentations in the past have been concerned

with technique, the focus of this masterclass will be on successful *musical* performance—that is, playing with an awareness of the proper phrasing and structure of the music. For this reason, I have selected participants with a high level of technical ability, but whose performance might be enhanced by a greater awareness of these musical considerations.

Another topic of this masterclass will be to note certain problems with the published editions of these pieces. In order to give those interested in this session a head start, and for the benefit of those who may not be able to attend, I provide the following comments. I also urge those attending to bring *authorized* copies of the music.

Richard Rodney Bennett: *After Syrinx II*, published by Novello/G. Schirmer

MEASURE	ERRATA	CORRECTION
<i>m. 8, upper staff</i>	<i>second beat, fifth 32nd</i>	<i>F, not A</i>
<i>m. 15, lower staff</i>	<i>first beat</i>	<i>tremolo</i>
<i>m. 18, lower staff</i>	<i>second beat</i>	<i>ms: D# 8va</i>
<i>m. 18–19, lower staff</i>	<i>quarter notes</i>	<i>no tremolo</i>
<i>m. 20, lower staff</i>	<i>second 8th note quarter notes</i>	<i>ms: G 8va no tremolo</i>
<i>m. 21, lower staff</i>	<i>first 8th note</i>	<i>ms: C# (not B) and E, 15va</i>
<i>m. 24, lower staff</i>	<i>fourth 8th note</i>	<i>A and G#, not G# and G</i>
<i>m. 25, lower staff</i>	<i>second beat</i>	<i>tremolo</i>
<i>m. 33, upper staff</i>	<i>second beat</i>	<i>ossia: F 8va</i>
<i>m. 67–68, lower staff</i>	<i>fifth/sixth 8th note</i>	<i>ms: G and A, 8va</i>
<i>m. 69–70, lower staff</i>	<i>second beat</i>	<i>no tremolo</i>
<i>m. 161, lower staff</i>	<i>first beat</i>	<i>Eb, not E</i>
<i>m. 170, upper staff</i>	<i>first quarter note; last 8th note (Bb)</i>	<i>tied to second beat; ms: two 16ths, not 8th</i>
<i>m. 184, lower staff</i>	<i>last 8th note</i>	<i>no tremolo</i>
<i>m. 186–187, lower staff</i>	<i>all (lower stave only)</i>	<i>no tremolo</i>
<i>m. 188, lower staff</i>	<i>second beat</i>	<i>G and Gb, not octave; Gb tied to 8th note; ms: G on first, sixteenth, not second</i>
<i>m. 189, lower staff</i>	<i>last 8th note</i>	<i>tremolo</i>
<i>m. 192, lower staff</i>	<i>second 8th note</i>	<i>B and C, not B and A</i>
<i>m. 197, lower staff</i>	<i>first and second beats</i>	<i>tremolo</i>
<i>m. 198, lower staff</i>	<i>first beat</i>	<i>tied to second beat</i>
<i>m. 199, lower staff</i>	<i>second–fourth 8th notes</i>	<i>tremolo</i>
<i>m. 204, upper staff</i>	<i>half note</i>	<i>ossia: add B below G</i>





The Return of Double Image

BY LAUREN VOGEL WEISS

“WE’RE LIKE AN OLD MARRIED couple,” says David Friedman of his partnership with Dave Samuels in the duo Double Image. “We’ve learned to make the most of our similarities and differences so that when one is giving, the other can take.”

As part of a “reunion tour” celebrating over twenty years of making music with the unique combination of vibraphone and marimba, Double Image will perform in concert at PASIC ’97. Friedman and Samuels both bring a wealth of experience from their individual work with the elite in jazz, classical and popular music. As “ambassadors of mallet keyboard percussion,” they have been sharing their unique abilities with other percussionists through concerts, masterclasses, workshops and publications. Currently, Samuels teaches at the Berklee College of Music in Boston and Friedman has estab-

lished a jazz department at the Hochschule der Kunste in Berlin.

They originally got together at the Manhattan

School of Music, where Friedman was teaching at the time. “We decided that it would be fascinating to try to play with two vibraphones—until we realized that it was not that exciting,” laughs Friedman. “We decided to try it with vibes and marimba, and I wrote ‘Nyack,’ our first piece, to see if we could have a self-contained musical unit without drums and bass. It sounded great, and from that moment on we were convinced that it was a viable musical unit.”

Their performance in Anaheim will include old favorites like “Nyack,” “Dusk” and “Sunset Glow,” plus some new material that they began rehearsing in September. And, as in every Double Image concert, there will be some “spontaneous composition.”

“It’s like having a conversation with a friend,” Samuels explains. “I say ‘conversation’ because that’s very much what we do musically. I like to come up with a new sound or melodic idea that makes a statement, which in turn makes David want to respond. Each of us draws the other into areas that we wouldn’t normally go on our own; we stretch each other’s boundaries.”

Even though they come from different musical backgrounds—Friedman’s being a formal music education and Samuels’ being more informal—they have a lot in common. “We both love playing improvised music,” says Samuels.

“Our biggest similarity is our love of groove,” Friedman adds. “We motivate each other rhythmically.

One of the strongest aspects of our duo has always been our ability to feel time and space almost intuitively together. We can have a fermata and we don’t even have to look at each other—just take a deep breath and the next downbeat is together.”

“On the other hand,” Friedman says, “we have different concepts of phrasing and sound. We’ve both changed over the years—together and individually. We used to have very similar ways of playing. Since then, we’ve each developed our own unique way of dealing with harmony and rhythm. Every time we get together, each of us is a little different based on the experiences he’s had in the past months or years. That in itself is very inspiring. It’s sort of like we experience each other anew.”

Since their last reunion (at PASIC ’93 in Columbus), Samuels has spent time touring and recording with the Caribbean Jazz Project. “It has influenced me in terms of learning more about music from that part of the world,” he explains. “Any musical environment you play in ultimately has some sort of effect on you. So even when David and I are not working together, we’re still growing musically. When we come back together, there’s some new vocabulary there, and that’s exciting.”

“I’m approaching the instrument more as a horn and less as a percussion instrument,” Friedman says, “The rhythmic qualities are still there, but I’m much more interested now in over-the-barline playing—creating long arcs of sound rather than just short spurts of rhythm and groove.”

Will there be more reunions in the future? “Absolutely,” exclaims Samuels. “The relationship will continue—even though he hasn’t bought me an anniversary ring!”

They both laugh as Friedman adds, “Our humor comes out in the music as well. We can talk for hours, and it’s the same with the music. When we get together, we always have something to play—there’s always something to say. The only difference is how we say it.” PN





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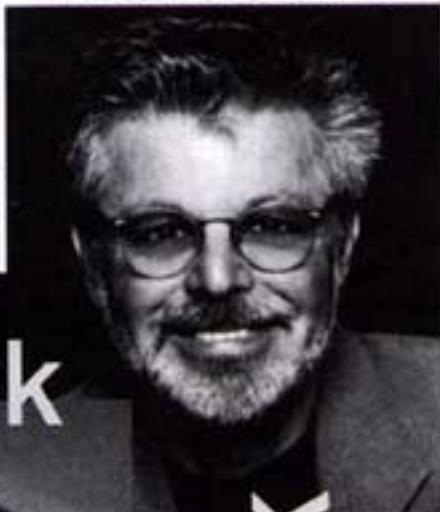
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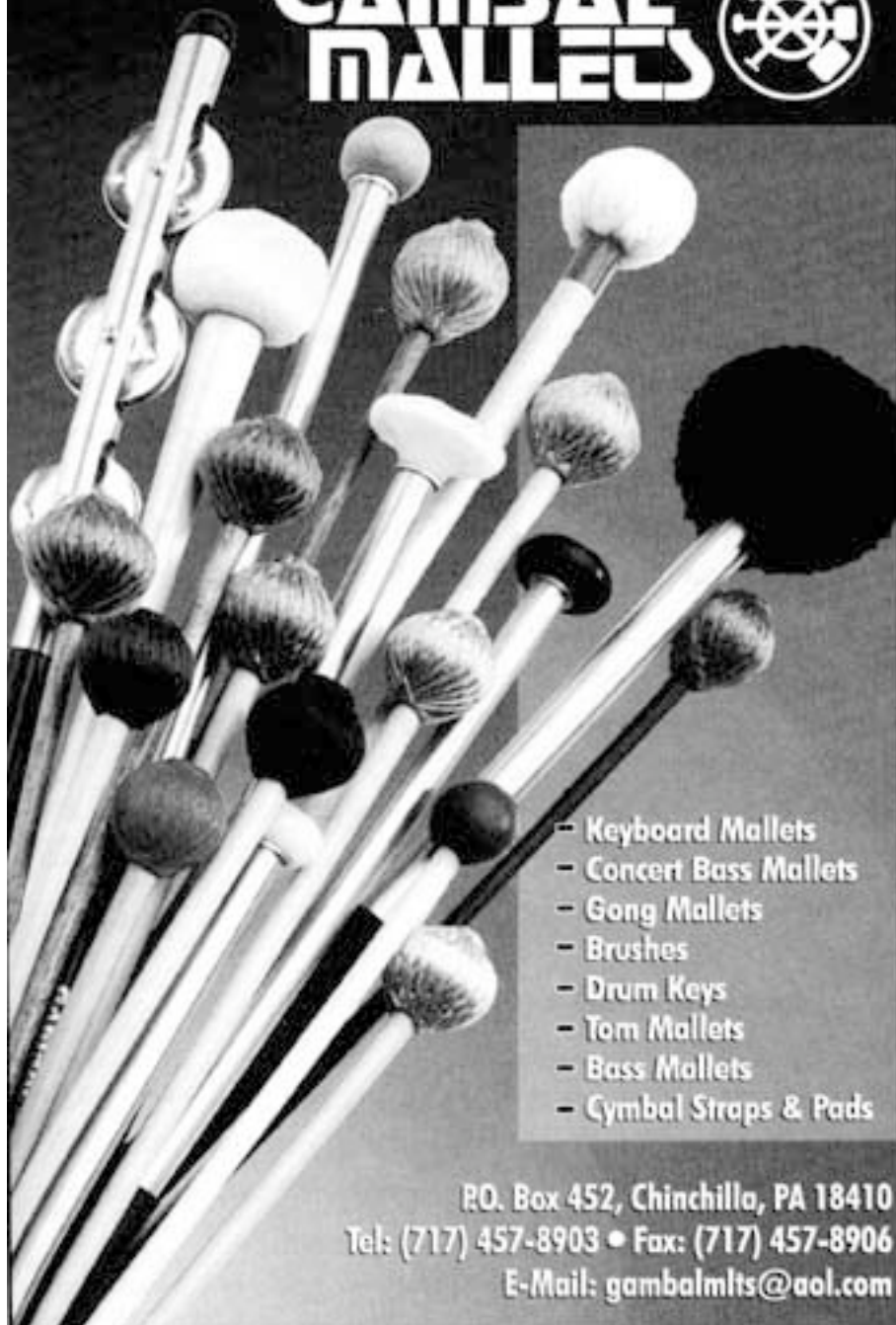
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Doug Howard: The Instruments at the Back of the Orchestra

BY LAUREN VOGEL WEISS

THE SNARE DRUM IN RAVEL'S *BOLERO*. The xylophone in Gershwin's *Porgy and Bess*. The timpani in Beethoven's *Ninth Symphony*. These are some of the percussion instruments that come to mind when one thinks of an orchestra. But what about such "accessories" as tambourine and cymbals? Just as important, but often neglected, these instruments will be discussed during Doug Howard's clinic at PASIC '97.

Howard has had some of the best orchestral percussionists as his teachers and influences, including Charlie Owen, Alan Abel and Cloyd Duff. Following his graduation from the University of Tennessee (where he studied with Chet Hedgcoth and Michael Combs), he spent four years in the Air Force Band in Wash-

ington, D.C. before a year-long stint with the Louisville Orchestra. He has been the Principal Percussionist with the Dallas Symphony Orchestra since 1975 and is also the Principal Percussionist with the orchestras of the Aspen Music Festival in Colorado and the Peninsula Music Festival in Wisconsin. In addition to teaching at those festivals in the summer, Howard is an adjunct professor of percussion at Southern Methodist University in Dallas. Besides his clinic in Anaheim, look for him as a soloist with the SMU Percussion Ensemble, under the direction of Dr. Robert Stroker, during one of the Showcase Concerts.

He will be drawing on his extensive teaching experience at his PASIC session. "I want to offer a technique for playing cymbals that I think is easy to learn, sounds good and is very easy to teach," Howard explains. "A lot of times, students try to emulate the technique of a

cymbal player they admire, but some of the techniques are difficult to master. I know my method works because I've used it for years in my own teaching and my own playing. Plus, it's usually picked up by a student very quickly."

While discussing cymbals, Howard will use one of his favorite cymbal excerpts—the "sword fight" section of Tchaikovsky's *Romeo and Juliet*—to demonstrate his playing techniques and teaching methods.

On the topic of tambourines, Howard will also draw from the orchestral repertoire. "I thought I'd spend a little time with the tambourine part in Chabrier's *España* because it has some interesting techniques," Howard says. "For example, you start playing with the hands—

first, fingers on the knee and then the hands inside the head—then hand-and-knee technique, and finally you play a roll with the tambourine up. It's all continuous; it just goes smoothly from one technique to the next.

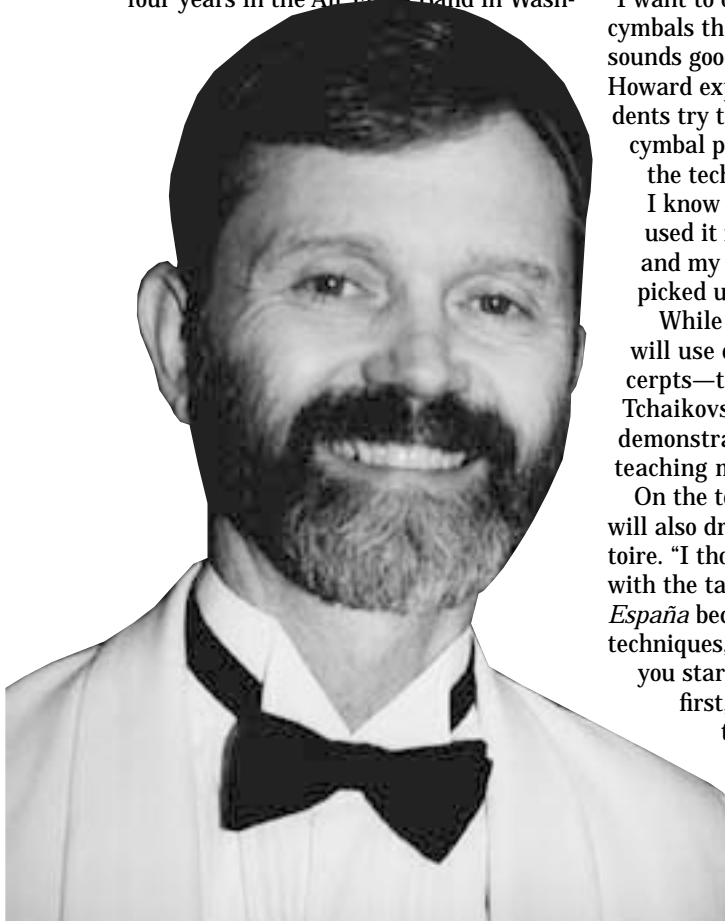
"I have a couple of different ways of doing the Entr'acte movement from the opera *Carmen*," Howard adds. "The first way is pretty normal—holding the tambourine in one hand and playing the rhythms with the other hand. The other way is to put the tambourine down on a padded surface in order to use both hands to play the rhythms. These are different ways of approaching the same problem."

