

Percussive Notes

The Journal of the Percussive Arts Society • Vol. 44, No. 2 • April 2006

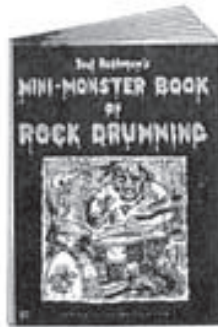
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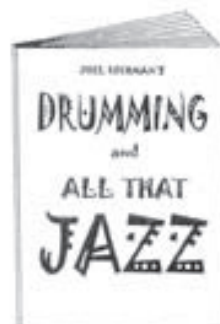
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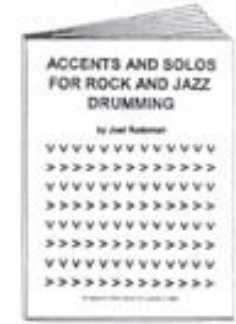
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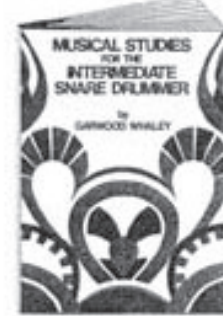
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Percussive Notes

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MONK'S DRUMMERS

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A Note from Craigie Zildjian:

When my grandfather Avedis lost his father, it was his uncle, Kerope who then became the head of the family and assumed responsibility for educating my grandfather. Kerope enrolled Avedis in a special French school in Constantinople, which helped prepare Avedis for the leadership role he would later assume. The family would like to establish this important scholarship in Kerope's memory, recognizing Kerope's strong commitment to education as well as his devotion to craftsmanship and the art of percussion. This new 2006 Zildjian scholarship is designed to encourage, promote and directly reward college and university level percussionists in the pursuit of performing excellence and continuing study.

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\$2500, directly credited to his or her educational institution
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Winner will be notified by August 18, 2006.

For more information and to download an application and
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Expanding Our Horizons

BY RICH HOLLY

One year from now, the Percussive Arts Society will be moving into our new home in downtown Indianapolis, Indiana. As I mentioned in my December 2005 and February 2006 *Percussive Notes* messages, relocating the society to Indianapolis provides us with several tremendous opportunities we have not had before. Among those are opportunities to partner with significant health, education, arts, and youth-oriented organizations for research as well as program development.

One such partnership is in the area of health and wellness. The PAS Health and Wellness Committee has been active in making our members aware of the issues, and the PAS Outreach Task Force has provided and will continue to provide drumming sessions in health facilities. By now I hope all PAS members know that studies have been completed that point toward those engaged in drumming activities as having distinct health advantages over those not involved in drumming. But more study needs to be undertaken, not only for the benefit of PAS members but, perhaps more importantly, for the benefit of the general public. The PAS will be well-positioned to

partner with any number of large, established, and respected medical institutions in Indianapolis to conduct research of this kind on a significant scale.

Over the years I have found myself in conversations related to the academic, social, and career success of students who were engaged in organized musical activities. This is another area in which much more research must be conducted. Each year we learn of more school districts that are forced to cut funding to their music programs. I believe the PAS can become the major voice in providing proof that students engaged in organized musical activities (drumming and percussion in our case, of course!) perform higher academically, become more socially aware and accepted, and ultimately succeed in their chosen careers better than students not engaged in these activities. The great news for us is that the Indianapolis Public Schools are frequently looking for programs they can pilot to determine how best to serve their students. PAS will be making this kind of research a high priority.

In recent years the most significant amount of philanthropy and grant awards have been awarded to organiza-

tions that are partnering. Indianapolis arts organizations are no strangers to partnering. In fact, PAS will be able to participate as a member of the Indiana Consortium of Arts Administrators. This organization, consisting of the Executive Directors or CEOs of the significant arts organizations in Indiana, meets monthly to discuss potential collaborations as well as other issues of importance to the arts community in general. The partnerships we develop through the ICAA will enable PAS to not only qualify for significantly more grant awards than we have ever had before, but to also provide drum and percussion programs to a larger and more diverse population.

Through these and other research projects and programs, the Percussive Arts Society can become a world leader—perhaps *the* world leader—in music advocacy. The PAS mission includes that we will promote percussion throughout the world. Our relocation to Indianapolis positions us extremely well to accept the challenges, take advantage of the opportunities, and reap the rewards for not only our members but for all student, recreational, and professional drummers and percussionists worldwide.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY

VOICE (580) 353-1455 **FAX** (580) 353-1456 **E-MAIL** percarts@pas.org **WEB** www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

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PAS/YAMAHA TERRY GIBBS SCHOLARSHIP

The Percussive Arts Society is pleased to announce a new scholarship for college vibraphonists, thanks to the generous funding of Yamaha Corporation of America, Band and Orchestral Division. Created in honor of legendary vibist and PAS Hall of Fame inductee Terry Gibbs, the annual scholarship is a single \$1,000 award to recognize and support young jazz vibe artists. The announcement was made at a Yamaha breakfast reception at PASIC 2005 and was a complete surprise to Terry, who was in attendance.

Application information and criteria for the scholarship can be found in the scholarship announcement on page 42 or on the PAS Website at www.pas.org/About/GrantSchol.cfm. The deadline for receipt of applications at the PAS office is June 15.

NEW COLLEGIATE COMMITTEE CHAIR

Lynn Francis has recently been appointed chair of the Collegiate Committee. Lynn is a senior at the University of Arkansas and is president of the Univer-

sity of Arkansas Collegiate Percussive Arts Society. She has served on the Collegiate Committee since 2004 and chaired the subcommittee on Percussion Clubs.

Special thanks go to Thad Anderson, who was instrumental in the creation of this committee and served as the inaugural chair over the past three years. His contributions have created an important avenue for the collegiate student to become involved and participate in the leadership of the society.

If you are a college student and interested in participating in this committee, please read the committee report on the PAS Website at www.pas.org/About/Committees.cfm.

PASIC SCHOLARSHIP APPLICATIONS NOW AVAILABLE

The application form for the many PASIC scholarships can be viewed in this issue on page 85, or a form can be downloaded from the Website at www.pas.org/About/GrantSchol.cfm. There are a total of 14 scholarships available, and each scholarship includes a \$500 cash award

as well as a full one-year membership, complimentary registration to PASIC 2006, and more. Canada and some state chapters, including Texas, New York, California, and Illinois, also have scholarships for travel to PASIC. Check your chapter Website or contact your chapter president for availability.

PASIC 2006 UPDATE

Planning for PASIC is still in the early stages; however there is a lot of anticipation about PASIC returning to Texas. Already, the Marching Festival slots are filling up quickly. Individuals and schools interested in participating in the competition need to send in their application and registration information as soon as possible in order to participate. Be sure to check the PASIC Website at www.pasic.org for the latest information about PASIC and to complete your online registration.

PN



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Above, Dane Richeson, director of percussion studies, conducts members of the Lawrence University Percussion Ensemble. The group has two CDs; previews are on the website. www.lawrence.edu/conservatory/percussion/

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REBOUNDS

I would like to respond to the article by Vida Chenoweth in the February 2006 issue of *Percussive Notes*, "What do you mean by 'transcribe'?" In reference to an article I wrote for the August 2006 issue of *Percussive Notes*, "The Marimba in Town Hall and Carnegie Hall from 1935–1962," Chenoweth writes: "...the writer claimed that I played a 'transcription' of 'Martirio dos Insetos' by Villa Lobos on my marimba recital in Town Hall. (Actually, the performance was in Alice Tully Hall of Lincoln Center, not Town Hall.)"

Because Ms Chenoweth seems to be referring to a different concert (in Alice Tully Hall) than the concert I was referring to in my article, I would like to offer the following information as clarification.

On November 18, 1956, Chenoweth performed her New York debut recital in Town Hall. Ms. Chenoweth's second Town Hall concert was on January 15, 1962. Her program included "The Martyrdom of the Insects" ("Martirio dos Insetos") by Heitor Villa-Lobos. This information is from *The New York Times* review of this performance by Eric Salzman: "A Marimba Recital by Vida Chenoweth," published on January 16, 1962. This is the concert I referred to in my article. Ms Chenoweth performed a solo recital at Alice Tully Hall in New York City on October 27, 1980, which also included "The Martyrdom of the Insects" by Villa-Lobos.

Rebecca Kite

INTERNSHIP ANNOUNCEMENT—FALL 2006

PAID INTERNSHIP OFFERS HOUSING, REAL EXPERIENCE, INDUSTRY CONNECTIONS SPEND A SEMESTER WITH PAS & LAUNCH YOUR CAREER

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in July 2006. All percussion students who wish to gain industry experience as a way of promoting career goals are encouraged to apply. Some recent candidates for this position have either used internships at PAS as capstone semesters to complete undergraduate music business degrees or have been recent graduates of such programs.

PAS interns acquire broad industry experience by assisting with a variety of staff projects, including those relating to music products, teaching, concert production, publishing, artist management, and marketing. The fall 2006 intern will be part of the team that organizes and produces our next international convention in Austin TX. The intern will work closely with the PAS Director of Event Production and Marketing on artist and manufacturer relations and marketing.

We expect PASIC-related activities to occupy the greatest amount of the fall intern's time and effort. Still, interns are encouraged to develop projects that will put their specialized interests and skills to work for the organization in various artistic and technical endeavors.

While PAS does not serve as a career placement service to interns, we understand that our interns need to use their experience with us to give themselves a competitive edge in their career pursuits, and we encourage their preparation for entering the job market or returning to graduate school. One of our recent interns moved directly from PAS into a marketing position with the St. Paul Chamber Orchestra. Others have entered top music and recording programs in the nation as new graduate students; our spring 2005 intern joined the PAS staff to work in membership development and office administration.

Interns live in a furnished apartment provided by PAS, with utilities paid. In addition, interns receive a \$500 stipend each month.

We invite prospective candidates to send the following information:

- a résumé of academic and work experiences;
- a digital copy of a paper submitted in an upper division course;
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information; and
- a cover letter that both describes the applicant's career goals and also suggests how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org in any standard format. Those who prefer may send materials to our postal address: Intern Coordinator, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Priority will be given to candidates whose applications are received before April 14, 2006.

Please encourage students in your studio or music business program to consider the advantages of six months of industry-related experience with the Percussive Arts Society. Applicants and faculty advisors are encouraged to contact us for additional information.

PERCUSSIVE ARTS SOCIETY BOARD NOMINATIONS

Nominations for 2007 PAS Board of Directors are
due June 2, 2006.

All PAS members are eligible for nomination. Self nominations are acceptable. Nominations must be made in writing and should include nominee's name, address, telephone number, fax number (if available) and email address (if available).

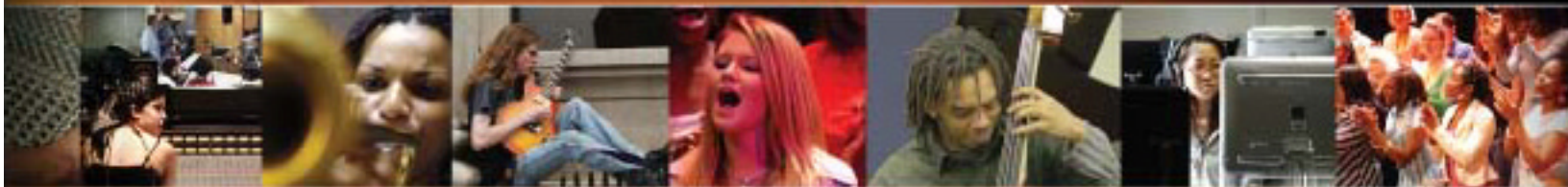
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Bowing Cymbals

Following are highlights from a discussion in the Instruments and Accessories topic of the PAS Members Forums, under the title "Bowing Cymbals." To view the entire discussion, and participate if you like, visit the Members Only section of the PAS Website at www.pas.org.

J. Peter Wolk-Laniewski

My attempts at bowing cymbals haven't worked so far. Have any of you ever bowed a suspended cymbal?

Eric Jones

Yes. It is more difficult than bowing a tam tam due to the fact that the cymbal moves more freely than a tam tam. However, if you apply some pressure on the very top of the cymbal (near the strap) with your other hand, or tighten the cymbal stand nuts up significantly, you should be able to achieve a good sound with a bow.

Brady Spitz

Also, you can rest the side of your hand or tip of your finger at different places on the path between the bow and the bell of the cymbal that will isolate different harmonics and make different pitches. Plus it helps to stabilize the cymbal with your hand further out on the shoulder sometimes.

Mell D Csicsila

I always stabilized the cymbal at the dome when I was bowing. It made it a two-hand affair, but I figured stability is necessary.

J. Peter Wolk-Laniewski

Thanks for all the info so far. Here are some other questions. First, what about bow angles, resin, and direction? Second, what kind of bow? The catch here is that my school is fresh out of string bass bows, so unless you know how I can get a hold of one cheap, I need to use something else.

Brady Spitz

I usually just get a good bass bow, resin it up and keep it tight, and then pull it up at an angle perpendicular to the edge of the cymbal.

I've seen cheap fiberglass bass bows for like \$50. I'm not sure about any lower than that. I'm not sure about using any other types of bows. The way I understand it, bass bows are used because they provide the most contact surface to get the cymbal moving. You could use a violin bow, but it would be a lot harder because there's not as much hair. You'd have to get the sound started quickly and have it be right on the money with a smaller bow.

Robert Ball

I bow the cymbal using an upward stroke, while using the very tip of the thumbnail of my other hand to apply as little pressure as possible/necessary at the edge of the cymbal near where the bow is touching the cymbal (approx half a centimeter between thumbnail and bow). I try to make sure that only the tip of my nail and not the fleshy part of my thumb is in contact; this maximizes resonance and eliminates any dampening of the cymbal.

Mario Luna

Doesn't Sabian make a cymbal that is great for bowing?

Mike Quinn

Check out the Sabian Bob Becker model, made especially for bowing. No matter what cymbal you finally use, put some rosin on the edge of the cymbal too, not just on the bow.

Patrick Armann

That's an excellent suggestion about the rosin on the cymbal as well as the bow. I would recommend cleaning the edge of the cymbal with some rubbing alcohol first to remove any oils and dirt, as these will counteract the effect of the rosin. Cymbals tend to be handled enough that there could be considerable build-up on it.

A violin bow is longer than a bass bow by about four inches. Since a cymbal has a smaller mass than a gong, a violin bow should work fine in a pinch, although you will probably get a lighter sound. On a gong, I would consider a bass bow pretty necessary. Viola and cello bows get progressively heavier and have more hair. If you cannot procure a bass bow, you should be able to make any other work for you.

Eric Jones

All of these suggestions are great. But the real thing is experimentation. Try different things. Anyone can talk until they are blue in the face about a snare drum roll, etc., but until a person actually spends time practicing, experimenting, and finding what works with their equipment and for their particular application, everything else is merely a suggestion. Spend 15 minutes in a practice room with a bow, and two or three suspended cymbals!

William Trigg

It is nearly impossible to bow a cymbal one-handed. You need to stabilize the cymbal with the other hand. However, the placement of the other hand will change the harmonic. Try pinching the edge and bowing 1/2" to 1" away from your fingers. Try pressing your thumb exactly halfway between the dome and the edge. Try holding the dome. Each produces a different harmonic. Each cymbal is different, but each will produce many different tones when bowed. Yes, bass bows are best, but I have had success with smaller bows. Use a good coat of rosin, and use a sticky rosin, such as Pops. Ask a bass player about different rosins if you don't know what I mean. Varying the bow pressure and speed will also give different tones. As Eric said, this does take practice, but it's fun to do!

J. Peter Wolk-Laniewski

OK, here's an update. I've been messing around and found the following results: I couldn't bow the gong with a violin bow, but it worked fine on vibes, crotales, and cymbals. I'm using a viola bow for the gong. One drawback, as my teacher pointed out, is that I'm grinding rosin off the bow a lot faster than a string player would, so I'll probably have to refresh it several times during the performance. Thanks to everybody for your help. **PN**

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(Medium Yarn, Birch Handle)



DFP740 - Marimba
(Med-Hard Yarn, Birch Handle)



DFP750 - Marimba
(Hard Yarn, Birch Handle)



DFP910 - Vibes
(Soft Cord, Rattan Handle)



DFP920 - Vibes
(Medium Cord, Rattan Handle)



DFP930 - Vibes
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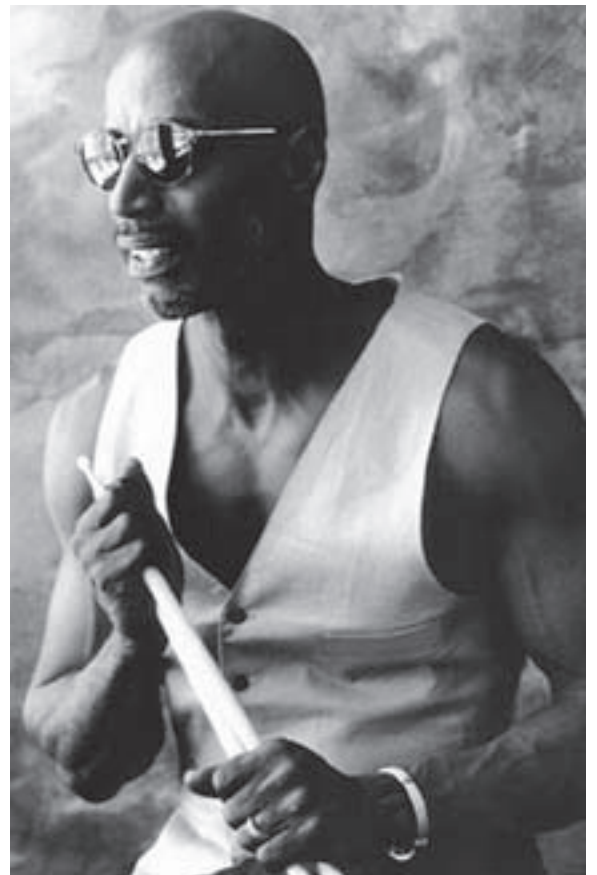
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(Hard Cord, Rattan Handle)



MONK'S RHYTHM

T.S. Monk recalls his father's drummers

Many drummers are too humble to talk about themselves, but if you ask them about *their* favorite drummers, look out! Bring this concept to a drummer who has been around all of the greats, and you have the beginnings of an interview with drummer T.S. Monk. He is the proud son of the legendary Thelonious Monk. At 55 years old, T.S. has seen it all. He can talk about his drum lessons with Max Roach, going on “vacation” with Billy Higgins, life advice from Art Blakey, and being produced by Billy Cobham.



T.S.Monk

by Mark Griffith

T.S. Monk is a drummer, bandleader, producer, and educator. He runs the Thelonious Monk Jazz Institute in Washington, DC and its yearly jazz competitions. He has released six successful albums as a bandleader and can offer priceless first-hand insight to most of the great musicians who have shaped modern jazz.

Last year, between gigs at the Newport Jazz Festival and tours of South Africa with his band, most of his time was spent producing an album that was recorded when he was only seven years old. I first encountered that album a few months back when I was relaxing at Cecil's Jazz Club, and Cecil Brooks III (the owner of the club), T.S. Monk, and Michael Carvin (all great jazz drummers) were listening to a CD on the club's PA. I recognized John Coltrane and Thelonious Monk on the recording, but this was a recording that I had never heard before. That was the first time I heard the recently released *Thelonious Monk and John Coltrane at Carnegie Hall*, a recording that sent the music world buzzing.

Historians are talking about how the tapes were discovered, audiophiles are talking about how they were mastered, and music lovers are thrilled over the mere existence of these priceless recordings. But for drummers, it is the presence and the amazing performance of the forgotten great Shadow Wilson that has them excited. This is what T.S., Cecil, and Michael were talking about, and rightfully so.

A month later I sat down to ask T.S.

Monk about this recording, his legendary father, and the many great drummers who have played with Thelonious Monk, starting with the great Shadow Wilson.

Griffith: *Why do you think Shadow Wilson has been so ignored in jazz drumming history? After all, none other than Buddy Rich went on record as saying that Shadow played the most musical and most perfect drum break ever recorded (on Count Basie's "Queer Street" in 1945). Wilson played in Louis Jordan's popular band from 1942-44, appearing on hit songs and in movies. Shadow also played with Jimmy Mundy (check out the songs "All Aboard" and "Sunday Special") and with Illinois Jacquet's and Count Basie's popular big bands, with pianist Errol Garner, as well as with Coltrane and Thelonious Monk. What else does a drummer have to do in a career to be recognized?*

Monk: Absolutely! I hope this recording will do something to bring Shadow some well-deserved attention. I had a lot of great talks with my father about drummers and drumming, and my dad told me on several occasions that Shadow Wilson was his favorite drummer. This was in no disrespect to the greats that he recorded with—Roy Haynes, Ben Riley, Frankie Dunlop, Max

Roach, Art Blakey—but after hearing this recording I can hear how Shadow influenced them all. I think we have all wondered where that little "upbeat skip" that we hear in Elvin and Roy Haynes came from, because it had to come from somewhere. Well, we now have the answer; it came from Shadow.

Griffith: *It sounds to me like Shadow was an interesting halfway point between the swing and*

bebop drumming approaches. He was playing swing with his ride cymbal and bass drum, but his left hand was playing big band figures with a bebop mentality. I also hear that little upbeat Elvin thing mixed in as well. His drumming sounded completely unaffected by the Max Roach style of bebop playing, and leaned much more toward the swing ride cymbal tradition like early Kenny Clarke.

Monk: That's a great way of explaining it. This recording is going to be a Rosetta Stone of recorded jazz. If you go back and read what Coltrane was saying about Monk at the time, he was saying that Monk completely turned him around, and when you listen to this record that becomes obvious.

But while everyone is busy dissecting the Coltrane and Monk aspects of this recording, I have been listening to Shadow's playing. For a long time, the going "rap" on playing with Thelonious Monk was that you had to play like Frankie Dunlop—that Frankie's way of bouncing and playing melodic was IT! But when I heard these recordings, I heard that Frankie Dunlop was really copping Shadow Wilson.

Frankie was known best for playing with singers, but Thelonious heard that upbeat thing that reminded him of Shadow. Then when John Coltrane formed his quartet he got Elvin, and Elvin had that upbeat thing in his swing too. Elvin had said many times that his favorite brush player was Shadow Wilson, but now when you hear Shadow's time feel, you can hear that Elvin was checking out more than Shadow's brush playing. Elvin became the next permutation of that upbeat swing that Shadow brought to the table.



Shadow Wilson



PHOTO BY DON SCHUTTEN

L-R: John Coltrane, Shadow Wilson, Thelonious Monk, Ahmed Abdul-Malik at the Five Spot Café, New York City, 1957



Buddy Rich

As a drummer, I could never really connect the dots to Elvin Jones. I've heard Chick Webb and Big Sid, and I can see how that turned into Max Roach and Tony Williams. But when I talked to Elvin, I could never figure out exactly



Kenny Clarke

what sent him in the direction that he went in. You see, no musicians are created in a vacuum, but no one could ever figure out where Elvin was coming from; he just sort of emerged. But Elvin was telling us all along, we just didn't have well-recorded evidence. Elvin talked about Shadow a lot; now we can all hear what Elvin heard.

