

Like Style, Dig? The Music of John Bergamo

By

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A GUIDEBOOK TO PERFORMING THE PERCUSSION WORKS OF JOHN BERGAMO

A companion to the recording,
Like Style, Dig? The Music of John Bergamo

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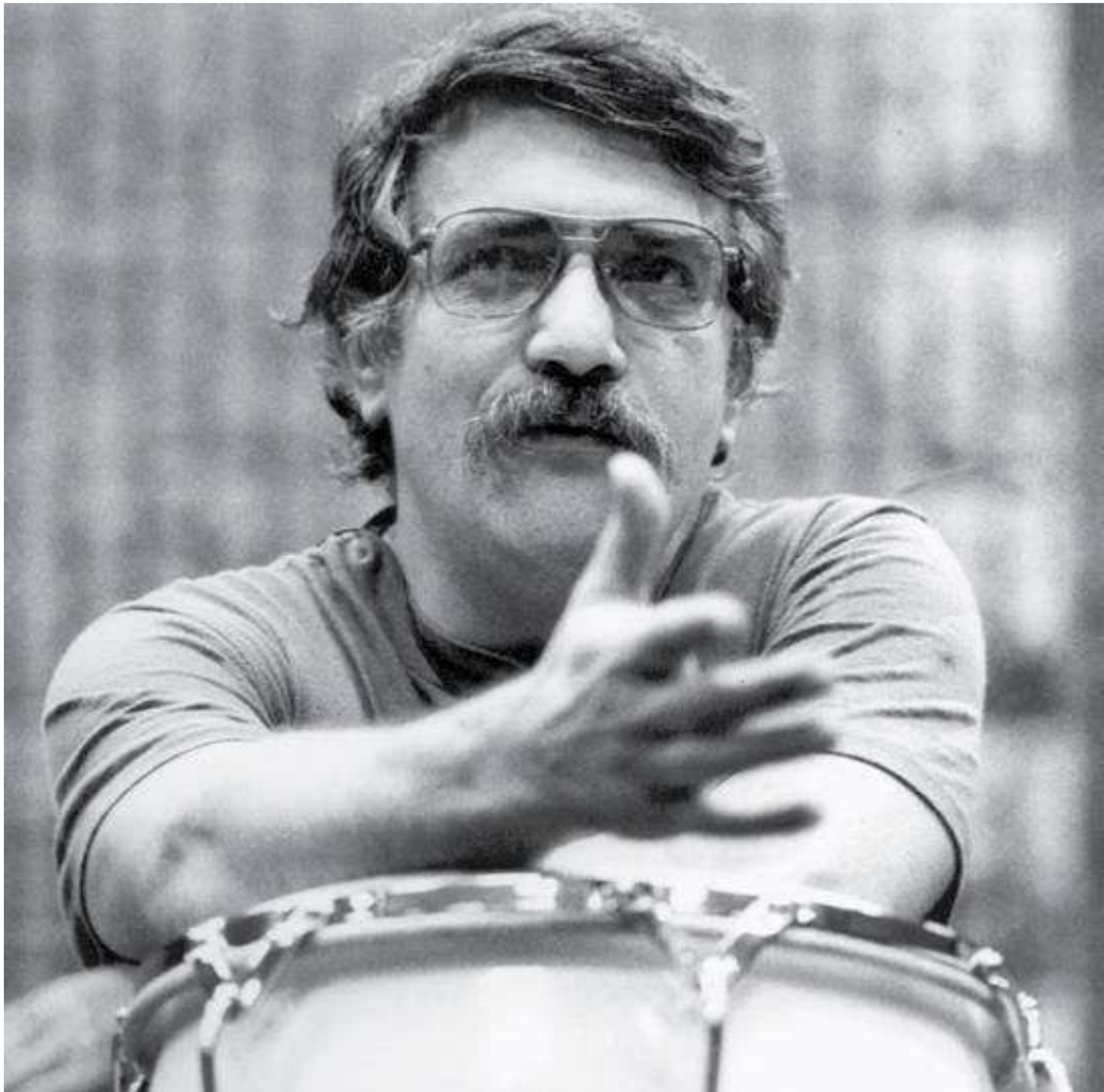


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My sincerest gratitude and appreciation to all the musicians who dedicated their time and extraordinary talents to performing on this CD: *Blanchard Canyon* was recorded with UWGB alumni Zac Schroeder, Pete Schmeling, Brian Short, and Greg Thornburg. *Five Miniatures* was recorded with UW-Madison graduate students Joseph Murfin, Dave Alcorn, along my drumming brother and good friend, Tom Ross. *Interactions* was recorded with UW-Madison undergraduates Lisa Garza, Cobrun Sells, Jacob Bicknase, Elena Wittneben, Lucas Gutierrez and masters candidate, Vincent Mingils. I was honored to record *Duets and Solos* with my mentor and friend, Tony Di Sanza.

Thank you to my family for their constant love and support. Special thanks to my sister, Cynthia, for listening to every struggle along my entire college career and being there every step of the way. To my dearest Jaimie; thank you for your encouragement and guidance throughout this process, and your beautiful smile when I needed it most. I'm incredibly lucky.

And finally, my sincerest thanks and gratitude to John Bergamo. I am so honored to call you my teacher, mentor, inspiration and dear friend. So much love and appreciation for everything you gave me. I humbly dedicate this project to you.

PREFACE

The first time I met John Bergamo was during my graduate audition at the California Institute of the Arts (CalArts) in February 2003, but his music and teachings had already touched my life in many ways, beginning with my experience with his former student, Dr. Cheryl Grosso. My high school band director had encouraged me to audition at the University of Wisconsin-Green Bay where, similar to Bergamo, I entered my college studies with remedial drum chops. I had failed my theory placement exam, was an inexperienced musician with little exposure to classical music, but luckily had found the perfect teacher to help shape my nascent skills and philosophies. Dr. Grosso passed on Bergamo's ideas regarding exploration and experimentation, exposed me to the music of John Cage, Lou Harrison, Steve Reich and Bergamo, introduced me to West African drumming and inspired me to immerse myself into the world of percussion. When it was time to continue my studies in graduate school, there was only one school I auditioned at: CalArts.

CalArts would prove to be the ideal environment to continue my exploration of new music with its notoriously creative atmosphere in large part established by John Bergamo. I vividly remember my first lesson with John where I felt like everything I knew about music and myself was completely turned upside-down. As he did with all of his students, Bergamo happily passed on his wealth of knowledge and experience while encouraging me to develop my own voice. By the time I arrived at CalArts, John was close to retirement and due to deteriorating health, wasn't around CalArts most of the time. Instead, I drove out to Bergamo's residence in Piru for weekly lessons that always included lots of stories from John's many musical experiences and infamous past. During my two years at CalArts, I performed several of his compositions (*Blanchard Canyon*, *Interactions*, *Duets and Solos*, and *Five Short Pieces for Marimba*), which led me to ask many questions concerning interpretation, including clarifications regarding his extended techniques. During these conversations we first explored the idea of this project and the need for a recording of these works.

While in residence at the University of Wisconsin-Madison, I continued my investigation of Bergamo's works and my conversations with John as questions arose. As a graduate assistant director, I coached several of Bergamo's percussion ensemble works with the UW Western Percussion Ensemble. Later, I presented a lecture-recital on "The Exploration of Timbre and Extended Techniques in the Western Percussion Works of John Bergamo" focusing on three seminal works: *Three Pieces for the Winter Solstice*, *Duets and Solos*, and *Blanchard Canyon*. Quickly the vision and planning for this project took shape. Throughout all of these experiences, Bergamo was always happy to share his vast knowledge of percussion at any time. We continued our conversations as the project progressed and we stayed in close contact until his passing on October 19, 2013.

[Chapter 1] INTRODUCTION

This project is the culmination of my extensive experience with world-renowned percussionist, composer and educator, John Bergamo. Focusing on the composer's solo and chamber works for Western percussion, the centerpiece of this project is the recording, *Like Style, Dig? The Music of John Bergamo*.¹ The CD features myself performing on all the works, along with UW-Madison percussion faculty, students and other Madison based professionals. Recording, editing, mixing and mastering of this project occurred at Blast House Studios in Madison, WI with recording engineer, Landon Arkens. I directed and produced all aspects of the recording project between 2011-2014.