From his years of symphony playing, Howard has learned the importance of having options, depending on the situation. That was especially important this past fall, when the DSO toured Europe. "Every night you're in a new hall," he explains, "and you have to adjust to the acoustics, which presents special problems for the percussion. And one of the biggest problems is that sometimes there's not enough space for the instruments!"

Howard's ability to adapt was put to the supreme test shortly after he joined the Dallas Symphony. After years of practicing the xylophone part to *Porgy and Bess*, he was happy to find that it had been programmed for a pops concert. When he arrived at the first rehearsal, he discovered that the part had been transposed to a different key to accommodate the guest vocalist! "I stayed up most of the night woodshedding the part in the new key," Howard recalls.

He finally got to play it in the original key in September 1989 in the Meyerson Symphony Center, which he considers one of his most memorable performances with the Dallas Symphony. "We played *Porgy and Bess* on the very first concert in our new hall," recalls Doug. "So I christened the hall with the xylophone! That same week, we played the *'Resurrection' Symphony* by Mahler, under the direction of Eduardo Mata. Since I had been involved on a committee that helped to plan the facility, it was a highlight for me."

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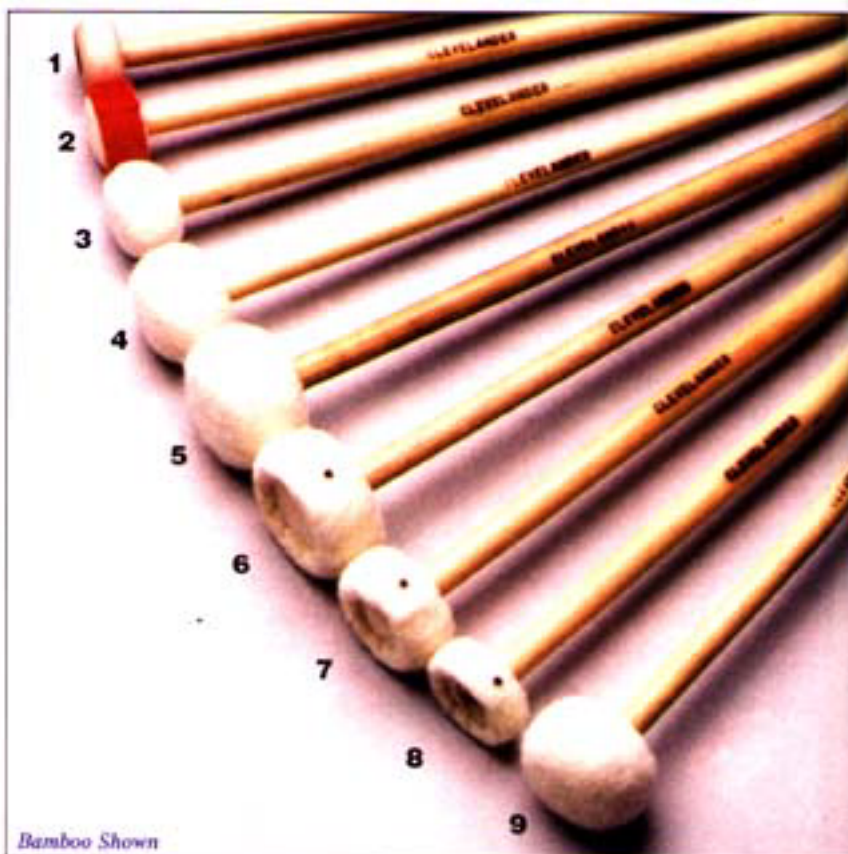
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Triangle Techniques

BY NEIL GROVER AND GARWOOD WHALEY

THE TRIANGLE IS RARELY VIEWED AS a musical instrument that requires serious practice and study. Nothing could be farther from the truth.

The tonal texture of a triangle cannot be imitated. Historically, the triangle has been manufactured from a solid iron or steel rod and bent into a triangular shape. Modern triangles are made from steel or brass. Just after the turn of the century, triangles were fashioned in New England using the spindle from knitting machines (during this period, New England was the regional center for knitting mills). These spindles were fabricated from hardened steel that was turned on a metal lathe. The result was a triangle with sides of unequal diameter.

Most triangles range in size from four to ten inches. The preferred size for orchestra and concert band is between six and nine inches, the larger size being more suitable for literature from the Romantic period. Since there is no "correct" triangle size, it is the responsibility of the percussionist to select an instrument of suitable sonority for each work. Although the triangle is of indefinite pitch, it tends to blend with the overall harmonic sound of the band and orchestra.

The manner in which the triangle is suspended is critical to the quality of sound produced. Since the triangle is a highly resonant instrument and must be free to vibrate, a good triangle clip with a very thin suspension line is

essential. A suspension line that is too thick or heavy will prevent the triangle from vibrating and produce an undesirable sound. One of the best materials to use is monofilament fishing line, which is readily available and inexpensive. When tying the line to the clip, do not leave much slack or the triangle will have a tendency to turn when played. Make a second "safety" loop larger than the primary loop in case the first loop breaks.

The size and weight of the beater is also of great importance. Generally, heavier beaters of various metals produce the most sonorous sounds. There are a variety of beaters on the market today that are suitable for all types of music and ensembles.

PERFORMANCE

Hold the triangle in the weaker of the two hands. The clip should be held between the ring finger and the thumb, with the pointer on top. This method leaves the other fingers free for muffling. If at all possible, play the triangle with one hand while suspending it with the other. By holding the instrument up, the sound is

more easily projected and there are no extraneous stand sounds.

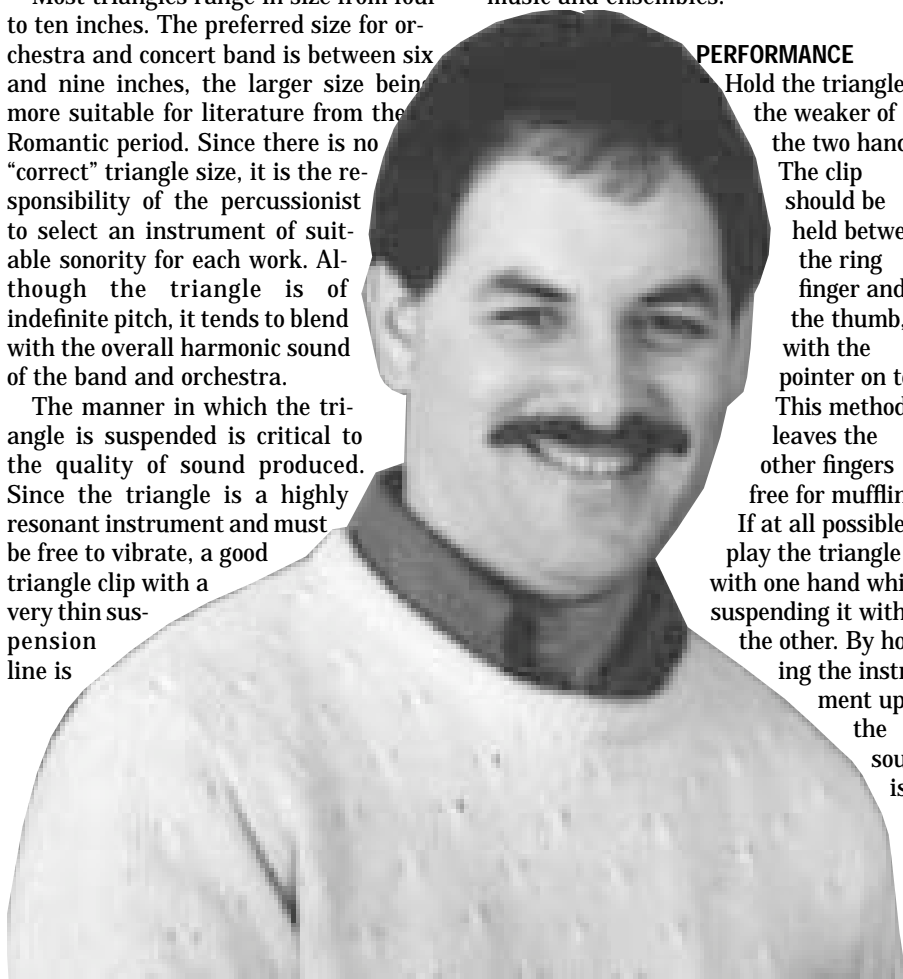
Strike the triangle "pushing out" away from the body while holding the instrument at eye level. When struck properly, the triangle will produce a fundamental sound with numerous overtones. The production of overtones is important and enables the instrument to blend with an ensemble. The instrument may be struck on the bottom or on the side. Wherever the instrument is struck, it must be with a pushing motion, since a slapping motion will produce a hard, metallic ping rather than a beautiful, resonant tone.

Standard performance techniques include striking the instrument with steel beaters and, for special effects, wooden sticks. Fast rhythms are played either by suspending the triangle and using one beater in each hand or by moving a single beater back and forth from side to side on the inside of the instrument.

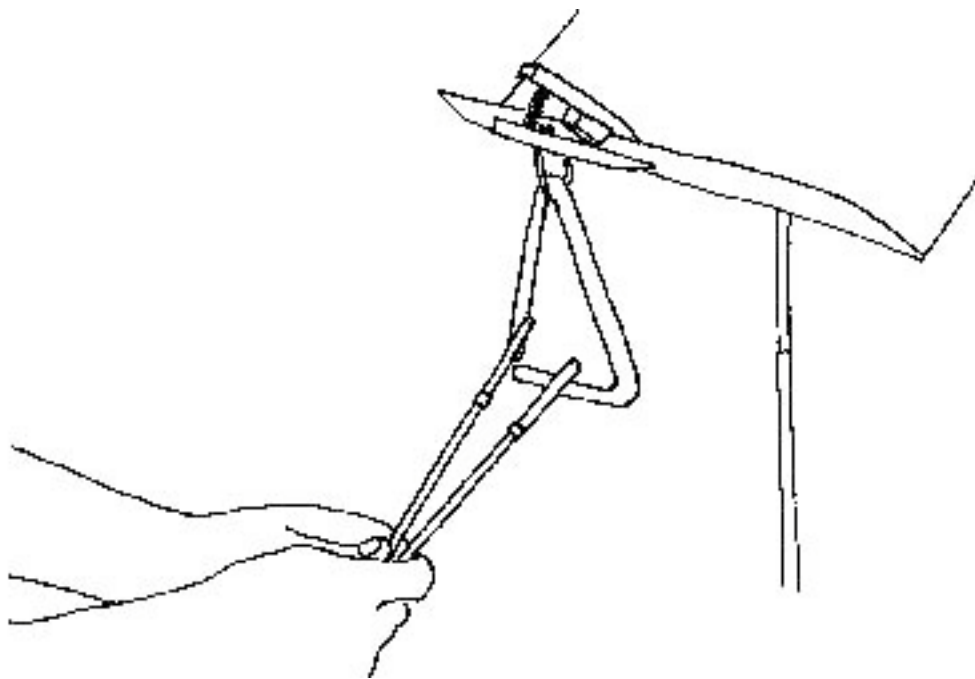
It is sometimes necessary to use two beaters to play very fast rhythmic articulations. This technique requires the triangle to be suspended on a clip from either a music stand or from a stand built specially for triangle (see illustration). Although this method compromises sound quality, it is necessary at times. In order to minimize sound transmission to the music stand, apply felt or moleskin to the triangle clip.

Playing grace notes on triangle is always challenging. The study on the opposite page can be played using two beaters on a suspended triangle or by using a one-hand technique. Practice both ways. When playing with one hand, keep the beater close to a corner and use alternate strokes. Begin all grace notes before the beat and play them with less emphasis than the main note. Practice this technique slowly at first, playing all grace notes "open." Gradually increase speed and close up the grace notes.

This article was adapted from The Art of Tambourine and Triangle Playing by Neil Grover and Garwood Whaley, published by Meredith Music and used by permission. PN



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The Acoustic Drummer, Plugged

BY MIKE SNYDER

W E DRUMMERS CONCERN OUR- selves most of the time with sound. From the sound of my shoes tapping against the kitchen stool when I was a kid, to editing a digital sample of my favorite crash cymbal today, sound is the bottom line. There are a myriad of shell and head combinations to contend with, each producing a unique sound quality. Well, this isn't the only way to explore sound; we're not in Kansas anymore!

While we've had our collective heads turned in the other direction, the MIDI/digital revolution has permeated our lives and profession without many of us realizing it. Like most technology in our world, MIDI percussion has advanced a great deal in the past fifteen years. The briefest of look at recording and production today will make this point extremely clear. Countless jingles and CDs recorded today have at least some portion produced, recorded or edited in home studios using MIDI or digital technology—something not possible just a few years ago.

I can remember early in my career joking about "phoning my part in." I now regularly deliver my finished drum and percussion tracks over the phone as computer

files attached to e-mail. Electronics

become another instrument—another tool in our path of exploring sound.

Dealing with the entire scope of electronic drums/percussion and its application is beyond the scope of this article. Triggering from acoustic drums (as well as other instruments) will be dealt with here. Many may be asking, "Is this applicable to me? How can I use this?" The answers are, respectively, yes and read on, you'll find out.

HOW CAN I USE THIS TECHNOLOGY?
Drum sounds are a large part of the production value of "popular" music of today. Both the audience and the drummer want to hear studio quality drum sounds like the sounds on the original recording.

CLUBS AND SMALL VENUES
The clubbing drummer can recreate studio sounding drums with minimal or no use of microphones. Using triggers attached to acoustic drums, one can trigger sampled drum sounds from relatively inexpensive drum modules. These modules serve as trigger-to-MIDI interfaces as well as sound sources.

For club work, amplifying these sounds can be as simple as a small, powered speaker sitting right behind the drums. The sound "blowing through" the drums does two things. First, the drummer is able to "feel" the drums. I find this helpful, especially with the kick drum. Second, to the audience the drums don't seem louder than the acoustic sound, they just sound fuller.

This is all accomplished without the use of microphones, thus eliminating all the problems of bleed from other instruments into the drum mic's, which often contributes to an unmanageable stage volume. Hi-hat and overhead mic's can be added to this setup for venues large enough to warrant such additional reinforcement.