When you hear these recordings, it becomes obvious that Shadow put the pop in the groove. He also custom fit the groove—for the first time—to Monk's music. As opposed to Art and Max, who created the "new groove" for the "new

music," bebop, which wasn't the same as Monk's "new music." What I am also hearing is that all of the small group drummers, including Max, Roy, Elvin, and even Papa Jo, thought that Shadow was *the man*. It was because they could all relate to what he was doing more so than to what the other swing drummers were doing at that time.

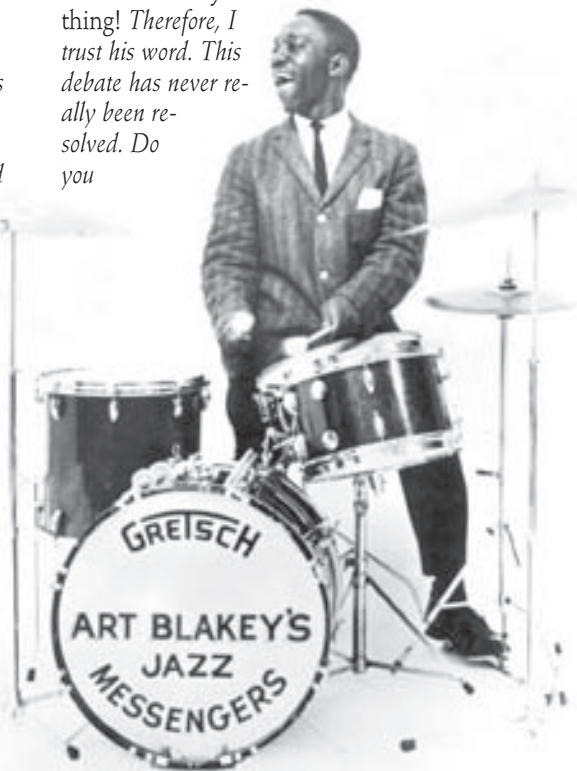
Griffith: *And now we can hear all of Shadow's notes loud and clear. Let's face it, Shadow died in 1959, and he was never recorded all that well. But his, and everyone else's, playing is so well recorded on this record it's amazing.*

Monk: When we mastered these tapes, a lot of attention was spent in leaving the recordings very natural sounding. Cecil Brooks hooked me up with an engineer named DST, who does all of Herbie Hancock's electronic work. I told DST

that I wanted to use today's technology to remove the technology of 1957, because there were a lot of pops and clicks on the recording that the technology of 1957 had added to the tape; they were not natural sounds that were in the room.

We spent a week doing what DST calls "forensic restoration." That involved identifying every sound on the tape that was an anomaly and removing it. This was a recording of four great musicians playing great instruments in Carnegie Hall, and it was originally recorded by the U.S. government. The circumstances of this recording couldn't have been better, and the technological treatment of it was superb, but it was still 1957. This recording is setting a new standard of recording restoration, and it is finally allowing us to hear this band like they really sounded in 1957.

Griffith: *That brings me to another question. In 1993, the Discovery Live at the Five Spot recordings were released from Coltrane's own home recordings. When it came out, there was a good deal of debate about who the drummer was on those recordings. The CD says that Roy Haynes is playing drums. But Roy has said many times that he does not remember playing with Monk and Trane together on the same stage. I know Roy, and he remembers everything! Therefore, I trust his word. This debate has never really been resolved. Do you*



think these recordings do anything to clear that up?

Monk: They might help us, because we know this recording is Shadow. And truthfully, no one can be absolutely sure who the drummer is on the Discovery recording. It offers a unique opportunity to compare and contrast the two recordings. There are some things on that other recording that do sound like Roy Haynes. But Roy also tells us that he was checking out Shadow a lot back then. And like you said, Roy doesn't remember playing with both Monk and Trane at the Five Spot! Personally, I think Shadow is on both recordings, but that's just my opinion.

Griffith: *Did you ever talk about drummers with your father?*

Monk: Sure, I talked about drums with Thelonious and all of the drummers who were around. All of the great musicians were always spending as much time around my father as they could. He mentored a lot of cats: John Coltrane, Miles Davis, Bud Powell, and tons of drummers. So I heard him talking about music with the all of the musicians who were always around our house. Thelonious Monk was a *great* man, a very good teacher, and a wonderful father. He taught us all a lot about life and music.

Griffith: *Let me ask about possibly the least known drummer who played with him, Willie Jones, who I believe played with your dad in 1953.*

Monk: Willie was a drummer after my own heart because he was a left-handed drummer, like me. He was an integral part in creating the Thelonious Monk Institute Of Jazz. The reason he is reasonably unknown is because he was out of the music business by 1960, then he went into politics. He not only played with Monk, but he recorded with Charles Mingus, and Willie was Lester Young's last drummer. His son, Willie Jones III, is also a great drummer, who plays with Roy Hargrove today.

Griffith: *How about Kenny Clarke?*

Monk: I think Klook represented for the drums what Thelonious Monk represented for the piano at the time. It all

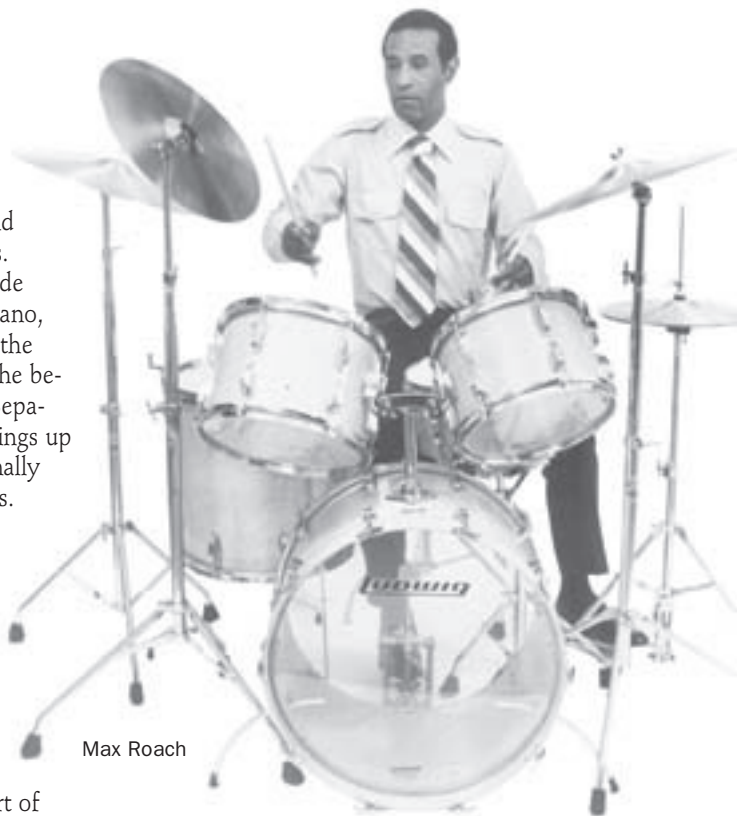
starts with Thelonious and Kenny Clarke at Minton's. While Monk took the stride rhythm away from the piano, Klook took the 4/4 off of the bass drum, and *that* was the beginning of modern jazz. Separately, those two freed things up rhythmically, and it all finally came together at Minton's.

Griffith: *Tell me about Art Blakey.*

Monk: I think Art Blakey was the first drummer to really frame Monk's music correctly. This is no disrespect to Klook, but Klook was older than Monk, so he was sort of laying down the law. But Blakey was around the same age as Monk, and they were sort of co-conspirators in the groove. Blakey really helped define the groove in Monk's music. Unfortunately, I think that generations of drummers are still sleeping on Art Blakey as a drummer. All the young drummers want to sound like Elvin or Tony or Buddy, but you never hear any young drummer who sounds like Art Blakey.

Griffith: *The recording of Thelonious Monk with Art Blakey and the Jazz Messengers on Atlantic is a perfect example of Art and Monk complementing each other. Tell me about Max Roach.*

Monk: I always think of Max as the guy who made us drummers into musicians. There were drummers before Max, but after Max, drummers became musicians. I believe that Thelonious' music supplied the perfect medium for what Max was going to become after he played with Clifford Brown. When Max played with Clifford, and earlier with Charlie Parker, he was a gunslinger. But after he played with Monk on



Max Roach

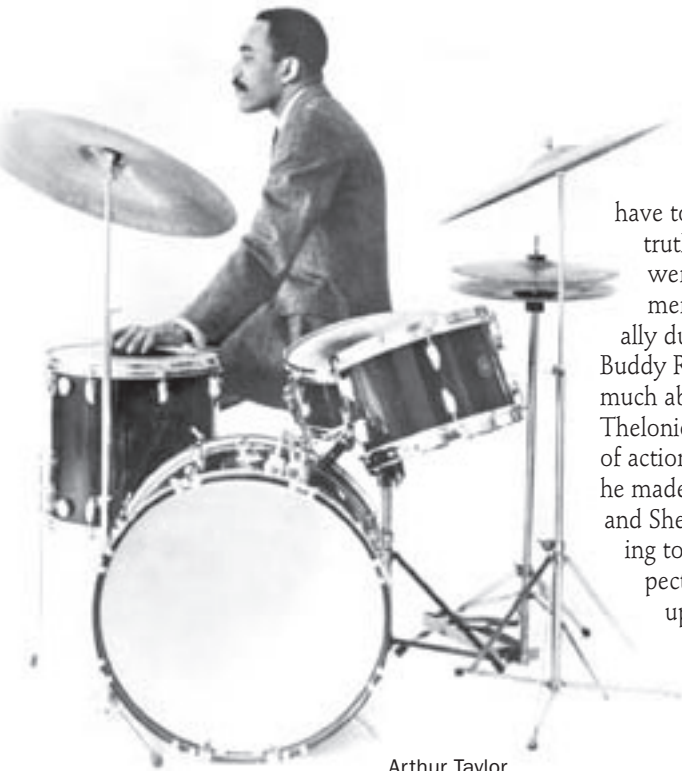
the *Brilliant Corners* record, the super melodic side of Max emerged. Then Max took it from there.

Griffith: *Philly Joe Jones?*

Monk: Philly and Thelonious were very close, although they didn't record together much. Philly Joe was a drummer's drummer, and you hired him to be the drummer's drummer. I don't think there was the kind of space in Monk's music for Philly Joe to express himself. I never really think of Philly Joe playing with Monk. I always think of him playing



Philly Joe Jones



Arthur Taylor

“Gone Gone Gone” with Miles and Gil. But there is a great video of Philly Joe sitting in with Monk.

Griffith: *Arthur Taylor?*

Monk: A.T. was the only drum “project” my father ever had. By that I mean that my father hired A.T. when he was very young and inexperienced. My father thought that A.T. was coming right out of Klook, and he dug that. A.T. was a master of laying it down. He had a great groove and a good pop, and he sounds great on the Town Hall recordings.

Griffith: *Shelly Manne?*

Monk: Now I’ll tell you this, because you



Shelly Manne

have to speak about the truth of the times. There were two white drummers that my father really dug: Shelly Manne and Buddy Rich. He never said much about them, but Thelonious Monk was a man of action, not words. When he made records with Buddy and Shelly, it was Monk trying to turn the racial aspects of the jazz world upside down. He was saying through his actions that these guys can play, and we are all equal no matter of

color. He thought that Buddy Rich had an infectious groove, which is something you never hear people talk about—Buddy’s groove! My father always worked at Shelly’s club, and that was my dad’s way of saying that Shelly was super cool.

Truthfully, I always think of Shelly as the guy who played on all of the TV music I grew up hearing, but I also know that he is among the best of the best. He was the first white drummer that I saw that went beyond the kit. I had seen Ed Blackwell and Roy Brooks doing that stuff, but Shelly was the first white cat I saw doing it. He was playing Middle Eastern drums and other percussion instruments, like the stuff you see Bob Moses doing today. Shelly Manne deserves a lot more recognition than he has gotten. Like what I said about Blakey, you never hear young drummers who sound like Shelly. That’s *very* unfortunate.

Griffith: *Billy Higgins?*

Monk: My father liked Higgins’ fire and he loved his childlike energy. Of course, when he played with Monk, Billy was very young. We have all seen Billy’s smile when he played;



Billy Higgins

well, that was exactly how he lived his life. He had fun, with a smile on his face and in his heart.

I believe it is Billy’s drumming that eventually led us to smooth jazz. All of those funky grooves that he played with Lee Morgan eventually turned into the smooth thing. Billy opened up the R&B drumming approach to jazz, making him sort of the father of “fusion” drumming.

Griffith: *The first jazz records I ever owned were Thelonious In Action and Misterioso, both Monk recordings with Roy Haynes. I’m not sure it gets any better than that. How about Roy?*

Monk: I just heard Roy last month, and it is a fact that Roy is playing better today at the age of 80 than he ever has in his entire life. Roy Haynes is the guy who makes it impossible for anyone between the age of one and 79 to strut his or her stuff because Roy is playing on such a high level.

I believe that Roy grew more while playing with Monk than he did with anyone else up to that point in his career. When he played with Bird it was about playing with Bird. But when Roy was playing with Monk, and later with Coltrane, he saw where he could take his own drumming with his own bands, up until what he is doing today. I think Roy was formed under Bird, but he saw the infinite possibilities while playing with Monk.

Griffith: *Frankie Dunlop?*

Monk: This is how we got to Frankie Dunlop. Blakey found the groove, Shadow customized it, then Frankie took Art's groove and combined it with Shadow's upbeat bounce. That is what made Frankie the "quintessential" Monk drummer—which is how he is remembered.

Griffith: *I love the sense of humor Frankie brought to the music.*

Monk: Absolutely. Frankie was a hysterically funny person. He would have everyone around him cracking up constantly, and that definitely crept into his playing.

Griffith: *Ben Riley?*

Monk: Ben brought the modern dynamic sense to the band, which I think is personified today by Al Foster—who also played with Monk but didn't record. With Ben, the groove began to breathe a little bit more. There were more subtleties.

I'll tell you something very interesting about Ben, and I haven't even asked Ben

about this yet. He is the only drummer that I have ever heard in my life that doesn't play any crashes in the music. I'm sure that Thelonious noticed that and loved it. I challenge anyone to find an example of Ben playing a crash in the music. He acquiesces completely to the dynamic of the music. You can cover up a lot of music with a crash sound. A crash obliterates all of the nuance, the entrances and exits, and the connective tissue of music. But not Ben.



Roy Haynes

Griffith: *Late in your father's career he played with Lenny McBrowne, and Leroy Williams. But there was another young drummer as well.*

Monk: Before I played in my father's band he had a young drummer named Paris

Wright. I got a late start playing drums, and didn't start until I was 15. I recently found out that my dad hired Paris, who was a great young drummer, in order to get me off of my butt and get me serious

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Frankie Dunlop

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Ben Riley

for a couple of generations of drummers: He taught me to swing!

Griffith: *What do you think about what is happening in jazz drumming today?*

Monk: I think that the drum solo is, unfortunately, a dying art form. I think a lot of guys have spent a lot of time developing a lot of chops. But I don't hear guys playing a lot of "drums." I hear people playing a lot of "everything," and I hear people covering up a lot. That goes back to what we said about Ben Riley; cymbals can cover up a lot of stuff, and a lot of guys I hear today are using the cymbals to "cover up."

I would love to hear more drummers today stop playing the cymbals

for a chorus and just play the drums! Play a melody on them—something—but just stop relying on the cymbals to save your butt. I think young drummers should work on setting up their sets without the cymbals, and work on just playing the *drums*. You know the most famous drum solo in the history of the world is "Wipeout," and it was a drum

melody. There were no crashes in that melody, it was just drums. You know, I hate to say it like this, but when Blakey, Buddy, Max, or Roy take solos, they are playing their ideas on the drums, not on the cymbals.

There is something else I want to mention. In 1984 I stopped playing drums for a little while for personal reasons. At that time, every young drummer was in pursuit of Buddy Rich, Elvin Jones, Max Roach, Roy Haynes, and Tony Williams. And today, all the young drummers are still in pursuit of those very same guys. That is why many young drummers sound alike. As I said, Art Blakey and Shelly Manne and many others are seemingly forgotten as major influences.

Mark Griffith is a bandleader, educator, author, and drumming historian. He has written features for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, and *Not So Modern Drummer*. His most recent recording is entitled *Drumatic* (on Blue Jay records), and he co-leads the jam band Sound Circus. **PN**

about what I had chosen to do, which was play drums. It worked, and I began practicing constantly. *That* was how he taught us things.

A year later he asked me if I was ready to play yet. I asked him if we were going to rehearse, to which he replied, "You know the music, right?" And we were on TV playing two nights later. Thelonius Monk did for me what he did

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Left Foot Clave for the Cha-Cha

BY MARK D. POWERS

Let's kill three birds with one stone: give our little-used left foot a workout; increase our four-way independence; and learn some great new Latin grooves!

Here are a few ways to add left-foot patterns (on either the hi-hat, or a gajate bracket-mounted cowbell or JamBlock) to a standard cha-cha drumset rhythm.

Notation Key:

Ride Cymbal (right hand) Snare Drum cross-stick (left hand) Bass Drum (right foot) Hi-Hat or Gajate (left foot)

We'll start off by playing the basic cha-cha without the left foot—just ride cymbal, snare drum cross-sticks, and bass drum.

Ex. 1

Next play a 2-3 *son* clave rhythm with your left foot.

Ex. 2

Now we can combine the left-foot clave with our basic cha-cha.

Ex. 3

While not changing the tempo of our basic rhythm (Ex. 1), we can diminish the note values of our left-foot rhythm, condensing the clave into one measure and essentially increasing its speed.

Ex. 4

Add it to the cha-cha.

Ex. 5

Another clave we can use in the left foot is the partido alto.

Ex. 6

Combined with our basic rhythm, the partido alto adds even more interesting interplay between the feet.

Ex. 7

As with the *son* clave, we can condense the partido alto into one measure and add it to our basic cha-cha.

Ex. 8

Ex. 9

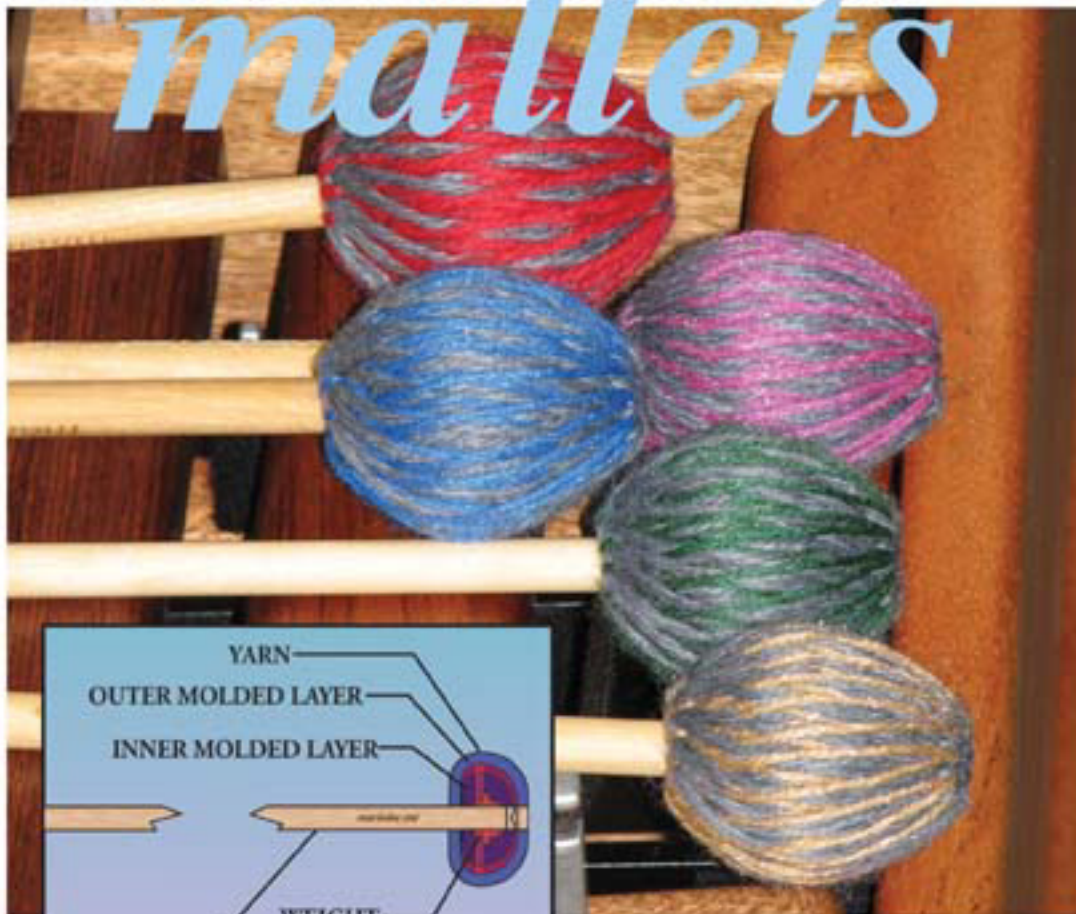
There are a multitude of possible left foot patterns and they can, of course, be played in combination with an endless number of drumset rhythms. Working left foot hi-hat or cowbell into your already favorite grooves is a great way to breathe new life into old patterns and create fun independence exercises for yourself.

Mark Powers has studied and/or performed throughout the United States, China, Thailand, and West Africa. Mark is a freelance percussionist and educator, an adjudicator for the Wisconsin School Music Association, and co-holder of the Guinness World Record for longest drum roll by a group. He can be found online at: www.powerspercussion.com. **PN**

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A Look Back

An interview with former Spirit of Atlanta caption head Mike Back

BY GENE FAMBROUGH

For the better part of the 1980s, a prominent name in the area of marching percussion was Mike Back. Mike was percussion arranger and caption head for the Spirit of Atlanta drum and bugle corps from 1982–90, when the corps enjoyed the most success and stability. Along the way, hundreds of percussionists were fortunate to fall under his guidance, in turn sharing his teaching methods with thousands of high school and college students throughout many parts of the country.

Even under the rigors of summer touring, Mike remained one thing above all else: a teacher. There were certainly times when the percussion section needed to be pushed, but he always did so using the most constructive methods possible. One thing that impressed me was at some point during a tour, he would pull a week or two of marathon practice sessions on the bus (after the shows), just to make sure his hands were in shape. He was intent on being a model player for all of his students. Earning his undergraduate degree in Music Education from Morehead State University, he was one of the true teachers in the activity and an inspiration to those who knew him.

To be sure, many of his former students who are now teachers themselves have modeled their curriculum in part through his influence. As a member of the Spirit of Atlanta percussion section under Mike Back, all members received a copy of “The Book”—a compilation of exercises that would challenge anyone both physically and mentally. Parts of the 92-page manuscript still find their way into my own studio class from time to time. He also found time to experiment with electronic percussion and MIDI triggering with his high school drumline—certainly a unique approach in the late ’80s and early ’90s.