The goal behind this companion guidebook is to clarify Bergamo's use of extended techniques with more descriptive performance instructions as I best understood them. While the guidebook offers detailed suggestions on their execution and timbral intent, is not meant to provide definitive answers that limit the performer's interpretation. Indeed, there is no singular approach, as the music of John Bergamo is meant to be explored. However, for much of this music, there is a need for more specific descriptions concerning Bergamo's extended techniques and clarification of timbral effects, as the intended aural effect is not always entirely clear from indications in the score. With the assistance of the composer, I compiled additional performance notes detailing how to interpret and facilitate the composer's notated extended techniques instructions, as I believe he originally intended. Additionally, you will find biographical information about the composer, program notes on each piece along with corrections to any errata in the published editions.

Through interviews with the composer I was able to further research the development of Bergamo's exploratory compositional style and gain valuable insight into not only specifics about the execution of extended techniques indicated in his scores, but the genesis of these techniques and their corresponding timbral intentions. Part of my research included examination of live recordings of premiere or early performances of some of these compositions, which are located in the CalArts Music Library. These recordings allowed me to gain further interpretive insight as many of these early performances included Bergamo playing one of the parts. Additionally, I obtained informed consent from Bergamo regarding the scope of this project.

Bergamo's solo and chamber percussion works represent a highly individualized and experimental body of work that has significantly expanded the percussion repertoire. The main objective of this research project was to record my

¹ Tim Patterson, *Like Style, Dig? The Music of John Bergamo*. CD. Innova Recordings, 899, 2014.

interpretation of these works based on my experiences and conversations with the composer. It is my intention that the recording and guidebook help clarify the interpretive issues inherent in Bergamo's music and will make the exploratory nature of John Bergamo's music more accessible for all audiences.

[Chapter 2] JOHN BERGAMO: EXPLORATIONS & INTERACTIONS

We can trace the development of Bergamo's compositional style by looking at the incredible musical journey he traveled during the formative years of 1957-1970 and how these experiences and interactions with teachers, composers and performers helped influence his approach to writing for percussion. Throughout our time together he shared his multitude of experiences as he did with all who came to know him, and most of the stories in this guidebook are passed on as he liked to tell them. Those familiar with his journey know of his creativity, virtuosity and brilliance as an artist, and can also validate the analogy characterizing him as the "Forest Gump" of percussion; a humble man who remarkably happened to be in the right place at the right time for so many major events, from his time in New York during the late 1950's/early 60's, to packing his belongings into a VW bus and going to California in 1966; a story of incredible interactions.

John Bergamo was born on May 28, 1940 in Englewood, NJ where he grew up as a rather typical kid. As a teenager, one of his first jobs was working at his father's shooting gallery picking up spent gun shells at the end of the day. Understanding Bergamo was constantly aware of all sonic possibilities within his surrounding environment, and one who would attempt to play anything he could get his hands on, I wonder if the clamoring sound of metal shells may have been on his mind while he was composing the glockenspiel parts in his first work for percussion ensemble, *Interactions*.

In high school, Bergamo began taking drum lessons with Joe Giarratano. During their lessons they devoted a great deal of time playing on a big, gel practice pad diligently working on proficiently leading with both hands. It was Giarratano who inspired John to immerse himself into drumming by introducing him to two jazz masters, Art Blakey and Max Roach.

In 1957, after the gentle persuasion of a friend, Bergamo auditioned at the Manhattan School of Music. Bergamo's reluctance to audition was due to the fact that he could really only play drumset and snare drum. He had no prior experience on any of the other 'classical' percussion instruments such as xylophone, marimba, vibraphone or timpani and couldn't even name the pitches on the treble clef staff. Fortunately, Bergamo's snare drum skills were proficient enough to get him accepted as a 'remedial' student.

Paul Price was hired as percussion director at Manhattan School of Music in 1957 after teaching at the University of Illinois where he established the first

accredited percussion ensemble in 1950.² At Bergamo's first rehearsal, the percussion ensemble began working on Lou Harrison's *Canticle No. 3*, during which he encountered a half-note triplet and became completely panic-stricken. Bergamo quickly gained great admiration for the skill of his new teacher, as Paul Price settled him down and opened the door to complex rhythms, as well as a whole new world of percussion. Bergamo spent his first couple of summers studiously practicing and taking extra courses in order to catch up with his peers.

While continuing his studies at Manhattan, Bergamo attended the Lenox School of Jazz during the summer of 1959,³ having the privilege to study drumset with one of his idols, Max Roach. During his initial private lesson, Max Roach said to him, "OK, 'J', play a solo". Max Roach was a hero to the 19-year-old Bergamo, so he was absolutely freaked out by this task, but still proceeded to pound out a solo to the best of his ability. Halfway through, Roach leaned over, tapped Bergamo on the shoulder and said, "J, where are you?" Puzzled, Bergamo turned and said, "What do you mean? I'm right *here*!" Roach replied, "No, where are you in the *form*?"

I knew there was something else going on inside his solos, but I couldn't quite put my finger on it. He taught me what it is. He said, "You've got to sing the tune to yourself while you're playing." In other words, he was hearing the tune inside his head while he was soloing, and he was playing along with it. That opened a huge door for me. The structure is inside my head because of Max.⁴

Back at the Manhattan School of Music, Bergamo was encouraged to compose by Paul Price, who was at the forefront of promoting new music in the percussion repertoire. Out of a necessity to expand the repertoire of percussion music, Price had founded his own publishing company, *Music for Percussion*, while teaching at the University of Illinois. He wouldn't allow his students to play transcriptions; they had to play music written for percussion. As Bergamo explained, everything had to be "fresh". If you couldn't find something new, compose something yourself, or ask someone to write something for you. Percussionist Jan Williams recalls Price stating:

You take this seriously or else don't show up; we'll find somebody else to do it. And never say no to a composer who asks you, 'Can you do this or that on an instrument? Can you bow a gong? Can you bow a vibraphone? You should absolutely never say 'No, that can't be done.'

² Michael Colgrass, "Web Threads: History of Percussion Ensemble." *Percussive Notes* 42, no. 3 (June 2004): 9-10.

³ You can hear a 19-year old John Bergamo playing drumset on Track #3, "D.C. Special"! Ornette Coleman, *The Lenox Jazz School Concert: August 29, 1959*. CD. FreeFactory, 064, 2009.

⁴ N. Scott Robinson, "John Bergamo: Percussion World View." *Percussive Notes* 39, no. 1 (February 2001): 8-17; see p. 10.

You can say, 'Well, I don't know, but lets give it a shot and see if we can make it happen'.⁵

Bergamo's first composition, *Four Pieces for Timpani*, was composed in 1962 by the request of his close friend and Manhattan classmate, percussionist Max Neuhaus. The piece was premiered on Neuhaus' graduation recital in the spring of 1962. In *Four Pieces for Timpani*, one can see the beginning of an exploratory approach to his writing, such as playing in the center of the head, finger muffling and use of four mallets. These are standard techniques today, but at the time of composition, he was already pushing the envelope.

The other major work to come out of Bergamo's time with Paul Price at the Manhattan School was his keyboard method book, *Style Studies*. This collection displays John's unique approach to rhythm and mallet instruments, and is frequently found in today's percussion pedagogy. Anthony Di Sanza, Professor of Percussion at UW-Madison observes: "Percussionists are required to answer many interpretive questions in these short pieces that no other works geared toward younger percussionists address. Bergamo's *Style Studies* is an outstanding collection of keyboard percussion solos that serve wonderfully in teaching students how to interpret myriad Western classical musical styles developed during the 20th century." The published material included in *Style Studies* is derived from only a small portion of the 100 etudes Bergamo composed for his Master's thesis at Manhattan. Unfortunately, the rest of the etudes were put into storage in his parent's basement and destroyed due to flooding.

After graduating with his Bachelors degree in 1961 and Masters degree in 1962, Bergamo began studying composition with Michael Colgrass, whom had studied percussion with Price at the University of Illinois. An imaginative improviser and composer who placed an emphasis on melody and a lyrical form of drumming, much of Colgrass' music focused on extracting timbral variety out of a singular instrument using a variety of implements, which further influenced Bergamo's creativity. Additionally, Colgrass introduced Bergamo to Josef Rufer's book, *Composition with Twelve Notes Related Only To One Another* (1954) while studying serial composition techniques. Other compositional techniques examined included Colgrass' method of sketching out the overall form of a piece prior to composing, followed by his practice of going back to remove as many unnecessary notes as possible. This idea reminded Bergamo of the "bare-bones" style of Anton Webern, another composer whom he greatly admired. Under the coaching of Colgrass came Bergamo's first work for percussion ensemble, *Interactions*.