CONCERT SITUATIONS AND LARGER VENUES

The application of this technology for concert-sized venues differs only slightly for the club application discussed above. In

these larger situations, the acoustic sound of the drums won't carry very far into the audience. More likely than not, the drums will be close miked. Because of this, one has more options. The acoustic sound can be used alone; nothing revolutionary here—been there, done that. One can also bring the microphones' levels down or turn them off and just use the triggered sound (the sound from an electronic source such as a drum module like the Roland TD-5 or a digital sampler).

Bringing the microphone level down is especially useful when playing timbres that are substantially different from the acoustic sound. These might be dance-type sounds or something as radical as samples of industrial sounds. Because these sounds often don't mix well with natural acoustic drum sounds, bringing down the drum mic's is generally a good idea. The exception to this is when overhead mic's are needed for acoustic cymbals. Keep in mind that the *performance* is still that of the drummer; it is the *sound* the audience hears that is different. The performance is "real time," not computer-generated or reproduced.

The third, and for me most exciting, aspect of triggering electronics from acoustic instruments is the mixing of the two. Triggering technology can change, mix and match drum sounds (or any sampled sound) at will. Do you want a radically or subtly different snare drum or kick sound for each song in the set? No problem; just push a button. For me, this makes playing even more interesting. With this technology, we have virtually unlimited combinations of sounds available at our fingertips.

CONCLUSION

Granted, the use of electronics and triggering won't work for all styles of music; one must choose appropriate situations in which to use this technology. It isn't a total replacement for acoustic instruments, just another tool.

The above barely scratches the surface of the world of electronic percussion. It's a whole new world—and no, you won't sail off the edge!

PN



Digital Percussion: A Personal Perspective

BY STEVE FORMAN

FIRST ENCOUNTERED ELECTRONIC percussion in the summer of 1968. I was on the road with a blues band and looking for a place to practice timpani at the music department of UC-Davis. I'd wandered into a dimly lit classroom with the rear wall completely obscured from floor to ceiling with racks of Moog synthesizer modules. The device was emitting a series of soft little "boop" sounds while an array of colored lights blinked in sequence. The professor attending the machine uttered the term "electronic percussion" with the reverence of a religious visionary revealing a great prophecy. At the time, I thought both the term and the boops were incredibly exotic. I walked away thinking, "This is the future!"

I then happily forgot about it for almost twenty years. While those primitive analog synthesizers evolved into the powerful digital devices currently blinking and booping in virtually every popular musical arena today, I went elsewhere to pursue a career playing grooves and manipulating acoustic instruments and other objects into strange and unusual

musical effects. I love doing that. I'd still be ignoring electronic percussion had it remained merely an interesting by-product of musical synthesis as it was in 1968. But the mid-'80s brought the advent of digital samplers capable of recording acoustic sounds and reorganizing them into musical instruments—more importantly affording the user the ability to modify and manipulate an acoustic sound into an entirely different strange and unusual musical effect.

It seemed like a natural extension for a percussionist, so I became involved with the technology. Over the years I've found it to be a fantastic way to enhance and extend percussion concepts, particularly in film-scoring situations, but it's anything but natural. It requires a lot of experimenting and lot of hardware. The technology makes feasible the realization of practically any sonic texture imaginable, but it is not fluid and the process is not spontaneous like playing in a good ensemble. To me, it's more like sculpture.

The design for an electronic percussion system is basically the same for "live" stage work or recording studio applications. The more sophisticated the system gets, the more flexible and versatile it becomes and the more you can do with it. And the more complicated both the hardware and the applications become.

The minimal setup starts with the musician manipulating a controller (for example, a drum with a trigger, or a drumKAT), which translates a physical motion (like "tap-tap") into an electronic message that tells an electronic sound module (like a drum machine or a sampler) to emit a previously selected sound (like "Blam!-Blam!") in sync with the original physical "tap-tap." Simple enough, but even within this basic system there are several variables between "tap-tap" and "Blam!-Blam!" that need to be programmed (see Figure 1).

First, if the controller is a MIDI device (like a drumKAT), there are two crucial adjustments to be determined: note number and velocity (what pitch? how loud?).

Both the controller *and* the sound module have circuits to modify these factors. That's four adjustments. Second, the sound module probably is capable of assigning the "tap" message to a couple hundred other noises besides "Blam!" You have to decide. It also may need to be told what to do about the beginning, middle and ending of the sound. Should "tap" translate to "buh-LAM!" or "mbLLAAAmmmm" or maybe "blap." This is modified through an adjustable envelope filter, and almost all modules have at least a rudimentary four-stage ADSR circuit to handle the envelope.

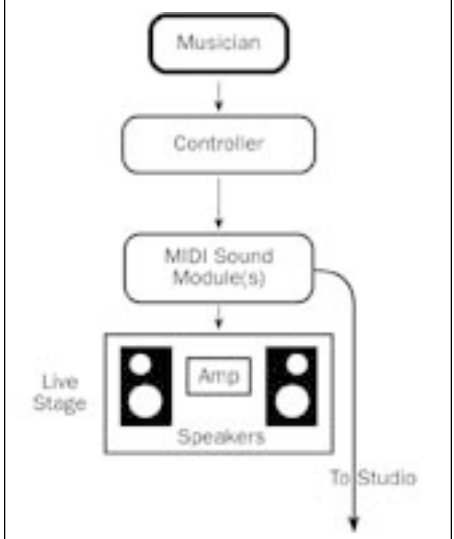
Let's see—that's about nine adjustments now. Did I mention the MIDI controller's adjustable gate-time values? How about a volume pedal and a sustain pedal? You've got over a dozen choices to make so far for your "tap-tap" to become a "Blam-Blam." If you'd also like to play "Boom!-Boom!" by tap-tapping the controller in a different spot, you get to make another bunch of choices for controlling the "Boom!"

The good news is that a lot of these adjustments will work fine right out of the



Figure 1

Basic Performance Setup



box with the factory defaults, and if you start with a simple system, you can keep it simple if you want to. But if you have an idea for something special, say play “tap” and hear the sound of a waterfall for twenty seconds—or maybe two thousand golf balls bouncing down a marble staircase while a swarm of locusts zooms around the auditorium—then you’ll have to go a little further with the programming. The good news here is you really can do stuff like that with the basic system described above if your sound module is a sampler with enough memory and polyphonic voices. Imagine what you can do if the system includes a computer and several good samplers.

Of course, there are many other ways to organize the signal control path and to further process and modify the sounds produced by the sound modules with signal processors like echo units or digital delay devices. These are usually introduced into the system by routing the sound from the recording mixer to the signal processor and then returning the modified sound back into the mix. But many signal processors can be controlled

via MIDI by the computer or sequencer, or programmed internally to make changes along a time line. It’s easy to see why sophisticated sequencer-based systems vary wildly according to the particular job requirements and ergonomic concerns of each musician.

Unfortunately, there are applications for this equipment that present clear ethical dilemmas and other subtle disturbing effects.

It’s very convenient for a composer to lay a tambourine or gong sample on a film cue, or for a record producer to build a track around a pre-recorded and packaged loop of excellent Latin drummers playing a Mozambique rhythm. Obviously, this trend is devastating for the recording musicians around the world. In general, I wish it were impossible to use electronic percussion as a substitute for real instruments or real performances. I consider it an inappropriate application—a practice to be resisted.

A sampled loop can sound very convincing for a limited time, and it’s relatively easy to lay into a recording. The practice is seductive. It’s cost-effective in a simplis-

tic sense and empowers both knowledgeable composers and uninformed or insecure producers the chance to bypass real musicians. The actual expense lies in the lost opportunity to tap into the lifetime of experience, insight and knowledge of the world’s music a good percussionist contributes to a project. Part of the service—no additional charge. To the average listener the cost is the relentless erosion of music’s quality and integrity. But for the young composers pressured by inadequate budgets into sacrificing this interaction, the price paid in terms of musical development is staggering.

Personally, I’m interested in applying the technology to achieve musical effects that would be practically impossible any other way. Certain tasks are handled very effectively with electronic percussion systems. Here’s a short list, in no particular order, of applications to which the technology is particularly well suited:

1. Stacking sounds

With a sequencer it’s easy to combine groups of sounds to achieve a surrealistic effect or a larger-than-life group of sounds. Set drummers can create huge tom fills by triggering stacks of several toms simultaneously. Stacking asymmetric loops can create amazing effects—for example, playing a cluster of samples of kids with kazoos to suggest a swarm of extra-terrestrial bees.

2. Modulating or “morphing” sounds

Once, for a TV film, I needed to create a Brazilian rhythm and slowly change it from natural drum and percussion sounds to machines, and finally blend it all into a source recording of a railroad train rolling over old tracks.

3. Tuning

It’s simple to take a beautiful sound like a Buddhist meditation bowl that was not tuned to western intonation and tune it perfectly to an A-440 environment. Many mysterious metal sounds are achieved by transposing a sample down an octave or two. Try it with a good tambourine sample to get the idea.

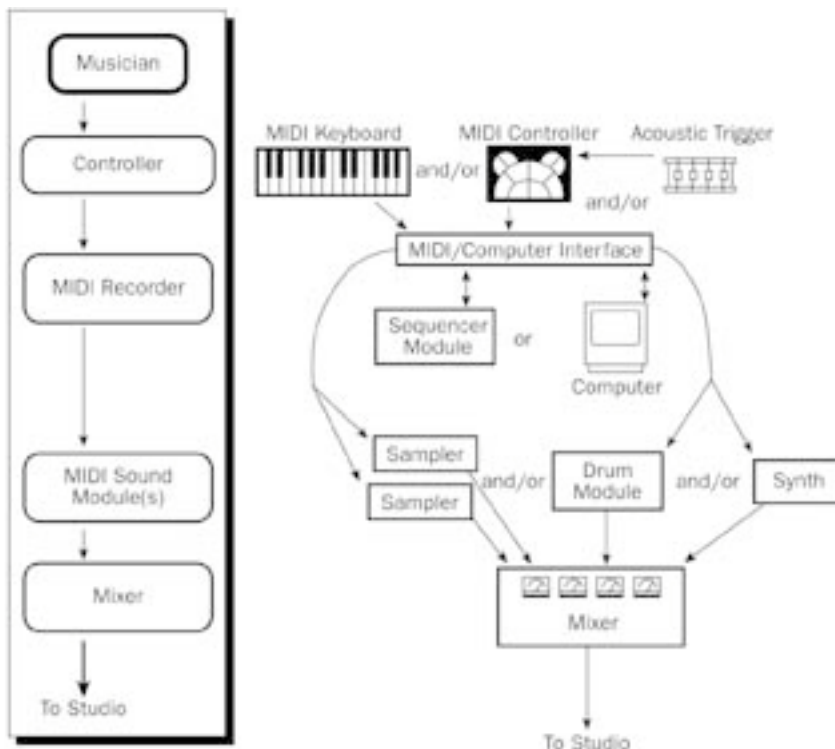
4. “Virtual acoustic instrument” design

The theory and practice of digital sampling is really a complex topic, but good samples of natural sounds and “found” objects can be programmed to create wonderful percussion instruments. I’ve gotten a lot of mileage out of washtubs, hubcaps, plumbing fixtures, balloons, paper bags and heater grates. It’s endless. Have fun.

PN

Figure 2

MIDI Recording Setup



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Scholarly Paper Presentations and Posters

BY KATHLEEN KASTNER

THE SCHOLARLY PAPER PRESENTATIONS are an annual part of the PASIC program and are sponsored by the PAS Scholarly Paper Committee, which receives proposals, evaluates them and selects those who will appear on the PASIC program. This year, the committee received seventeen proposals, covering a wide range of topics.

For PASIC '97 the presentations have been expanded to include not only the usual three oral presentations, but also seven research poster presentations. The primary purpose of a research poster at a professional meeting is the communication of information and ideas to colleagues and students. The poster session itself provides an opportunity for informal, individual discussion based on the illustrative material at hand. Authors and viewers alike find the opportunity to exchange ideas freely and at length to be rewarding.

Over the past several years, the Scholarly Paper Committee has seen a growing interest in and higher quality of percussion research proposals. Because of this, coupled with the increasing amount of research that is being done in the field of percussion as a whole, the committee felt the need to explore new options that would encourage research within the realm of percussion. This year's expansion of the research presentations represents a measure of important growth for the Percussive Arts Society.

EARLY CAGE

The first of the three oral presentations will be held at 10:00 A.M. on Thursday, November 20 and will examine John Cage's role in the early percussion movement between 1938 and 1940. Dr. David Patterson, a historical musicologist whose dissertation received the 1997 Sonneck Society for American Music Dissertation Prize, will present several aspects of Cage's accomplishments and contributions to the field of percussion.

As composer-accompanist for choreographer Bonnie Bird at the Cornish

School in Seattle, Cage's early work was intense and productive, and formed the basis for ideas and techniques that would evolve over the years. His role in the early percussion movement can be illustrated by the numerous concerts performed by the John Cage Percussion Players in the states of Washington, Idaho and Montana. Furthermore, Cage's public lectures on contemporary music give us insights into the early stages of his aesthetic evolution.

In the course of his presentation, Patterson will acquaint PASIC attendees with contemporary reviews, rediscovered photographs, newly conducted interviews with friends and colleagues, and Cage's personal documentation of his Seattle years.

MALLET MASTERS

How did Clair Omar Musser hold his mallets? What did the Green Brothers have to do with Disney cartoons? Did Harry Breuer shuffle his feet when he played? Who were Earl Hatch, Reg Kehoe and Adrian Rollini? On Friday, November 21 at 10:00 A.M., Dana Kimble, percussionist and xylophone soloist with the U.S. Military Academy Band at West Point, will answer these questions and many others.

His presentation, entitled *Mallet Masters on the Big Screen*, will introduce (or reintroduce, depending on one's age!) PASIC attendees to the musical style and technique frequently used by mallet percussionists in the early film industry. Kimble will show films from the early 1920s through the early 1950s, including some silent films that have been adapted to include rare recordings of the performing artists. The audience will be able to experience the superb performances and master showmanship of that period.

In addition, Kimble will show some personal scrapbooks, programs and photographs provided by various family members of the performers. This presentation should inspire musicians of any age and enhance their understanding of the evolution of mallet percussion in the world today.



Dr. David Patterson
Setting the Scene, c. 1938-1940: John Cage's Seminal Role in the Early Percussion Movement
Thursday,
November 20
10 a.m.



Dana Kimble
Mallet Masters on the Big Screen
Friday,
November 21
10 a.m.



Jonathan Ritter
The Baile Marimba: Afro-Ecuadorian Percussion Traditions
Saturday,
November 22
10 a.m.

BAILE MARIMBA

The final oral presentation will focus on the Baile Marimba as a cultural expression of the Afro-Ecuadorian population of coastal Ecuador. This will be presented by ethnomusicologist Jonathan Ritter from the University of California, Los Angeles on Saturday, November 22 at 10:00 A.M.