Mike’s highest achievement with the Spirit of Atlanta percussion section came

in 1984 at DCI finals, when the line came in third place in field percussion and fourth place in total percussion. This success did not go unnoticed; his line was featured in the summer 1987 issue of *Modern Percussionist* (Vol. III, No. 3) in an 8-page article by Lauren Vogel, and he was selected as the featured marching percussion clinician at PASIC ’89 in Nashville.

Mike has been teaching at Walton High School in Marietta, Georgia for 20 years. He was hired as the assistant band director in 1985 and became band director in 1999. His involvement with Spirit started in 1979 as a marching member, followed by two years on percussion staff under Tom Float before serving as caption head for nine seasons. These two career paths further demonstrate Mike’s character: stability and loyalty.

Gene Fambrough: *Why did you decide to join Spirit of Atlanta?*

Mike Back: I was marching in a small corps from my hometown, the Golden Knights [from Southgate, Kentucky]. I had marched there for three years, but I really wanted to march in a top corps. A friend of mine was going to Atlanta to audition for Spirit, and I decided to go with him.

GF: *What do you remember most about marching under Tom Float?*

MB: I have a lot of great memories from the year that I marched [1979]. Tom was a great teacher; he pushed us to work very hard and he made drumming a lot of fun. Another thing I learned from him was to get a deeper understanding of playing; it wasn’t just about the physical aspects of playing, but the mental aspect of learning and understanding the way rhythms are constructed and put together. Of course, having a better understanding of these aspects helped us to play better as a line.



Mike Back

GF: *What were your thoughts when you were first hired as caption head?*

MB: Like anybody going into a job for the first time, I was apprehensive, but excited as well. I had taught with Tom for two years [1980–81] and was excited for the opportunity to carry on what he had started with the Spirit of Atlanta percussion section. My first year, I tried not to make too many changes; I tried to do things the way they had been set up under Tom’s leadership for the past several years.

GF: *Of all the years you taught, which line was the most talented?*

MB: That is hard to say. We had a lot of great players in the percussion section the years I was teaching Spirit. Perhaps the highest achieving might have been the ’84 line. Many of those guys had been together for three years, and they had really learned how to play

well together and did a great job at 1984 Finals.

GF: *What was your favorite Spirit show from your perspective as percussion arranger?*

MB: It would be hard to pick an absolute favorite. One that stands out, though, from a writing standpoint is the year we did Gershwin's "Concerto in F" [1985]. It was a complete departure from what we were used to doing. It really challenged me as a writer but I really enjoyed doing something different.

GF: *What was the best overall performance by Spirit during your tenure?*

MB: I think 1986 was probably our finest show during my tenure teaching Spirit.

GF: *During your time as caption head, who were some other percussion arrangers whose work you enjoyed?*

MB: I continue to enjoy Tom [Float]'s work, I've always felt that he did a great job with writing, and I love what he did with the Blue Devils once he went out there. I always enjoyed the work of Fred Sanford as well; even before I started marching with Spirit, I followed the Santa Clara Vanguard and really enjoyed what Fred did. In fact, my first year as caption head, our corps director, Freddie Martin, allowed

me to have Fred come in as a consultant. He spent some time with us in the early part of that year and I was able to learn quite a lot from him. I also really enjoyed what Thom Hannum did during his years with the Cadets. He always did a great job of writing and helped expand the role of the pit, bringing more concert instruments onto the field.

GF: *What were your thoughts on the change from the "tick" system to the current judging setup of rewarding positive achievement?*

MB: I remember when this change was going into effect, and a lot of people were very worried. I have to say that I don't see any ill effects of not having the tick system. The performances these days are just incredible and the players just keep getting better and better, so I don't think there has been a downside to not having the tick system.

GF: *Did the change from plastic to Kevlar heads affect writing at all?*

MB: I don't think the Kevlar head changed my writing that much. It obviously changed the playing a great deal.

GF: *What was the impetus behind developing "The Book" of exercises?*



Spirit of Atlanta, 1989: "The Interstellar Suite" by Amin Bhatia. Notice the "pony" bass drums with tom mounted on top.

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are you in?

MB: We had a fairly large book that we gave the students that included all the exercises from our technique program. When I first came to audition for Spirit, I was introduced to many new exercises that I had never seen or heard before. I immediately wrote them down so I would remember them. When I became caption head, I felt that if the students had these exercises written down, they could learn them more effectively. Also,

relating back to some things I learned from Tom, many of the exercises were intended to help students with the mental aspects of playing, rather than just focusing on the physical aspect of drumming.

GF: *Since leaving DCI, what changes in the activity have you noticed?*

MB: One of the biggest changes is show construction; the show concepts seem to

be a lot more involved. When I was involved with the activity, we would just put together some tunes that we liked; the songs didn't have to have too much of a connection. These days, the themes of the shows are a lot stronger.

In terms of percussion, the playing just keeps getting better and better. It's amazing to me the types of rhythms that the lines are playing these days. The level of musicianship is also much

MIKE BACK'S INFLUENCE ON THOSE HE TAUGHT

As one of my earliest teachers, Mike Back had a very strong influence over my early development as a performer, future teacher, and as a person. My two years performing with the Spirit of Atlanta gave me a strong foundation as a percussionist and greatly aided me in my future studies. As I have gotten older, I realize how much my current teaching style comes from Mike's influence. I still use many of the same approaches, exercises, and concepts we used in Spirit.

One particular lesson comes to mind. Mike taught me that dwelling on mistakes during a performance will not help you; evaluating them afterwards will. I can't offer enough thanks to Mike for his great teaching and the role model he offered to all of us.

Brian West, DMA
Assistant Professor of Percussion
Texas Christian University

When I joined Spirit of Atlanta in 1987 I was obviously a "weak link." Mike understood my unrealized potential. He pushed me to the edge, but always knew when to pull back. Mike taught me a responsibility to myself, my fellow musicians, and to the audience. His positive influence will always be a part of me and I will always be grateful for his leadership, patience, and kindness.

Blake Tyson, DMA
Assistant Professor of Percussion
The University of Central Arkansas

Mike Back exemplifies everything truly wonderful about experiencing a great teacher. Mike was my instructor for the 1982 drum corps season when I was a member of the Spirit of Atlanta

playing snare. The one constant and consistent element of that season was Mike's firm, gentle, supportive, and persistent guidance in compelling that percussion section to achieve what it ultimately did. We all became better players and performed better as an ensemble. And along the way we had a gentleman model for us the very highest levels of character and integrity. Beyond the rudiments, beats, and whatever it was we did as drummers, seeing such a great teacher teach well and in such a positive and constructive way was what I remember most about Mike Back.

Neal Flum
Assistant Director of Athletic Bands
The University of Alabama

I was greatly influenced by Mike Back's dedication to teaching, at Spirit as well as in his public school positions. Mike communicated his ideas to students of many levels, and got great results from his groups. My experience with Mike at Spirit helped me greatly in my first college jobs—dealing with drumlines—and beyond.

Ken Broadway, DMA
Associate Professor of
Percussion Studies
The University of Florida

It is difficult to say in just a few short sentences how Mike Back has influenced my life. I first met Mike when I was auditioning for Spirit in 1980. I played in the Spirit drumline under Mike from 1981–85. I would have to say first and foremost, Mike Back is a great person. Mike was always positive and supportive during my days with the corps, and I learned a lot from him. But that was not Mike's only influence on me and my career. In 1992 I had the fortune of student teaching at Walton High School. I once again learned so much from Mike, both musi-

cally and personally. I have been fortunate to have a long personal relationship with Mike, from my early days in drum corps through my college career and beyond. I have learned more from Mike by just watching him teach and deal with others than I have from any other person. He has always been one of my greatest role models in life, and I will always look upon my studies and personal experiences with him fondly.

Tony Sawyer
Director of Bands
Elon University

To me, Mike is the consummate educator. I don't think I have ever respected a teacher more. As a matter of fact, I chose Spirit of Atlanta because of Mike. He taught both of my high school percussion instructors, and was always the percussion "guru" that I heard so many stories about. It always sounded to me like he was a brilliant teacher who knew how to have fun, too. When I had the opportunity to drum with him, he always knew exactly what he wanted to achieve in every rehearsal. He never belittled or demoralized a member, which had a major impact on my current teaching. We teach people "through" the vehicle of music; Mike never forgot that.

Matt Henley
Assistant Director of Bands
Western Carolina University

Mike taught me the art of being patient while expecting performance perfection. His attention to detail in performance was rarely overshadowed by his care of his students' well-being.

Chris Moore
Director of Athletic Bands
Director of Percussion Studies
Georgia Institute of Technology

higher and the arrangements are quite impressive.

GF: *What advice do you give students thinking about marching in a corps?*

MB: Obviously, make sure you have a lot of time to devote to it. I think drum corps is a great activity, but you have to be very dedicated and willing to work very hard to perform at that level. In the end, it is a very rewarding and worthwhile activity.

GF: *Any thoughts on the WGI percussion activity?*

MB: I attended the WGI finals in San Diego two years ago. I was very impressed with what I saw happening with the percussion units. It certainly has evolved over the last few years.

GF: *How was your use of MIDI percussion advantageous to your students and your program?*

MB: Back in the mid- to late-'80s, we started using a lot of MIDI applications in our percussion section at Walton. It

was a lot of fun; there weren't a lot of people doing it at that time, so it was something new and somewhat innovative and it gave us the opportunity to do some different things. It turned out to be a tremendous amount of work, but it was also a lot of fun for the students.

GF: *What advice would you give someone considering adding MIDI percussion to his or her program?*

MB: Do your homework! And be prepared for some challenges and headaches. Learn as much as possible about electronic instruments and sound amplification. On the musical side, spend a lot of time making sure the balance between electronic and acoustic sounds is satisfactory. In the end, adding electronic sounds can be very rewarding and a lot of fun.

From all of us who had the privilege of marching in the Spirit of Atlanta percussion section under the leadership of Mike Back, a huge "thank you" to Mike for teaching us how to drum, how to teach,

and how to be a role model in life. Words can only begin to express the impact that he had on so many of us.

Gene Fambrough, DMA, is Assistant Director of Bands and Percussion Instructor at the University of Alabama at Birmingham. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama, and has served as marching percussion instructor and arranger at each institution. He directs the UAB Percussion Ensemble and Steel Band, and serves as percussion arranger/instructor for the Marching Blazers. A published composer, he has written works for solo marimba, percussion ensemble, and rudimental percussion. Fambrough served as percussion coordinator/arranger for the Spirit of Atlanta in 1997 and has twice been on the staff of Southwind drum and bugle corps. As a performer, he appeared with the Spirit of Atlanta drum and bugle corps in 1989 and 1990. PN

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Bunde

Folkloric Music from the Pacific Coast of Colombia

BY SERGIO BORRERO AND CHRIS MICHAEL

Bunde, or El Bunde, belongs to the same musical genre as the Currulao, both being from the southwestern portion of Colombia. Bunde differs from Currulao in several aspects, however. First, Bunde is played in a moderate 4/4 feel (quarter note = 118–136 bpm), unlike the more rapid, triple-based Currulao. Second, the instrumentation for Bunde may or may not contain a marimba, and it may also use a pair of small hand cymbals doubling the guasás (bamboo shakers).

Functionally, the two pieces differ as well. Bunde songs are traditionally performed for children's funerals, called "little angels' wakes," but may also accompany children's games. When used, the marimba will typically double the melody or provide a simple accompaniment with improvisation.

Following the traditional Bunde transcription are some drumset variations, with and without the percussion instruments. The drumset parts may be used by themselves in other musical contexts (such as rock or straight eighth-note jazz), left to the discretion and imagination of the individual performer.

The following transcriptions are based on our performances with Grupo Naydí in New York.



The authors (far left) with Grupo Naydí in August, 2003.

PERCUSSION SCORE

BUNDE DE GUAPI
(TRANSCRIBED BY CHRIS MICHAEL)

KEY:

BOMBO ARRULLADOR

BOMBO GOLPEADOR

CUNUNO HEMBRA

CUNUNO MACHO

QUASAS

OPEN MUTE SHELL

OPEN MUTE SLAP MUTED SLAP

CUNUNO VARIATION

BUNDE DE GUAPI
(TRANSCRIBED BY CHRIS MICHAEL)

KEY:

1

BOMBO ARRULLADOR

BOMBO GOLPEADOR

CUNUNO HEMBRA

CUNUNO MACHO

QUASA

QUASA

OPEN MUTE SHELL

OPEN MUTE SLAP MUTED SLAP

SWAYING MOTION

SWAYING MOTION

BOMBO VARIATION

BUNDE DE GUAPI
(TRANSCRIBED BY CHRIS MICHAEL)

1 GOLPEADOR 2 ARELLADOR KEY:

BOMBO ARELLADOR OPEN MUTE SHELL

BOMBO GOLPEADOR

CUNUNO HEMBRA OPEN MUTE SLAP MUTED SLAP

CUNUNO MACHO

GUASAS SWAYING MOTION

DRUMSET VARIATIONS

BUNDE
DRUMSET + CUNUNOS
(TRANSCRIBED BY CHRIS MICHAEL)

SNARE RIM STICK ON STICK

DRUM SET BASS HIHAT OPEN CLOSED

CUNUNO OPEN MUTE SLAP MUTED SLAP

DRUMSET VARIATIONS

BUNDE DRUMSET

DRUM SET

Dr.

SUGGESTED LISTENING

Grupo Naidy: *Cosechando una Semilla* (2002); *Tributo a Nuestros Ancestros* (2001), www.gruponaidy.cjb.net

Grupo Buscaj: *Homenaje a Don Aquino* (2002); *Al Rescate de Nuestras Raices*

Grupo Baha: *Cantar* (2001); *Con el Corazn... Cerca a las Raices*, grupobahia@uniweb.net.co

Grupo Socavn: *En Memoria a Nuestros Ancestros* (2002)

Various Artists: *Salud! En Convite por la Vida (UNICEF Colombia)* (2000)

Various Artists: *Afro-Hispanic Music from Western Colombia and Ecuador* (1967), Folkways Records FE 4376

Various Artists: *Black Music in Praise of Oxala and Other Gods* (2003), Nonesuch 79729-2

Various Artists: *Ecuador and Colombia Marimba Masters and Sacred Songs* (1998), Multicultural Media MCM3015

Sergio Borrero is a freelance percussionist in the New York metropolitan area. In addition to Grupo Nayd, he has performed with La Cumbiamba Eney, Pablo Mayor y Folklore Urbano, and Luca Pulido. He has studied Colombian percussion with Irlando "Maky" Lpez, Jos Antonio Torres (Maestro Gualajo), and with members of Los Bajeros de la Montaa. He was born in Cali, Colombia, and received his BA and MS from the University of Bridgeport. Contact: sergiob_msn@msn.com.

Chris Michael is a drumset/percussion artist in the New York metropolitan area. He has performed and/or recorded with various Colombian artists including Coba, Pablo Mayor y Folklore

Urbano, Ivn Benavides, Luca Pulido, and La Cumbiamba Eney. He received his BM from Capital University and his MM from the University of North Texas. He has also studied with Jafet "Yiyo" Andrade, "Maky" Lpez, Maestro "Gualajo", and in Bogota, Colombia. Contact: cmichael1970@hotmail.com.

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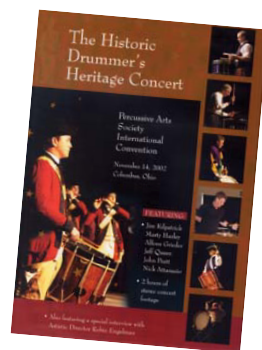
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Teaching College Students to Teach Themselves

BY AL PAYSON

If you think about percussionists you respect and admire, it is likely that among their qualities they are self-reliant problem solvers. That is, they are people who are “comfortable in their own skin,” insofar as they can figure out a way to handle most any musical or technical situation that may come along. Conversely, you probably know percussionists who feel insecure about performing any major work without first being tutored on it, and in great detail.

Is self-reliance an inherent attribute or can it be taught? I believe it can be taught, at least to a certain degree. How can a percussion instructor teach students self-reliance in performance preparation? For purposes of this discussion, let us divide instruction into three styles:

Teaching style 1: Giving the student a fish

- a. Teacher identifies problems to the student;
- b. Teacher gives solutions to the student.

Teaching style 2: Teaching the student to fish

- a. Teacher identifies problems to the student;
- b. Teacher assigns the student to find solutions to the problems.

Teaching style 3: Teaching the student to “take a letter to Garcia”

- a. Teacher assigns the student to identify the problems;
- b. Teacher assigns the student to solve the problems.

Teaching style 1: This is most appropriate for the following student levels: elementary school, junior high, senior high, and perhaps college freshmen.

Teaching Style 2: There comes a point in each student’s development when the teacher could gradually switch over from style 1 to style 2. This would ordinarily be some time during the college undergraduate years.

Following is an example of the difference in approach of the first two styles, using, as an illustration, “Concerto for Percussion and Small Orchestra” by Darius Milhaud.

Style 1: the teacher assigns the work to the student, with the following directions:

- The instrument setup as diagrammed in the part is not as functional as it could be. Here is a diagram of my setup.

- There are many mistakes in the printed percussion part. Here is a copy with all corrections made and awkward page turns eliminated.

- One of the instrument requirements is a cymbal attached to the bass drum, and a cymbal striker for it attached to the bass drum pedal. These require special hardware that is no longer manufactured and can be very difficult to obtain. A suitable substitute is... (teacher names his favorite).

- Being a multiple-percussion piece, a compromise pair of mallets must be used for certain sections. Use... (teacher names his favorite).

- Here is a practice exercise I developed for a technical issue encountered at rehearsal number 20.

Style 2: the teacher assigns the work to the student, with the following directions:

- You may want to improve on the setup as diagrammed in the part. Start with it, but feel free to change it to make it more comfortable for you.

- There are many mistakes in the printed percussion part. Check the part with the score, and also take care of awkward page turns.

- One of the instrument requirements is a cymbal attached to the bass drum, and a cymbal striker for it attached to the bass drum pedal. These require special hardware that is no longer manufactured and can be very difficult to obtain. Come up with a suitable substitute.

- Being a multiple-percussion piece, a compromise pair of mallets must be used for certain sections. Experiment with many different mallets and decide on a compromise pair.

- There is a technical issue at rehearsal number 20. Create a practice exercise that will help resolve it.

When teachers use teaching style 2 they are open to the accusation that they are either unknowledgeable or lazy—or both. This comes with the territory. I’m thinking of a longtime, well-known college percussion instructor who has many fine students playing professionally all around the United States. Two of his former students both told me they were disappointed in their lessons with him. They said he hardly taught at all, didn’t say much in lessons, and mostly just assigned material. Both former students were self-reliant problem solvers. Was their teacher lazy, or was he using teaching style 2?

Style 3: Once a student can handle teaching style 2, the teacher can go on to teaching style 3. It should be attained by the graduate level, if not before. Using the previous example of the Milhaud work, in this style the teacher would simply say, “I want you to learn the Milhaud concerto for percussion and orchestra. Bring it in to your next lesson, and let me hear what you’ve done with it.”

When students can successfully handle teaching style 3, they will feel ready to take on the world. Again, the teacher will likely be criticized for not really teaching the student because of lack of knowledge, laziness, or whatever. But teachers can be comforted in the knowledge that the self-reliance and self-assurance they have given the students will contribute immeasurably to their pursuit of successful careers in music.

To summarize, an important question for college instructors is, “How can a music student be taught to prepare any piece, untutored, and then perform it with conviction and authority?”

In answer, it can be argued that acquiring this ability requires self-confidence borne of a sense of self-reliance; in turn, self-reliance is borne of a sense of self-sufficiency. It can further be argued that a sense of self-sufficiency can be nurtured by moving from teaching style 1, through style 2, and into style 3.

Incidentally, the phrase “take a letter to Garcia” comes from a true story, which was required reading for every student at my high school. If you are not familiar with the tale, here is a brief account:

At the outbreak of the Spanish-American War in 1898 it was of the utmost importance for President McKinley to communicate as soon as all possible with General Garcia, leader of the guerilla movement in Cuba. In 1899 Elbert Hubbard wrote:

Garcia was somewhere in the mountain vastness of Cuba—no one knew where. No mail nor telegraph message could reach him. The President must secure his cooperation, and quickly. What to do! Someone said to the President, “There’s a fellow by the name of Rowan who will find Garcia for you, if anybody can.”

Rowan was sent for and given a letter to be delivered to Garcia. How “the fellow by the name of Rowan” took the letter, sealed it up in an oil-skin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island having traversed a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The “moral” of this story is that Rowan did not ask the President, “Where is General Garcia?” or “How do I find him?” or “How do I get there?” or any other question. He simply planned and executed, in a timely fashion, his mission. So here was a classic story about the value to society of a person possessing extraordinary self-reliance.

Hubbard concluded his article on the story with these words: “Civilization is one long anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town and vil-

lage—in every office, shop, store and factory. The world cries out for such: he is needed, and needed badly—the man who can carry a message to Garcia.”

ENDNOTE

“A Message to Garcia” by Elbert Hubbard was published in the Feb., 1899 issue of *The Philistine*.

Al Payson is a retired percussionist with the Chicago Symphony Orchestra, a position he held for 40 years. He was elected to the PAS Hall of Fame in 2001 and is a member of the faculty of DePaul University, where his duties include teaching a graduate level course in percussion pedagogy. **PN**



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The Blues Vocabulary

An Instructor's Guide for Teaching Beginning Blues Improvisation

BY JOHN MARK PIPER

The following method introduces improvisation to students in a blues style. By gradually introducing improvisation in a melodic context, students can learn each note's sound in melodic expressions rather than rambling up and down a scale in search of music. The "vocabulary method" can be accomplished in a single 30-minute lesson, after which the student can spend a lifetime mastering the more creative and harmonic aspects of the blues in all keys.

STEP 1

The blues vocabulary method begins with the three most defining notes of the Blues: 5, flat 7, and 1. In the key of B-flat, those notes are (beginning with the lowest note first) F, A-flat, and B-flat. The objective is to learn to improvise creating simple melodies successfully first while being accompanied by a teacher or using an accompaniment CD such as Jamey Aebersold's *Blues in All Keys*.

The only rules are: 1. The notes should be played in rhythm with the accompaniment; 2. The created melodies must make musical sense. In other words, it shouldn't just be random "hit and run" button pushing.

It's also helpful for the teacher to trade choruses with the student—especially if the student is having difficulty getting started or is struggling to create sensible melodies. After the first three notes are firmly in the student's vocabulary, one note at a time is added in a natural melodic evolution. This concept helps students learn the meaning of each note before adding new sounds to their vocabulary. Before advancing to new notes, they must be able to use current ones in an expressive melody, similar to learning a new word in a sentence when expanding one's language.

The following is a sample of an improvised statement over B-flat blues using F, A-flat, and B-flat. (Play all examples with "swung" eighth notes.)