During the summer of 1962, Bergamo and Neuhaus were awarded scholarships to attend new music courses at Darmstadt, Germany. Karlheinz Stockhausen was one of the principle teachers at this seminar and was surprised to discover that Neuhaus had recently performed his multi-percussion solo, *Nr. 9*

⁵Hepfer, p. 12.

Zyklus (1959). Delighted to hear their familiarity with the piece, but shocked to find out Neuhaus's interpretation took twice the amount of time as intended, Stockhausen offered to give them private lessons focusing on this specific work. This experience allowed them to receive invaluable insight into Stockhausen's compositional techniques, including his use of total serialism and indeterminacy.⁶ This experience would influence Bergamo's next two compositions: *Tanka* (multiple percussion solo) and *Five Miniatures* (percussion quartet).

Bergamo's compositions from this early period, while progressive in the musical sense of being challenging and pushing the new music envelope, were still relatively traditional in instrumentation, notation, and percussion performance techniques. This is especially true compared with the exploratory material that would come out of the next several years.

During the formative years of 1964-66, John Bergamo was a member of the new music ensemble, *Creative Associates*. Founded by composer/conductor/pianist Lukas Foss, whom Bergamo had worked with at Tanglewood Music Festival⁷, this landmark ensemble resided at the Center for Creative and Performing Arts at SUNY Buffalo. The Creative Associates was a group of cutting edge musicians that explored the avant-garde in a wide variety of twentieth century styles. Its impressive lineup, included percussionists John Bergamo and Jan Williams, composers George Crumb, Mauricio Kagel, Vinko Globokar and performers Paul Zukofsky, Buell Neidlinger along with several others. The members received a yearly stipend through funding provided by a Rockefeller Grant, and were considered faculty at SUNY Buffalo, but had no teaching commitments; only to compose, rehearse and perform new works on three concerts a year, each presented in Buffalo and New York City's Carnegie Hall.

During this period, Bergamo spent a great deal of time collaborating with composer George Crumb. Crumb has a unique compositional style that is sensitive to sonorities and places timbre in an essential role. Much of the genesis of Crumb's unique style comes from his experience at U of I, where he received his MM in 1952. Crumb overlapped Paul Price's time at U of I, and he credits Price as an impetus for his fondness for percussion. As stated earlier, Price encouraged his students to collaborate with composers and to never say "no" to anything a composer might ask of percussionists. Continuing this ideology while in the Creative Associates, Crumb and Bergamo would spend hours hanging out and Crumb would ask, "Can you do this?" and Bergamo would reply, "I don't know, let's try it!" This exchange reminds me of a story John frequently would tell about Frank Zappa asking him to play something impossible, to which Bergamo responded, "How impossible?" As a composer, Crumb is known as an innovative extractor of unusual sounds from

⁶ B. Michael Williams, "Stockhausen: 'Nr. 9 Zyklus'." *Percussive Notes* 39, no. 3 (June 2001): 60-67.

⁷ John attended the Tanglewood Music Festival on a Fromm Fellowship in contemporary music performance during the summers of 1963-65.

conventional instruments; using extended techniques for expressiveness and to serve his musical imagery. It was George Crumb who showed Bergamo how to play harmonics on a vibraphone, a technique he would later exploit in several pieces.

One of the most well known works to come out of this collaboration was George Crumb's *Madrigals, Book I* (1971), written for soprano, vibraphone and contrabass. Crumb employs several extended techniques on the vibraphone in this piece, such as striking the damper bar of vibraphone, ½ tone glissandi, and playing harmonics on the vibraphone. From his score, we also get meticulous directions on how to create these timbres. Other techniques Crumb utilizes in *Madrigals, Book I* include 'dead strokes', finger dampening, striking the bars with fingernails, triangle beater, wire brushes, and instructing the percussionist to play on the strings of the counterbass with yarn mallets. Interestingly, Bergamo later employed many of the same extended techniques on *Three Pieces for the Winter Solstice* and *Duets and Solos*. These two years in the *Creative Associates* exploring new music and pushing the sonic possibilities of their instruments were not only very formative for Crumb and the other ensemble members, but would serve as a creative spark in Bergamo's own compositional development.

Bergamo's time in Buffalo was also significant for opening up another path in his percussion journey. In the fall of 1965 he attended the Festival of India at SUNY Buffalo, which featured Ali Akbar Khan on sarod and the tabla master, Shankar Ghosh. This event helped persuade him to pack up his VW bus in 1966 and move to California where he studied tabla at the American Society for Eastern Arts and beginning in 1968, at the Ali Akbar College of Music.

In 1968 Bergamo accepted a position as percussion director at the University of Washington. One of the job requirements was for faculty members to compose new works and premiere them at the university. It was during this time that Bergamo would compose two innovative and exploratory percussion works; *Duets and Solos* and *Three Pieces for the Winter Solstice*. But his time at UW was short-lived; he had submitted his letter of resignation four months into the academic year and would return to the Ali Akbar College of Music until the next major interaction of his journey would occur.

In 1970, Bergamo was hired by Mel Powell to establish the percussion program at a new school called the California Institute of the Arts (CalArts). Powell was familiar with John's experience with new music from their time together in Buffalo and was also looking for a percussionist with world music experience. As John had now been immersing himself into the study of North Indian tabla for several years, he was the perfect match.

The atmosphere was special at CalArts, where collaboration and experimentation crossed boundaries and sparked creativity. Faculty and students interacted freely, and John found himself learning as much as any student. He studied South Indian kanjira, ghatam, and

solkattu with T. Ranganathan, ghatam with T.H. Subashcandran, African drumming with Alfred and Kobla Ladzekpo, tabla with Swapan Chaudhuri, and Javanese gamelan with K.R.T. Wasitodiningrat. More importantly, John helped foster a culture of mutual trust and respect among his students by learning along with them in real-world performances. His efforts resulted in two professional groups, Repercussion Unit in the 1970s (with Larry Stein, Ed Mann, James Hildebrandt, Greg Johnson, Paul Anceau, and Steven “Lucky” Mosko) and Hands On’Semble in the 1990s (still going strong today with Andrew Grueshchow, Randy Gloss, and Austin Wrinkle). His 35 years at CalArts yielded generations of inspired students who carry on his vision of collaborative learning today.⁸

The percussion and world music departments at CalArts became legendary under Bergamo’s direction. Throughout his storied and eclectic career, Bergamo performed and recorded with a diversity of artists such as Frank Zappa, John McLaughlin, Ali Akbar Khan, Morton Feldman, Herb Albert, Ringo Starr, Charles Wourinen, and Lou Harrison, as well as on 18 Hollywood film soundtracks. He published at least 28 compositions (many more unpublished), three instructional videos, and informative articles in *Percussive Notes*, *Percussionist*, *Drum!*, *Percussioner International* and *Modern Drummer*. Bergamo also served on the Percussive Arts Society Board of Directors from 1979 to 1988. His pioneering career allowed him to study and create music with people all over the world. An incredibly humble and generous individual, Bergamo inspired and touched everyone he met with his contagious spirit. On October 19, 2013, John Bergamo passed away in his home in Piru, CA at the age of 73.

Asked to reflect on Bergamo’s influence on her career, University of Wisconsin – Green Bay Professor of Percussion, Dr. Cheryl Grosso, contributed the following:

John embodied so many desirable qualities as a person, musician, and pedagogue that I have spent the past 30+ years trying to absorb all that he was, all that he gave to me, and all that he represented. John gave me so much more than just guidance about percussion and music. Through his example, John made me realize that, as a teacher, the most important perspectives, ideas, and knowledge you can share with your students is not specific course content, but rather greater lessons about how to work with and treat people, how to approach any task before you, and to appreciate and respect differences. I often think about how John would have handled a situation when I’m not pleased with my own actions. John was a collaborative and giving musician who always put the music ahead of any other concerns. In addition to these less tangible but critical

⁸ Williams, p. 12.

elements in my development as a person and musician, John truly opened my mind; he was "thinking outside the box" long before that became a tag line. He taught me that exploration and experimentation are among the most important aspects of being a percussionist and musician. John created a safe environment that allowed me to begin finding my musical voice while offering me a multitude of options, ideas, and approaches for consideration. He encouraged me to study music about which I was passionate; he did not prescribe my path. At the same time, he exposed me to genres, techniques, and instruments I did not know existed. I am still learning from John.