The people of coastal Ecuador, residing in a region remote from the Hispanic and indigenous cultures of the Andean highlands, until recently maintained a traditional lifestyle with stronger ties to the country of Columbia rather than to Ecuador proper. Consequently, instead of

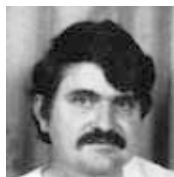
Eric Charry



panpipes and guitar ensembles usually associated with the Andes region, this area is best represented musically by the baile marimba, or marimba dance. This dance, actually an umbrella term for a number of genres, incorporates instruments and musical styles derived from the population's African heritage.

The primary instrument of the Afro-Ecuadorian music ensemble is a twenty-key marimba played by two performers, one of whom improvises a melody over the playing of a bass ostinato by the second player. To illustrate the music of this tradition, Ritter will present audio and visual materials portraying the musical culture of the coastal province, and he will also examine issues of nationalism and musical change.

David Courtney



Thomas Fox



Julia Hillbrick



Barry Larkin



Sandy Schaefer



Glenn Steele



RESEARCH POSTERS

The PASIC '97 research poster presentations represent a wide range of topics. The history, usage and dispersion of the xylophones of West Africa, particularly the Maninka balafon is the subject of Eric Charry's poster presentation. Charry, assistant professor at the University of North Carolina-Greensboro, has spent several years in four West African countries researching the xylophone traditions of that region, and will focus on the Maninka of Guinea and Mali, whose musical traditions are among the most sophisticated in Africa.

Indian music specialist David Courtney will take viewers into the realm of computer-assisted transcription of Indian tabla music. As an answer to the limitations of audio recording, playback and transcription for tabla performance, Courtney will explore possibilities that will allow the computer to help preserve a musical tradition that, in some forms, is in danger of dying out.

The folk music influences on the timpani and percussion writing in the music of Béla Bartók is the subject of Thomas Fox's research. Fox, a recent graduate of the doctoral program at the Juilliard School, contends that Bartók incorporated the concepts resulting from his ethnomusicological research into the percussion parts of some of his compositions.

Focusing on the realm of music education, Julia Hillbrick, percussion instructor at the University of Missouri-Columbia will present the results of her detailed survey of non-percussionist large ensemble directors who presumably took a percussion techniques course during their

college education and now hopefully utilize what they learned in that course in their current teaching and conducting positions. Hillbrick's survey was designed to study the effectiveness of the percussion techniques course in preparing students for actual work situations.

Barry Larkin and Ronald Roberts, faculty members at Iowa State University, have researched the measurement of performance response differences between aluminum and brass resonators. Roberts, an aerospace engineer, and Larkin, a percussionist, will provide scientific data that is often missing in the arguments made by percussionists about the merits and virtues of certain resonator materials as being superior over others.

Sandy Schaefer, assistant professor at the University of Wisconsin, Oshkosh, will present a unique approach toward the analysis of drumset stylistic characteristics. Historically, the study of drumset styles has been carried out by transcribing drum solos and fills, reviewing history or interviewing important drummers. In order to quantify certain drumset characteristics, Schaefer has devised a method to compare them using standard statistical tests. He will present his approach and its results, which examines rhythmic ostinati, syncopation level, fills, tempo fluctuation and the audibility of the drumset in recordings.

"1-e-an-da Mississippi Dinosaurs are Dead!" For teachers and students who struggle with teaching and learning rhythm, Professor Glenn Steele of Temple University will present a comparison of rhythm learning systems and the application of music learning theory to percussion performance. His poster will focus on the rhythmic development of the beginning snare drummer, and provide some tools to more effectively learn the language of music.

Throughout the convention, the PASIC Research Posters will be set up in the PAS Museum display, which will be located in the South Ballroom of the Disneyland Hotel. The posters will be available for viewing during the regular hours of the museum display, and there will be two sessions at which the authors will be present to discuss their research and answer questions. These sessions will take place on Friday and Saturday, November 21 and 22 from 1:00 to 2:30 P.M. Those who are particularly interested in any of these topics can plan a visit to the museum display during these hours to talk to the authors of these posters.

PN

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Difficulty Rating Scale

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

PERCUSSION TEXTS AND METHOD BOOKS



Rhythm Ghosts
"Tabourot"
\$30.00

The Tactus Press

Tactus Press, which now boasts a total of five publications, has stated that its purpose is "to explore historical questions about early percussion instruments and their role in music, promote excellence and encourage authenticity in early percussion performance." In *Rhythm Ghosts*, the status of early percussion music is the source of inquiry. Specifically, this 223-page text poses an intriguing question: Did percussion music exist, perhaps in non-traditional guises, even before the appearance of Arbeau's *Orchesography* in 1589, which is usually acknowledged as

the source of the first known examples of drum notation? (The name "Thoinot Arbeau," author of the *Orchesography*, is an anagram; the author's real name was Jehan Tabourot, which explains the pseudonym under which *Rhythm Ghosts* was written.)

To search for an answer to this question, the text puts forth numerous theories ingeniously formulated with the aid of information gleaned from a number of far-ranging disciplines, including phonology, cryptology, physiology, neurology, linguistics and psychology. Concluding that the researcher may have to settle for "non-notational relics" of early drum and rhythm notation, the text cites examples identified as "onomatopoeic," "prosodic marks," "tally marks," "geometric shapes," "numeric" and "tablature notation" in addition to conventional music notation.

The reader should find the discussion of "onomatopoeic systems" particularly interesting and relevant in that a common vestige exists to this day in the names assigned the snare drum rudiments. In fact, rudimental drumming aficionados will be especially pleased by the coverage of the Anglo-European and American military traditions. For those interested in these areas, the annotated bibliographies presented under "Venerable Reads" are particularly valuable.

The notation for other percussion instruments such as timpani, tambourine, castanets and xylophone are also discussed, as well as Aztec drums and onomatopoeia, and a recent African system of notation. The search for the first known timpani music presents just as thorny a problem as drum notation. (An unfortunate typo in the text cites a date for a possible candidate as 1665, rather than 1565.)

The text, which often reads like a good detective novel, is written with the general reader in mind. It uses an informal style, imaginative chapter titles, and is sprinkled with quotations from a host of individuals from Woody Allen to Lewis Carroll. The text concludes with guidelines for "searching for and interpreting possible examples of early percussion music."

Until tangible evidence is found, many of the suppositions broached in the text must remain conjectural; however, the scope of the author's research and the ingenuity revealed in the course of the manuscript results in a piece of speculative scholarship that is often quite impressive, revealing the author's virtuosity in working with a diverse set of materials. Advertised as a text for those who "love both percussion instruments and mysteries," it should provide a very entertaining and enjoyable read. Readers will find it the source of much food for thought—in fact, they will discover a veritable feast.

—John R. Raush

Readin', Ritin' & Rudiments

John W. McMahan

\$9.95

Warner Bros. Publications

As the author states, "This book is not designed as an elementary instruction book for snare drum; rather it is to be used as a supplement to any of the good snare drum texts now in print." It begins with a concise explanation of the rudiments of music, defining terms such as staff, barlines, measures, clef signs, time signatures, note values and a counting system. The student is encouraged to understand these rudiments of music before going further in the book.

There are forty progressive exercises, the first dealing with quarter notes and rests. Each exercise presents a new note value or rhythmic pattern. No. 16 adds quarter note, 8th-note and 16th-note triplets. Five-stroke rolls are presented in No. 19 and the other common rudimental rolls are covered as well. Flam rudiments appear beginning with No. 28. Drag rudiments and many of the more involved rudiments are not covered. Most of the exercises are in 4/4 and 2/4 with an occasional exercise in 6/8; odd meters are not included. Stickings are provided for all the exercises. Blank manuscript staves are provided periodically for the student to use to create original exercises and solos. This book covers most of the important material for a snare drum student's first year of study. It would make a good

supplement for a student playing percussion in elementary band or studying privately.

—Tom Morgan

A Sequential Approach to Rudimental Snare Drum II-V

Tom Morgan

\$25.00

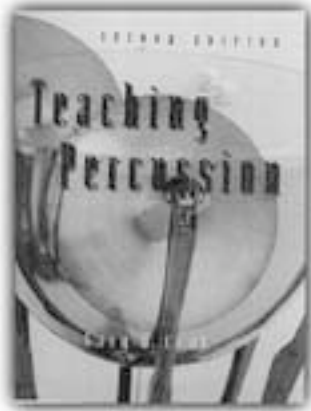
Good Music Publications

A Sequential Approach to Rudimental Snare Drum is designed for the percussion student who desires exercises and musical materials solely in the context of rudimental snare drumming. There are 22 subsections in this 123-page softbound publication, plus a final section containing three contest solos. Twenty of the 22 sections contain culminating solos that focus on the subtopic at hand (e.g., a section on the flam tap is followed by three solos emphasizing the flam tap). As Morgan states in his preface: "The rudiments are presented in an order that has worked well with my students over the years. Exercises for each rudiment are provided along with a solo which gives the student an opportunity to play the rudiment in a musical context... This streamlined and systematic approach... will also go a long way toward providing an excellent foundational snare drum technique."

This is a superb resource for the pedagogical presentation of rudiments beginning with the early-intermediate through the moderately advanced rudimental student. The solos will provide excellent supplemental material to the intermediate to advanced percussion student. Morgan's comments before each subsection frame the topics with his insights into solving performance problems inherent in each rudiment. Rudiments presented include: 5-, 6-, 7-, 9-, 10-, 11-, 13-, 15- and 17-stroke rolls; flam, flam tap, flam accent, flam paradiddle, flamacue; the drag, lesson 25, single drag tap, double drag tap; single ratamacue, double ratamacue, triple ratamacue; paradiddle, drag paradiddle, single paradiddle-diddle; Swiss army triplet; pataflafla; single dragadiddle; and the triple-stroke roll. This publication is very useful for the college percussion instructor who desires a

logical approach to a very pragmatic topic: rudimental snare drumming.

—Jim Lambert



**Teaching Percussion
(Second Edition)**

Gary D. Cook
\$40.00

Schirmer Books

Teaching Percussion is one of the most comprehensive documents of percussion performance practice and teaching that has been writ-

ten to date. There are over 495 pages covering a thorough presentation of all of the common percussion instruments as well as Latin American and other world instruments. Of particular interest is the historical background and development of the various instruments, and the detailed explanations of the fundamentals of performance for each. Cook should be commended for the detail throughout the text, and for his discussions of musical as well as technical matters for each instrument area.

This new edition contains much of the content of the original, but some areas have been expanded, and the marching percussion chapter is much more up-to-date. This text is directed to the university percussion methods class, but the materials presented and the philosophies of performance should be required reading for all percussion majors as well. Every music teacher who directs a band or instrumental ensemble should have this text as a reference source.

—George Frock

**Compendium of 4-Mallet Techniques
for Vibraphone, Marimba, and other
Percussion Instruments III-IV**

Wessela Kostowa and Mark
Andreas Giesecke
\$31.80

Musikverlag Zimmermann

This is a wonderful addition to four-mallet technique books and is especially worthwhile due to the fine explanations and illustrations of all the four-mallet grips available for vibes and marimba. Additionally, the book contains a very detailed section on vibraphone techniques.

Compendium contains five sections: playing positions with four mallets, technical exercises, etudes for marimba, special playing techniques on the vibraphone, and etudes for vibraphone. The etudes employ exercises and techniques used in previous sections. Techniques explored in the vibraphone section include: single-tone glissando, jazz flams, after-pedaling, hand vibrato, mouth vibrato, mallet damping and hand damping. Techniques explored in the marimba section include: double vertical strokes, independent

strokes, single alternating/double lateral strokes and one-handed rolls. An appendix lists the tonal ranges of marimba, xyloimba, vibraphone, xylophone, vibraphone and glockenspiel.

In the preface, the authors say that the intended audience of the book is "beginners, players who have not yet worked with four mallets but have some skills with two, and advanced players who wish to expand their four-mallet technique." I feel it would best serve those with some knowledge of four-mallet technique. Therefore, I recommend it for the intermediate to advanced four-mallet vibist or marimbist to enhance and develop technical facility.

—Lisa Rogers

Tenor Madness!

IV-V

Paul Bissell
\$18.00

Go Fish Music

No, this book has absolutely nothing to do with jazz saxophonist Sonny Rollins! The tenor that this book refers to is the multi-tom tenor drums used in marching



PERCUSSIONS

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bands and drum corps. Paul Bissell has created essentially a book for tenor drums like George L. Stone's *Stick Control*, complete with repetitive exercises and etudes designed to improve technique. This is a very complete coverage of a rather specialized area. Chapters include Single Hand Motion, Moving Around, Rolls, Drags and Diddles, Crosses, Fast Hands, Sweeps (without crosses), Sweeps (with crosses), Flams, and Putting It All Together. The last section presents short solos that combine the various techniques. Interspersed throughout the book are pages of blank manuscript paper called "scratch pads," and the student is encouraged to write original exercises using the same techniques covered in that particular chapter.

This book probably goes beyond the needs of a typical high school or college percussionist playing tenors; however, the exercises are excellent and will be useful for the director looking for ideas for warmups and technique drills. Drum corps fanatics will find a wealth of material to keep them busy for a long time.

—Tom Morgan

KEYBOARD PERCUSSION SOLOS

Double East IV
Jon Metzger
\$8.00

C. Alan Publications

Representing a genre that is becoming a rarity—the two-mallet marimba solo—*Double East* is literature for the serious, intermediate-level student who is up to the technical challenges occasioned by a very rapid tempo. The thematic material is derived from a four-note, fanfare-like statement, notated in quarter-note octaves and played *forte*, which occurs throughout the piece. A musical dialogue is initiated when this recurring motive is followed by a response couched in 8th-note passagework. The player will encounter several different key signatures and a tonality that has major, minor and modal implications. *Double East* helps fill a void in solo marimba repertoire appropriate for college students—literature designated for two-mallet performance that is musically rewarding.

—John R. Raush

Scherzo Brillante IV
Edited by Harold Jones
\$12.00

Innovative Percussion

Scored for xylophone or marimba and piano accompaniment, this 142-measure, two-mallet solo was composed by an unknown Russian musician. This moderately difficult, tonal composition is challenging in that the performer's presentation is very transparent in its rapid, 6/8, scalar passages. There is a brief modulation to D major from the opening and closing G major sections, making this three-part, single-movement work very appropriate for the undergraduate recital presentation. Reminiscent of some of the older Musser keyboard/piano solos, the piano accompaniment is very complementary to the solo keyboard presentation.

—Jim Lambert

Chasing Windmills V
Steve Yeager
\$12.00

Windfall Music

Steve Yeager continues to enhance solo vibraphone literature with *Chasing Windmills*—a four-mallet work utilizing sophisticated dampening and pedaling along with advanced technical facility. The performer must be proficient in four-mallet technique and employ double vertical strokes, independent strokes, single alternating strokes and one-handed rolls.