Step 1

Step 2

New note: Memorize the sound and learn to use it in a musical statement

STEP 2

After the student is able to use the first three notes creatively in a melody, the flat 3 (D-flat in the key of B-flat) may be added.

It is important for students to understand that it is often necessary and desirable to play through chord changes linearly, even if some of the melody notes aren't perfectly harmonious with the chord tones. The blues vocabulary method stresses melodic continuity, strong enough to carry it through the chord changes in a "compare and contrast" expressiveness. As the student progresses, more detailed options will emerge that will offer other harmonious options for their melodies. But in the beginning, it is important to emphasize linear thinking.

STEP 3

After the sound of the flat 3 is clear and useable, adding the 4th degree (aka the 11th) is a very natural, linear next step.

STEP 4

Adding the flatted 5th to your vocabulary is fun, but requires a bit more thought to make it work well in improvisations. Take note of which measures it works best in and how to use it in various ways. Think of different examples of popular songs that use this distinctive sound, such as "Smoke On The Water." Singers are notorious for its overuse in popular songs.

STEP 5

Now let's add the 9th.

Step 3

Step 3 musical notation. The first staff has chords B^b7, E^b7, and B^b7. The second staff has chords E^b7, E dim7, B^b7, and G7. The third staff has chords C-7, F7, B^b7, C-7, and F7. A triplet of eighth notes is marked with a '3' in the third staff.

Step 4

Step 4 musical notation. The first staff has chords B^b7, E^b7, and B^b7. The second staff has chords E^b7, E dim7, B^b7, G7, and C-7. The third staff has chords F7, B^b7, C-7, and F7. Accents are placed over several notes in the third staff.

Step 5

Step 5 musical notation. The first staff has chords B^b7, E^b7, and B^b7. The second staff has chords E^b7, E dim7, B^b7, and G13. The third staff has chords C-7, F7, B^b7, and G7. Triplet markings are present over several notes in the second and third staves.

Step 8

The musical score for Step 8 consists of three staves of music in a 4/4 time signature. The key signature has two flats (Bb and Eb). The first staff begins with a Bb7 chord and contains a triplet of eighth notes. The second staff features chords Eb7, E dim7, Bb7, A7, Ab7, and G7, with several triplet markings. The third staff includes chords C-, C-maj7, C-7, F7, Bb7, F7, and Bb7, also with triplet markings.

books *The Shapes and Patterns of Music – Volumes I, and II*, *The Shapes and Patterns of Rhythm*, and *The Shapes and Patterns of Rhythm with Melody*. He has also released a CD, *Just a*

Step Away. John's current focus is Piper's Loft, Inc. which specializes in educating beginning and intermediate students. For information, visit www.PipersLoft.com. PN

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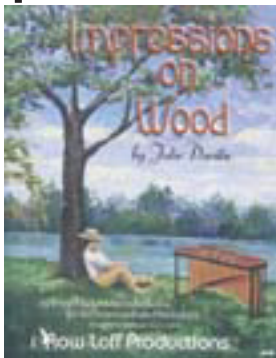
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Expressivo ♩ = 88 - 92

mf

mf

f

mf

mf

15 16 17 *A Tempo*

Rit

f

18 19 20 3 21

22 23 24 25

mp *mp* *mf*

meno mosso

p

26 27 28

f *Rit* *mp*

29 30 31

mp *piu mosso w/feeling*

32 33 34 35

p *mf* *p*

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'Tales from the Center of the Earth'

An interview with Benjamin Toth

BY JEFF GRANT

On November 6, 2004, Ben Toth performed a new piece called "Tales from the Center of the Earth" by composer Nebojsa Jovan Zivkovic with the University of Louisville Wind Ensemble conducted by Dr. Frederick Speck. In the days leading up to the performance, Toth presented several clinics on hand drumming, world percussion, and marimba pedagogy. He was also kind enough to sit down with me and discuss this new piece, his relationship with Zivkovic, and his love for world percussion.

Grant: *Tomorrow night you will be performing "Tales from the Center of the Earth," a concerto for percussion soloist with wind ensemble, for the University of Louisville New Music Festival. The piece was composed by Nebojsa Jovan Zivkovic (pronounced Neboyssha Yovan Chivkovich) and is dedicated to you. Many of us would be interested to know more about the piece and its premiere.*

Toth: The whole thing would not have been possible if not for the Director of Bands at The Hartt School, Glen Adsit. He invited me to play a concerto with the Hartt Wind Ensemble—a new work that we would help generate by organizing a consortium [see end of article for list of schools] to commission the piece, and by presenting the premiere performance. He also allowed me to select the composer.

I liked the idea of a percussion concerto being written by a percussionist because I wanted the solo part to feel comfortable and logical on the instruments. I also wanted to feel like I had earned the right to be standing in front

of the ensemble; in other words, the solo part should require some virtuosity, and not just serve as a busy accompaniment part. Nebojsa was the clear choice for me, for several reasons. First, because I have always admired his writing. In addition, I have worked with him, played lots of his music, and feel as though I have a good understanding of his compositional style. I also knew that Nebojsa would be open to feedback during the compositional process. Finally, I was impressed by the three concerti he had previously

written for percussion. He has one concerto for percussion soloist and orchestra, called "Concerto of the Mad Queen," commissioned by Evelyn Glennie, and two marimba concerti with full symphony orchestra.

I premiered "Tales" in April of 2003 with the Hartt Wind Ensemble, Glen Adsit conducting. Nebojsa attended our final rehearsals and the premiere performance. Since then it has been played by at least half of the consortium schools. Having had the opportunity to tour a bit with the piece, I have found it to be very attractive and

rewarding for all those involved—the soloist, ensemble members, and, of course, the audience.

I consider "Tales" to be a welcome addition to our repertoire, and one that I think will grow in popularity, like much of Nebojsa's music.

Grant: *When did you meet Nebojsa and how did your collaboration begin?*

Toth: I met Nebojsa when I was a member of Percussion Group Cincinnati. We were appearing at the Fifth International Percussion Workshop in Bydgoszcz, Poland during the summer of 1991. I was immediately impressed with his playing, his teaching, and his music. I think he was interested in and taken by what he saw from the Percussion Group. So we became buddies. At the time he was really interested in improving his English. Nebojsa speaks five or six languages, so when we tour we have no problems; he can talk to anybody [laughs]. English is maybe his third language. At the time he was interested in polishing up his English, so



Ben Toth



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we spent a lot of our free time working on that and just hanging out. It evolved from there very gradually.

Our collaborations have been an important part of my own education, because I feel that the ten years or so that I've worked with Nebojsa in the Jovan Percussion Group and occasionally as a duo partner have had an effect on my musicianship, and more specifically my marimba playing. I sort of consider him to be my unofficial marimba teacher; every time we play together I carefully observe what he is doing and try to glean what I can. Also, musically speaking, I have a lot of respect for his writing; his pieces are fun and challenging to play, audiences like them, and they're well constructed. I think that reflects the fact that he has graduate degrees in composition, theory, and performance. He really has put as much energy into developing his composing "chops" as he has into his playing "chops." Nebojsa began composing "Tales" during the fall of 2002 and called me almost daily while he was composing the piece.

Grant: *It sounds like a collaborative effort.*
Toth: I didn't really contribute any compositional ideas, but I did have some specific requests. I wanted the solo

part to include both marimba and a multiple-percussion setup. He was open to that idea, and after a few discussions he settled on the exact instrumentation and configuration for the multiple-percussion setup. The soloist plays marimba during the first movement and the multiple percussion setup during the second movement. I also wanted to include an interlude in the middle of the piece where the percussion section would be featured with the soloist; the winds, at that point, would basically be *tacet*. There is some pretty intense writing in there for percussion ensemble with the soloist, so he did let me contribute a bit in terms of the form of the piece.

Other than that he was really open to sharing his compositional ideas—generally looking for some feedback. He would call me up at like 10:00 or 11:00 P.M.—which was 4:00 or 5:00 A.M. at his home in Germany—and would play riffs or themes over the phone! He seemed to compose this piece nightly, from eleven at night to four in the morning! He had the soloist's whole multiple-percussion setup constructed in his home studio because he tends to compose at the instruments, with a marimba and piano handy as well.



Figure 1

Grant: *It is very interesting the way he composed this piece. The two of you figured out what instruments were going to be used and then he composed from the setup.*

Toth: That's true. In fact, it served as a point of departure for the second movement. The soloist's percussion setup for "Tales" includes a kick drum, five tom-toms, bongos, a snare drum, four cymbals of various sizes, two ribbon crashers, two Jam Blocks, two cowbells, one octave of crotales, and a "thunder tube," though I've been using a Zildjian gong sheet instead (see Figure 1).

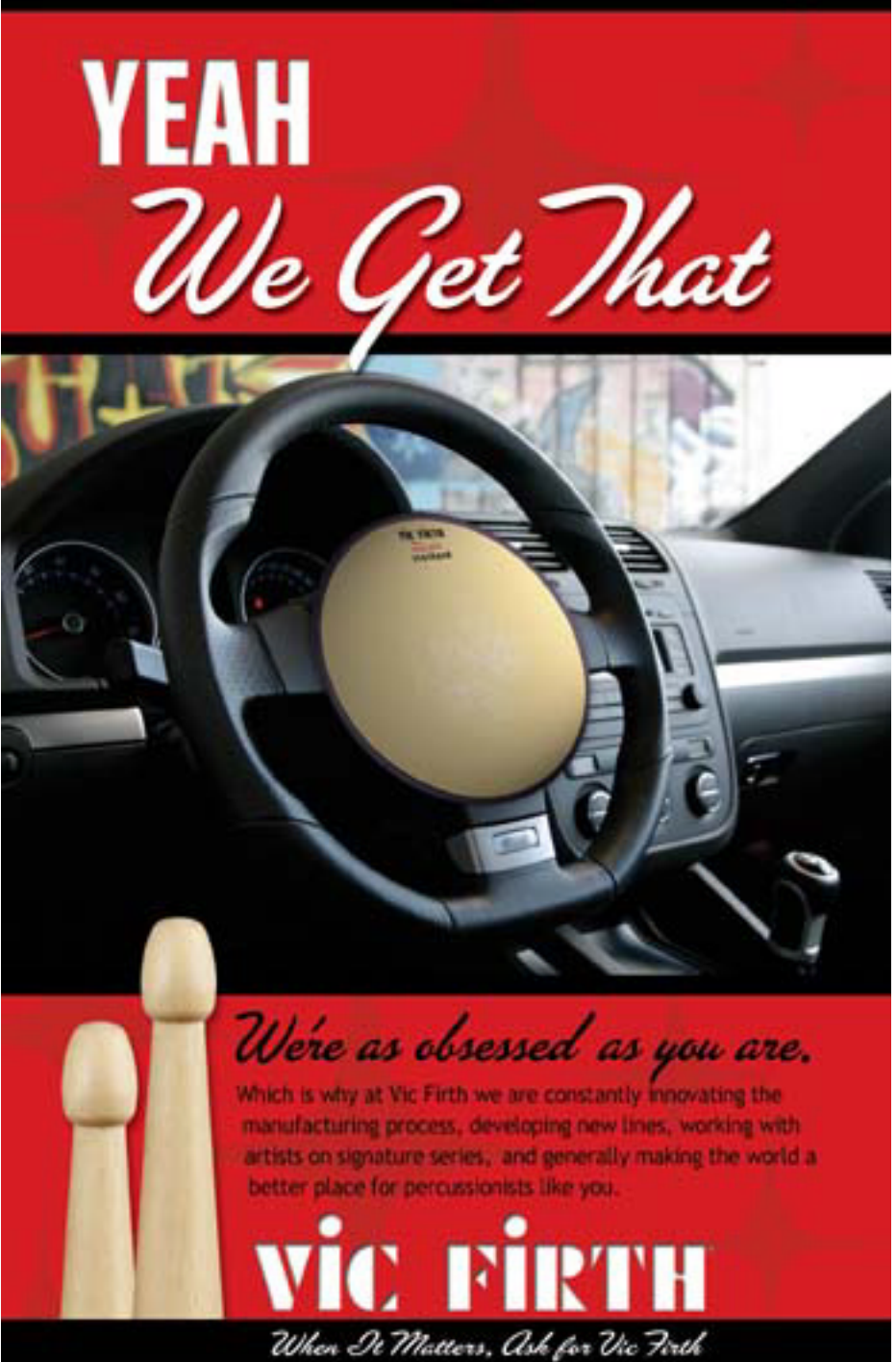
Actually, Nebojsa and I don't use the exact same setup for the percussion instruments; he originally set it up as an exact mirror image of the way you see me playing the piece. So when he began sending me sketches of the solo part, I started to realize that the stickings were very left-hand oriented, with lots of left-hand double-stickings and left-hand leads. That didn't feel so comfortable, or even necessary. I tend to set the larger instruments on the left, just like we set up the timpani, but he's more used to a German arrangement with the larger instruments on the right. He also relates the setup to a modified drumset, with the floor tom on the right. So, on a whim, I set up everything backwards, as an exact mirror image, and I modified all the stickings. It felt much more comfortable. I called him up and said, "Hey, is it okay with you if I reverse the entire setup?" He said, "Sure." If you visit his Website [www.zivkovic.de] you will see photos of each of our setups, allowing performers to select their own preference.

Grant: *I understand that you encouraged Nebojsa to include various world percussion instruments for the wind ensemble percussion parts—specifically, some hand drums. When did you develop your interest in world percussion?*

Toth: I have always been interested in world percussion, and have been introduced to various drumming traditions by attending clinics or workshops, including several PASIC clinics. These experiences prompted me to initiate a program at The Hartt School in which we rotate guest percussion teachers. Each teacher is in residence for one or

two semesters. The guest teachers provide weekly private lessons, and sometimes master classes, as a complement to the weekly lessons that the students have with me. Through this guest teacher program, the students and I have been able to study with some fantastic musicians, including Glen Velez, who is our frame drum teacher, and Joseph Galeota, who is our African drum-

ming teacher. We have had two Latin percussion teachers, Johnny Almendra and John Amira, whose lessons focused on folkloric music from Cuba and Haiti. Our most recent guest teacher was Dave Samuels, who taught improvisation, and this year [2004] we will have PAS Hall of Fame member Al Lepak and a Brazilian percussionist named Rogerio Boccato.



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The applicant must be visible throughout the submitted performance(s).

The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.

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Deadline: All materials must be received in the PAS offices no later than June 15, 2006

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Grant: *I think we are all interested in how world percussion instruments were incorporated into this piece. For example, some of the instruments in the percussion section include “large frame drum” and an Egyptian tambourine, or riq. Is this something Zivkovic was interested in?*

Toth: Yeah. When we tour I get a chance to play my frame drums with him; lots of his Serbian folk music works well with frame drums. So he is familiar with the drums and he knows that my students play frame drums, so he didn’t hesitate to include them in the piece. As it turns out, the main theme of the first movement has sort of an Arabic sound, and like all of his music, a hint of Balkan folk melodies. But “Tales” is more Arabic sounding than Balkan.

I think we both immediately realized that some frame drums would be a good fit. In addition to the riq, he also incorporates a dumbek and a Glen Velez-style bodhran; he likes that low frame drum sound. Those instruments are well integrated into the piece, and really add to the exotic nature of the marimba movement. The hand drummers sit right next to the marimba soloist, up front, and the audiences seem to really enjoy seeing these instruments played.

Grant: *Zivkovic’s music is very melodic, and that holds true with this piece.*

Toth: That’s true. He is the master at writing pieces based on Serbian/Balkan folk music with very distinct melodies, and of course he’s very comfortable in odd-time signatures because Serbian folk music is typically uneven. Although much of his music is in odd meters, it flows in a very dance-like way, including the second movement of “Tales,” which alternates between 5/4 and 9/8. In this particular piece, I think the colors and textures of a wind ensemble, as opposed to a symphony orchestra, made him think and compose in a certain way.

Generally, one of the most interesting things about Nebojsa’s work is that you can always hear at least a hint of his Balkan roots in the music, whether you are listening to his most tonal, pedagogical pieces—like in the *Funny Marimba* books—or whether you are listening to his more contemporary

pieces, like “Tensio” or “Ultimatum I.” That is what I love most about his music.

Nebojsa Jovan Zivkovic will be releasing a CD in fall 2006 that will feature percussion concerti that he has composed, including “Tales From the Center of the Earth,” Nebojsa Jovan Zivkovic, soloist, with the Slovenian Army Band; and “Castle of the Mad Queen,” Nebojsa Jovan Zivkovic, soloist, with the Slovenian Radio Symphony Orchestra. For more information, visit www.zivkovic.de

Jeff Grant is pursuing his Doctor of Musical Arts degree as a graduate teaching assistant under Dr. John Wooton at the University of Southern Mississippi. He holds bachelors and masters degrees in performance from Columbus State University and the University of Louisville, respectively. He is active throughout the Southeast and Midwest as an instructor, arranger, adjudicator, and performer, and has been selected as a presenter for the 2006 National Conference on Percussion Pedagogy. **PN**

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Stravinsky, Respighi, Varese and John Williams

BY MICHAEL ROSEN

Q. I have heard some recordings of "Histoire du Soldat" and I find only two that I like: the one with Columbia Chamber Orchestra with Stravinsky conducting and other with London Sinfonietta conducted by K. Nagano. In other recordings they play the notes high and low reversed. I guess that is because of the confusion with notation. What do you think about it? How do you make your layout? How do you perform it?

A. When I perform the piece I use very small, high-pitched drums with calf heads. The smallest drum is 12" x 3", the next is 14" x 4" and the next (Stravinsky asks for a military drum for this drum) is also 14" x 4" but is tuned lower. The bass drum I use is only 18" x 14" and also has a calf head. I use a tambourine attached to a cymbal stand with a small piece of cloth attached to cut down on the ring a bit. For the cymbal I use a hi-hat with the cymbals close together so that when I hit it with a snare drum stick it emulates the sound of one percussionist playing a cymbal attached to a bass drum. For the cymbal in the "Tango" I use an old Chinese cymbal played with a special stick I made for it. The triangle is attached to a cymbal stand and is in front of the second drum with the tambourine in front of the third drum.

The drums are arranged from low to high from left to right (American style timpani setup)—not like Stravinsky asks for in the score. I use an extra snare drum with gut snares (so it doesn't vibrate sympathetically during the piece) that I set up near the bass drum so I can get to the bass drum quickly with a softer stick right after the snare drum solo. I also re-wrote the entire part so it is easier to read with the high drum on the top space, the lowest drum on the lowest space, and the bass drum below the staff.

The mallets are old capoc mallets from the 1920s with very flexible shafts, which is what Stravinsky asks for. One of the capoc mallets is large and sounds

very good on the bass drum. I play in a seated position.

A colleague of mine wrote to Stravinsky in 1965 and asked him about this piece. The reply he received from Stravinsky was, "I wrote 'Histoire du Soldat' almost 50 years ago. I don't remember what I wanted!" This statement gives me license to make the changes I did to suit my taste. Remember that this is just my interpretation and there are many possibilities. And there have been numerous interpretations in concert and on recordings—many of them under the supervision of Stravinsky, and each claiming to be the one authorized by the composer.

It might also interest you to know that the recorded performance that Stravinsky conducted was not actually conducted by him. As I heard the story, he was having a great deal of difficulty with the piece because he was rather old and never was a very good conductor. The recording session was going very badly and they took a lunch break. Stravinsky left and the performers stayed and recorded a few takes without the Maestro. These are the ones that were used on the recording; Stravinsky never knew!!

Q. I am playing the tambor de basque part in "The Pines of Rome" by Respighi. The part looks more like a snare drum part than a tambourine part. Should I play the part with sticks, and what kind of a tambourine should I use?

Jill Lichtenwalner
Oberlin Conservatory

A. This part appears in the first movement, "The Pine Trees of the Villa Borghese." In the score Respighi has the following explanation of this movement: "Children are at play in the pine groves of the Villa Borghese; they dance around in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms." For us, the key to which instrument to use lies in the phrase "they play soldiers, marching and fighting." For this reason, I use a toy drum for this part instead of a tambourine, which is what a *tambor de basque* is. A toy drum played with light snare drum sticks sounds better and is more characteristic of what the composer intended.

I have two such toy drums that I bought at antique shops that have a tinny, child-like sound (see photo). One is 12 x 3 1/2 inches and has wire-wound silk snares, while the other is only 9 x 3 1/2 inches and has springs for snares.



Toy Drums

Of course, I would be sure to show the drum to the conductor before the first rehearsal so it wouldn't be a surprise (conductors hate surprises!), but I am sure he or she will like it.

If not, you can always play it with snare drum sticks on a tambourine, as it is often played. In that case, place the edge of the tambourine on a rolled-up towel so that it sounds free and at the same time gives you some articulation.

Q. Our symphony is playing a John Williams piece from Amistad that calls for Pulli Sticks. Nobody seems to know what the heck they are or where we can get them.

Janis Bruyer
Principal Percussionist
Dakota Valley Symphony
Burnsville, Minnesota

A. Pulli sticks (see photo) are long pieces of bamboo about two inches thick and three feet long. They originate from the South Sea Islands. The bamboo is split into about six strips up to about four inches from the end, which is used to hold the instrument.

The Pulli-Pulli is used in pairs; one is hit against the other by dancers in grass skirts. The dancers are in a line, and in the course of the dance they hit one of the sticks held by the dancers next to them. I use one of them for the rute part in Mahler sometimes for a very loud sound. They also sound very good when used as the cricket callers in the music of John Cage, where they sound exceptional when played on Chinese tom-toms.

Q. We are playing "Déserts" by Edgard Varese, and the part calls for a lathe. What is a lathe and what does it sound like?

Bonnie Whiting
Oberlin Conservatory

A. A lathe is a thin piece of wood about 1/4 inch thick by about two inches wide. It can be very long when used for its primary purpose, which is to serve as support for plaster on walls. Lathes run horizontally and are nailed to the studs of a frame house, leaving about a half-inch gap between each. Plaster is then attached to the lathes in layers, with a drying period of a day or so between each layer until a thickness of about 3/8 of an inch is reached. Of course, lathes have

not been used in house construction since the invention of drywall to accommodate the housing boom after World War II. You can imagine how much faster it is to put up a sheetrock wall than to plaster a wall with lathes.

What does all this have to do with Varese, you ask? Varese wants you to use two pieces of lathing, cut to about 20 inches long, and to strike it on either a soft surface (at one point he calls it a leather cushion) or a hard surface. Lath-

ing is difficult to find, so I suggest just cutting pieces of wood to the above dimensions. The sound is somewhat like a slapstick when struck on a hard surface (an unlined trap table, perhaps), and discernibly softer when struck on a leather cushion, both of which Varese calls for in "Déserts."

However, Varese also calls for a slapstick in the piece, so be sure to make a clear distinction between the two. The lathe struck on a hard surface will be a



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- The DVD should be no longer than ten minutes in length. Additional time will not be considered and may negatively affect evaluation of the application.
- The selection(s) within the DVD should represent live performance segments and not be edited.
- The applicant must be visible throughout the submitted performance(s).
- The DVD must be an ensemble performance.
- The performance may be in any musical style.
- Applicants will be judged on musicality, ability to contribute to the group performance and overall quality of tempo, time, style and musical interaction.
- The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.
- Soloing is not required and any submission with only solo performance will not be considered.