I hope that the most important thing I learned from John that I pass on to my students is a true love of and respect for music. You must recognize what you know but never stop exploring new paths. The rewards of creating and making music are among the greatest pleasures in life.

Looking back at his body of work, Bergamo reflected, "My whole thing with composing...was like improvising". A discovery of a new sound or a new instrument would prompt him to improvise on it, and then a composition would grow out of that experience. Bergamo was forever curious about any object that may produce a sound, experimenting with anything he could get his hands on. In his piece, *On the Edge*, Bergamo wrote one of the percussion parts for a 747 jet engine cowling that was given to him by a shop metals instructor at CalArts. Bergamo noted that the cowling was obviously "never meant to be an instrument, just like brake drums from a car". But he imaginatively improvised on it and discovered an enormous palette of sounds through extended techniques such as bowing, rubbing it with superball mallets, and tossing marbles and coins inside it. As a result, this new instrument inspired him to compose a piece to exploit these amazingly diverse sounds. After John retired as Percussion Director at CalArts in 2005, Chris Garcia, a percussionist and former student, organized a concert celebrating the music of Bergamo. The concert was perfectly titled: "All Sounds Considered".

John Cage once told Bergamo "he wanted to do the work that other people weren't doing". That statement profoundly inspired Bergamo and was precisely what he aspired to do throughout his PAS Hall of Fame career. Indeed his curiosity to constantly experiment with the timbral possibilities of all instruments richly expanded the percussion repertoire and inspired an entire generation of percussionists to consider all sounds.

"Percussion is like walking through the forest. You can't possibly see it all; there are endless possibilities of what you can do." ~ John Bergamo

[Chapter 3] EXTENDED INSTRUMENTAL TECHNIQUES & DEVICES

1. BOWING PERCUSSION⁹

- a. **Bowing History** – “In his *Five Pieces for Orchestra* (1909), Schoenberg required that the percussionist ‘rub the edge of a cymbal with a cello bow’¹⁰. Some years later a bowed vibraphone came into use on which the bars were indented at the playing end and suspended vertically to facilitate bowing.¹¹ Unfortunately this instrument fell out of vogue, and until recently there has been little interest in bowed percussion sounds with the exception of the musical saw. In recent years, the demand for bowed sounds on a variety of percussion instruments has increased. The bow gives the percussionist the ability to make sounds with virtually no attack; combined with the various muffling techniques (on the vibraphone, for instance), this makes possible a legato that was not available before.”

⁹ All quoted instructions in the “Bowing Percussion” section are from Bergamo’s out-of-print book, *Bowed Percussion*.

¹⁰ Arnold Schoenberg, *Five Orchestral Pieces*, Op. 16 (New York: C.F. Peters, 1922).

¹¹ In the early 1920’s, Deagan built numerous Marimbaphones designed to be played with mallets and/or bows (Blades, p. 477). See also www.deagonresource.com.

- b. **Holding the bow** – “Hold the bow¹² as if it were another beater. The most efficient place for the fulcrum is slightly below the middle, towards the heaviest end.¹³ In this position the hand is able to hold the bow with a firm yet relaxed grip. The middle and forefingers or the middle and ring fingers may be used for additional pressure on the bow hair from ‘underneath’. When playing an accidental it may be more comfortable to use the thumb in this way. The extra pressure can be quite useful for dynamic changes and for control in general.”



- i. Alternatively, I have also had success using a modified German bow grip. I feel this preference may depend on the instrument being bowed as well as the physical proportions of the performer. Experiment!



¹² A German bow works best for bowing percussion.

¹³ The frog or heel of the bow.

¹⁴ Photo credits: Paddy Cassidy.

- c. **Basic bow stroke** – “The basic stroke on any surface – in this case the vibraphone – should be perpendicular to that surface¹⁵. On a vibraphone, try first to play a down-bow. Find the pressure necessary to make the sound happen with a smooth start.”
- d. **Dynamic control** “can be accomplished by additional pressure on the hair and/or moving the bow at different speeds.”
- e. **Up-bow** “is a bit more difficult on mallet instruments and can cause the bars to move out of the posts. This can be prevented by pressing a finger from the other hand on the cord next to the bar being bowed, or with slight pressure on the node of the bar. If the other hand is occupied, tie the suspension cord to the frame before playing.”
- f. **Alternating Bow Strokes** – “Play the bow up and down along its full length and remember – relax. You may find bending the body necessary to play the full down-bow. Any adjustments in posture should permit the player to remain relaxed.”
- g. **Bowing Accidentals** – “In bowing the accidentals, turn the wrist out while moving the bow to the other side of the instrument. The actual height of the wrist should vary only slightly if at all. If the wrist will not turn outward without discomfort, try raising the shoulder a bit and tilting the whole body to the side opposite the bow arm. Try bowing the different registers with both hands. It may be necessary at times to hold two bows or one hand may be required to hold a mallet, etc. When bowing in different registers, move the body accordingly. Remain relaxed and try to produce a good sound with minimum effort.”
- h. **Double Stops** – “The use of two bows makes possible a bowing technique identical to that used by many mallet players: in general, one hand plays the accidentals, one plays the naturals. This technique facilitates faster tempos that would be impossible with an alternate bow approach.”

¹⁵ I find it also works to execute the basic bow stroke at a slight angle. Again, this may depend on the instrument and performer’s body. Experiment!

2. BOWING CYMBALS

- a. “When bowing cymbals it is very difficult to obtain a firm enough bow contact without holding the cymbal in some way. Experiment with different amounts of pressure from (the) bow, the bow hand and the hand pressing the cymbal. Try laying the whole palm over the dome, or just thumb and middle finger, etc.”¹⁶
- b. **Low Pitch** – One way to get a low pitch when bowing cymbals is to use the M1 muffling technique as described in *Blanchard Canyon*: “Muffle the dome area with either the whole palm or various finger combinations”.¹⁷
- c. **High Pitch** – “Pinch the edge of the cymbal with thumb and forefinger and/or other fingers.”¹⁸ The M2 muffling technique described in *Blanchard Canyon* “shows one possibility for finding the high pitches in a cymbal...experiment with different ways of muffling the outer rings.”¹⁹

3. BOWING HARMONICS – on Vibraphone

- a. Bowing harmonics can be rather tricky, depending on the vibraphone. For best results, try initially applying less pressure with your harmonic finger (see HARMONICS), let the bar begin to speak before applying more pressure with finger to successfully get the harmonic to sing.
- b. To hear examples of this sound, listen to Track 13, *Duets and Solos: Christmas Bell* (1:13, 1:51).

¹⁶ Bergamo, *Bowed Percussion*.

¹⁷ Bergamo, *Blanchard Canyon*.


¹⁸ Bergamo, *Blanchard Canyon*.

¹⁹ Bergamo, *Bowed Percussion*.

4. BOWING TIMPANI

- a. To bow timpani, place a BBQ skewer or small wooden dowel flat on the timpani head so the end of the skewer extends beyond the edge of the timpani, much like playing a rim shot on snare drum. Bow the end of the BBQ skewer.

5. HARMONICS (general)

- a. "Vibraphone harmonics are produced by placing l.h. forefinger lightly against very center of plate and striking plate with a rather hard mallet. The harmonic sounds two (!) octaves higher than the fundamental."²⁰
- b. "Notes with diamond heads () are harmonics sounding 15va higher than written (notes in parentheses), played by pressing center of bar with a finger while striking with a mallet.²¹ Harmonics should be clear with no fundamental."²²
 - i. Try using the tip of your forefinger or thumb.
 - ii. To locate the harmonic, you must experiment! Every bar and every vibraphone is different, and the clearest harmonics won't necessarily be in the center of the bar. Once you find the 'sweet spot', I recommend lightly marking the location with a soft pencil.
- c. To hear examples of this sound, listen to Track 2, *Three Pieces for the Winter Solstice: I* (1:49), or Track 15, *Duets and Solos: 7-8* (0:05, 0:26).