The print is extremely precise and "reader friendly." All pedal and dampen markings are clear. Yeager also includes specific tempo and style markings for each section. The work centers around the key of A minor and is reminiscent of an ABA form. The B section is marked *rubato* and makes use primarily of double vertical strokes and one-handed rolls. The B section is labeled, "II," like a separate movement; however, it is tied to the A sections harmonically. The entire work has a Spanish guitar flair and includes a performance tape for reference. I applaud Steve Yeager's efforts in providing quality literature for the advanced solo vibist, and I hope he will continue with other works in the future.

—Lisa Rogers

Concertino for Marimba and Piano V
Keith A. Larson
\$12.00

H.E. Steinhart Co.

This single-movement concertino is designed for the moderately ad-

vanced marimbist (orchestra and band scorings are available on rental from the publisher). The first and third sections explore the rhythmic possibilities of 6/8 with many cross-rhythms presented to create an interesting 3:2 effect in several passages. The piano accompaniment complements the soloist very well. The first section functions in a D-major tonality, while the slower, middle section explores the modal relationships of d-minor. The third section cadences in Eb-major. Intermediate to advanced four-mallet technique is required for this excellently-crafted, six-minute composition. This work is appropriate for an advanced high school keyboard percussionist (a four-octave instrument is needed) or for the junior collegiate recital.

—Jim Lambert

Etude No. 4 V
Michael Burritt
\$11.50

C. Alan Publications

Part of a series of etudes dedicated to Leigh Howard Stevens, *Etude No. 4* provides the aspiring four-mallet performer with an excellent study to enrich four-mallet technique—in particular, double lateral strokes. In the preface Burritt says, "This etude was conceived to develop dexterity, strength, and endurance in double lateral, four-mallet sticking technique. The sequential sticking pattern 123234 is a pattern I use in a variety of applications in everyday practice." Burritt suggests that *Etude No. 4* be practiced slowly using sextuplets as the basic rhythmic pattern within the interval of a fifth in each hand. All markings and print are very clear and concise. A marimba with a 4 1/2-octave range (low F) is required to perform this etude. Bravo to Michael Burritt for giving the four-mallet performer an opportunity to enhance double lateral strokes.

—Lisa Rogers

Etude No. 5 V
Michael Burritt
\$7.50

C. Alan Publications

This short etude for marimba was written to develop independence between hands. It centers around rolling in one hand while playing *rubato* in the other. It also requires the performer to frequently change from medium-hard to medium-soft

mallets with one hand while continuing to perform with the other hand. The beginning of the etude is marked *rubato*. The conclusion is marked at quarter note = 88.

This well-written etude does just what the composer has intended. It is not long enough to be a performance piece on a recital but would make an excellent study for a lesson. There is no question that the performer would develop independence between hands from learning *Etude No. 5*.

—John Beck

Impromptu V
Richard Stout
\$6.00

Keyboard Percussion Publications

Impromptus, such as those written by Chopin, were 19th-century character pieces that reflected a certain degree of artistic freedom suggestive of improvisation. The title of Richard Stout's piece for unaccompanied marimba was aptly picked, for it also conveys a certain improvisatory ambiance. It contains other characteristics of pieces written in the so-called Romantic era, including performance indications such as "longing," "fervently" and "rapturous." In addition, the chromatically inspired writing, and extreme contrasts in dynamics and tempi attest to a "romantic" inspiration. College marimbists who have "cut their teeth" on the etudes of Clair Musser may notice a strong musical affinity between those etudes and Stout's piece. If you enjoy a Musser etude, you should enjoy *Impromptu*.

—John R. Raush

Irrelevant V
Josh Gottry
\$12.00

C. Alan Publications

Irrelevant, for solo marimba, exploits several familiar idiomatic techniques for four-mallet marimba performance, including double vertical strokes (here using fixed intervals of the fifth and third), rapidly moving double lateral strokes and four-mallet chordal rolls. A five-note, left-hand ostinato pattern threads its way through the entire work, typified by repetitious rhythmic patterns. Musical contrast is achieved in passages that vary the texture from monophonic to homophonic. Gottry's rhythmic ideas are particularly effective, as for example, his use of right-hand double

stops, set against the left-hand ostinato pattern in a cross rhythm of three notes against two, with the pattern permuted over three measures of 5/4 meter. The rhythmic imagination revealed in the solo, the repetitious patterning, and the relative limitations in technical challenges should make it a popular choice for the college student who has attained at least an intermediate level of ability.

—John R. Raush

Lo Que No Es Azul V
German Cancian
\$15.00

HoneyRock

Lo Que No Es Azul ("That Which is Not Blue") is a four-mallet piece for marimba. The work begins at a presto tempo with a steady stream of uninterrupted 8th notes moving constantly through mixed meters. This, along with the many wide interval leaps, creates a driving, machine-like effect. This texture changes abruptly to a powerful *fortissimo* statement of the thematic material in octaves. After a short *lento* section the opening material returns, becoming gradually more fragmented until it dissolves into a softer chordal section requiring independent rolls. The *lento* section and opening material return briefly, followed by another short passage employing independent rolls, this time with a "C" above the chords repeated at irregular time intervals. The composition ends softly, with the thematic material stated in octaves.

This work is difficult, both technically as well as musically, because of its chromatic harmonic vocabulary and abstract form. A marimba with a low F is necessary to play this piece. The manuscript is hand-written, but is very readable. Advanced students will find *Lo Que No Es Azul* challenging and rewarding to perform.

—Tom Morgan

Melody Evolved for Solo Marimba V
Keith A. Larson
\$6.00

H.E. Steinhart Co.

This unaccompanied, five-movement suite is for the moderately advanced four-mallet marimbist and can be performed on a 4 1/3-octave marimba. Each movement has its unique identity, yet each contains snippets of the first movement's slowly reverent and

rhapsodic melody—hence, the title of the suite, *Melody Evolved*. The second movement is contrastingly much faster than the first, with intervallic inversions utilized extensively. The third movement consists of three short phrases in which the first two are unmeasured and the third contains a right-hand independent roll that functions as a harmonic pedal point while the left hand moves to a culminating open-fifth, in a satisfying open-voiced, F9 chord. The fourth movement presents an ostinato in the left-hand in a 3/4 meter while the right-hand plays accented, almost pointillistic portions of the original melody, culminating in a hemiola-like ending. The fifth movement is a lyrical chorale with a strong tonal reference to B-major. This composition would be ideal for the advanced high school keyboard percussionist or as repertoire for the undergraduate percussion student. The entire composition lasts about seven minutes.

—Jim Lambert

Suite Marimba V
Richard Stout
\$15.00

Keyboard Percussion Publications

Suite Marimba is a four-movement composition for a low-A marimba. The composition is dedicated to Gordon Stout, Richard Stout's brother.

Each movement is quite unique. The first movement, "Black Sheba," is slow and for the most part without barlines. When barlines do occur, they are for phrases rather than meter. It could be said that this movement is free in style. The second movement, "Lucifer," is marked at quarter note = 60. Although there is no meter indication, it sounds as though it is in 9/8 meter. The third movement, "Sonata Strain," is quite fast (quarter note = 152) with phrases of 16th notes constantly moving throughout interrupted frequently by a *senza misura* (unmeasured passage). Movement four, "Dance Rests," is a slow chorale. Its long phrases are barred accordingly, and the movement concludes with four chords marked *morendo*. This excellent marimba solo is accessible to players with good four-mallet technique and would be appropriate for a college percussion recital.

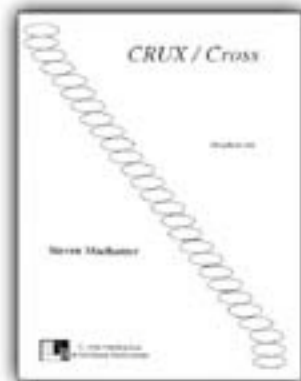
—John Beck

Marimba Encores V-VI
Evelyn Glennie
\$12.50

Faber Music

The title and author of this publication says it all: Evelyn Glennie has provided six of her encores, which she has arranged and utilized in her concerts, including Handel's *Largo*, the Welsh traditional *All Through the Night*, William Henry Monk's *Abide with Me*, the *Skye Boat Song*, *Londonderry Air* and J.S. Bach's *O Sacred Head Sore Wounded*. Three of these six require a 5-octave marimba (*Skye Boat Song*, *Largo* and *All Through the Night*), while two require a 4 1/2-octave instrument (*O Sacred Head* and *Abide With Me*). *Londonderry Air* can be performed on a 4 1/3-octave instrument. Obviously, Glennie did all of the arrangements, and they all share her tender, lyrical quality brought about by controlled marimba rolls with advanced four-mallet technique. Additionally, these beautiful arrangements share a transparent simplicity that is obvious from their familiarity in other musical settings; yet they all transfer to the marimba very well. Evelyn Glennie is to be congratulated for sharing her heralded marimba lyricism with the percussion world. These outstanding arrangements would be suitable for any advanced performer's recital.

—Jim Lambert



CRUX/Cross VI
Steven Machamer
\$26.00

McClaren Publications

C. Alan Publications

This four-mallet vibraphone solo requires a performer who has experience with double vertical strokes, single independent strokes, single alternating strokes/double lateral

strokes and triple lateral strokes. The title of this work is programmatic in nature. The essential melodic material is derived from ostinato-like patterns or interwoven within accompaniment patterns; therefore, cross-voicings between melody and accompaniment are evident. Additionally, the composer ingeniously makes use of effects such as dead strokes and harmonics. Instructions for the performance of harmonics are found at the bottom on the final page.

Pedal and mallet dampening indications are clearly marked. Machamer also includes several stickings in the more difficult passages, which the performer should heed. *CRUX/Cross* is an excellent addition to solo vibraphone repertoire.

—Lisa Rogers

Domino V VI
Philippe Boivin
\$25.25

Gérard Billaudot

Domino V is a very complex vibraphone solo, which is presented on eight double pages and is 10 minutes in length. The solo is complex in several manners opening with a time signature of 11/16 and moving through numerous meter and tempo changes throughout the work. The use of less common meters and rhythmic groupings create some of the challenges, while dampening and pedal use must be carefully worked out. Although the solo is sophisticated, the notes and intervals lie well and are within the ability of an advanced college student. Accidentals are clearly presented, and natural signs are provided as reminders when chromatic alterations are made. For an instrument area (such as solo vibraphone) that needs serious literature, this piece is worth the effort for an advanced recital program.

—George Frock

Etude No. 6 VI
Michael Burritt
\$12.50

C. Alan Publications

Etude No. 6 provides advanced marimbists with an excellent opportunity to develop their mastery of double lateral and double vertical strokes, not to mention coping with the formidable challenges of rhythmic and dynamic independence between the hands. In fact, the degree of independence required, and Burritt's predilection for writing in

octaves for both hands, makes this etude particularly difficult. In one passage near the end of the work, the marimbist must synchronize the left hand, which is executing a linear pattern using both mallets, with the right hand, which is playing the melody in octaves (including one-handed rolls) and moving in a contrasting rhythm and dynamic level. This passage will remind the marimbist of a similar challenge in coordination found in the last movement of the same composer's *Four Movements for Marimba*. An ostinato pattern that moves from left to right hand and back, found in several rhythmic guises, holds the work together and provides a source for most of the melodic material.

Pianists revere the etudes of Frederic Chopin as much for their value in honing their technique as for their musical worth. Similarly, Burritt's *Etude No. 6* presents much more than an opportunity for advanced marimbists to continue their technical training. It uses technique as a means to an end, and gives performer and listener alike a golden opportunity for a gratifying musical experience.

—John R. Raush

PERCUSSION ENSEMBLES

Christmas Time Is Here III
Vince Guaraldi and Lee Mendelson
Arranged by Chris Brooks and
Kevin Madill
\$30.00

Row-Loff Productions
This nice tune from the Peanuts cartoon *A Charlie Brown Christmas* has become a popular Christmas classic, and a natural for the percussion ensemble medium. This arrangement uses bells, two marimbas (three parts), vibes (optional second set of vibes), acoustic or electric bass, bell tree, triangle, snare drum, suspended cymbal and two temple blocks. The bass part could be played on a bass marimba that goes down to an F below the bass clef.

The arrangement is fairly straightforward with little variation from the original version. One nice aspect is the juxtaposition of sparse sections using triangle or temple block accompaniment with more lush homophonic textures adding suspended cymbal rolls and brushes on the snare drum. The piece concludes with a grandiose

statement of the melody that moves into the more sparse texture for a delicate finish.

While there is nothing profoundly creative about this treatment of *Christmas Time Is Here*, it is a well-written arrangement that students will enjoy playing. It would make an excellent addition to any Christmas concert.

—Tom Morgan

Essay for Percussion III
Elliot A. Del Borgo
\$13.00

Kendor Music, Inc.
This percussion ensemble geared toward intermediate performers utilizes six players, each with an arsenal of percussion instruments. The instrumentation includes: snare drum, woodblock, bass drum, claves, suspended cymbal, bongos, bells, four tom-toms, temple blocks, triangle, field drum, gong, timpani and synthesizer. A large suspended cymbal can be substituted for a gong, and a piano can be substituted for a synthesizer.

The piece is approximately five minutes in duration and follows an ABA format. The A sections are fast and explosive. The B section contrasts the A sections due to its slow and lyrical style. Del Borgo utilizes unison and imitation between voices throughout. Additionally, melodic statements are sometimes answered by counter-lines (i.e., question/answer). Special attention needs to be given to the counting of 32nd notes in the B section. *Essay for Percussion* is a "breath of fresh air" in the percussion ensemble medium.

—Lisa Rogers

Four Studies for young percussion ensemble III
Mario Gaetano
\$29.00

C. Alan Publications
Four Studies for young percussion ensemble was composed for the Tuscola High School Percussion Ensemble of Waynesville, North Carolina. Gaetano states in the performance notes that "this work is intended to be a very challenging piece for the young percussion ensemble. If certain instruments are not available, suitable substitutes may be used. It is desirable to perform all four pieces in the order presented. However, individual movements, or a combination of movements may be performed."

The *Four Studies* are "Study No. 1

for Membranes," "Study No. 2 in Wood," "Study No. 3 in Metal" and "Study No. 4—Fugue." With each study focusing on a sub-family of percussion instruments, the instrumentation includes: snare drum, snare sticks, claves, triangle, three tin cans, rattan sticks, bongos, suspended cymbal, vibes, bass drum, woodblock, temple blocks, two timpani (29" and 26"), mark tree and three brake drums. Bells may be substituted for vibes and metal pipes may be substituted for brake drums.

Gaetano provides excellent performance notes and mallet indications. These four, short pieces are written for a percussion quartet and allow young players to explore the timbres and sound production of a variety of percussion instruments. Gaetano likes to use imitative voicings of motivic materials; therefore, precise timing between voices is essential.