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Deadline: All materials must be received in the PAS offices no later than April 15, 2006.

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bit less biting and softer than the sound of a slapstick.

While we are in “Déserts”-land, it might be helpful to mention that cencerros are cowbells, not almglocken. For the wood drums I use wooden-headed drums (see photo), but I could imagine using a log drum or even large woodblocks, too. It is not clear which to use.

Q. I would like to know what a “Devil’s Whistle” is. This whistle is called for in a 1920s arrangement entitled “Moan.” The same arrangement calls for a thunder sheet. Could they be the same instrument? I know that the thunder sheet is sometimes used in reference to the devil.

Gary J. Spellissey
Boston, MA

A. This could be a waldteufel (see photo), which is a friction drum about the size of a small tin can with a head on the top and a hole through the head where a string is affixed. The string is attached to a small stick, and when the can is swung around while holding the stick it makes a friction drum sound. It looks like a small cuica with a string instead of a stick. It is often used by children in Germany as noisemakers. By the way, *waldteufel* means “forest devil” in German.

Perhaps readers can help with this one. Does anybody have an idea what a Devil’s Whistle is? Let me know and I will include your suggestion in a future column. In addition, if readers have a term used in percussion that you are not sure of, please write and I will try to get to the bottom of the issue. Write to me at Oberlin Conservatory of Music, Oberlin,



Waldteufel

OH 44074, or e-mail me at michaelrosen@oberlin.net.

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

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Mario DeCiutiis and the Evolution of Virtual Percussion

BY BRIAN MCNULTY

Mario DeCiutiis's fingers were bleeding. While playing vibes in funk bands in the late 1970s, Mario shredded his fingers trying to match the volume of the rest of the group. In an attempt to literally save his skin, DeCiutiis started to look into ways to amplify his vibraphone.

Early vibraphone pickup systems, such as the Deagan Electravibe, proved erratic and susceptible to malfunctioning. The only available vibraphone amplification system at the time, the Oliver pickup system, wasn't any more reliable. Furthermore, microphones in the late '70s proved inadequate to amplify the whole range of a mallet instrument. At the time, no one was mass-producing a successful voltage-controlled analog or digital synthesizer that could be played like a mallet instrument. Thus, Mario's interest in designing a better electronic mallet instrument was born.

Although his career path has led him to become president of Alternate Mode, Mario's early musical experiences had little to do with electronics. While Mario attended high school in the Bronx, there were no DJs, so live bands were in demand. As soon as DeCiutiis got his driver's license in 1963, he was busy playing club dates as a drummer. By the time he graduated from high school, music had consumed him, and he realized he had to pursue it as a career.

Mario started to study orchestral percussion in college but soon realized that orchestral playing was not for him. Instead, Mario fell in love with the vibes after studying with Dave Friedman in 1974. By the late 1970s, Mario was busy playing vibes in funk bands, with the unfortunate side effect of tearing his fingers apart in the process.

DEVELOPMENT OF THE KAT

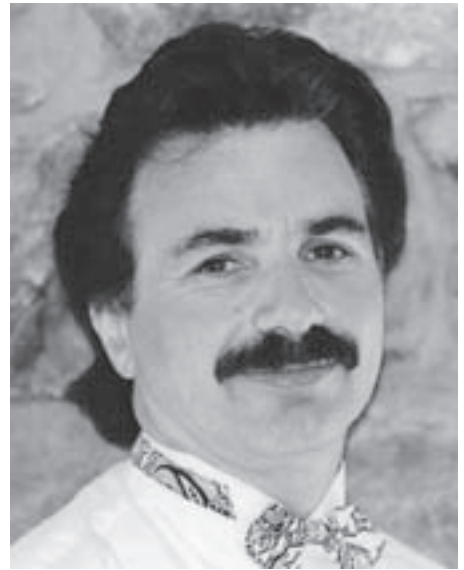
In the early 1980s DeCiutiis read in *Modern Drummer* about Bill Katoski, an engineer in Massachusetts who was making a mallet synthesizer. While DeCiutiis was studying electronic music and

musique concrète at Queens College, he worked with Katoski to develop the malletKAT. Essentially, Mario would come up with ideas for the instrument, and Bill would make them into a reality. Mario attributes his knowledge of electronics to working with Katoski: "When you spend as many hours as I did with an engineer, you start to think like one."

That malletKAT was developed in 1986. While the instrument looks virtually the same now as then, the malletKAT's software and features have kept improving over time. Mario describes this philosophy as a "war on obsolescence." In other words, while many electronic instruments quickly become obsolete due to improvements in design after a couple of years, a 20-year old malletKAT can still be used today. Mario feels fortunate because three engineers who left KAT in 1996 have continued to moonlight with Alternate Mode to help develop software. At PASIC 2005, Alternate Mode presented its 20th anniversary 6.0 software chip for the malletKAT, which can emulate features such as a marimba dead stroke.

Synthesizers such as the malletKAT have had limited commercial application until fairly recently. Early synths by companies such as Akai, Kurzweil, E-MU, and Ensoniq were restricted in the number of sampled sounds they could produce because of their limited RAM storage. In the early days, synths such as the Yamaha DX-7 could not emulate mallet instruments very well. The malletKAT did not start to appear on Broadway until the late 1980s after Kurzweil had developed a sound card that finally produced quality mallet instrument sounds.

One of the current trends for electronic music is the use of the computer as a sampler. With the amount of memory available in modern systems, it is now possible to emulate an acoustic instrument to a much higher degree of precision than possible 20 years ago. However, the goal of electronic music is not just acoustic emulation. "If you want an authentic



Mario DeCiutiis

vibraphone sound," Mario says, "you can always just play a real set of vibes."

Instead, the evolution of electronic music is most interesting to Mario because of the new tools and wider palette of personal expression it allows the user. Mario much prefers playing flute and guitar sounds on the KAT than mallet instrument sounds. He finds the challenge of controlling timbres that are completely unlike conventional percussion instruments especially rewarding.

Many musicians who use electronic percussion in their performances also use loops to accompany themselves, and malletKAT now offers ways to control loops and sounds while playing live. You can also control a video synthesizer such as ArChaos while playing malletKAT live. So, it's possible to give a complete solo multimedia presentation using only the malletKAT as a controller.

WHO USES KAT?

DeCiutiis says that despite of the unique expressive elements of the malletKAT, most users today own a KAT instrument for convenience. Mario breaks his clientele down into two groups: professionals who have to travel a lot with their

instruments, and students who want a mallet instrument they can fit in their dorm rooms.

Among professionals, Dave Samuels often travels with a malletKAT because it's much easier to take along on plane trips. Roy Ayers, the jazz/funk vibraphonist/singer popular in the 1960s and 1970s, doesn't play vibes anymore; instead he now only uses the malletKAT. For Broadway tours, it's more economical to bring along a malletKAT than rent instruments wherever the tour goes. Other traveling groups incorporate it into their acoustic setup too; the Boston Pops has used a malletKAT to emulate steel pans and even double a high trumpet part while on tour. The Pops also will use a malletKAT in place of a marimba because of space restrictions.

MalletKAT is used in the recording studio as well. Most recording studios today are MIDI-audio hybrids. With MIDI instruments such as the malletKAT, engineers and producers find it easier to correct and manipulate MIDI data than the sound files of acoustic instruments.

Also, there are many more home recording studios today than there were 20 years ago, and MIDI instruments are easier to mix than acoustic instruments and require no microphones or isolation booths.

MalletKATs have appeared in schools because students can practice them in a small space. However, according to Mario, "most colleges haven't even scratched the surface of what they can do" with electronic percussion. Colleges and students often get KATs for cost reasons, not sound possibilities. Some exceptions include Norman Weinberg's electronic percussion ensemble CrossTalk at the University of Arizona, and Steve Wilkes' Contemporary Electronic Percussion class at Berklee. Mario longs for the day when he can show the instrument to schools as something that can be used expressively.

Mario is always "patiently waiting for someone to blow me away" and use KAT instruments to their full capability. He cites Ed Uribe's KAT performances, and Jeff Quay's use of it with dance companies as particularly inspiring.

INTEGRATING A PERFORMANCE CAREER WITH A BUSINESS CAREER

In 1979, a contractor for Radio City Music Hall happened to see a jazz band that Mario was playing in and decided to hire him, the guitarist, and bassist on the spot. Twenty-seven years later, Mario still serves as Principal Percussionist for Radio City Music Hall.

How does he combine a performing career with a business career? "It's a killer," Mario quickly replies. However, he makes it work for himself by only selling directly to customers, ensuring Alternate Mode remains a small company. Consequently, he has more time to practice and perform. He arranges his schedule so that he practices in the morning and comes to the office at noon. His schedule is also flexible enough so that he can leave the company in Chicopee, Massachusetts for New York City when a Radio City show begins. Also, Mario has delegated responsibility so that he now is only in charge of testing instruments before they are shipped, and making demo videos of the malletKAT (which he also views as a great creative outlet).

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The advertisement features a photograph of a man in a dark suit and white shirt standing next to a large wooden marimba. The marimba is positioned in the foreground, with its mallets resting on the keys. The background is a dark, gradient background. The text is overlaid on the image.

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Despite the difficulty of living in both the business and performing world, Mario says continuing in the manufacturing trade gives him the economic freedom to pick only the gigs he really wants to play. As a result, he can concentrate his efforts on working on the malletKAT and performing with the Radio City Music Hall Orchestra.

ELECTRONIC PERCUSSION AS AN ART FORM

Mario acknowledges that “it’s perfectly reasonable that acoustic musicians are going to be prejudiced against a guy hitting a bunch of rubber pads, especially when most marimba sounds on synthesizers are cheesy.” He feels that most musicians do not realize the full capabilities of electronic instruments, and, therefore, electronic percussion is still looked down upon by many in the larger percussion community. “But, over the past 20 years, more and more Broadway shows, recording sessions, tour groups, and universities keep recognizing the malletKAT as an instrument in its own right,” he says. For Mario, this is validation of his vision—and suggests even greater days lie ahead.

“If you spend enough time with an instrument it becomes a part of you,” Mario says. After 20 years, the malletKAT is now his main instrument because it offers nuances and expression not otherwise available. He continues to believe he is “one of the luckiest guys in the world. I can dream up new features for my instrument, and I can have people make them happen. That’s really a wonderful place to be.”

Brian McNulty is a graduate of The Ohio State University, where he received an MM in percussion performance and studied with Susan Powell and Joseph Krygier. While at OSU, he received a University Fellowship, served as a Graduate Teaching Associate in Percussion, and performed as a soloist with the OSU Percussion Ensemble. He earned undergraduate degrees in percussion and math from Penn State, where he studied with Dan Armstrong and Giff Howarth. Now based in Northeastern Pennsylvania, Brian freelances and substitute teaches in the East Stroudsburg Area School District. PN

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CHOPS

Lower Back Pain

Part 1: Muscle Spasms in the Lower Back

BY DR. DARIN “DUTCH” WORKMAN

Lower back pain is one of the leading injuries suffered by the percussionist/drummer. It is one of our most debilitating injuries. Think about it, what positions take pressure off of the lower back? Those of you who have had severe lower back pain know that the answer is NONE.

Furthermore, the back is involved in almost all movements we make. The spine is the anchor for the arms and legs to attach to. Therefore, when you move the appendages, you are using the back, and you cannot use one area of the back without using the entire thing. So, when the back is injured, it presents a real crisis for the player.

This five-part series of articles is written for both the injured and those seeking to prevent injury. It will address injuries to the lower back that are most common to the player in order of severity—least severe being the first. We will discuss what the injury is, how it occurs, how to prevent it, and how to take care of it.

The articles will be in this order:

1. Muscle Spasms in the Lower Back;
2. Sprain/Strain of the Lower Back;
3. Disc Degeneration/Herniation in the Lower Back;
4. Types of Arthritis in the Lower Back;
5. Rehabilitating and Strengthening the Lower Back.

Most people just see back pain as back pain. However, many very different things afflict the back in various ways. You say, “So what, pain is pain.” Not so; each injury has different characteristics, and most importantly, different levels of handicap and chances of recovery. The injuries you see listed above are very different indeed, and knowing what you have when you are in pain can make all of the difference when dealing with it.

Each injury has various movements that are painful and damaging, and other movements that you can do without pain or without making the injury worse. Wouldn't it be important to know that the pain you just suffered from lifting a

drum will not be made worse by playing the gig? What if you could somehow tell that by going ahead and playing, you may end up in surgery? Knowledge is a powerful thing; the information that follows will help you gain some very important knowledge that could save your career someday.

PART 1: MUSCLE SPASMS IN THE LOWER BACK

The first type of injury we will discuss is muscle spasms of the lower back. This injury is usually caused during playing by doing too much too soon and/or too often. Overuse or improper use of the lower back might include a large increase in marching, poor shoes, improper walking form and/or inefficient bass drum technique.

If you have this injury, it will usually come on over a period of days or weeks (possibly months), getting worse and worse until you cannot work around it or ignore it anymore. Many times, by the time you get to the point where you decide to do something about it, you are unable to move the lower back at all.

The typical things you will feel are: Knife-like pain and/or grabbing in the lower back muscles that gets worse when walking up stairs or hills. The lower back area is very tender to the touch if the injury is severe. However, it will show no bruise or increased temperature in the area.

Muscles are usually the first soft tissue to be injured, because they provide the force that moves the body. When the muscle works, it uses up energy. When too much energy is depleted, the muscle becomes fatigued. You know you have fatigued an area when it shakes as you try to hold it still. It will also become weaker and less coordinated.

A muscle's usual response to fatigue (overuse) or injury is to tighten up and go into spasm (constant contraction of the fibers). It does this to reduce movement of the area in order to protect it from fur-

ther damage, acting like a splint. This process actually protects you from you.

However, this “splint” effect causes pressure around the blood vessels, which reduces the flow of nutrition to the injured area. Since blood is necessary to revitalize the muscle, the healing process is slowed from the reduced circulation.

Blood brings nutrients that are used to strengthen the area. Obviously, what you take into your body is very important in this reconstruction process. Take in the good things and refrain from the bad.

If something in the body doesn't move, the body figures it is not supposed to, and develops fibrous tissue to solidify the area. In muscles, the fibrous tissue forms between the muscle fibers, preventing them from operating. So, as soon as possible, the injured site must begin movement. First, the goal is to reach normal range of motion, and then begin adding resistance and playing longer until the area reaches its normal strength and endurance.

If an injury heals without proper rehabilitation, the injury will continue to cause problems. In order to heal a chronic muscle spasm properly, the fibrous tissues (adhesions) need to be broken in order to once again allow proper movement of the muscle. This is usually a painful process to varying degrees, but it must be done for full healing. A certified massage therapist, chiropractor, or trainer with experience working with musicians or athletes should do it.

For immediate (but not long-lasting) relief, rest and apply ice to the area of pain, and resist movements that hurt the area. Aspirin or other over-the-counter pain relievers have been shown to help decrease the pain. Massage of the tight areas and trigger points will reduce the pain and spasm. So we are next going to discuss how to do a basic massage to a typical muscle spasm.

BASIC MESSAGE

NOTE: This section is designed to

teach the reader how to do a BASIC massage. It in no way gives one enough information to have the skills or knowledge of a professional. It gives beginner information that will enable one to do useful soft tissue work in a relatively safe way. Massage and soft tissue work is best done by an experienced professional—certified massage therapist (CMT), physical therapist (PT), or doctor of chiropractic (DC)—with soft tissue work experience.

The benefits to the body of a good massage are not well-known to the general public. Likewise, the ability to give an effective soft tissue massage is highly underestimated. Massage is an art form requiring talent and practice, not to mention a good knowledge of the anatomy beneath the skin. It is important to know where the muscles are and the direction their fibers go. In addition, knowing the muscles that perform various functions that are hurting allows one to more effectively relieve that pain.

Massage is a very simple thing to physically do, but difficult to be effective at. It involves all of the senses; in particular, being able to feel what is under the skin is of great importance. The subtle changes that happen during the massage indicate what should be done next. They also show where and how hard to push. Only through focus and constant practice can one become a great masseuse.

Important: If the area to be massaged has been injured, consult your physician before working on it.

Begin by finding the area of pain. Lightly rub the areas around it to feel all of the spots that might be involved. Once you have found them, begin doing a general massage of the area by rubbing lengthwise along the muscle fibers, starting at one end of the muscle and slowly moving to the other end (one inch per second, moving toward the heart in most cases) with moderate pressure. It is best to use some kind of lotion in order to guide along the skin smoothly to “iron out” the muscle fibers.

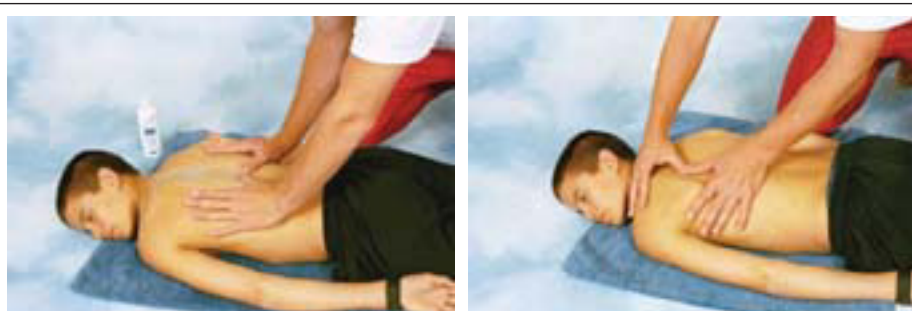
The longer a trigger point or spasm has been there, the more difficult it is to remove. Static pressure on a specific knot is one way of singling out the problem area and focusing on its removal. Once it is gone, you can do general massage to relax the entire muscle.

While working the muscle, try to de-

termine if the knots and sore spots smooth out. If they do, continue massaging along the muscle fibers, starting at the left side, and moving to the right approximately one-half inch after each stroke. Once you have moved to the right edge of the muscle, go back to the left side and start again doing the same thing; repeat this three to five times.

Each time you make a sweep over the muscle, the pain should decrease slightly, and the bumps should smooth out and flatten.

If the bumps are too hard, and refuse to give way after doing this each day for two to three days, you can use a more aggressive technique that specifically works on the trigger points and spasms. Here’s



For larger muscle areas such as the legs and back use the palms and outer edge of the hands (left). For smaller areas, it is convenient to use the thumbs to massage the muscles (right). It is important to move along the skin slowly and smoothly (using lotion helps), ironing out the painful bumps of muscle spasm.

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how it works: Massage along the muscle area as above, and if you hit a trigger point, immediate pain will cause the patient to jump. The trigger point will be round and about the size of a marble (they are various sizes). Spasms are very different. They usually feel like a rope or cable within the muscle, going with the fibers. It is usually not painful unless you apply hard pressure to it.

If it is a spasm, single it out, and work on it as above, going along the fiber from bottom to top and left to right. However, you will need to apply more pressure than usual on this area in order to get it to “release” or relax.

While you are doing this, the hands will probably slide off of the spasm, usu-

ally causing pain. It is important that you stay on top of it as you move along the fibers. I call this “surfing out the spasm.” Repeat the left-to-right process three to five times; it should begin releasing within three to five treatments if you are doing it each day. As it releases, you will feel less pain during the massage, and the spasm will slowly melt, becoming softer each time. If you are really paying attention to your body, you will probably notice more strength, coordination, and endurance in that muscle.

Stubborn trigger points respond well to static (non-moving) pressure. This technique requires more training to be really effective, so it may take a while for you to become good at it. Find the trigger point,

and place both thumbs on top of it. Slowly increase pressure on the area, being careful not to roll off. It will usually be painful, but the pain should only reach a level that the patient can tolerate without fighting back (tightening up). They should be able to allow the muscle to relax during this process, or it will not be as effective. If they are tightening up, you will need to reduce pressure to the trigger point until the muscle stops fighting back.



Low back pain is commonly caused by pockets of lactic acid (called trigger points) within the muscle (“X” in the illustration). They are tender when pressed on, and often send pain sensation to other “referred” areas (shaded by directional lines).

Hold the pressure on the trigger point for 20–30 seconds. During this time, it will usually deflate, and at the same time the pain will fade. The key to this technique is being able to put the right amount of pressure on the trigger point. Too much, and it will just fight you back to protect itself. Too little, and it will just laugh at you without releasing. As it starts to deflate, you can increase the pressure slightly to accelerate the process.

This can be repeated two to three times if needed, but if it is not responding, you will need to do general massage as described above for a day or two, and then try it again. If you cannot get it to release, or the soreness doesn’t go away

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Remember: Muscle spasms and trigger points appear because you are doing something that irritates the body—something it wasn't designed to do, or wasn't ready to do as much of. Unless you change the thing you are doing to cause the problem, it will constantly return, and you will be chasing muscle spasms and trigger points the rest of your life. Fix the problem, and remove the spasms and trigger points. If they return, call a doctor who works with musicians, and have the problem corrected properly.

CONSIDER THESE THINGS

Is the problem coming from poor technique? Some of the smallest things you do during playing can cause tightness in the muscles to build up over months or years, then in a seemingly short period of time, the symptoms can begin to occur. Here are some of the things you may want to look into to prevent the tightness in the muscles.

Change your seat height (usually the drummer is sitting too high, causing the legs to constantly hold the weight of the body).

Shoes can have a profound effect on the body, especially the lower back. Keep in mind that the body should have a solid foundation for the feet to stand on. Shoes sit between a poor standing surface and your feet. They can be a constant support and comfortable surface when the ground is not so.

Some sitting positions are better than others. Your body will tell you through pain and discomfort the bad sitting positions. If you are constantly shifting positions while sitting, something is wrong. Sit on a chair or throne that is at approximately knee height, with hips and knees at approximately 90 degrees and feet flat on the floor. The upper body should be balanced on the pelvis with the back straight. Sitting with the body leaning front, back, or to either side only causes the body to work more to support itself. It is important to choose sitting positions that decrease stress to the body.

Take time out to rest after playing each session. The best rule is to play for 45 minutes and rest (in a different position) for about 15 minutes. For best results, take a walk, or lie on your back with your knees bent and rest. Along those lines, make rest part of your rou-

time. It sounds odd, but if you want to have a stronger back, give it plenty of rest time. It is important to pick one day a week and don't play; let the body rejuvenate.

Keep in mind that water plays an important role in the muscles' ability to function. Remember to drink plenty of water each day (about 64 ounces).

Proper lifting techniques also help prevent this injury by reducing the forces that resist the muscle movement. I have created a list that I call "The Nevers." It gives things to do, and things to avoid in order to reduce the pressure put on the lower back.

THE "NEVERS"

1. NEVER bend forward at the waist to pick up an object. Instead, spread your feet to about shoulders' width, place one foot in front of the other, and bend at the knees and lower yourself to the object while keeping your back straight (see photo 1).