²⁰ Crumb, George. *Madrigals, Book I*.

²¹ George Crumb introduced this technique to Bergamo while collaborating together in the *Creative Associates*.

²² Bergamo, *Three Pieces for the Winter Solstice*.

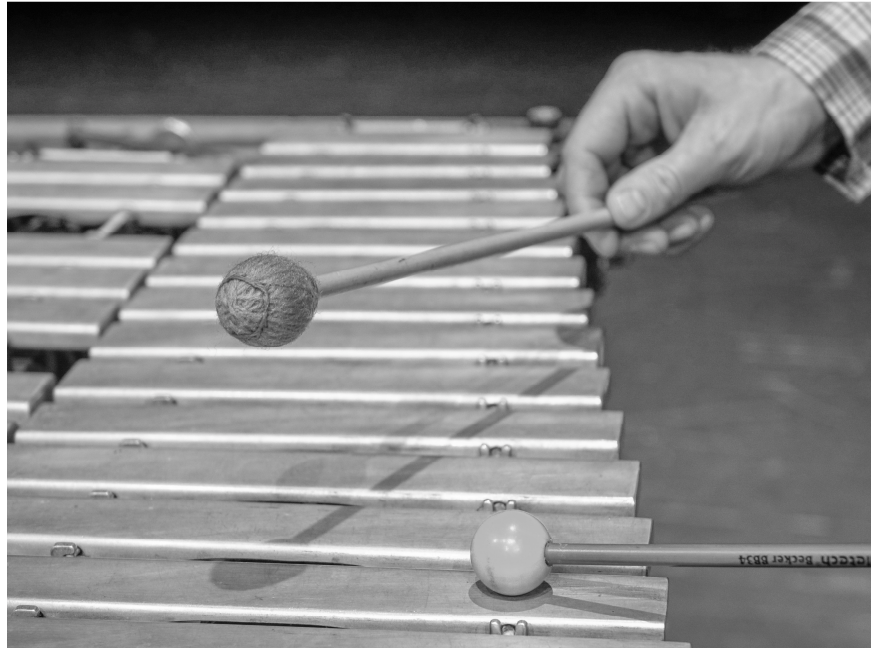
6. PITCH BEND – on Vibraphone

- a. **½ TONE GLISSANDO** – “holding a hard mallet (with L.H.) against the end of plate [node] as plate is struck in conventional manner (with R.H.) with another (rather hard) mallet. The L.H. mallet should lightly touch a point about ½ inch from end of plate and immediately after plate is struck, the player should gradually increase pressure and at the same time move the mallet head to the very end of the plate. In this way, the pitch is “bent” down ½ step”²³
- b. “Hit with hard rubber or plastic on node of bar and draw the mallet to the end of the bar creating a downward gliss. Be careful not to let the mallet buzz”.²⁴
 - i. Bergamo credits getting the idea of bending the pitch on a vibraphone from Gary Burton. John met Burton during one of his summers spent at Tanglewood while Burton was in the area playing at a popular jazz club, *The Potting Shed*. One day, they were hanging out at Tanglewood when Burton showed Bergamo this technique and he was absolutely blown away. As a result, Bergamo showed this to George Crumb who then included the technique in *Madrigals, Book I*.
- c. To hear an example of this sound, listen to Track 14, *Duets and Solos: 5-6* (1:00).

²³ Crumb, *Madrigals, Book I*.

²⁴ Bergamo, John. *Duets and Solos*.

- d. **PITCH VIBRATO** - ““Bend” pitch up and down by pressing a plastic or rubber mallet to the node and, after striking with yarn, draw the plastic head back and forth. Only a slight waver of pitch is necessary. The sound should last as long as possible. If the plastic head is not pressed firmly enough it will buzz: this should be avoided.”²⁵



- e. To hear examples of this sound, listen to Track 4, *Three Pieces for the Winter Solstice: III* (1:08).

²⁵ Bergamo. *Three Pieces for the Winter Solstice*.

7. SCRAPE VIBRAPHONE WITH RATTAN

- a. “Play by holding rattan end of the mallet at a right angle to the bar and while pressing into the bar draw the rattan from one end of the bar to the other producing a friction ‘buzz’ and leaving the note ringing at the end of the ‘buzz’.”²⁶
- b. To hear examples of this sound, listen to Track 2, *Three Pieces for the Winter Solstice: I* (0:56, 1:21).



²⁶ Bergamo. *Three Pieces for the Winter Solstice*.

8. SCRAPE CYMBAL WITH RATTAN

- a. The scrape indication used frequently throughout Blanchard Canyon utilizes a technique different than the one percussionists commonly encounter in music. Typically the indication instructs the player to use a coin or other metal object and scrape across the cymbal, from bell to edge. In *Blanchard Canyon*, Bergamo's timbral intention is different; instead he is looking for a screechy sound. The execution is similar to the vibraphone scrape used in *Three Pieces for the Winter Solstice*.
- b. Hold the end of the rattan mallet perpendicular to the cymbal, and while pressing into the cymbal slowly move the mallet around the cymbal following the tone grooves to create the desired sound.
- c. To hear examples of this sound, listen to Track 17, *Blanchard Canyon* (3:52, 5:00).



9. STACCATISSIMO (∇)

- a. "Staccatissimo played by pressing mallet into the bar."²⁷
- b. Staccatissimo = press stroke. In my discussions with Bergamo he confirmed that whenever he uses the staccatissimo marking, it was his intention for this stroke to be played as a pressed note. Bergamo did not like the term 'dead stroke'. Too negative. From this point forward this stroke will be referred to as a 'press stroke'.

²⁷ Bergamo, *Three Pieces for the Winter Solstice*.

10. STRIKE DAMPER BAR

- a. "Strike damper bar of vibraphone sharply (with mallet) so that all plates vibrate."²⁸
- b. "Strike Damper bar and release pedal causing a tone cluster to ring out. If the damper bar is hard to strike, try placing one mallet down on the damper bar and striking it with a large, heavy yarn mallet."²⁹
- c. Bergamo says this technique simply came about from his exploration of new sound possibilities on the vibraphone. He found that what worked best was to place one mallet on the damper bar, strike it with the other mallet and then press the sustain pedal. The desired effect was to "get the whole instrument going".
- d. The actual sound of the damper bar mechanism will be a bit noisy and is unavoidable, but will be less noticeable if you successfully create the 3½-octave tone cluster. It takes a bit of practice to coordinate the desired effect.



²⁸ Crumb, *Madrigals, Book I*.

²⁹ Bergamo, *Three Pieces for the Winter Solstice*.

11. SUPERBALL MALLET

- a. Bergamo was very fond of superball mallets and enjoyed experimenting with them on any instrument he could find, including a 747 jet engine cowling.
- b. Construction: Pierce a superball or equivalent rubber ball with a BBQ skewer to produce a thin handled mallet. I recommend drilling a small hole into the superball (do not drill at the seam), place a small amount of superglue onto the end of a BBQ skewer trimmed to 5-8" in length and then insert skewer into the superball.
- c. Tip: Store superball mallets inside a sealed, Ziploc bag. This helps prevent them from deteriorating.




[Chapter 4] INTERACTIONS (1963)


Program Notes:³⁰

An innovative musician and composer, the music of John Bergamo is inimitably unique and inventive. Bergamo's exploration of extended techniques and timbral possibilities on percussion has been the signature of his distinctly creative style. This exploration is evident in his first piece for percussion ensemble. After graduating from the Manhattan School of Music in the spring of 1962, Bergamo began studying composition with Michael Colgrass, an imaginative improviser and composer who placed an emphasis on melody and a lyrical form of drumming. Much of Colgrass's music focused on extracting timbral variety out of a singular instrument using a variety of implements, which further influenced Bergamo's creativity. Additionally, Colgrass introduced Bergamo to Josef Rufer's book, *Composition with Twelve Notes Related Only To One Another* while studying serial composition techniques. Scored for solo vibraphone and six percussionists, *Interactions* is based on a three-note row, applying standard manipulations used in twelve-tone compositions, while exploring colorful timbral sensibilities and using pointillistic attacks of metallic percussion sounds creating a musical landscape that slowly unfolds like a vibrant wind chime.