—Lisa Rogers

Ritual No. 1 III
Steve Kastuck
\$14.50

Kastuck Percussion Studio, Inc.
Ritual No. 1 is a percussion sextet

scored for "any keyboard percussion instrument," a pair of maracas, two suspended cymbals, tambourine, triangle, claves, woodblock, and two low toms. The piece opens softly with the majority of the thematic material presented by the toms, and most of the melodic lines of the keyboard instrument are modal. The entire piece is in common time, and the rhythms are common—except for one phrase in which quarter-note triplets are presented. There are plenty of dynamics throughout, which will create interest for the audience and provide good training for the students as well. With careful assignment of parts, *Ritual* could be used for both beginning and intermediate students.

—George Frock

Two Designs III
Mario Gaetano
\$29.00

C. Alan Publications
Two Designs by Mario Gaetano is a welcome addition to percussion ensemble repertoire for intermediate performers. This work was commissioned by the North Carolina Chapter of PAS and utilizes seven

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players. The two pieces that make up *Two Designs* can be performed individually or together.

Instrumentation includes: xylophone, tambourine, triangle, wind chimes (ceramic, glass, or wood only), chimes, bass drum, bongos, suspended cymbal, mark tree, five temple blocks, claves, brake drum, gong, four tom-toms, two snare drums, vibes, field drum, cowbell, marimba (4 1/3-octave), four timpani and suspended cymbal to be placed on top of timpani. Gaetano provides a detailed list of performance notes and a suggested setup. Additionally, he is meticulous with his notation of mallet and instrument choices.

"Design I" is slow and should be played freely. Gaetano employs melodic material based on the intervals of seconds, fourths and fifths. Rhythmically, he explores a three-note pattern with a pacing of short/short/long (e.g., quarter note/quarter note/half note; 16th note/16th note/8th note) and an elongated pattern shifting from triplets to quintuplets. "Design II" utilizes a 3/4 meter and places emphasis upon a rhythmic pattern for manipulation by all players throughout (e.g., quarter note, two 8th notes, 8th rest, 8th note).

Imitation and canonic-like entrances are formal devices Gaetano favors in both "Design I" and "Design II." Performers of *Two Designs* should stress rhythmic stability and ensemble playing as well as musicality in their preparation for a successful performance.

—Lisa Rogers

Storm Warning and Dance III-IV
Steve Riley
\$42.00

C. Alan Publications

Storm Warning and Dance is an octet scored for marimba, crotales (or bells), xylophone, vibraphone, mark tree, snare drum, four timpani, four RotoToms (or four tom-toms, graduated pitch), water gong (small gong dipped in water), large shaker, tambourine, large triangle, low conga (or low tom-tom), large cowbell and slapstick.

The piece begins very slowly, creating an eerie, mysterious effect. The marimba rolls continuously on a minor second interval, and the crotales and vibes play a chromatic melody. After a fermata, the mood abruptly changes as the tempo is suddenly vivace and texture becomes much thicker. Con-

stant 8th notes are maintained throughout most of the piece except for a short mixed-meter section. After a D.S., the piece finishes with four strong 8th notes.

This is a good piece for students with limited mallet percussion experience. There is much repetition, and while the vibe part does require four-mallet technique, it involves playing only two chords. *Storm Warning and Dance* will sound impressive to the audience and will be fun and challenging to most intermediate percussion students.

—Tom Morgan



African Search IV

Steven Kastuck
\$19.95

Ludwig Music Publishing Co., Inc.

African Search provides a journey into a world of African "grooves" and styles. This percussion ensemble is rather short in duration (approximately two minutes), but is "power-packed" with excitement. The instrumentation includes: wood shaker(s), cabasa, woodblock, bongos, two suspended cymbals, four brake drums, four tom-toms and two bass drums.

African Search can be performed with a minimum of eight players; however, some parts may be doubled, such as the wood shaker part. The difficulty of this work lies in the use of polymeters and polyrhythms (e.g. 9/8 versus 3/4 meter). Additionally, some parts take "leadership" or soloistic roles at various times and are more challenging than others. With attention to detail and precise ensemble playing, *African Search* can provide an exciting performance opportunity for the intermediate/advanced percussion ensemble.

—Lisa Rogers

Broom's Hilda IV
Chris Crockarell
\$25.00

Row-Loff Productions
This unique, humorous ensemble is scored for six players with push brooms—that's right, "wooden push brooms from your local hardware store" (*à la* the opening act of the percussion-dance troupe *Stomp!*). Performance notes and choreography are included in detail, including graphs of the stage positioning of the six performers. There are nine special effects of the "broom-playing" including: stomp, slam, bunt, butt, vocal, sweep, feather, click and slap. If this sounds unusual, it is, but suffice to say that the Row-Loff performance demonstration tape (available upon request) clarifies much of the jargon.

The tempo marking is priceless in the full-score: "quarter-note equals 108; Majestic Janitorialism." The three-sectioned, three-minute work will enhance and contrast with any standard percussion ensemble repertoire. The opening section is in a 4/4 rock groove, the middle section is a 12/8 shuffle, and the third section returns to the feel of the opening section. Memorization is essential for this ensemble to look and sound improvisational.

—Jim Lambert

Excerpts from Carmen Suite IV
Georges Bizet
Arranged by Murray Houllif
\$14.00

Kendor Music, Inc.
This publication is scored as a septet for two mallet percussionists (one playing xylophone or marimba and triangle, the other bells or vibes and tom-tom), a timpanist (using four drums), and four percussionists playing snare drum, bass drum, cymbals, tambourine and castanets. The melodic material in this approximately five-minute arrangement is drawn from the introduction of the opera's first act, the prelude to the fourth act, the "Habanera" and the "Toreador Song," and is cleverly arranged so that the four timpani can play a bass part throughout with only one tuning change on a single drum.

Rather than scoring the mallet instruments throughout, with other parts relegated to an accompaniment status, Houllif interpolates rhythmically exciting tutti percussion sections that feature all players and incorporate prominent solos

for timpani, tambourine and snare drum. High school as well as college ensembles will be served well by this arrangement, which can be judged favorably on several counts, from its pedagogical worth to its value as a catalyst for getting students interested in significant musical literature.

—John R. Raush

One-Eyed Jacks IV
Mark Ford
\$29.00

C. Alan Publications
Commissioned by the North Carolina Chapter of the PAS, *One-Eyed Jacks* is a percussion sextet written for a modest assortment of conventional instruments: one marimba, vibes, bells, a pair of timpani, four tom-toms, snare and bass drums, two suspended cymbals, tam tam, shaker, temple blocks, and the one unusual "instrument":—a plastic tube.

Ford uses an ABA formal structure. The Latin-flavored A sections feature a mallet trio, with the melody assigned to the marimba. In the B section, the mallet instruments drop out and the spotlight shifts to the snare drum, bass drum, tom-toms and timpani. Directors of high school or college ensembles that have at least one strong mallet player to handle the rhythmic challenges of the marimba part will find this ensemble very entertaining as well as useful from a pedagogical perspective.

—John R. Raush

Scavenger Music IV
Christopher Deane
\$29.00

McClaren Publications
C. Alan Publications
Scavenger Music is a percussion ensemble for five players who perform on a variety of unusual items. The performers can have fun collecting these items, which will provide a multitude of colors and that include a variety of frying pans, plastic buckets, mixing bowls, spoons, tin cans, cardboard boxes, a wrench and hole-cut saw blade, and a few other items. The ensemble opens with thematic sounds of metal and wood, written over a steady 8th-note ostinato on the cardboard box. A cadenza on the metal frying pans leads to a closing theme that contains solo passages for the various colors. The work concludes with fading 8th notes over the cardboard box.

The rhythms are not challenging and the work is well within the range of a good high school or young college ensemble. It will certainly have audience interest.

—George Frock

Slap Shift IV
J.B. Smith
\$25.00

Whole>Sum Productions
If you have six hand-drumming fanatics hanging around your percussion department, you may want to try this piece for six conga players. *Slap Shift* is sort of a "Music for Pieces of Wood" for congas. Beginning in 12/8, layers of ostinato patterns are set up, which become more and more complex until a climax is reached, at which point the meter changes to 3/4 and the process starts over again. The piece continues to move through a series of metric modulations, from 6/8 to 12/16 to 4/4. The 4/4 section has a short improvised solo space for each player, and the score includes six possible solo ideas that can be used if needed. The piece ends with a powerful unison rhythm.

A notation key is provided as well as a two-page tutorial complete with illustrations that discusses basic conga techniques and relates them to the notation. Three of the parts involve using a stick on the shell of the conga. The notation is clear and easy to read; however, there is a repeat in the parts that is left out of the score.

This piece demands a high level of rhythmic precision and sensitivity. It would make an excellent teaching piece for both hand drumming technique and rhythmic security. It would also make a novel and exciting addition to any percussion ensemble concert.

—Tom Morgan

Stinkin' Garbage IV
Ed Argenziano
\$20.00

Row-Loff Productions
Scored for one large rubber garbage can and "as many 30-gallon garbage cans (with lids) as you can stand!" (from four to 32 players), Ed Argenziano's spoof entitled *Stinkin' Garbage* might have been inspired by the contemporary dance-percussion troupe *Stomp!* At any rate, this comic-relief composition will appeal to the young-at-heart as an example of a percussion ensemble which can be

performed by percussionists who want to groove on whatever's around. Starting with a rock-samba groove (quarter-note = 126), the second part of the composition changes to a 12/8 shuffle before ending in an even faster third rock section in 4/4 (quarter note = 150). This work will certainly contrast with whatever has preceded it on any percussion ensemble concert.

—Jim Lambert

Taqsim IV
Scott R. Meister
\$29.00

C. Alan Publications
In an attempt to expand the palette of sounds available to them, twentieth-century composers have subjected traditional instruments to unusual playing techniques and even physical alterations. The instruments of the percussion family have been a favorite target for experimentation of this sort, and Scott Meister's *Taqsim*, a percussion septet commissioned by the North Carolina Chapter of PAS, could serve as a treatise of methods that have been used for manufacturing unusual sounds by "preparing" the instruments themselves or by altering the customary modes of performance.

In *Taqsim*, sounds are produced by: rolling on an inverted cymbal placed on a tympano as the drum is pedaled; striking a cymbal placed upright on a timpani head; rubbing a tam tam with a Superball; striking a triangle while lowering it into a container of water; striking the bars of orchestra bells with the edge of a finger cymbal; playing a bass drum "prepared" with a small chain laid across the head; playing with rolls of newspaper taped together (instead of sticks or mallets); rubbing a bass drum head with fingers and fingernails; rubbing the edge of a suspended cymbal with a resined nylon string; and playing with fingers and fingernails. Orchestra bells and xylophone provide melodic interest in the guise of repetitive, chant-like motives. The introduction and much of the ensemble is set at soft dynamic levels, relying on subtle effects including those resulting from playing with fingers and hands.

The effects incorporated in this ensemble may be esoteric; the rhythms and technical requirements are not. In fact, most college ensembles will discover that it is

very accessible. They will also be entertained and intrigued by its unusual performance demands.

—John R. Raush

Team Work IV

Lynn Glassock

\$29.00

C. Alan Publications

Lynn Glassock's percussion ensemble bears an appropriate title for its seven performers. Teamwork is a big part of percussion ensemble performance, and Glassock's work will definitely challenge an intermediate percussion ensemble. The instrumentation includes one or two marimbas, vibraphone, four timpani, chimes, bells, woodblock, three snare drums, hi-hat, claves, bongos, four temple blocks, four tom-toms, two suspended cymbals, tambourine and triangle. Optimally, two marimbas should be used—one 4-octave instrument and one 4 1/3-octave instrument. However, a single 4 1/3-octave marimba or even a 4-octave marimba with note substitutions can be shared between two players. Only two-mallet technique is utilized in the keyboard parts.

All performers must be proficient with double stops and doubling at the tempo Glassock has marked, or a "train wreck" (lack of precise ensemble playing) will occur. Additionally, Glassock employs layering of voices and imitation as well as unison passages that require excellent timing from all performers.

—Lisa Rogers

Essences of the 4 Signs V

David J. Long

\$42.00

C. Alan Publications

This octet set in two movements requires a substantial contingent of mallet instruments—vibes, two xylophones, bells, three marimbas, and chimes—a large group of membranophones (14 tom-toms, conga, two surdos, two bass drums, and five timpani), plus cymbals, tam tam, wind chimes, temple blocks, triangles, brake drums and guiro.

The mallet parts are scored with an eye towards sonority. The mallet instruments are used effectively in the first movement ("Air and Water") in building an impressive climax. The juxtaposition of major and minor triads imparts a mysterious quality. By contrast, mallet instruments play a secondary role in the second movement ("Earth

and Fire"), in which an orgiastic intensity is maintained, propelled by membranophones played by five of the percussionists. The conclusion of the last movement, which stretches the dynamic range to the maximum, makes this an excellent program closer. The publication meets many of the criteria that will make it attractive to many college ensembles—conventional instrumentation, avoidance of metric complexities and technical constraints in the mallet writing—and it should also make a lasting impression on an audience.

—John R. Raush

Paragons V-VI

Murray Houllif

\$25.00

Penn Oak Press

Paragons is a piece for solo marimba and five percussionists. The instrumentation includes a 4 1/2-octave marimba for the solo part, bells, two bongos, three triangles, vibraphone, snare drum, two suspended cymbals, five temple blocks, castanets, six tom-toms, bass drum and gong. This is a highly chromatic chamber work typical of Houllif's style, involving mixed meters, odd note groupings and polyrhythmic combinations. Houllif achieves interesting textures combining the marimba with both pitched and non-pitched percussion. Rhythmic accuracy and precise dynamics are critical to performing this work. The marimba player must have strong four-mallet technique.

While the piece is very abstract, there is enough melodic interest and unity between the individual parts to make the piece coherent and communicative. Mature percussionists will find it very challenging and rewarding to perform.

—Tom Morgan

Concerto For Percussion Ensemble VI

David Gillingham

\$75.00

C. Alan Publications

This is a major work of virtuosic proportions for 13 percussionists and one pianist. The work is divided into four sections preceded by an introduction—"Membranes," "Wood," "Metals," "Finale." According to the performance notes, "A five-note motive organizes the entire work. This motive, comprised of ascending perfect fourths and a descending major third, goes through

a number of metamorphic changes throughout the work culminating with the material presented in the finale." The instruments required are crotales, two bells, chimes, xylophone, two vibraphones, four marimbas (4 1/3), bass marimba, five timpani, piano, and an assortment of percussion instruments such as bongos, snare drum, tambourine, suspended cymbals, temple blocks, woodblocks, triangle, cowbells, tam tam, log drum, brake drums, tom-toms, bass drum and nipple gongs.