2. NEVER carry an object with your arms extended. Carry objects as close to your body as possible. We all have a center-of-gravity area, which is just below our navel. Carrying items in this area usually puts the least amount of stress on the spine (see photo 2).

3. NEVER twist your trunk to reach

KEY POINTS:

1. Move in long, smooth strokes, very slowly, keeping the hands on the body.
2. Find the trigger points and spasms and work them out.
3. Try to feel what the body is doing and respond to it.
4. Find out what is causing the tightness and change it.





Photo 1

for, move, or pick up an object. Bring the object into your center of gravity, turn with your feet, and keep your trunk straight. This may seem a bit “robotic,” but your spine was not built to twist or tilt while holding or lifting heavy objects.

PREVENTION

As percussionists, we are responsible for a lot of heavy equipment. If an instrument appears too heavy, or a task seems too difficult, *get some help*. I always carry a piano mover to place my equipment on. (You can get one at the local hardware store; they are inexpensive.)

When moving equipment on wheels, it is easier and safer for the spine to push



Photo 2

than pull. Push with your legs and not with your back. Even if you’re running late for a gig, don’t hurry while hauling equipment. Take your time, using correct body mechanics. It is better to be a bit late to a gig than to suffer a debilitating back injury and not be able to work at all.

When practicing or playing, change

body positions often. Our bodies were not meant to stay in one position for hours on end. If learning a new piece at the marimba, or doing anything that requires you to remain in one position, remember your back and take a break. Try squatting once or twice to flex your spine, or extend your back if you were bent over. Walk around to get the blood flowing.

A leading cause of back injury is poor flexibility. A tight, stiff body is more prone to injury because the required nutrients are not getting to the spine. More movement equals more blood flow, and more blood flow means more nutrients reach the spine. A stiff body also works much harder and cannot adequately recover from injury. Especially bad for the spine are tight hip and hamstring muscles. It is good practice to gently stretch these muscles every day. (More will be discussed concerning the proper ways to operate the lower back in the last article of this series, which deals with rehabilitation and prevention of lower back pain.)

Mild massage to the sore muscles should be followed by gentle stretching. Stretching and exercise is an important part of both prevention and rehabilitation of the painful lower back. We will go in depth on these in the last article of this series.

This particular lower back injury should improve fairly quickly. This problem should never become big, because it is easy to treat and heals well. However,

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if left alone, it can become chronic (requiring extensive treatment) and possibly lead to more serious injuries. This injury will affect your playing by causing a decrease in your endurance, coordination, and power.

IN A NUTSHELL

You Will Feel: Knife-like pain and/or grabbing in the lower back muscles. Worse when walking up stairs or hills. Very tender to the touch if severe. No bruise or increased temperature.

Name of Injury: Muscle Spasms (Lower Back)

Description: Muscle overuse causes muscle depletion, constant contraction, and cramps.

Cause: Doing too much too soon, and/or too often. Overuse or improper use of the lower back.

Treatment: Immediate relief: Rest, ice to the area of pain, and resist movements that hurt the area. Aspirin or other over-the-counter pain relievers can help decrease the pain. Massage to the tight areas and trigger points will reduce the pain and spasm.

PREVENTION

Technique: Change your seat height, shoes, or sitting positions to decrease stress to the body. Drink plenty of water to flush out the muscles. Take time out to rest each session, and pick one day a week and don't play; let the body rejuvenate. Proper lifting techniques also help prevent this injury.

Stretches: Some mild massage to the sore muscles followed by gentle stretching. Allow pain to be your guide. Change positions when you begin feeling tight.

Exercises: Repeat the exercises that caused the pain, but at a lower intensity for shorter periods of time (about half as long). Gradually increase the time and intensity over a period of weeks, stopping when the pain begins. In this way you will strengthen the injured muscles and prevent repeated injury in the future.

If No Relief: If no improvement within one to two weeks, consult your doctor.

Prognosis: This problem should never become big, because it is easy to treat and heals well. However, if left alone, it can become chronic (requiring extensive treatment) and possibly lead to more se-

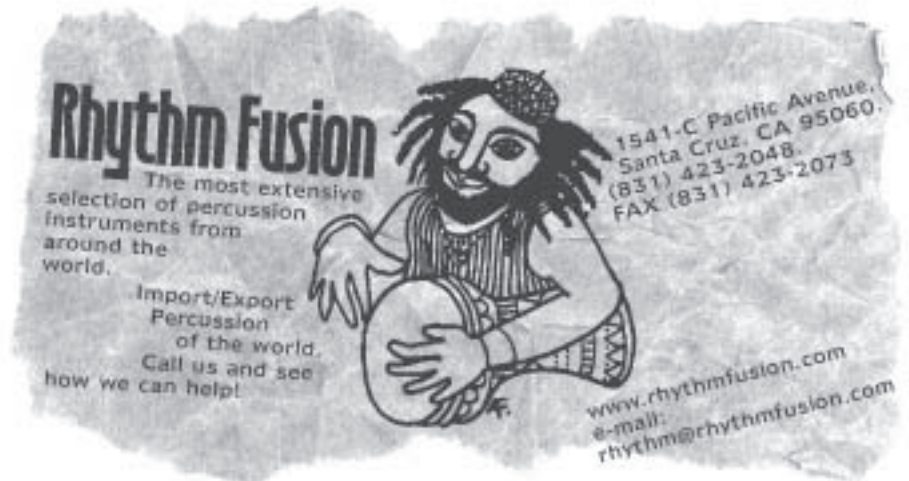
rious injuries. This injury will decrease your endurance, coordination, and power.

Other Possibilities: Contusion or bruise (usually caused by a direct hit to the painful area and accompanied by a red or purple mark on the skin).

Parts of this article are excerpts of Dr. Darin Workman's soon-to-be-published book on injuries to the drummer/percussionist (available through Taylor and Francis), and are used by permission.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree and is a Certified Chiropractic Sports Practitioner. He has authored numerous injury and prevention articles and is releasing a book on prevention and

treatment of drumming injuries. Workman is the chair of the PAS Health and Wellness committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 30 years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com. PN



PASIC Percussion Ensembles: A Historical Overview

BY SCOTT CAMERON

For 30 years, PAS has featured some of the finest percussion ensembles in the world at each Percussive Arts Society International Convention. PASIC audiences have been treated to performances by ensembles at every level, from elementary ensembles such as The Louisville Leopard Percussionists and the Elmira Elementary Percussion Ensemble to professional ensembles such as Nexus, the Percussion Group Cincinnati, and Kroumata. In addition to the more “traditional” percussion ensembles, there have been performances by steel drum groups, African ensembles, marimba ensembles (and orchestras), gamelan ensembles, electronic percussion ensembles, and ensembles that defy categorization.

Over the years, PASIC audiences have enjoyed performances of works by a wide variety of notable composers including John Cage, Eric Ewazen, David Gillingham, Lynn Glasscock, Lou Harrison, Raymond Helble, Michael Hennagin, David Hollinden, Karl Husa, David Maslanka, Ney Rosauro, Christopher Rouse, Karl Stockhausen, Toru Takemitsu, and Edgard Varese, to name a few. Ensembles from over 25 states and more than a dozen foreign countries have performed in almost 400 concerts over the past 30 years!¹

These performances, which have been an element of every PASIC since 1976, are significant on many levels. For regular PASIC attendees, they provide the opportunity to observe the evolution of the percussion ensemble in yearly snapshots, providing insight into the past, present, and future of the percussion ensemble. The showcase concerts promote performance excellence through the PAS International Percussion Ensemble Competition process, provide a great performing experience for student performers, create an exciting concert experience for audience members, and are a positive force in the creation of new literature. The terrace concerts present additional performance opportunities for ensembles

and are a great “added-value” component for those attending the convention.

IN THE BEGINNING

In December 1971, the percussion ensemble was less than 50 years old, the first established collegiate ensemble program was barely 20 years old, Nexus was a brand-new percussion ensemble,² and the Percussive Arts Society, entering its second decade, held the first of two national “PAS Days of Percussion.” The event was hosted by the Illinois state chapter and featured several college ensembles.³

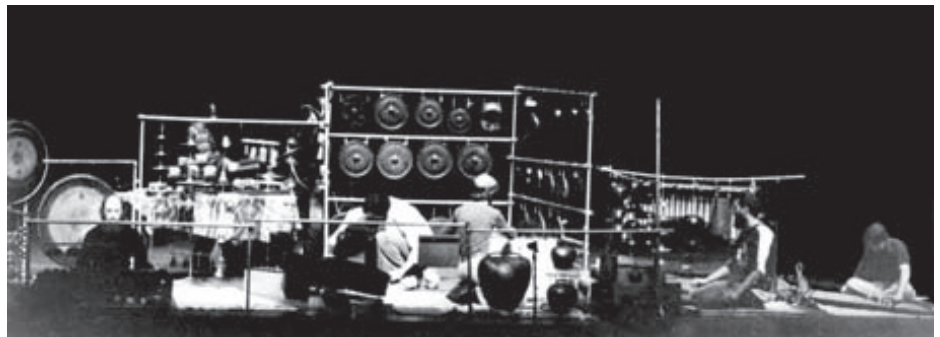
Two new percussion ensemble pieces were premiered at this first national PAS event. First was “Song of Hugh Glass,” by Arthur Lauer, premiered by the American Conservatory Percussion Ensemble (James Dutton, director), and the second was Michael Udow’s “African Welcome Piece,” which was performed by the University of Illinois Percussion Ensemble, under the direction of Thomas Siwe.⁴

Although I found no record of premiere performances at the second annual PAS Day of Percussion in 1972, the event is notable for the first high school percussion ensemble appearance at a PAS-sponsored convention, the Maine West High School Percussion Ensemble (Jake Jerger, director), and the performance by a “new” professional percussion ensemble, the Blackearth Percussion Group (with members Richard Kvistad, Allen Otte, Christopher Braun, and Garry Kvistad).⁵

When the PAS Day of Percussion evolved into the two-day Percussive Arts Society National Conference (PASNC) in March 1974, attendees were treated to performances by the Harry Partch Ensemble and William Kraft and the Los Angeles Percussion Ensemble.⁶ The 1975 PASNC, held at Roosevelt University in Chicago, was hosted by Thomas Siwe. Only one ensemble, the York Township High School Percussion Ensemble, performed at this event.⁷

Three percussion ensembles were on the program at the first PASIC in 1976: the Jan Williams/Donald Knaack Contemporary Percussion Program, the Eastman Percussion Ensemble, and the Eastman Marimba Band. The 1977 convention, held in Knoxville, Tennessee (Michael Combs, host), is notable for being the location of the first PASIC performance by Nexus. In addition, the University of Tennessee Percussion Ensemble presented “Three Mayan Temples” by Allen Johnson, marking the first of many percussion ensemble premieres to be presented at PAS international conventions.

Throughout the history of PASIC, the society has stimulated the evolution of the percussion ensemble by a variety of means. On several occasions, PAS has offered events that have allowed composers to talk about their approach to writing for percussion. For example, during the 1978 convention, composers William Kraft, Ronald Lo Presti, and Armand Russell



Nexus performing at PASIC 1977.

were paired with Karen Ervin, the Arizona State University Percussion Ensemble, and the Boise State University Percussion Ensemble, respectively, in a series of concerts and open rehearsals that featured each composer's work and discussions on composing for percussion. The Arizona State University Percussion Ensemble performed Lo Presti's "Dances for Percussion" and the Boise State University Percussion Ensemble premiered Russell's "Tetra."

The concept of allowing composers to talk about their approaches to writing for percussion was continued at PASIC '79 with a series of "Composers Write for Percussion" presentations. Another unique feature of the 1979 convention was the performance of the PAS International Percussion Ensemble, an ensemble of college/university students chosen by taped audition. Conductors for this Saturday concert were Andrew Cirelle and Paul Price.⁸

In the past few years, PAS has offered additional opportunities for composers to talk about their percussion writing. A fairly recent example of this is the New Music/Research Day at PASIC '98, at which the theme was "Percussionist as Composer" and included the United States premiere of Marta Ptaszynska's "Linear Construction in Space," a percussion trio by Nebojsa Zivkovic, and works by composer/percussionists Michael Bump, Christopher Deane, Bruce Hamilton, and others.

THE PERCUSSION ENSEMBLE CONTEST

One of the most significant changes at PASIC was the development of the percussion ensemble contest in the 1980s. This addition to the convention was the result of several years of discussion and planning. During the PASNC and early PASIC years, it was the responsibility of the convention host to select ensembles for the convention. In some instances, the host might recommend an ensemble based on word of mouth and reputation; in other instances, ensemble directors would send a proposal to the host or one of the PAS Officers.⁹ The host would make the final decisions, with assistance from the immediate past-president and final approval by the PAS Executive Committee.¹⁰ For logistical and financial reasons, first preference was given to in-state ensembles, but ensembles from outside the state were also chosen, and care

was taken to select a wide variety of ensembles so that as many student performers as possible would have the opportunity to perform at a national convention.¹¹

PASIC Hosts, along with their many other responsibilities, were challenged to accommodate several ensembles within a narrow time frame and limited facilities. Events were programmed at the same time, and occasionally open areas such as hallways and atriums became performance spaces when space was not available in a performance hall.¹²

Selecting in-state ensembles worked during the early years of the convention because as long as PAS chose a large number of convention sites, students from many geographical areas would get the opportunity to perform. With PASIC sites now reduced to a handful of cities, such a plan would naturally favor ensembles in those limited geographical regions.

PAS Second Vice-President John Beck first proposed a percussion ensemble contest in 1983. According to Doug Wolf, the first Chair of the PAS Percussion Ensemble Contest Committee, a spirited discussion concerning guidelines and procedures began at this time and continued for several years.¹³ Slowly, a plan began to emerge, and in the July 1985 issue of *Percussive Notes*, Mr. Beck (by then PAS First Vice-President) announced that interested PAS chapters would hold regional contests at their Days of Percussion and send the winning ensemble on to be judged by a national panel of judges, with the final winners performing at PASIC. The initial selection process was modeled after the procedures used at the Midwest Clinic and other national events.¹⁴

The motivation for having a national percussion ensemble contest, according to Beck, was "to promote good quality percussion ensemble performance and compositions while helping to promote increased membership in the Percussive Arts Society."¹⁵ Two ensembles, one high school and one college, were to be selected by judges Marta Ptaszynska, Harold Farberman, and William Kraft.¹⁶ For PASIC '86, the winners of the PAS Percussion Ensemble Contest were Oberlin College and the Tulsa Union High School Percussion Ensemble from Tulsa, Oklahoma.

Since the first ensemble contest, the



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judging procedure has become more formalized. Today, the PAS Percussion Ensemble Committee selects ten adjudicators (five each for the high school and college ensembles) with diverse backgrounds (a variety of geographical areas and school sizes, plus a mixture of educators, professional percussionists, ensemble directors, composers, etc.) who remain anonymous until after the results are announced.¹⁷

The formats for the contest and the concerts have also evolved over the years. In 1987 the program length was limited to 25 minutes, but was changed to 50 minutes in 1988, and in 1989 was changed again to 45 minutes for college ensembles and 30 minutes for high school ensembles. The standard became 45 minutes for all ensembles by the early 1990s and today is set at 50 minutes.

PAS has also experimented with the performance schedule of the contest winners. At PASIC '89 in Nashville, the winning high school ensemble performed a concert on Thursday afternoon, and the winning college ensembles performed at a single "gala winners' concert" (which also included performances by the winners of the individuals contest) on Friday morning.¹⁸ In 1991, the Society announced a "PAS Call for Tapes" (now called the "PAS International Percussion Ensemble Competition") in which three high school or college winners were featured in a showcase concert on separate days of the convention.

For a number of years, three ensembles were selected for each PASIC, but recently the number has increased, with six ensembles appearing at PASIC 2004 and five at PASIC 2005. One of the beneficial results of this increased number of winning ensembles is that it creates more opportunities for student performers to participate in a prestigious national convention. According to PAS Percussion Ensemble Committee Chair Dan Moore, "We believe that [a] student's performing at PASIC is a valuable part of the total PAS experience and ... we are always trying to find ways to get more students involved with PAS¹⁹ (see Table 1).

PREMIERES

Both professional and student ensembles often use PASIC performances as opportunities to perform new works for percussion ensemble; some are world

premieres and others have been premiered just prior to the convention.²⁰ In fact, only a handful of PASICs have not included at least one percussion en-

semble premiere.²¹ Over the 30 years of PASICs, the significance of these performance opportunities as generators of new percussion ensemble literature is

Table 1: High School and College Percussion Ensembles Featured at PASICS

Year	High School	College
1986	Union (Tulsa, OK)	Oberlin College
1987	Richardson (TX)	University of Utah
1988	Westfield (Houston, TX)	Louisiana State Univ.
1989	McAllen (TX)	Shepherd School of Music
1990	(none)	James Madison Univ. University of Oklahoma
1991	Bingham (South Jordan, Utah)	University of Utah Kent State Univ.
1992	Spring (Houston, TX)	Shepherd School of Music Central Michigan Univ. East Carolina Univ.
1993	North Farmington (Farmington Hills, MI)	Rhythmaxis (Eastman School of Music)
1994	Westfield (Houston, TX)	University of Oklahoma U of North Carolina-Greensboro (UNCG)
1995	Union (Tulsa, OK)	Lawrence Conservatory Central Washington Univ.
1996	Plymouth-Canton Education Park	Oklahoma State Univ. Northwestern Univ.
1997	Percussion One (Houston, TX)	University of Southern California (USC) Southern Methodist Univ.
1998	Tomball (Tomball, TX)	East Carolina Univ. Western Michigan Univ. Kroustikon (Turku Conservatory)
1999	Marcus High School (Flower Mound, TX) Pope High School (Marietta, GA)	Central Michigan Univ.
2000	Mott Middle College	Texas A&M Univ.-Commerce USC
2001	Westfield (Houston, TX)	University of Oklahoma University of Kentucky
2002	Strike (East Kentwood and Caledonia, MI) Franklin Central (Franklin, IN) Colleyville-Heritage (Colleyville, TX)	Arizona State Univ. Northwestern Univ.
2003	Lewisville (Lewisville, TX) Brazoswood (Clute, TX) Marcus (Flower Mound, TX)	Millikin Univ. University of Houston Base4 Percussion Quartet (Northern Illinois Univ.)
2004	Haltom (Haltom, TX) Cypress Falls (Houston, TX)	University of Kentucky
2005	Timber Creek (Orlando, FL) Birdville (Dallas, TX)	The Ohio State Univ. Texas Christian Univ. Malmoe Academy of Music (Sweden)

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substantial. Some years produce a notably higher number of premieres than others. For example, PASIC '80 in San Jose, California featured a concert of world premieres, in which four brand new works for percussion ensemble were performed. More recently, programs presented by Millikin University (2003), University of Houston (2003) and University of Kentucky (2004) percussion ensembles have included the premieres of several pieces along with pieces that had been premiered just prior to the convention (see Table 2).

Some of the pieces premiered at PASICs have become popular with ensemble directors and have been performed numerous times following the initial performance.²² Although the listings of programs on the PAS Website can

only provide information on performances that are reported by ensemble directors, it gives a general idea of the popularity of a piece. According to the guide, the PASIC premieres performed the most include "Past Midnight" by Thomas Gauger and "Stained Glass" by David Gillingham (both premiered by the University of Utah Percussion Ensemble in 1991); "Diabolic Variations" by Raymond Helble and "Duo Chopinesque" by Michael Hennagin (both premiered by the University of Oklahoma Percussion Ensemble in 1985); and "The Phantom Dances" by Michael Hennagin (premiered by the University of Oklahoma Percussion Ensemble in 1990).

FAVORITES

Although the available repertoire for

percussion ensembles has grown dramatically over the past few decades, it is not surprising to find that with 30 years of percussion ensemble convention performances, a number of pieces have been performed more than once. Several ensemble pieces have been performed four or more times. Pieces performed four times include Varese's "Ionisation," Musser's arrangement of Rosales' "Bolero," Gauger's "Portico," Kraft's "Momentum," and Cage's "Second Construction." Those performed five times include Helble's "Diabolic Variations," Gauger's "Gainsborough," Rouse's "Ogoun Badagris," and Westlake's "Omphalo Centric Lecture." Rag tunes have also been popular through the years, and the most frequently performed are George Hamilton Green's "Log Cabin Blues" and "Triplets" and Harry Breuer's "Back Talk." But the most frequently performed piece over the 30-year history of the PASIC by far is Cage's "Third Construction," with ten PASIC performances.

When looking at the long list of composers whose works have been performed at PASIC over the years, it is not surprising to find that certain names appear with greater frequency than others. In some cases, one or two pieces by a particular composer have been performed repeatedly, while in other instances, the composer has been represented by three or more of his or her compositions. Works by John Bergamo, Harry Breuer, Ronald Lo Presti, Ney Rosauero, and Nigel Westlake have been performed five times at a PASIC. Michael Udow and Raymond Helble have been represented six times. Compositions by Bob Becker, Steve Reich, and William Kraft have appeared on PASIC programs eight times, Thomas Gauger's pieces have been performed nine times, and Christopher Rouse weighs in with 11 performances. The top three composers, in terms of the total number of performances are Lou Harrison (17), John Cage (37), and George Hamilton Green (51).

CONCLUSION

For 30 years, PASIC audiences have been treated to an amazing variety of ensemble performances. By presenting performance opportunities for students at all levels, encouraging excellence through the ensemble selection process, and promoting the creation of new works



Millikin University's PASIC 2003 performance.



University of Kentucky's PASIC 2004 performance.