Notes on Performance:

1. Conducted v. un-conducted
 - a. While the score calls for a conductor, I prefer to perform the piece without a conductor. In my opinion, there are numerous advantages to performing *Interactions* un-conducted; more expressive freedom for the vibraphone soloist, encourages more listening between ensemble members and promotes higher-level chamber ensemble skills.
2. Note the difference between the use of the breath mark ('), caesura (//), and fermata () throughout the piece.
 - a. The composer's intention is to create three different lengths of respite in the music, with the breath mark being the shortest, the fermata the longest and the caesura in the middle.
3. Note the difference between the tremolo (*Tre.*) and trill (*tr.*) indications in the Marimba and Chimes parts.

³⁰ The author wrote all program notes included in this guidebook. Feel free to use or create your own.

4. Dampening indications are not consistently provided.
 - a. At Letter A, Bergamo provided notated hand muffling () for specific pitches and rhythms.
 - b. Dampening may be implied by breath mark or caesura indications.
 - i. For example, the measure before Letter E.
 - c. Dampening may also be implied by notated rests.
 - i. At Letter H, I interpret the score to indicate Players 1-3, 5-7 should dampen on the 'e' of beat 4.
 - ii. At Letter J, I interpret the score to indicate players should dampen gongs on the '&' of beat 3. I follow this interpretation from Letter J until the end.

5. Staccatissimo indications in M. 12
 - a. Based on Bergamo's instructions in *Three Pieces for the Winter Solstice* (see Ch. 3) and discussions with the composer, the intent was for the players to play this section as press strokes.

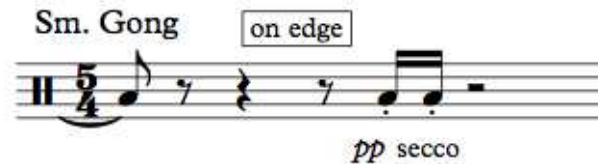
6. Staccatissimo on the glockenspiel parts, M. 37
 - a. Score states to "muffle with hand". It seems too fast to do this with one hand while playing with the other. On my recording, we muffled the glockenspiel pitches with large pencil erasers.

7. The gong scrapes four measures from the end should be executed slowly to create the appropriate dynamic and timbre.

Errata:

1. Score
 - a. M. 9, Percussion 6: Chimes missing E-Flat accidental
 - b. M. 11, Percussion 4: Vibraphone pedal release is inconsistent with the Player 4 part. I suggest the vibraphone release on the '&' of beat 2 as indicated in the Percussion 4 part.
 - c. M. 25, Percussion 1: Glockenspiel is missing A-Flat accidental on the last pitch in the measure.
 - d. M. 29, Percussion 7: Glockenspiel is missing A-Flat accidental on 3rd pitch in the measure.
 - e. M. 83, Percussion 2: Missing accent on first note.
 - f. M. 83, Percussion 5: Missing accent on first note.
 - g. M. 91, Percussion 4: Vibe pitch does NOT change between tied notes.
 - h. M. 91, Percussion 4: Vibe – Rhythm is correct, but note this measure does not vertically align correctly with the rest of the scored parts.
 - i. M. 92, Percussion 2: Missing quarter rest on beat 2 (See 3a).

2. Percussion 1
 - a. M. 64: Missing Accent marking as indicated in previous chord
3. Percussion 2
 - a. M. 92: I believe this part is scored incorrectly. Based on the physical location (spacing) of these two 16th notes in the score and on previous musical material, it is my opinion the quarter rest should be placed on beat 2, and the two 16th notes falling on the '&' of beat 3.



4. Percussion 3
 - a. M. 49: Missing courtesy accidental (natural sign) on first pitch of the measure
 - b. M. 65: There should be no accidental in this measure (consistent with the score). The pitch should be B-natural.
5. Percussion 4: Vibraphone
 - a. M. 10: missing E-flat accidental. E-flat on the 3rd note of the measure
 - b. M. 11: missing "poco accel." at end of the measure
 - c. M. 17: missing fermata on the quarter note sustained chord at the beginning of the last system.
 - d. M. 25: Missing "Poco Rit." on beat 4
 - e. M. 26: Missing Tempo indication. Quarter = 40 a tempo
 - f. M. 86: Missing E-flat accidental on the 6th note of the measure
 - g. M. 90: Ritard should start on beat 3
6. Percussion 5
 - a. Nothing
7. Percussion 6
 - a. Nothing
8. Percussion 7
 - a. M. 66: Courtesy accidentals should be included. There is no pitch change from previous measure.

[Chapter 5] FIVE MINIATURES (1966)

Program Notes:

Bergamo's percussion quartet, *Five Miniatures*, was composed during his formative years as a member of the new music ensemble, *Creative Associates*, a group of cutting edge musicians that explored the avant-garde in a wide variety of twentieth century styles. *Five Miniatures* showcases the influences of two composers: the brevity of Anton Webern, and the percussion writing of Karlheinz Stockhausen. In 1962, Bergamo had the distinct privilege of receiving private lessons with Stockhausen while on scholarship to the Darmstadt International Summer Course in New Music in Germany. The variability of instrument choice, the flexibility to perform the pieces in any order, inclusion of spatial notation, use of improvisation and the indeterminacy of allowing each player to pick a line at random in Miniature V provides clear evidence of the influence of Stockhausen's monumental multi-percussion solo, *Zyklus*. The instrumentation of ringing metal, metal, wood, skin, and "other" allows for a plethora of sonic possibilities in Miniatures I, III & V, while the use of various beaters, specific articulations and *a coperto* (to cover) expands the timbral palette of the more traditional keyboard lineup in II & IV. The SUNY Buffalo Percussion Ensemble premiered *Five Miniatures* in 1967.

Notes on Performance:

1. Instrumentation choice
 - a. Bergamo provides basic families of percussion instruments (ringing metal, metal, wood and skin), along with the addition of 'other', allowing performers the freedom to choose specific instruments. What is not clear is whether or not the instrument choices should be graduated throughout the overall ensemble (i.e. Player 1's metal is the highest pitch and Player 4's metal the lowest).
 - i. In my discussions with Bergamo, he stated this decision was up to the performers and it was not necessary to graduate each family of instruments.
2. Miniature II.
 - a. M. 3-4 – I believe the staccato notes should be played as "press strokes" to get the intended timbral effect.
 - b. M. 5 – As indicated in the score, hand dampen on beat 3.

3. Miniature IV.

- a. *A coperto* (to cover) – The cloth should be thick enough to change the mallet attack. I recommend cutting cloth the size of the instrument. If performing all movements, it works best to keep the cloth on a music stand positioned at the low end of the instrument, and then unfold the cloth from the low end to the high end.
- b. Vibraphone, M. 7. The vibraphone remains *a coperto*, but the specific pitches should be played as indicated. This requires the performer to find a way to still be able to locate the correct pitches. I recommend two possible solutions:
 - i. Mark the pitch locations on the cloth (although this requires the cloth to be placed correctly during performance).
 - ii. Cut the cloth in a trapezoidal shape like the top surface of the vibraphone, but an inch or two narrower than the lengths of the bars. By cutting the cloth narrower, you can find the indicated bars in relation to the accidentals.

4. Miniature V.

- a. Note that if timings and tempo considerations are carefully observed, all four lines will be different durations.
 - i. Approximate times
 - 1. #1 ~ 34", #2~24", #3~21", #4~33"
 - 2. 2 pairs: #1 & #4, #2 & #3
 - ii. These varying lengths are intentional and therefore it is acceptable for the endings to be staggered.

Errata:

- 1. Movement II
 - a. P. 4: Missing roll (*tre*) indication on the tied C# in measures 5-7.
 - b. P. 4: Missing *pp* in measure 5.
 - c. P. 4: The *decrescendo to niente* is cutoff in recent printings.
- 2. Movement IV
 - a. Vibraphone
 - i. M. 4 – 16th rest is incorrect. Replace with 8th rest.

3. Movement V

a. Second system

i. M. 6 – Notated rhythms do not fit within the given time signature.

1. It is my belief that establishing a strict sense of time by playing the indicated rhythms is more important than implying you are playing in 3/4 time. Therefore, I chose to play the rhythms as written, subsequently turning M. 6 into a 9/8 measure as follows.



b. Third system

i. M. 4 – Here I believe the time signature should be observed and therefore the last note should be an 8th note.