The Introduction is slow and consists of a series of arpeggiated figures on mallet instruments and the piano. A sudden change to a presto tempo introduces the "Membranes" section, which flies along with intermittent measures of mixed meter. A sudden change to a slow tempo introduces the "Woods" section, which relies heavily on the marimbas and is divided into four variations. The "Metals" section is a bit faster and moves smoothly into a section of 3+2+3/16, which gives it a faster feeling; however, it eventually returns to the original tempo. The "Finale" is in alla breve at half note = 100. It stays mainly in this tempo and concludes with a rising scale pattern that involves all players.

Concerto For Percussion Ensemble was commissioned by the Lancaster High School Percussion Ensemble of Lancaster, Ohio. This high school percussion ensemble must be very good because to do justice to this work requires mature players of college-level experience.

—John Beck

Off Axis VI

Lynn Glassock

\$42.00

C. Alan Publications

Scored for solo marimba with percussion quartet, this percussion quintet is a *tour-de-force* for the solo marimbist and offers significant challenges for the accompanying percussion quartet. The quartet consists of: percussion 1—vibe, guiro, snare drum, congas and suspended cymbal; percussion 2—vibe and five temple blocks; percussion 3—two bass drums, two medium tom-toms, bongos and two metal pipes; percussion 4—two tam tams, three woodblocks and four low tom-toms. A low-E marimba (4 1/2-octave plus E) is necessary to perform the solo marimba part as scored; however with the exception for one isolated solo passage in measure

56, the solo marimba could utilize a low-F marimba.

Dedicated to Michael Burritt, Glassock has composed a masterful and stunning marimba solo part—without technical limitations for the mature four-mallet performer—which is accompanied by percussion instruments. The utilization of a combination of sounds such as tom-toms and bongos with fingers, simultaneous with brushes on guiro and snare drum, complement the gentle, yet full marimba timbre. Beginning and ending very hauntingly, the composition features a rhythmic middle section that leads directly into a marimba cadenza before ending with percussion 1 performing a vibe background. The tonality seems to function primarily around C mixolydian, with additional modal excursions around C (e.g., C phrygian). This solo marimba work with percussion quartet will certainly challenge the mature percussion ensemble and is suitable for advanced undergraduate performers or graduate-level musicians.

—Jim Lambert

Twelve Squared VI

Wendy Mae Chambers

\$75.00

Whole>Sum Productions

Twelve Squared, A Voodoo Tone Poem in memory of John Cage, is an 11-movement percussion ensemble for 12 players. The composition is approximately 45 minutes long. Its movements have been structured by means of a (New Orleans) Voodoo Tarot Card "Tree of Life" reading. Each of the eleven cards (picked by chance) determines the character of a movement. The movements are: 1. "Snake Dancer," 2. "Dance," 3. "Snake of Deep Waters," 4. "Hoodoo Root Doctor," 5. "Wild Rice," 6. "The Barons," 7. "Shango," 8. "Manman Brigitte," 9. "The Sun," 10. "A Priest" and 11. "Fire-Breathing Serpent." There is a long list of instruments required to perform the work, including cricket callers, tin cans, marimbula, log drums, lions roar, thunder sheets, Theremin, rainsticks, clapstick rattle, wind tube, conch shells, pipe length, Marine bell, tom-toms, bass drums, tambourines, maracas, claves, glockenspiel, suspended cymbals, tam tams, bongos, crotales, ratchet, congas, triangles, temple blocks, Vibraslap and sleighbells. Substitutions can be used for some of the

unusual instruments, such as six low-pitched marimba bars muted with a towel for the six-toned marimbula, Chinese cymbals for Chines gongs, and synthesizer with pitch wheel or bowed musical saw for the Theremin.

Twelve Squared is an excellent percussion ensemble composition. Its length and subject matter require a mature listener whose enthusiasm for John Cage must prevail throughout the entire 45 minutes. Each movement, although different from the other, does contain an element of subtlety associated with Cage's music. Even the loud, fast movements have the underlying currents of subtlety. As in much of Cage's music, there is a great deal of unison among groups of instruments, long ostinatos, phrasing over the barline, sameness of sound for long periods of time and fugal type material. Chambers has done a fine job of capturing the essence of Cage's music, and Cage enthusiasts will thoroughly enjoy her efforts, as will others.

—John Beck

MULTIPLE PERCUSSION

Dance I IV
Steve Kastuck
\$5.00

Kastuck Percussion Studio, Inc.
Dance I is a multiple percussion solo scored for three tom-toms, bass drum, two cymbals, triangle and mounted tambourine. This two-page solo covers a variety of meters, dynamics and rhythmic patterns. The solo opens with a ppp-crescendo roll and moves to a rhythmic theme on three toms. This section concludes with the tom-tom theme being played with one hand over a sustained triangle roll. The development section is rhythmic in nature, containing 16th-note and triplet bursts, and cross-rhythms. The solo is well within the level of an advanced high school percussionist, and with the minimum setup requirements, it would make an excellent contest solo. The numerous dynamic changes and rhythmic material provide ample opportunity for musical expression.

—George Frock

J.P. V
Murray Houllif
\$20.00
Penn Oak Press
J.P., dedicated to James

Petercsak, is a three-movement piece for four multiple percussionists. Instruments include snare drum, two bongos, eight tom-toms, bells, high triangle, vibes, marimba, xylophone, suspended cymbal, gong, four timp-toms (tuned tom-toms), woodblocks, bass drum and four timpani.

The first movement is entirely non-pitched, written for snare drum, bongos and tom-toms. There is much use of mixed meter and sharp dynamic contrast. The large amount of independence between parts will require much precision. A short, contrasting second movement makes use of the keyboard instruments to create a slow, somewhat rubato effect with quartal harmony. The last movement apparently takes off at a fast tempo (there is no tempo indication) and combines both pitched and non-pitched instruments. Like the first movement, dynamic contrast is a key element. The harmonic vocabulary becomes more dissonant, and odd-note groups and polyrhythms appear frequently.

A good performance of *J.P.* will require much rhythmic precision and dynamic sensitivity. As with other pieces by Houllif, complex independent lines are well balanced with more homophonic textures to make the piece accessible to most listeners. This piece will challenge most college-level percussionists.
—Tom Morgan

Experimental Etudes VI
Arthur Jarvinen
\$25.00

Leisure Planet Music
This is a collection of 20 etudes written with avant garde or experimental notation, some as solo works and others with tape accompaniment, which is supplied with the collection. Many of the etudes are for keyboard percussion, and others are written for small multiple-percussion setups. The etudes cover a variety of styles, and many are influenced or written in the style or idioms of contemporary composers such as Earle Brown, John Cage, Edgard Varèse, Steve Reich, Morton Feldman and Karlheinz Stockhausen. Each etude is preceded by a description of the content or historical background of the style or composer who influenced the work.

—George Frock

DRUMSET

Drum Set Tunes II-III
William Schinstine and Fred Hoey
\$14.95

Mel Bay Publications, Inc.
This book contains 23 short solos for a standard five-piece drumset. An accompanying CD presents a performance of each solo by William Schinstine. The solos occur in a progressive order, and are designed for the relative beginner. These solos are all completely written out with no room for improvisation; however, a creative teacher could use these as starting points for improvisational development for the student. Some of the solos sound dated and may not be interesting for young students, particularly considering the many drumset play-along materials available today that provide contemporary sounding ensemble accompaniments. Some students would benefit from going through these solos, as they do provide a very structured approach that can, as promised by the book, "give ideas and insights into some of the ways solo drumming is developed."
—Tom Morgan

Progression III-V
Guy Lefevre
\$12.45

Alphonse Leduc
Progression is a play-along resource for drumset. There are seven examples on the accompanying cassette that are done without drums and are designed to be used as play-along exercises. They are in various styles, including rock, jazz, 3/4 jazz, Afro 6/8 and 5/4 jazz. Eight additional selections are each recorded twice—once with drums playing a written part included in the book, and again without drums as a play-along. Sections for improvised fills and solos are included in many of the charts, and a click track is provided throughout all the selections. There is no way to turn off the click, so if these tunes were to be used in a live performance, the audience would hear the click. This book and tape would be helpful to young drumset players working on various rhythmic feels and styles. All the tunes are recorded with synthesizers and drum machines; still, they are well-done and are good vehicles for development.
—Tom Morgan

The Soca Drum Duet/Gemini IV
Joachim Sponzel/Werner Stadler
\$16.40

Musikverlag Zimmermann
This publication is a package of two duets for drumsets. Both duets are written for standard five-piece drumsets. The music is clearly notated and includes two copies of each piece. A foreword and general instructions are in German, English and French. *Gemini*, by Stadler, is in a jazz style and starts very sparsely. Gradually, things build in complexity until both drummers are playing unison triplet patterns. The middle section allows for trading fours, each drummer improvising while the other one improvises. The piece ends in reverse of how it began—gradually becoming more sparse until it comes to an end.

The Soca Drum Duet, by Sponzel, is more complex and is patterned after the "Seconds Out" drum duet performed by Phil Collins and Chester Thompson, and the Soca, a dance from Trinidad and Tobago. There is no improvisation section; however, one could easily be inserted. Both pieces are a little unclear in their use of codas. Even so, these are well-written duets that will be fun and challenging for most intermediate drumset students.
—Tom Morgan

Beyond Bop Drumming V-VI
John Riley
\$24.95

Warner Bros. Publications
Building on his excellent book *The Art of Bop Drumming*, John Riley has created a wonderful resource for the advanced drummer. This book is clearly the result of Riley's own study and analysis of the masters of post-bebop drumming, including Elvin Jones, Jack DeJohnette, Bob Moses, Tony Williams and others. It is the kind of book that not only teaches important concepts, but will show the student what kind of personal study needs to take place to develop real musical depth and authenticity. All of the exercises are directly or indirectly taken from important recordings, and the student is constantly directed to listen to the original innovators.

The book is divided into four chapters: Chapter One, "Time Playing," helps break apart and analyze the modern independent approach

to playing time. Chapter Two provides a very practical look at playing uptempos, which are very common in modern jazz. Chapter three, "Implied Time/Metric Modulation," deals with polyrhythmic approaches to time playing, and concludes with an analysis of *Marsalis Standard Time, Vol. 1*. Chapter Four is all about solo ideas and is excellent. Solos by Elvin Jones, Bob Moses and Tony Williams are analyzed.

The accompanying CD contains excerpts from exercises throughout the book. Also included are several tunes recorded with Riley on drums, as well as without drums to be used as play-along tracks. The book concludes with a great discography and bibliography.

Beyond Bop Drumming is destined to be one of the classic drumset books. It is both analytical and extremely practical, and will stand as an effective teaching tool and a historical documentation of the styles of some of the most important jazz drummers of this century.

—Tom Morgan

INSTRUCTIONAL VIDEO

A Private Lesson with Giovanni Hidalgo

Giovanni Hidalgo
\$39.95

Warner Bros. Publications

Here is an excellent instructional video for the student interested in hand drumming. Rather than being concerned with style, Hidalgo provides a series of exercises to develop basic sounds and techniques that can be used in many musical settings. Students with a strong rudimental background will relate particularly well to this video because most of the exercises are taken directly from the traditional rudiments and adapted to the congas. Rudiments include the five-stroke roll, seven-stroke roll, single, double and triple paradiddle, and flams. All the basic conga sounds are applied to these rudimental patterns to create very effective exercises.

The video production, as with all DCI material, is excellent. An accompanying booklet contains all the exercises in written form, and is correlated to the video with time markings that correspond to a clock on the screen. This makes it possible to easily find any exercise on

the video by fast-forwarding or rewinding the tape and stopping when the clock matches the time indicated in the book.

Hidalgo does a good job presenting the exercises and encourages the student to practice each for long periods of time. These exercises will help develop a very strong foundational hand drumming technique that can be adapted to many different styles.

—Tom Morgan

Anyone Can Play Drum Rudiments

Gene Holter
\$19.95

Mel Bay Publications, Inc.

This video is a demonstration of the old 26 Standard American Drum Rudiments. Each rudiment is presented with visual notation on the screen. The drummer on the video, Gene Holter, gives a brief verbal explanation of the rudiment and plays it slowly. Then the rudiment is performed in the traditional slow-to-fast-to-slow method. While this video is a pretty good introduction to the rudiments, there are some aspects that are less than desirable. For example, Holter's technique is rather unorthodox and even sloppy at times. He uses traditional grip with the left thumb over the stick and the first two fingers out in front, and his double-stroke rolls tend to sound closer to buzzes as he plays faster. Even with these faults, this video would be a helpful guide to a beginner who wants to hear the rudiments.

—Tom Morgan

PERCUSSION RECORDINGS

Brazilian Landscapes

Sergio Brandão & Manga-Rosa
\$15.95

Glider Records

This debut release by Brazilian-born guitarist/composer Sergio Brandão and his nine-piece Brazilian jazz ensemble Manga-Rosa showcases a dynamic music that blends Brandão's compositional talents, the traditional folk music of Brazil—including samba, frevo, and baião—elements such as jazz and rock, and the contributions of an international cast of musicians including drummers Steve Langone and Portinho and percussionist Eric Galm. From the opening track, which presents the samba in a 7/8

metric framework, to the concluding "Maraia," a blend of traditional elements and jazz-rock, the listener appreciates the vitality and excitement that results from the eclectic mixture. For a percussionist, particularly aficionados of Latin drumming, the value of this CD, beyond its capacity for sheer entertainment, is the opportunity it provides to "go to school" on the artistry of Langone, Portinho and Galm.

—John R. Raush

Integrated Variables

Kevin Norton Trio
\$15.00

Creative Improvised Music Projects

Integrated Variables is a perfect name for this compact disc. Percussionist Kevin Norton joins with bassist Mark Dresser and saxophonist George Cartwright to create music that is essentially free and spontaneous, in the spirit of free jazz artists such as Ornette Coleman and Anthony Braxton. The "tunes" are often fragmented and obscure, functioning only as a jumping-off point for the interactive improvisation. The tracks range in length from 51 seconds to ten minutes, and the wide variety of moods, textures and timbres is impressive. As a percussionist, Norton is clearly very much at home in this idiom. Mostly playing the drumset, he also performs on marimba and other percussion instruments. He is a very musical player and is particularly adept at controlling dynamics. When the group does break into a more traditional straight-ahead swing feel, he is able to swing with authority. Those who understand and appreciate the free jazz style will find this music compelling, and anyone who has played in this style will respect the creative abilities of these three musicians.

—Tom Morgan

Shadow Chasers

Michael Burritt
\$19.95

C. Alan Publications

Without a doubt, *Shadow Chasers* provides the listener with the very best of four-mallet marimba virtuosity. This CD contains two compositions by Burritt (*Shadow Chasers* for marimba and percussion quartet and *Caritas* for solo marimba) as well as three other stellar works: *Star-fall Dances* by Frank Wiley for marimba and clarinet, *Of Wind and Water* by David Hollinden for solo marimba,

and *Concerto for Marimba, Percussion and Synthesizers* by Daniel McCarthy. All works are relatively new and span 1992 to 1994.