Table 2: Selected Percussion Ensemble Music Premiered at PASICs

Title	Composer	Ensemble	Year
Three Mayan Temples	Johnson	University of Tennessee	1977
The Bells of Poe	Kessner	Tintinnabulum Quartet	1978
Tetra	Russell	Boise State Univ.	1978
Equali VI	Kessner	Marimba Ensemble Concert	1978
Double Fanfare	Harrison, Cirone	San Jose State Univ.	1980
Pythagoras and the Four Hammers	Thomas	San Francisco State Univ.	1980
Shradhanj Ali	Bergamo	John Bergamo, et al.	1980
like wind on the buffalo grass (in memoriam Crazy Horse)	Bartholomeu	University of Oregon	1980
Cairo Suite	Cirone	San Jose State Univ.	1980
Ever the Contrary	Lennon	New York Quintet	1983
Quintessentials	Bazelon	New York Quintet	1983
Dances for Five	Thomas	New York Quintet	1983
Concertante	Dana	Webster Groves High School	1984
Orpheus	Hunt	Webster Groves High School	1984
Legend of the Sleeping Bear Dunes	Alfieri	Interlochen Arts Academy	1984
Duo Chopinesque	Hennagin	University of Oklahoma	1985
Diabolic Variations	Helble	University of Oklahoma	1985
Imaginary Dance	Wood	University of New Mexico	1985
Concerto for Marimba and Percussion Ensemble	Helble	North Texas State Univ.	1985
Marimba!	Chambers	Mass Marimba Ensemble	1986
Mark V Marimba Toccata	Watts	University of Utah	1987
LEX	Daugherty	Oberlin Percussion Group	1989
Phantom Dances	Hennagin	University of Oklahoma	1990
Earth Dances	Wiley	Kent State Univ.	1991
Lullaby	Barratta	Kent State Univ.	1991
Past Midnight	Gauger	University of Utah	1991
Stained Glass	Gillingham	University of Utah	1991
Consortium	Glassock	UNCG	1994
Compendium	Wilkins	University of Oklahoma	1994
The Furious Angels	Peyton	Central Washington Univ.	1995
Release	Hollinden	Central Washington Univ.	1995
Odyssey	Kennedy	University of Kentucky	1996
Amorcage	Budon/arr. Forrester	USC	1997
Ritual	Yermish	USC	1997
Linear Construction in Space	Ptaszynska	Ptaszynska and U of Akron	1998
Islands off Silence	Wyre	Wyre and The Evergreen Club	1998
Evocation-gentle rain falling . . .	Duggan	The Evergreen Club	1998
Ibu Trish	Harrison	The Evergreen Club	1998
For There and Then	Parsons	The Evergreen Club	1998
Numerolalia	Haaheim	CrossTalk (University of Arizona)	1999
Journey Into The Night	Bikales	CrossTalk (University of Arizona)	1999
Fiestas	Louchouarn	Thornton (USC)	2000
Desert Express	Kaiser	Texas A&M Univ.-Commerce	2000
Traditions- Part One/The WINNING NUMBER-beFORe JOHN7	Hollo and Vaczi	Amadinda Perc. Group	2000
Feast or Famine	Etezady	Amadinda Perc. Group	2000
Beach Music	Frank	Coastal Carolina Univ.	2001
Marimba Quartet	Burritt	Northwestern Univ.	2003
Evolution	Brunk	Millikin Univ.	2003
Vortices for Drum Set and Percussion Sex(y)tet	Riley	Millikin Univ.	2003
Mixtures #2	Long	Millikin Univ.	2003
Surge	Smith	Moore School (University of Houston)	2003
Melos	Wilkins	Moore School (University of Houston)	2003
Houston Strokes	Grantham	Moore School (University of Houston)	2003
Belly Tones	Barber	SO Percussion Group w/Thomas Burritt	2003
Exit Wounds	Dietz	University of Kentucky	2004
Identity Crisis	Aukofer	University of Kentucky	2004
Orisha Offering	Robinson	University of Kentucky	2004
Kvart I Fyra	Astrand	University of Kentucky	2004
Sonhando em Salvador	Hill	University of Kentucky	2004
Uneven Surfaces	Dietz	Victoria Memorial High School	2004

through a variety of means, the Percussive Arts Society is a positive force in the continuing development of the percussion ensemble.

ENDNOTES

1. This includes all PASIC performances; not all are full concert performances.
2. Rick Mattingly, "Nexus," *Percussive Notes* 34, no. 4: 7.
3. Gary Olmstead, "The First PASIC," *Percussive Notes* 30, no. 3: 15.
4. Tom Siwe, "PAS 30th Anniversary, A Personal Reprise," *Percussive Notes* 30, no. 3: 18.
5. *Percussive Notes* 11, no. 2: 9.
6. Olmstead, 15.
7. Olmstead, 16.
8. *Percussive Notes* 17, no. 2: 11.
9. John Beck, personal communication, August 1, 2005.
10. Siwe, personal communication, August 5, 2005.
11. Siwe.
12. Siwe, personal communication, August 8, 2005.
13. Douglas J. Wolf, "Positive Benefits of the Percussion Ensemble Contest," *Percussive Notes* 27, no. 5: 40.
14. Wolf, personal communication, April 28, 2005.
15. Beck, "First Vice-President's Report," *Percussive Notes* 23, no. 5: 3.
16. Beck, "First Vice-President's Report," *Percussive Notes* 24 no. 4: 3.
17. Dan Moore, personal communication, August 3, 2005.
18. Randy Eyles, "Message from PAS Secretary Randy Eyles," *Percussive Notes* 27, no. 1: 39.
19. Moore.
20. Some PASIC performances of new works may not technically be world premieres because they were first performed on campus in the weeks immediately preceding PASIC. However, the PASIC performance opportunity would be an obvious incentive to select those pieces.
21. Scott Cameron, "Trends and Developments in Percussion Ensemble Literature, 1976-1992: An Examination of Selected Works Premiered at the Percussive Arts So-

ciety International Conventions," Diss. Univ. of Oklahoma, 1996: 278.
22. Based on a survey of concert programs submitted to PAS.

Scott Cameron is Associate Professor of Percussion Studies at Missouri State University, a position he has held since 1985. He completed his Doctor of Musical Arts degree at the University of Oklahoma, where he was a student of Richard C. Gipson. At Missouri State, he teaches applied percussion lessons, percussion methods, percussion pedagogy, and directs the percussion ensemble and steel drum band. He is Principal Percussionist with the Springfield Symphony and Principal Timpanist with the Springfield Regional Opera. PN

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—John H. Beck

KEYBOARD PERCUSSION SOLOS

Araignée Sur Toile

Richard Muller

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Editions François Dhalmann

Written for solo vibraphone with piano accompaniment, this work is appropriate for an elementary-level student looking for a very easy accompanied vibraphone solo. Only one pair of mallets is required, as the vibraphone part consists of a single melody in 4/4 time at a quarter note = 100 bpm. Throughout the 39 measures of this piece, circles and dots below the vibraphone notes suggest pedaling, but there are no phrase markings and the dynamic level is *mf* throughout.

The tonal center is primarily E minor, but there is a lot of chromaticism and harmonic variety in the accompaniment. Rhythmic figures in the solo part are limited to patterns using half, quarter and eighth notes, with one double whole note at the end.

The piece has some creative possibilities. Adding dynamic shaping to the lines as well as some rubato could bring the piece more into the II+ level and make it more enjoyable for the performer and audience. The work comes with a score and a separate vibraphone part.

—F. Michael Combs

Petit Robot Valse

Richard Muller

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Editions François Dhalmann

Lasting just over one minute, this vibraphone and piano duet allows younger players to explore the jazz waltz style. However, the unique, atonal melody and lack of dynamic markings will provide a challenge to younger, less-experienced players. The vibraphone part can be played with two mallets and has all stickings clearly marked. The piano part is fairly simple and can be played by a novice performer.

—Brian Zator

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This unaccompanied marimba solo is an excellent selection for students learning to manipulate four mallets in the performance of rolled four-note chords. Moore's arrangement uses chords in close position that keep mallets moving as efficiently as possible. In most of the chord progressions, a common tone is shared, and movement between voices of adjacent chords is typically stepwise or by small intervals, requiring only minor adjustments to grip and the spread between mallets.

Progressions that reduce lateral mallet movements to a minimum are also important in view of the *legato* rolls students are directed to use, which require uninterrupted stroke action even as mallets change position on the keyboard—an action exacerbated by large distances between chords. The arrangement also incorporates dynamic variety (from *piano* to *forte*), encouraging development of the ability to play *forte* rolls when rolling from one chord to another.

—John R. Raush

Lullaby for Marimba

Kevin Man

\$29.95

Rhythmscape Publishing

This five-minute work for marimba could be performed as either a duet (using a 5-octave instrument for optional notes) or solo (using a low-A instrument). Principally using rolls, the piece has a sustained, organ-like quality that is best described by its indicated tempo, *tranquillo espressivo*. It begins slowly, then builds in speed slightly before a peaceful coda. Its contemplative mood, which exploits the rich sonorities of the marimba, contrasts nicely with other marimba repertoire that often accentuates the percussive qualities of the instrument.

—Terry O'Mahoney

Marimba Technique

Through Music

III-V

Mark Ford

\$24.00

Innovative Percussion

Each of the 16 etudes in this superb collection is composed to assist the intermediate four-mallet marimbist in learning a specific pedagogical technique. The 16 marimba solos are varied in their musical style, and each focuses on a specific technique. After an introduction to this 64-page loose-bound collection, general comments by Mark Ford regarding stroke concepts, getting started, and chordal applications precede six sections that are named "Single Independent Strokes," "Single Alternating Strokes," "Double Lateral Strokes," "Double Vertical Strokes," "Chorales" and "Combined Strokes."

The first two sections each have two etudes, while the remaining four sections have three etudes each. Of particular interest is Ford's concluding sections on "Chorales" and "Combined Strokes." Both contain more difficult etudes—any one or a combination of which might be appropriate for the younger college-age recital (e.g. junior recital) or as potential contest/festival selections for intermediate to advanced high school marimbists.

The titles of the tonal chorales are "Wellington," "Azalea" and "Coventry," and their tonalities are D-major, F-major and B-major, respectively. In the introductory remarks to "Chorales," Ford suggests several outside listening examples for the student to reference regarding appropriate chorale style considerations. The concluding section's titles are "Birchbrook," "West Oak" and "Stoneman." These solos present multi-metered, contemporary-style compositional techniques.

The final composition in this collection, "Stoneman," is dedicated to Ford's uncle, Bill McClintock, who lived next door to Ford when he was growing up. The sensitive "dolce" marking for this 3/4, B-flat major etude provides a gentle musical tribute to an individual who obviously impacted Ford's life significantly. "Stoneman" would be appropriate for an undergraduate college percussion recital. Although this composition requires a five-octave marimba, the remaining so-

los in this collection can be performed on a low-A marimba. Congratulations to Mark Ford for providing 16 etudes that will permeate the teaching and performance pedagogy of marimba students for years to come.

—Jim Lambert

Arabesque Kinderaugen

IV

Matthias Schmitt

Arr. Peter Sadlo

\$14.50

Norsk Musikforlag



Much of this solo for unaccompanied vibraphone is written in a manner familiar to pianists, assigning the melody to the right hand and the accompaniment to the left. The piece exploits a conservative melodic profile (the initial melodic material basically outlines a descending C-major scale, slightly embellished), appealing harmonies, and repetitive accompaniments in which the right hand can assist the left when given an opportunity. (In one passage in the accompaniment, two notes are written that extend below the range of standard vibre keyboards that have F below middle C as their lowest note.)

Sixteenth-note patterns found in the introduction and later in transitional material beg the use of all four mallets in a 1-3-2-4 sequence, especially when tempo is increased in a *stringendo* passage. The long, sustained notes in the melody and repeated patterns in the accompaniment, when enhanced by the sensible use of the pedal (no pedaling suggestions are provided), capitalize on the lyrical potential of the instrument. This solo derives maximum musical results with a minimum of technical difficulties,

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making it ideal literature for intermediate mallet students.

—John R Raush

Forgotten Days of Fall **IV**
Daniel Cathey

\$10.00

C. Alan Publications

This four-minute marimba solo requires a low-E marimba, but it could be played on a low-A instrument except for four notes, including the final chord. Overall, this piece is fast, energetic, and light-hearted. After an opening chorale labeled "In Despair," fast triplets cascading up and down the keyboard take over and lead into the main theme, marked "Dreamy, Rubato." This main theme incorporates an arpeggiated line, which is then varied for the next section, marked "Delicately." The piece briefly recalls the opening chorale and ends with a quick *forte* statement. Although technically challenging, due mainly to the fast tempos, this piece incorporates pleasing melodies with delightful accompaniments.

—Brian Zator

Once Upon a Time **IV**
Matthias Schmitt

\$15.00

Norsk Musikforlag

This marimba solo for a five-octave instrument requires four-mallet technique, and a one-handed roll is also necessary for a successful performance. A quasi-jazz rhythm prevails for most of the beginning, and the general feeling of the work is dance-like until the middle section, which is slow and rubato. Independent mallet playing is necessary here while the beginning and ending are block chord style.

This 6:52 solo would be excellent for a college jury or percussion recital. It is not difficult but would be enjoyable to perform. The jazz-like rhythm and melodic content would be a crowd pleaser.

—John H. Beck

Night Songs **IV**

Gene Fambrough

\$12.00

Innovative Percussion

"Night Songs" is a two-movement, unaccompanied, four-mallet marimba solo that lasts approximately seven minutes. The first movement, "...until we meet again," is a chorale that uses unique, yet appealing

progressions that move between the minor and major modes. The opening monophonic line is used in several instances to create different textures and unity within this movement.

The second movement, "The inward eye," is based off of one sixteenth-note sticking pattern, 4312 3421. This sticking is used throughout the piece and helps spell out the chord progressions and melody line in mallet number 4. Syncopations, double stops in the right hand, and a brief chordal interlude help break the monotony of the permutations. The performer is required to play this sticking pattern using many different intervals. The piece comes to a calm ending using material from the first movement.

—Brian Zator

Three Short Stories **IV**

Jeff Calissi

\$16.00

C. Alan Publications

"Three Short Stories," consisting of three programmatic movements, lasts approximately nine minutes and requires a five-octave marimba. The first movement, "Inner Program," uses technically-driven ostinato patterns throughout. A variation of the sea chantey "Fair Spanish Ladies" comes through the texture by way of accents in the right hand.

The second movement, "Continuum," alternates a rolled presentation of the melody and a technical ostinato pattern to outline the contrary motion of the melodic lines. The third movement, "Counterpart," alternates between a slow, expressive melody and a more rhythmic statement. This movement progresses with the two melodies presented in several variations.

A majority of the technical aspects of this work include double laterals, triple laterals and single alternating strokes at small and wide intervals.

—Brian Zator

Arche **V**

Bruno Giner

\$8.84

Editions Francois Dhalmann

This non-metered solo for vibraphone (sans motor) explores contrasts in tone colors via the use of four medium mallets plus the use of a cello or bass bow. The solo is not

long and is presented on just two pages; however, there are several challenges, especially with the rapid changes between mallets and the bow. Even though there is an absence of a meter signature, the composer suggests a tempo of quarter note = 50 bpm.

The solo is not in a standard musical structure, but instead is a tour through various tone colors (ABCD). The solo opens with sustained bowed notes in one hand, alternated with double-stops of major 7ths with the other. This moves to some four-note chords played with two mallets in each hand. The C section is a long phrase consisting of single sixteenth-note patterns that start at the top of the instrument and move to the bottom. The solo closes with sustained rolls in the right hand, with low bowed notes in the left. The changes of mallets and bows, plus sudden dynamic changes create some interesting opportunities for musical expression and creativity.

—George Frock

Medal of Honor **V**

Gene Fambrough

\$12.00

Innovative Percussion

Gene Fambrough dedicates this piece to all war veterans and found his inspiration for "Medal of Honor" from monuments in the Washington D.C. area. This solo requires a five-octave marimba and lasts approximately 13 minutes.

According to Fambrough's program notes: "The 'Prelude' presents a haunting, ominous mood through the use of non-traditional harmonic motion and open fifth structures. 'Remembrance' presents the key of B-flat minor, developed throughout the remainder of the work and explored more traditionally within '...of the Unknown.' Although still in minor tonality, 'Celebration' creates a joyous interpretation of the previous themes and a brief variation in major, concluding with a short 'Postlude.' The five sections are played without pause."

This piece lays well on the marimba and should be very pleasing to performers and audiences. The contrast of the open fifths in the opening and tighter intervals in "Remembrance" help lead the piece into "...of the Unknown." This section reaffirms the primary melody stated over a slow quarter-note

ostinato. This ostinato is continued with a sextuplet variation overlay and the melody singing through the texture. As the intensity increases, the intervals get larger and reach a peak at the "Celebration" with the use of octaves in both hands, a syncopated melody in the right hand, and permutations in the left. The piece dies away with flourishing sixteenth notes up and down the keyboard that outline the previous harmonic motion. The ending comes to a gentle close using material of "Remembrance."

This piece would be well worth the effort for junior, senior or graduate recitals. Difficulties include the length, high demand of octave intervals, one-handed rolls in both hands, and overall depth of musical maturity needed to express the desired emotions.

—Brian Zator

Modus Operandi **V**

Jeff Calissi

\$12.00

C. Alan Publications

This 114-measure, unaccompanied four-mallet marimba solo opens with a 24-measure introduction at a pensively slow 60 bpm before transitioning suddenly to a 124-bpm rhythmic section, which continues without interruption until a brief reference to the opening introduction. The final codetta (17 measures) continues in the 124-bpm tempo, with a concluding tonal cadence on C major.

This solo requires a five-octave marimba. Although the composition cadences in C major, the slow opening and the more rhythmic section that follow are freely composed in tonalities that are modally-related to C major (i.e., C Mixolydian, c minor) or they are quartal/quintal-tonal relationships to C (i.e., stacked perfect-fourths or fifths). Composer Calissi also presents several multiple-metered sections (e.g., 4/4 to 11/16 to 2/4) that will challenge the advanced marimba performer. This four- to five-minute solo is appropriate for a senior or graduate solo percussion recital.

—Jim Lambert

Octave Etude **V**

Lorraine Goodrich Irvin

\$4.00

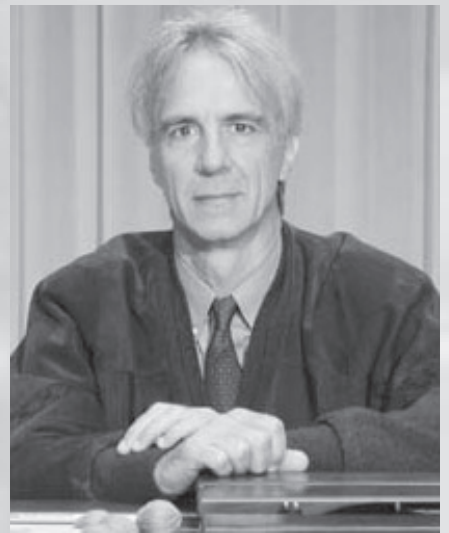
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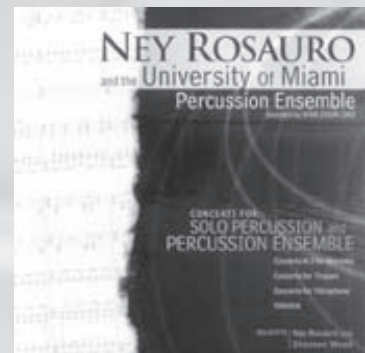
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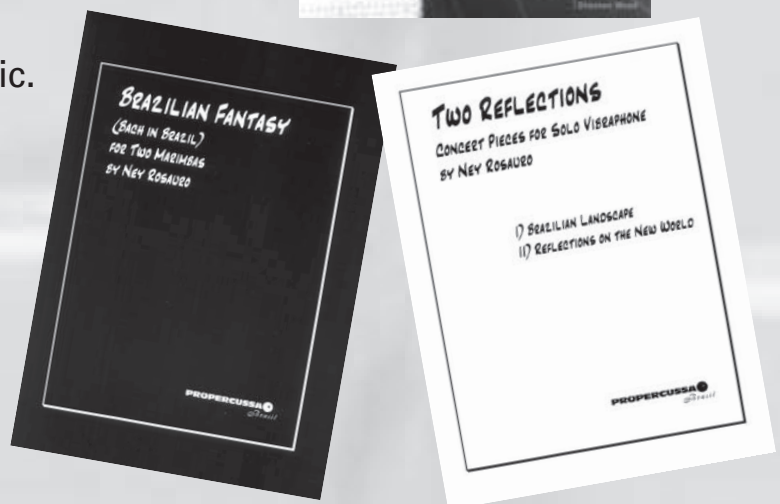


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tions of an etude as a composition dedicated to improving an instrumentalist's technique by focusing on a specific technical problem. In this case, the challenge is to play octaves at a rapid tempo in the context of two-mallet performance. Originally copyrighted in 1976 (and recorded by Vida Chenoweth), this piece has been re-issued by PerMus, making it available to the present generation of student marimbists.

Scored throughout in octaves set in eighth-note triplets at a brisk *allegro* (quarter = 144), this 45-measure, D-minor etude with a chromatically embellished melody challenges endurance as well as accuracy. Every student mallet player can benefit from this etude. It can also be useful as performance repertoire, offering a unique opportunity to display a marimbist's technical prowess.

—John R. Raush

Star-Stepping

Murray Houllif
\$12.00

C. Alan Publications

"Star-Stepping" is a ride through a universe of tonalities, dissonance and resolution. Murray Houllif has written a challenging work based on whole-tone scales, minor-second motions and lively syncopations. As the title implies, the form moves quickly from one idea to the next. The opening phrases incorporate many dynamic swells and constant motion while traveling the entire range of the keyboard. After a short, dissonant-filled chorale, the piece utters a softer, more subdued variation of the opening. This leads into a groove-oriented build to the conclusion.

The work is approximately five-and-a-half minutes long and uses a five-octave marimba (although a low-A instrument can be substituted). This piece would provide a challenging addition to senior, graduate or professional recitals.

—Brian Zator

Concerto No. 1 in D Minor for Marimba and Orchestra

Noah D. Taylor
\$40.00

C. Alan Publications

"Concerto No. 1 in D Minor for Marimba and Orchestra" is published in two spiral-bound volumes, one for the solo marimba part and the

other a score containing the solo with piano accompaniment (orchestra parts available on a rental basis). The concerto represents a genre that extends back to the Creston "Concertino" and early concerti such as those written by Basta, Milhaud and Kurka.

The Kurka was written in a contemporary idiom that included jazz influences and presented significant technical challenges including large leaps over the keyboard, rapid shifts of position from highest to lowest registers, and rolled chords with extremely large intervals between chord tones.

By contrast, Taylor's score, which he explains draws upon the "Romanticism of the past," features the harmonic idiom of the late 19th century. It is set in traditional three-movement form (fast, slow, very fast), with a long first movement solo cadenza that provides numerous opportunities to exhibit technical prowess and musicianship. It is a lengthy piece (slightly in excess of 30 minutes) and has the popular appeal of a good film score, with the musical gestures one associates with music for the theater, such as fanfare figures woven into the first movement that suggest bravado, drama and adventure; the poignant melody used in the second movement, which is, in the composer's own words, "a tale of love and passion"; and the relentless, driving eighth-note rhythms in the third movement that exploit three-against-two cross-rhythms, resulting from pitting triplet eighths in 12/8 against quarter notes, contributing to a finale described by the composer as "a hero's tale of battle, danger, love, and triumph." It is a finale that should bring many audiences to their feet.

Taylor exploits the entire range of a five-octave keyboard, and writes scale patterns and arpeggiated chords that will be familiar modes of performance to the contemporary marimbist, such as harp-like broken chords in the second movement, used to accompany a right-hand melody. Although the large leaps and rapid shifts of register encountered in the Kurka are not a problem in Taylor's score, Taylor has a penchant for doubling the melody in octaves, which requires the right hand to execute rapidly moving, one-handed oc-

taves. In addition, although he writes rolled four-note chords that fall quite comfortably on the keyboard, the use of three mallets in each hand to play rolled six-note chords in the second movement presents another challenge, but makes possible an effective chorale-like passage that leads to a spine-tingling, climactic, *fff* six-note chord.

Unlike the piano accompaniments for the Creston or the Kurka, which are major challenges for pianists, Taylor's orchestral reduction in the form of a piano accompaniment is quite manageable by a competent pianist, making an accompanied performance of his concerto attainable without an orchestra. However, whether played with orchestra or piano, this concerto should see a steady growth in popularity and a continuous increase in appearances on college recital programs and orchestra concerts.