[Chapter 6] DUETS AND SOLOS (1968)

Program Notes:

Duets and Solos for marimba and vibraphone is a collection of seven pieces; five mallet duets and two vibraphone solos. These pieces can be performed in any order, can be broken up between other pieces in a program, and do not need to be performed as a complete set. In the duets, Bergamo meticulously explores the possibilities of blending the timbres of the two instruments in unusual ways, such as lengthening the sustain of the vibraphone with bowed marimba, and merging the pointed attack of triangle beater on vibraphone with a fingernail strike on marimba. As a whole, *Duets and Solos* explores the sonic possibilities of the marimba and vibraphone through many extended techniques such as bowing, harmonics, bending pitches, playing on the nodes and the use of unconventional implements.

Notes on Performance:

1. List movements in program as follows:
 - 1-2
Christmas Bell
 - 5-6
 - 7-8
 - 9
 - 10
Like Style, Dig?
2. All staccatissimo notes should be played as “press strokes”.
3. “1-2”
 - a. Vibraphone, m. 13: Staccatissimo should be played as a “press stroke”.
 - b. Vibraphone, m. 14: Dampen on the ‘&’ of beat 2.
4. “Christmas Bell”
 - a. “Very Slow” tempo will depend on the sustain of the vibraphone.
 - b. Marimba staccato notes should be played as press strokes.
 - c. See *Bowing Harmonics* in Ch. 2 Glossary.

Errata:

1. “1-2”
 - a. Marimba, M. 3: 3rd note should be a B
 - b. Marimba, m. 4: first two pitches should be A#
 - c. Vibraphone, m. 18: 2nd note should read as a C#

[Chapter 7] THREE PIECES FOR THE WINTER SOLSTICE (1968)

Program Notes:

Three Pieces for the Winter Solstice was written for solo vibraphone in 1968 while briefly teaching at the University of Washington. Bergamo was living just east of Seattle near the small town of Issaquah, on Lake Sammamish in a cabin with no power or utilities. The peaceful solitude of the unencumbered natural environment combined with psychedelic drug experimentation³¹ to produce one of John's most colorful and imaginative compositional works. In *Three Pieces for the Winter Solstice*, Bergamo's exploration of sound and esoteric knowledge of the vibraphone creates a music that places timbre in an essential role. These unique techniques produce timbral qualities that creatively redefine the sonic possibilities of the vibraphone and create a kaleidoscope of colors.

Notes on Performance:

1. Detailed Instructions from the score:
 - a. Fortunately for the performer, *Three Pieces for the Winter Solstice* includes some of the most detailed instructions of any of his pieces. Not only do these instructions explain how to execute a majority of the extended techniques in *Three Pieces for the Winter Solstice*, we can additionally get confirmation about a couple of his notations used in other pieces.
2. Scrape with Rattan (see Chapter 3, #10)
3. Tone Clusters
 - a. In the first movement, Bergamo creates a 3-octave tone cluster that, in his own words, "gets the whole vibraphone going" by striking the damper bar at the low end of the vibraphone.
 - b. In the third movement, Bergamo further explores ways to create tone clusters on the vibraphone, each successive technique creating larger clusters.
 - c. The first and smallest clusters are executed with a light finger cymbal: "try to hit as many notes as possible within the given area".
 - d. Bergamo also writes for tone clusters that are to be produced by striking a large clave into the bars, "striking both 'black' and 'white' notes", creating a sound that is "loud, dull...with lots of escape tones". In discussions with Bergamo, he stated this idea was more about getting the sound of the tone cluster of approximately a sixth and not

³¹ In our conversations, John made it very clear I couldn't leave out "the good stuff."

about the sound of a clave hitting the vibraphone. It just so happened he had a large clave sitting around that worked to get the tone cluster he desired.

- e. In contrast, he also writes for the performer to strike a large woodblock (in this case, the sound of the woodblock is intentional) placed very close to the bars, so that the “energy of the stroke should cause the woodblock to strike a tone cluster”.

4. The B.B.'s

- a. Attached to the large woodblock should be a container of BB's. After the initial attack, the performers scatters the BB's across the vibraphone, causing a random torrent of sound. As indicated in the score, “the sound should be as though a large string of beads were broken.”



- b. “Alternate between dropping B.B.'s and playing harmonics, improvise. An extra supply of B.B.'s should be kept on the stick tray.”
- c. In performance, you may want to find a way to create a border around the vibraphone in order to contain the B.B.'s from going everywhere. In past performances I have used rolled up blankets to create a perimeter.

5. “Bend” Pitch

- a. The length of these notes will depend on the sustain of the vibraphone. Experiment with different mallets and bar location to find the desired effect.

6. “Bell tone”
 - a. The final technique employed is Bergamo’s instruction that “every time the low A-flat is struck, a bell of the same pitch should also be struck. The bell should have a rich fundamental and a long decay. An almglocken is best, a bell plate may also be used, but whatever is used, the pitch should be the same”. He refers to this sound in the piece as the “bell tone”. Bergamo was ecstatic to discover that when he simultaneously struck his almglocken with the same pitch on his vibraphone, it created a wonderfully resonant sound that just “felt great together”.

Errata:

None

[Chapter 8] BLANCHARD CANYON (1985)

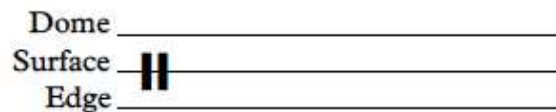
Program Notes:

Blanchard Canyon is an example of Bergamo's continued curiosity to meticulously extract the sonic possibilities out of percussion instruments. Commissioned by the California E.A.R. Unit, the work was composed in 1985 upon a request and a gift of cymbals from Paiste. Written for five amplified suspended cymbals, this piece employs a plethora of sounds on the cymbals using various implements including fingers, fingernails, bows, knitting needles, BBQ skewers, wooden dowels, yarn mallets and superball mallets. The slight amplification of the cymbals picks up the subtle sounds not normally part of the cymbal's vocabulary. There are five specified muffling techniques used to further vary the sounds and produce harmonics on the cymbals. These muffling techniques include muffling the dome, pinching the edge with thumb and forefinger, covering both the dome and resting the arm across the cymbal, muting with the performer's belly against the edge and a combination of the previous two methods for maximum muffling. If you listen carefully, *Blanchard Canyon* also includes an improvised section on one of Bergamo's favorite tunes, Thelonious Monk's, *'Round Midnight*. Located just outside the composer's residence in Piru, CA, Blanchard Canyon was one of John's favorite places to enjoy a peaceful hike.

Additional Notes on Performance:

1. Amplification
 - a. Amplification should be subtle. Condenser microphones work well placed fairly close to the cymbals. For example, I have had success using AKG C1000 small diaphragm condenser microphones.
2. Player 2, Traditional Tabla Fingerings:
 - a. For more information on translating traditional tabla fingerings onto other instruments, read Bergamo's *Percussive Notes* article, "Exploring Tambourine Technique" or watch one of his instructional videos: *Hand Drumming with John Bergamo* or *The Art and Joy of Hand Drumming*.
3. Beaters:
 - a. Player 1: Yarn, BBQ skewer, Knitting Needle, Rattan, Superball mallet, Thin Metal rod
 - b. Player 2: Fingers, Fingernails, BBQ,
 - c. Player 3: Bass Bow
 - d. Player 4: Yarn, BBQ skewer, Long Rattan or Dowel (for "Round Midnight" solo)
 - e. Player 5: Yarn, BBQ skewer, Dowel, Superball mallet, Thin Metal rod, Rattan

4. Scrape Indication on Cymbals
 - a. See explanation in Chapter 3, #8.
5. Notation Key
 - a. In an effort to exploit the many colors available in every cymbal, each part is written on a three line staff.
 - b. There is inconsistency in percussion literature regarding the name of the playing area between the dome and edge of the cymbal. In Paiste's basic cymbal anatomy, they describe the area between the edge and the dome of the cymbal as the surface: "The surface of the cymbal produces the majority of the cymbal's vibration...the surface produces a variety of sounds by playing different spots...playing the surface in different areas can also vary the sound."³²



6. Dampen on rests during the opening (m 2-4, 11).
7. 'Round Midnight Improvisation
 - a. For the recording, I ultimately used a wooden dowel (3/8" x 18"). Throughout the years, I have experimented with various dowels, BBQ skewers and pieces of rattan and found wooden dowels tend to work best for me. The density of dowels can vary greatly, so you'll want to experiment with several pieces at various thickness and lengths. Try to find one that has a wide range of pitches. Experiment!
8. The Ritardando @ m. 35
 - a. Not too much! This should be a *poco rit.*
9. Slow Waltz @ m. 45
 - a. Recommended tempo is Quarter note = 40-50
10. Measure 59 should have a slight accelerando until the end.