The recording quality is excellent and the cover design is innovative. Additionally, all compositions except *Caritas* are available from C. Alan Publications for performance purposes. McCarthy's *Concerto for Marimba, Percussion and Synthesizers* was written for Burritt. The liner notes state that the work's intent "was to combine a virtuosic, exciting acoustic solo/ensemble element with state-of-the-art electronic composition." *Star-fall Dances* for marimba and clarinet was composed for Burritt and clarinetist Dennis Nygren. The single-movement work is divided into four sections with an introduction, and is based on ostinato-like patterns within both parts.

Of Wind and Water and *Caritas* are for unaccompanied marimba, and both are very introspective. *Caritas* is dedicated to Burritt's daughters and centers around C-sharp minor. Hollinden is known for his multiple-percussion works such as *Cold Pressed*; *Of Wind and Water* is a fine addition to the four-mallet solo marimba literature.

Shadow Chasers for marimba and percussion quartet was commissioned in 1994 and premiered at the Leigh Howard Stevens Summer Marimba Seminar. Burritt employs a one-movement structure in a modified rondo form. The percussion ensemble parts are not terribly difficult, but require performers with solid time and "chops." Burritt employs immaculate four-mallet independent technique, especially within his use of double lateral strokes and one-handed rolls. Even though astounding technical facility is evident on this recording, the listener is thrust into a world of emotions through Burritt's musical touch.

—Lisa Rogers

Swing on the Sunnyside

Ed Saindon
\$15.00

A Records

If you haven't had the opportunity to hear Ed Saindon play the vibraphone, you're in for a treat! *Swing on the Sunnyside*, Saindon's latest compact disc, takes the listener through 16 tracks of Swing Era standards such as "Love is Here to Stay," "Moonglow" and "Ain't

Misbehavin'." Saindon's compilation is a wonderful tribute to the potential of the vibraphone.

Over the years Saindon has developed his "piano style" vibraphone technique, and he really shines on *Sunnyside*. This style is dedicated in the liner notes to the likes of such pianists as Earl "Fatha" Hines, Fats Waller, Art Tatum and Oscar Peterson. Saindon adapts these piano techniques to the vibraphone in a fluid and natural manner. His soloing and comping utilize stride piano and swing traditions in a way that almost makes the listener forget that Saindon is playing a vibraphone, giving the listener a chance to focus on the expressive content of the music.

The CD incorporates the talents of Herb Pomeroy on trumpet and flugelhorn, Dick Johnson on clarinet, Barry Smith on bass and Matt Gordy on drums. *Swing on the Sunnyside* is an enjoyable CD that deserves a listening. Jazz lovers, musicians, teachers and students will likely keep this one in their CD players rather than in the storage bin!

—Mark Ford

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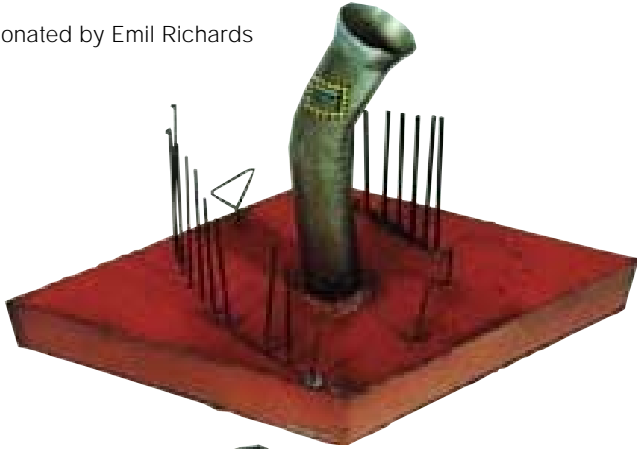
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WATERPHONES

Invented and patented by multi-media artist, musician and kinetic sculptor Richard Waters, the Waterphone is a unique instrument that blends the principals of a Tibetan water drum, a kalimba and a 16th-century nail violin.

Waters developed the Waterphone in 1967 and has also applied the use of water to other percussion instruments, including gongs, quicas, drums and chimes. Initially used for special-effects sounds, the instrument also had an unexpected function, as related by Waters in a 1984 *Percussive Notes* article:

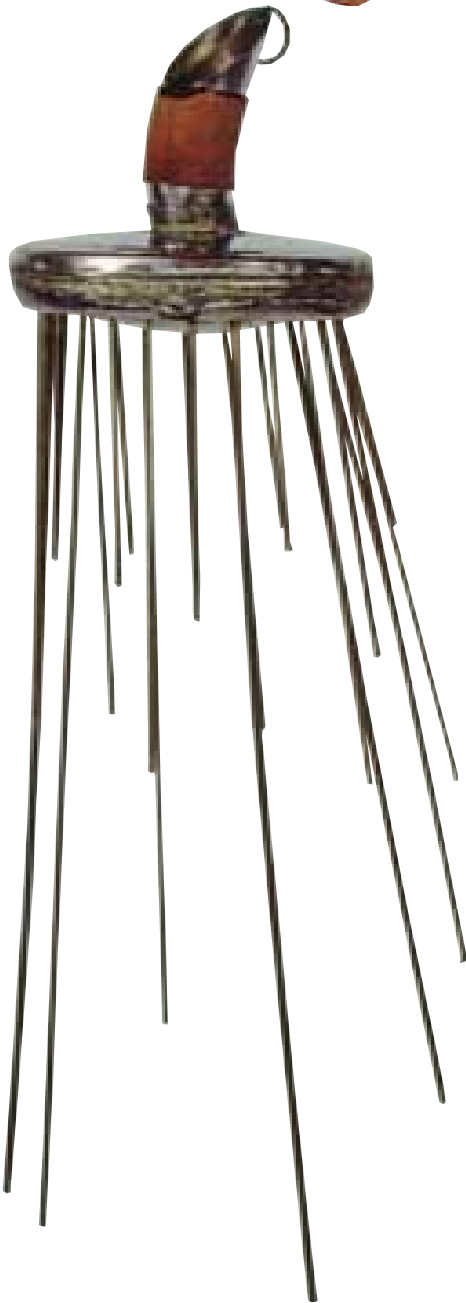
"Shortly after I invented the waterphone, Jim Nollman, a drummer working for Greenpeace, took a Bass Waterphone to Hawaii where he called a pod of whales which circled him as he played and was kept afloat by the waterphone. Since that time, several whale conservation groups both here and abroad have utilized waterphones for interspecies communication with whales and other cetaceans."

The Waterphone consists of a bowl that holds the water, a resonator tube or handle, and metal rods of varying length and size. The rods are tuned to a combination of microtonal and diatonic pitch relationships. The rods are struck by mallets, plucked by fingers or bowed. As the player strikes a rod and turns the instrument, the water in the bowl moves, shifting the shape of the resonating chamber, creating pitch changes and bends, glissandi and water echoes.

Waterphones have been used in recordings by Miles Davis and George Marsh, and on film and television soundtracks, including *Poltergeist*, *Star Trek: The Movie* and *The Man Who Skied Down Everest*.

Donated by
Florence Manne

This instrument stands four feet tall, resting on its metal rods, and is signed by the creator: "Richard Waters, Fairfax, CA, 1971."



Donated by Florence Manne

This Waterphone uses a cooking pot for a water chamber with a Ford hubcap as a chamber lid.



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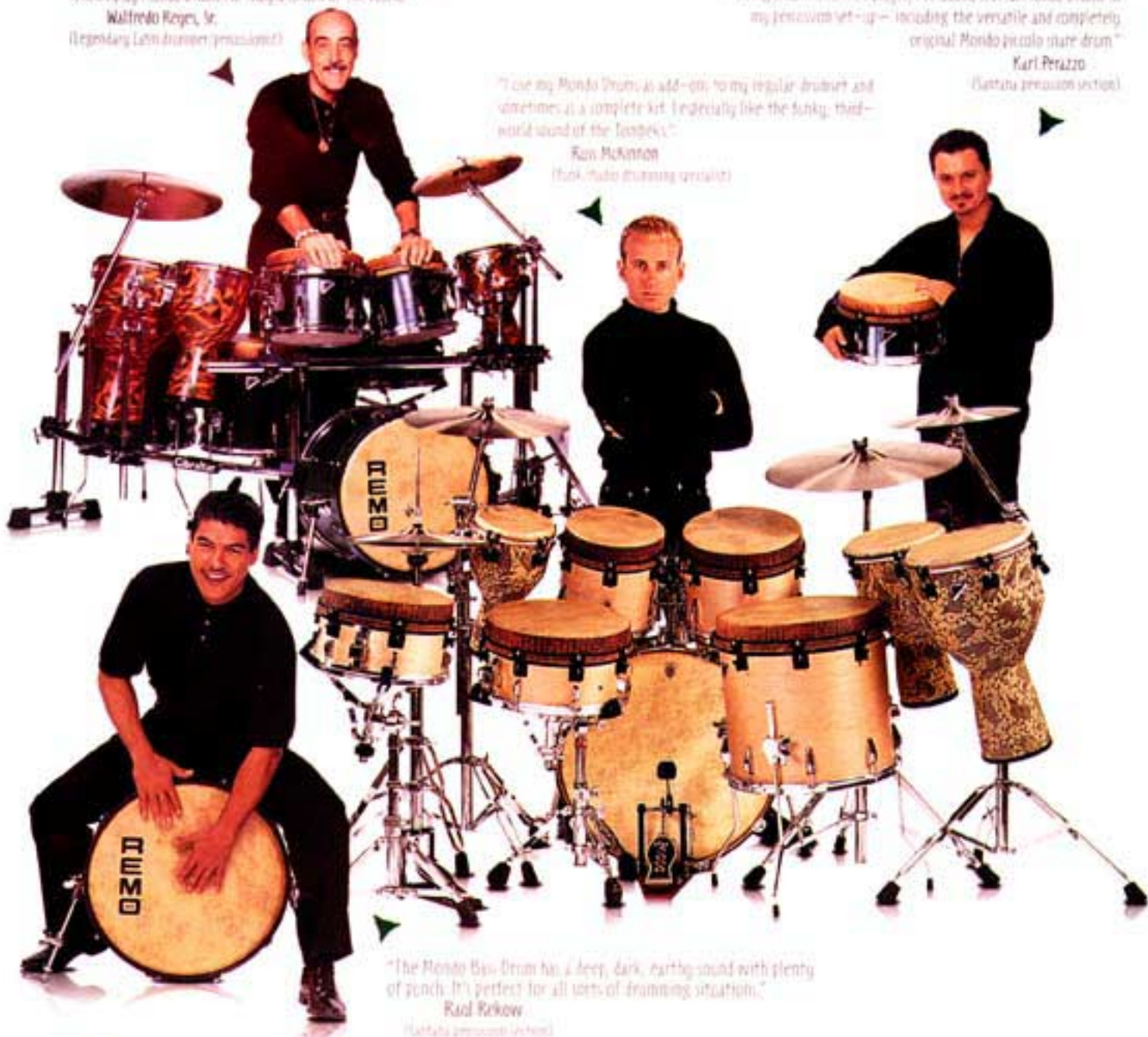
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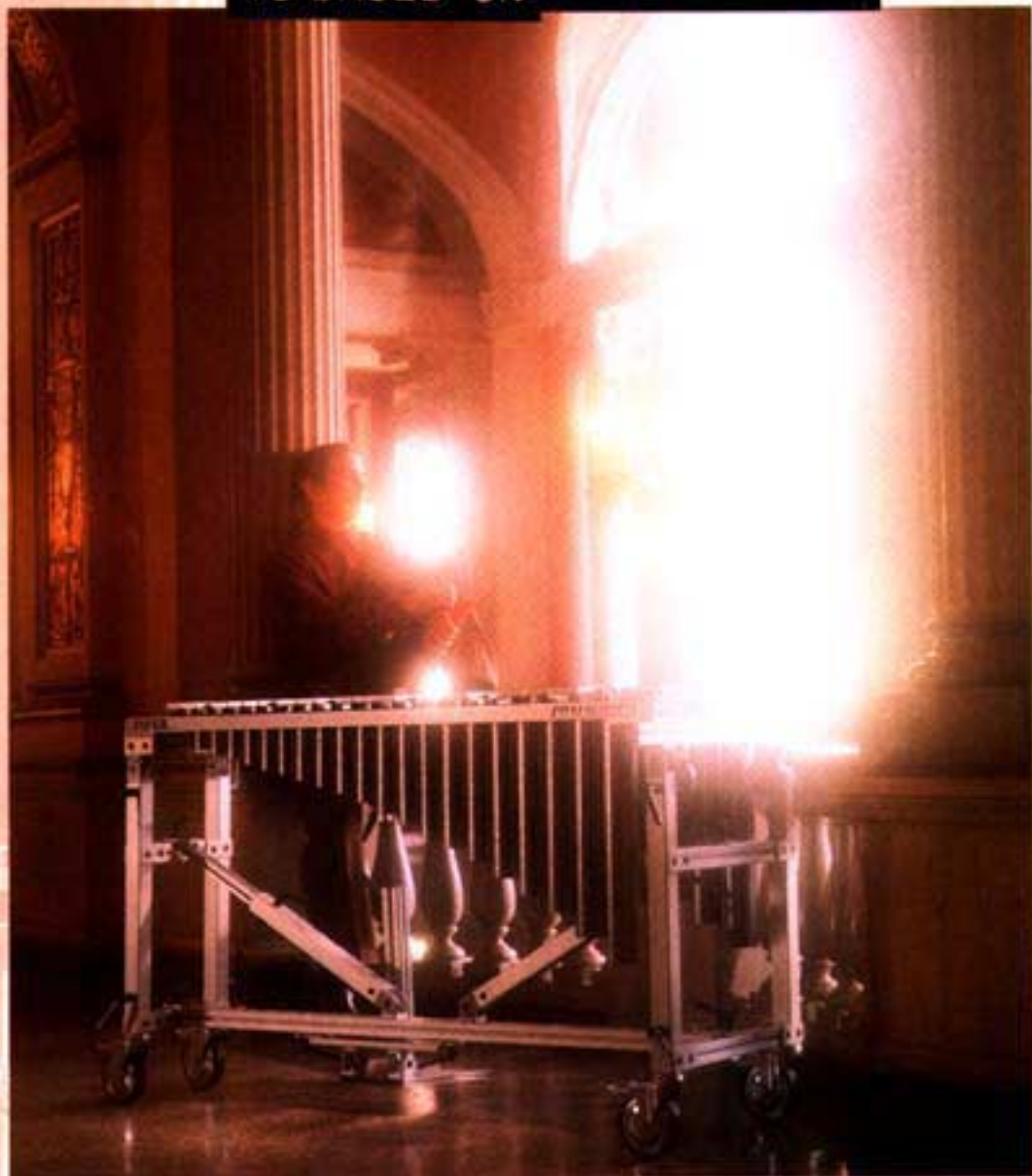
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