³² Paiste cymbal anatomy. http://www.paiste.com/e/support_anatomy.php?menuid=315. Accessed February 19, 2014.

Errata:

1. Score:
 - a. Notes on Performance, errata under muffling techniques:
 - i. M2: The second sentence should read, "The 'size' of the pinch should change when **M2** is used for consecutive notes."
 - b. M. 5, Player 2: "N" should be placed on beginning of beat 2, as indicated in Player 2 part.
 - c. M. 9, Player 2: I believe the two "N" indications should each be accented and immediately followed by "F" indications.
 - a. M. 11, Player 4: The beginning of this measure is missing triplet indications as correctly indicated in the Player 4 part.
 - b. M. 14, Player 2: The "P" indication
 - i. I don't know why this is here. Bergamo could not remember or offer a suggestion. Since this is clearly a mistake, one could assume the "P" was suppose to be an "F", but that doesn't work either, as there is an "F" indication at the beginning of the measure. We chose to simply ignore the indication.
 - c. M. 19, Player 2: Missing "N" indication on the downbeat. The "N" helps articulate a clear arrival on the downbeat and the switch is necessary in order to "gradually move from N to F" during the double stroke roll as indicated in the composer's directions.
 - d. M. 23, Player 4: Missing *pp* indication.
 - e. M. 29, Player 5: Missing Rattan mallet indication and 'scrape' indication. While applying the M1 muffling technique, spin cymbal with the same hand to keep a continuous scrape going.
 - f. M. 42, Player 5: Missing Scrape indication.
 - g. M. 44, Player 3: Do not dampen on quarter rest.
 - h. M. 58, Player 4: Missing Yarn mallet indication.
2. Player 1
 - a. M. 43: Missing dotted lines showing unison vertical alignment with cue part.
 - b. M. 59: Last note: Score includes courtesy "(M1)" indications.
3. Player 2
 - a. M. 8: Missing both parenthetical fingering indications "(F)" as indicated in the score.
 - b. M. 9: Similar to previous measure, the two "N" indications should only apply to those two individual notes, and therefore should be immediately followed by "(F)" indications.
 - c. M. 14: "P" indication. See comment above from score errata.
 - d. M. 19: See comment above from score errata.
 - e. M. 30: Missing triplet indications as indicated in the score.
 - f. M. 42: Second note: The cued note is not part of Player 4 part. The note above should be indicated to be "(Players 1+3)" as indicated in the Player 3 part.

4. Player 3
 - a. M. 16: Missing sextuplet indications in the cue rhythms
 - b. M. 42: While not errata, this measure demonstrates how the cue should be indicated in Players 1 & 2.
 - c. M. 59: Missing dotted lines showing vertical alignment with cue part.

5. Player 4
 - a. M. 1: Dynamic should read "*mp-mf*" as indicated in the score.
 - b. M. 21: Missing mallet indication, "BBQ shoulder"
 - c. M. 21: Missing the following instructions as provided in the score:
 - i. "*Change pitch by striking from finger grip (low) to tip (high)."
 - d. M. 41: Missing barline at the end of this measure.
 - e. M. 42: Missing breath mark at the end of the first figure as indicated in the score.
 - f. M. 58: Missing Yarn mallet indication.

6. Player 5
 - a. M. 16: Missing sextuplet indications in the cue rhythms.
 - b. M. 29: Missing Rattan mallet indication and Scrape indication. While applying the M1 muffling technique, spin cymbal with the same hand to keep a continuous scrape going.
 - c. M. 42: Missing Scrape indication

[Chapter 9] FIVE SHORT PIECES FOR MARIMBA (2000)

Program Notes:

Five Short Pieces for Marimba is a fascinating addition to the marimba repertoire. Bergamo interweaves staccato (press strokes) and legato notes with varying note lengths (long and short) to create angular thematic material in movement I. Movement II uses two “super ball” mallets played as press rolls on the nodes of the marimba bars. Movement III is a slowly evolving, almost aurally nebulous chorale, while IV employs bowed marimba over a mysterious, melancholic bass melody. Movement V requires the performer to coordinate playing the common African 12/8 bell pattern in the right hand while the left hand plays a support pattern found on the Ewe drum, kagan. Each hand progresses through an additive pitch process starting with 1 pitch to a total of 5 pitches, at which point the process is reversed. Bergamo wrote each piece without a key signature with the intention of having the performer apply any one of the ten parent scales of Hindustani music included with the solos. This choice of scale ultimately allows the performer to decide the mood and character of each intimate piece.

Notes on Performance:

1. Three of the five pieces (I, III, & IV) were included in the Smith Publications collection, *Marimba Concert: Solos for Marimba* (2000). This collection erroneously omitted the instruction page concerning the application of the parent scales along with the page providing these notated scales. The instructions are vital to the interpretation and performance of these pieces. If you are interested in performing these pieces, please purchase the solo edition.

Errata:

None

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[Appendix I] PUBLISHED COMPOSITIONS OF JOHN BERGAMO

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Interactions for Vibraphone and 6 percussionists. New York: Music for Percussion, 1963.

Tanka (multi-percussion solo). Piru, CA: Tala Mala, 1964.

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Three Pieces for the Winter Solstice (vibraphone solo). Piru, CA: Tala Mala, 1968.

Duets and Solos (vibraphone and marimba). Piru, CA: Tala Mala, 1968.

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#33 (percussionist quintet). Piru, CA: Tala Mala, 1970.

Like Be-Bop (mallets, drums, percussion and bass). Piru, CA: Tala Mala, 1983.

Little Smegma, Son of Toe Cheese. Sylmar, CA: Leisure Planet Music, 1986.

Remembrance (vibraphone and baritone voice). Piru, CA: Tala Mala, 1978.

Gupta Sloka Chand (2 marimbas, 2 vibraphones, xylophone, and improvised solo). Piru, CA: Tala Mala, 1978.

On the Edge (percussion solo, duet, trio, quartet or quintet). Piru, CA: Tala Mala, 1982.

Foreign Objects (mallets, drumset, bass). Piru, CA: Tala Mala, 1983.

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[Appendix IV] CD TRACKING

1.	Interactions (1963)	8:08
	Three Pieces for the Winter Solstice (1968)	
2.	I.	2:26
3.	II.	0:23
4.	III.	2:52
	Five Miniatures (1966)	
5.	1.	0:45
6.	2.	0:21
7.	3.	0:26
8.	4.	0:18
9.	5.	0:49
	Duets and Solos (1968)	
10.	1-2	1:03
11.	9	1:30
12.	10	0:34
13.	Christmas Bell	3:40
14.	5-6	2:03
15.	7-8	2:02
16.	Like Style, Dig?	0:35
17.	Blanchard Canyon (1985)	13:42
	Five Short Pieces for Marimba (2000)	
18.	III.	1:41
19.	I.	0:46
20.	IV.	2:00
21.	V.	2:17
22.	II.	5:48

Total CD time – 54:08

[Appendix V] CD RECORDING INFORMATION

Produced by Tim Patterson

Recorded, Mixed and Mastered by Landon Arkens at Blast House Studios (Madison, WI)

Musicians:

Interactions

Lisa Garza (Player 1)
Cobrun Sells (Player 2)
Vincent Mingils (Player 3)
Tim Patterson (Player 4)
Jacob Bicknase (Player 5)
Elena Wittneben (Player 6)
Lucas Gutierrez (Player 7)

Five Miniatures

Tom Ross (Player 1)
Tim Patterson (Player 2)
Joseph Murfin (Player 3)
Dave Alcorn (Player 4)

Duets and Solos

Anthony Di Sanza (Marimba on 1-2, Christmas Bell, & 10;
Vibraphone on 7-8 & Like Style, Dig?)
Tim Patterson

Blanchard Canyon

Peter Schmeling (Player 1)
Zac Schroeder (Player 2)
Brian Short (Player 3)
Tim Patterson (Player 4)
Gregory Thornburg (Player 5)