—John R. Raush

Marimba Fantasy

Scott Blasco
\$10.00

HoneyRock

This difficult and rewarding unaccompanied solo for five-octave marimba is written in a contemporary atonal or neo-tonal style with much rhythmic variation and complexity. The opening section (in 11/16) begins in octaves but is soon off in a playful romp that covers the entire range of the instrument. The texture is often one or two voices, punctuated by four-note chords. Interspersed are counter melodies and passages in contrary motion, with shifting rhythmic patterns and changing meters.

The piece eventually settles into a dance-like mood shifting between 5/8, 6/8 and 4/8, but this is short-lived. A monophonic, more free and legato section follows that soon returns to material similar to the opening. The most difficult part of the piece is probably the slower section, which requires the player to use a "mandolin roll" with the left hand, performing a rolled glissando while the right hand plays a choral as a one-handed roll on top. This moves to a more traditional rolled choral marked "majestic and broad."

The solo concludes with another fast sixteenth-note passage, climax-

ing with angular melodic patterns and a crescendo to *fff*. This is a monumental work requiring much musical and technical skill. It is destined to become a standard in the solo marimba literature.

—Tom Morgan

Musical Moment No. 5 Romance

Pius Cheung
\$15.00

Connecticut Hill Music Publishing

This lush five-octave marimba solo is written in D-flat major and is in 12/8 meter. Of particular interest is the structure of the solo, which features a melody that is binary in rhythmic feel but is built over an accompanying bass line that is a 12/8 ternary foundation. The melody is first presented as single notes, but through much of the solo it is presented in right-hand octaves. There are no rolls until the final six measures, but a soloist will probably want to employ one-hand rolls to observe the longer note values.

This is a wonderfully-scored unaccompanied marimba solo that Nancy Zeltsman describes as "Rachmaninoff meets Montovani."

—George Frock

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Hungarian Dance No. 5

Johannes Brahms
Arr. James L. Moore
\$6.00

Per-Mus Publications

This transcription of Brahms' "Hungarian Dance No. 5" is scored for two unspecified mallet instruments. The work fits easily within the range of two low-A marimbas, but could also be played on a combination of xylophone, marimba and/or vibes. Moore has included alternate notes to accommodate these combinations.

Player one has the melodic material throughout the piece, while Player two is given the accompaniment role. While the melodic lines can be played with two mallets, Player two will likely need to use three or four mallets for a successful performance, although only moderate technical ability is required.

This transcription would be a



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—Scott Herring

Marimba III

A. Lara
Arr. James L. Moore
\$6.00

Per-Mus Publications

This two-minute marimba duet provides a good outlet for beginning three- and four-mallet students. Using only four 16-bar phrases with a full repeat, the amount of music to learn is well within the reach of students just learning four-mallet technique. Set in a bright waltz tempo, player one handles the melody while player two takes a purely accompaniment role. There are no difficult or advanced techniques involved and both players stay within comfortable intervals for both hands. Player one uses three mallets and combines traditional rolls with block chords to outline the melody. Player two performs a typical waltz pattern with the bass and chord outlines.

—Brian Zator

The Earle of Oxford's Marche IV

William Byrd
Arr. Steven Mathiesen
\$10.00

Per-Mus Publications

Adapted for marimba quartet, this new arrangement from the *Fitzwilliam Virginal Book* (better known as *William Byrd Suite* arranged for band by Gordon Jacob) can be performed on as few as two marimbas but one must have a low F below the bass staff and the other a low A below the bass staff. It is possible to make minor adjustments so that a four-octave marimba could be substituted for the low-A marimba.

Only two-mallet technique is needed for each of the four players, although some double-stop technique is used. With the exception of a *ritard* at the end, the work is in a steady 2/2 time with the half note marked at 72 bpm. There are some dynamic contrasts—just enough to add musical interest to the arrangement but stay in the style of the period. Several sixteenth-note passages add some technical challenge but, overall, the work would be intermediate level.

A primary aspect would be the musical concerns of a work written

in England in the late 1500s—during the Elizabethan age. Using marimbas to properly reflect the style of that period, or even considering adding some contemporary nuances, would give the players a musical challenge beyond just playing the correct notes.

The work comes with a score and separate parts for each of the four players.

—F. Michael Combs

The Last Spring, Op. 34 IV

Edvard Grieg
Arr. Steven Mathiesen
\$10.00

Per-Mus Publications

This adaptation of “The Last Spring, Op. 34” for marimba quartet is based on a string orchestra version of the piece Grieg originally wrote for solo voice and piano. This lyrical work will be familiar to many. It is harmonically captivating and requires all players to use legato, rolled articulations throughout (including the performance of double stops in all four parts) within a wide dynamic range, and provides numerous opportunities for expressive performance including the use of *tempo rubato*. A two-mallet technique can be used for all parts.

It is possible to perform Mathiesen’s arrangement on only two marimbas (low-F and low-A), with players one and three sharing one marimba and players two and four the other. It would be difficult to find better literature to feature the legato characteristics of the marimba and develop the roll skills of high school and college players necessary to perform in the context of a precise, well-balanced ensemble.

—John R. Raush

2 – Gather V

Matthias Schmitt
\$15.00
Norsk Musikforlag

In “2 – Gather” for marimba duo, Matthias Schmitt manipulates some key ingredients to create an exiting work that maintains a perpetual rhythmic momentum with an undercurrent of eighths moving at a rapid tempo. Rhythmic interest and excitement is elevated by pitting one marimbist, playing 12/8 organized into triplet groups, against the other playing measures of 12/8 organized into quarter notes, thus setting up a three-

against-two or six-against-four cross-rhythm.

In addition, Schmitt pleases the listener’s ears with exotic sounds resulting from the harmonic scheme, as well as a passage featuring an improvisation on a Lydian scale by the first marimbist, and the sonority provided by six-, seven-, and eight-note chords, often reaching down into the resonant bass register of the five-octave marimba. This duet is sure to make an impression by virtue of its sound musical attributes.

—John R. Raush

Fantasy On Yankee Doodle for Marimba Trio V

Henri Vieuxtemps/Clair Omar Musser
Adapted by Richard K. LeVan
\$20.00

HoneyRock



“Fantasy on Yankee Doodle for Marimba Trio” has an interesting history, reflecting the contributions of several noted musicians. It is an adaptation by Richard LeVan for marimba trio of Clair Omar Musser’s “Fantasy on Yankee Doodle” for marimba and piano, which in turn is based on 19th century violin virtuoso Henri Vieuxtemps’ *Souvenir d’Amerique, Opus 17*, a set of variations on “Yankee Doodle” for violin and piano.

Following an introduction cast as a somewhat melodramatic recitative, the piece is presented in repeated, eight-bar phrases framed in 2/4 meter. It displays several significant features, including a gradual increase in tempo (from *andante* to *allegro* to an exciting, closing *vivace*), a wide range of dynamics often used for dramatic effect (e.g., a section played *ff* is repeated *pp*), some imaginative harmonization, and both chordal and contrapuntal textures with examples of bravura passagework for all three players, highlighted by rapid sixteenth-note arpeggios,

scale patterns and repeated double stops.

LeVan’s adaptation, made directly from Musser’s original transcription for marimba and piano, brings to life a vibrant, entertaining work that had been virtually forgotten.

—John R. Raush

Golliwogg’s Cakewalk V

Claude Debussy
Trans. Daniel Sauvage
\$14.74

Editions François Dhalmann

Daniel Sauvage has selected “Golliwogg’s Cakewalk” from Debussy’s delightful *Children’s Corner* (written in 1908 for piano) to transcribe for a mallet percussion trio playing xylophone/glockenspiel, vibraphone, and a low-F marimba. The mixed instrumentation seems quite appropriate for this transcription of the popular, rhythmically vital music known as ragtime that influenced Debussy.

Sauvage puts his instruments’ contrasting timbres to good use. For example, the jaunty melody seems to have been designed for the xylophone, while contrasting melodic material that follows, of a more subdued, introspective nature, is assigned to vibraphone and glockenspiel. Sauvage is also able to capitalize on the sustaining ability of the vibraphone in playing notes of extended duration, such as a C-flat major chord that must sound for four measures.

Perhaps of most importance to those who perform this piece are the opportunities throughout to play expressively, interpreting music that requires many subtle fluctuations of tempo and constant dynamic changes.

—John R. Raush

Scherzo from A Midsummer Night’s Dream V

Felix Mendelssohn
Arr. James Broadhurst
\$18.00

Per-Mus Publications

Arranged for five marimbists, one xylophonist and a double bass (plus optional bass marimba), this is an excellent setting of a standard work from the Romantic period. The score, which includes separate parts for all players, suggests using four marimbas for the five marimba parts with players 1 and 5 sharing an instrument. Two of the four ma-

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rimbas need to be low-A instruments and the other two could be four octaves.

The work is in 3/8 with the dotted-quarter note marked at 76 bpm. Although marimba I has the busiest and most exposed sixteenth-note passages, all other players have their share of rapid passages, and the passing of those passages among the players presents a significant ensemble challenge.

Although the tempo does not vary, there are many dynamic contrasts and proper interpretation of those Romantic Period contrasts will allow the players to create a very expressive and exciting performance.

—F. Michael Combs

Slavonic Dance Op.72, No. 1 V
Antonin Dvorák
Adap. Pete Zambito
\$29.00

C. Alan Publications

This work is an excellent setting of a traditional piece for orchestra and especially well-adapted for two marimba players. Two marimbas would be needed for a performance—one requiring a low E below the bass staff and the other going down to a G below the treble staff. Each marimbist uses four mallets, and there is considerable technical challenge with the many double-stop sixteenth-note passages. This work comes with a score and separate parts for each player.

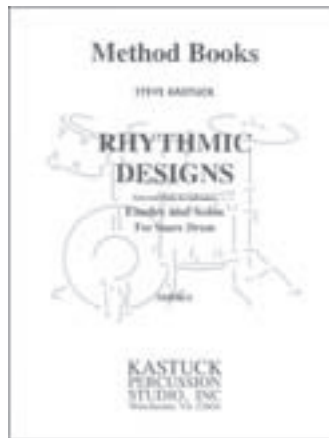
As with the original orchestral work, the arrangement is full of romantic swells and tapers, and almost every measure has some dynamic indication. With the exception of four *ritards* (each at the end of phrases), the work holds steady in 3/8 time with the eighth note = 96. Style indications such as *staccato* and *expressivo* are included.

Overall, the work is a significant musical challenge for two fairly advanced players. An excellent performance of this adaptation should have great audience appeal.

—F. Michael Combs

SNARE DRUM

Rhythmic Designs II–V
Steve Kastuck
\$14.00
Kastuck Percussion Studio
This new book by Steve Kastuck



contains 15 graduated solo/etudes for snare drum, written in orchestral style. They would be challenging and educational for intermediate to advanced students. These excellent etudes provide many technical aspects, the mastery of which will contribute to the overall technique of the player. These include dynamic control, accents, flams, rolls and complex rhythmic patterns. In addition, each is composed as a musical solo that could be performed in a recital or for an audition. The book is dedicated to Paul Price and contains an extensive biography of his life as well as some testimonials from former students.

The book begins with a chart explaining abbreviated notation, such as a whole note with one slash indicating eighth notes. This is followed with a polyrhythmic analysis that presents complex triplet rhythms and rewrites them using a common-denominator notation that makes them easier to understand and perform. Many of these concepts are applied in the 15 etudes. Three previously published solos by Kastuck bring the book to a close and serve as the culmination of the previous material.

The well-written etudes and practical aids will make this an inspiring method book for any serious student.

—Tom Morgan

The Rifleman IV
Steve Kastuck
\$5.00
Kastuck Percussion Studio
This rudimental snare drum solo, written in a fairly traditional style, begins in 4/4 with sixteenth notes performed with accents and diddles. After repeating the opening

section, a more fragmented section occurs and triplets are introduced. Eventually, other meters begin to appear including 6/8 and a more complex section written in 4/8 + 3/8. The use of quarter-note triplets in this section makes it particularly challenging. After another section in 6/8, material similar to the opening reappears in 4/4 and the solo ends by gradually fading to *pp*.

“The Rifleman” requires a player with rhythmic security and strong roll and flam technique. Its frequent dynamic changes will demand much control and musicality.

—Tom Morgan

The Favorite Rudimental Solos of Campbell, Cuccia, and Pratt V
Jim Campbell, Dominick Cuccia, John Pratt
\$14.95
Meredith Music Publications



This publication features solos chosen by three composers of rudimental snare drum music. Jim Campbell, Dominick Cuccia and John Pratt were each asked to select their favorite solos from individual books published by Meredith Music. The result is this collection of 20 excellent solos, each based on the rudimental vocabulary but each reflecting the individual styles and approaches of the three composers.

Each group of solos includes a written introduction by the composer, and some individual solos include annotations as well. Any of the solos would make excellent selections for recitals and music festivals. This book would be a good choice for those who want a sampling of the music of these three important composers for rudimental snare drum.

—Tom Morgan

Flambadextrous V
Joel Smales
\$10.00
Connecticut Hill Music Publishers



“Flambadextrous” is an advanced rudimental snare drum solo using a number of standard rudiments as well as some of the “hybrid” variety. As one might expect from the title, there is an emphasis on the flam rudiments.

Students have the opportunity to interpret rudimental patterns in both 4/4 and 12/8. In the 4/4 sections, syncopated patterns and accents (e.g., accents on the second and fourth notes in a group of four sixteenths) create a momentary jazz-like lilt. A gradual crescendo during the last 27 measures from *piano* through *mf*, to *f*, *ff* and *fff* brings the piece to a powerful close.

This solo provides an enjoyable opportunity to work on rudimental technique with literature that students should find accommodating and enjoyable. It is also an excellent recital or competition piece for a high school percussionist.

—John R. Raush

Excerpt Etude for Snare Drum VI
Matthew Beck
\$12.95

HoneyRock
Matthew Beck has created a snare drum etude that will provide advanced percussionists with a challenging approach to practicing the excerpts found on most auditions. The etude employs rhythmic modulations in moving through the various quotes, and many of these modulations are quite challenging.

There are 31 references to the excerpts, some more obvious than others. The references are from standard orchestral literature, as well as chamber music (“L’Histoire



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du Soldat”) and percussion ensemble compositions (“Ionisation”). The pulse is to remain the same for much of the etude, so the modulations must be approached with great care and study. The dynamic changes also play an important role in the execution of this work. Those preparing for auditions will benefit from studying and performing this etude.

—George Frock

WORLD PERCUSSION

Tiriba Kan

B. Michael Williams
\$12.95
HoneyRock

IV



This seven-minute jembe solo draws its inspiration from the traditional *tiriba* rhythm from Guinea, West Africa. Written in 12/8, it opens with a rubato section that mimics the opening rhythmic “call” of a lead drummer. Tempo is soon established and the material seeks to replicate the complex syncopation and cross rhythms found in an entire drum ensemble. Several sections allow the player to interpret the notation and inject some personal improvisation into the piece. At 120 bpm, the sixteenth-note and sextuplet rhythms require solid technique and familiarity with the many jembe strokes and sounds.

—Terry O’Mahoney

Sonhando em Salvador

Julie Hill
\$25.00

Innovative Percussion

Those who attended the University of Kentucky’s Showcase Concert at PASIC 2004 heard the world pre-

miere of Julie Hill’s “Sonhando em Salvador” (“Dreaming of Salvador”) for a Brazilian percussion ensemble of six percussionists playing timbau, repique, tarol (snare drum), small surdo, medium surdo and large surdo. The music, Hill explains, “is based on the samba reggae rhythms performed throughout the Pelourinho District of Salvador da Bahia, Brazil.”

Thanks to Hill’s interest and expertise in Brazilian percussion, her extensive and informative program notes will greatly benefit all performances of the work, and her attention to detail should ensure a rendition that approaches the authenticity of performances by an indigenous ensemble. Program notes cover the opening of the work (all performers begin off stage), the entrance of the timbau player, who walks out alone and begins a solo, the entrances of the other performers, who “interact with the audience and each other,” the addition of “dance steps, stick twirls and other visual motions,” and the proper manner to handle the singing required in all except the timbau player’s part. And, in a final, generous gesture, Hill includes her e-mail address so “questions regarding performance practice can be directed to the composer.”

This publication provides a unique showcase for the exciting and infectious music that serves as a tribute to Escola Didá, which is a fine arts academy in the Pelourinho District of Salvador and is also the name given to a particular style of samba reggae, here celebrated. Students not only get a hands-on experience performing this music, but also become knowledgeable about its history, current status, and authentic performance practices.

—John R. Raush

MULTIPLE PERCUSSION

Instants de peaux

Bruno Giner
\$10.02

Editions Francois Dhalman

“Instants de peaux” is a short multiple percussion solo for bongos, congas and one low tom-tom. The eighth-note pulse of 160/180 bpm provides a steady pulsating rhythmic flow that moves smoothly from eighth notes to sixteenth notes

while cascading among the instruments. Lots of meter changes, dynamics and a few rimshots are all part of the composition.

The rhythmic character of the work provides the performer with a type of “show piece” that would be excellent for a recital or perhaps a college jury performance. A benefit of this multiple percussion composition is that it is simple to assemble for practice or performance.

—John H. Beck

The Third Half of the Circle

Gene Fambrough
\$15.00

Innovative Percussion

This is a multiple percussion work with a brief section of CD accompaniment. The work is scored for marimba (low E), vibraphone, crotales, cymbals, log drums, and multiple sets of wind chimes. The composer states that the general premise of the work is the ability of the marimbist to accompany himself with longer resonating metallic instruments. It begins with a free section emphasizing mark tree, cymbals and crotales. The marimba emerges from this texture with sixteenth-note triplets that suggest the primary theme of the work. After a brief interlude of cymbals, crotales and vibraphone, the sixteenth-note figures return in the marimba, with punctuating, long tones on the crotales. This section continues for a while, finally yielding to a transitional segment of linear figures in the marimba, culminating in an explosive run to the top of the instrument.

The tension it creates is quickly released in the ensuing chorale section. Here again, the performer is asked to sustain notes in the marimba via independent roll, while the other hand plays figures on the vibes and crotales.

The CD accompaniment begins at the end of this section. The performer begins to improvise in the style of the opening of the work over the gong, cymbal and drum sounds on the recording. The marimba re-enters with groovy sixteenth notes over the recorded drum sounds. The rhythms in the marimba part become increasingly syncopated as the intensity builds, then gradually wind down into a short, improvised section on log drums. As the CD fades away, the performer is left playing sparse fig-

ures on the resonant metal sounds. The work ends with three, very soft rolled chords in the marimba with a single, introspective note on the crotales as a finale.

The mixture of coloristic and rhythmic devices used in this work make is interesting for the performer and the listener.

—Scott Herring

Garage Drummer

James Campbell
\$18.00

HoneyRock



“Garage Drummer” was the winning composition for the 2005 PAS Composition Contest for a multiple percussion solo with CD accompaniment. In the program notes, Campbell says this work was inspired by various experiences playing jam sessions with rock bands in garages and household basements. “Garage Drummer” is scored for a quasi drumset of bass drum, two toms, snare drum, bongos, cowbell, splash cymbal, gong and crotales.

The work starts rather sparsely with the performer and CD exchanging tame riffs. These exchanges become gradually more linked together until a driving sixteenth-note groove is established in the soundscape, providing an underpinning for the drummer to lay down some licks with bundle sticks.

Rather than bombard the listener with extremely fast notes, Campbell uses exquisite phrased sixteenth notes in groups of five, seven and nine to cut across the meter. One of the most interesting sections of the work features a static sixteenth ostinato that is frequently interrupted by killer grooves in the quasi-drumset. The work returns to the sparse material from the opening section as a short coda, but allows the drummer one last eight-bar stiff groove to close the piece.

“Garage Drummer” will appeal to all percussionists who got their start playing grooves on the drumset. It is one of the most fun



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and well-written multiple percussion works in recent years.

—Scott Herring

PERCUSSION ENSEMBLE

Rondo

Anthony Cirone

\$24.95

Meredith Music Publications

Rondo is the first in a series of works by Anthony Cirone for elementary students. Using ten players, students are required to perform 1. orchestra bells, tambourine, 2. vibraphone, 3. marimba, 4. triangle, small cowbell, 5. crash cymbals, woodblock, large cowbell, 6. snare drum, 7. snare drum, 8. two tom-toms, 9. two RotoToms or timpani, and 10. bass drum.

Every part is written to enhance the essential techniques of each instrument. The snare drum parts use flams, the tom and timpani parts work on drum-to-drum motion, and the vibraphone and marimba parts have four-mallet sections (although they stay on one chord for an entire phrase). All players are required to play syncopated accent patterns, and the drums perform several sixteenth and triplet patterns. All parts and score have clearly marked mallet suggestions.

Using the rondo format, Cirone has all parts together for the “A” theme, then uses just the keyboards and then just the drums in succeeding sections. This allows younger players time to re-focus and practice counting rests. This piece is very well-written and would be very entertaining to the performers in a middle school ensemble or as a final performance project in a percussion methods course.

—Brian Zator

Bang Volume 4

Gordon Hughes

\$34.95

Rhythmscape Publishing

“Bang Volume 4” is a percussion ensemble work for four or more players using four (or more) tuned tom-toms. The work may be expanded in multiples of four, doubling each of the parts.

The work begins with unison accented eighth notes from all four players. *Subito* dynamic changes

and interlocking accented patterns create variety within the work. To add timbral contrasts, the composer uses rim clicks, stick clicks and vocalizations. At specific points, the performers are required to rhythmically yell the syllables “Ha” and “Da.”

The rhythmic material in the work is relatively simple, making it accessible to a high school percussion ensemble.

—Scott Herring

Dark Star

John Russell

\$35.00

Kastuck Percussion Studio

This percussion octet is scored for glockenspiel, xylophone, chimes, snare drum, bass drum, timpani, tambourine and triangle. It begins in 3/4 but a hemeloa in the keyboard parts makes the piece sound as if it is in 4/4. A simple rhythmic theme is developed throughout and the 3/4 meter soon becomes clear.

Repetition in the keyboard parts makes this a good choice for a young ensemble with inexperienced mallet players. Each part is challenging, including the triangle and bass drum parts, each of which require two beaters to perform. There is much dynamic contrast and rhythmic variety. This well-crafted piece has much pedagogical and musical value.

—Tom Morgan

The Star Spangled Banner

Francis Scott Key

Arr. Francis L. Moore

\$10.00

Per-Mus Publications

In this arrangement, the National Anthem of the U.S.A. is scored for a percussion ensemble with a minimum of eight players (five mallet parts, snare drum, bass drum and cymbals). Moore suggests “any combination of mallet instruments may be used” and “doubling of instruments is encouraged.” He also advocates the addition of an acoustic bass, electric bass or keyboard instrument if a marimba is not available capable of handling the lowest notes (which require a five-octave instrument). Although no rolls are indicated in the mallet parts, Moore suggests “a liberal use of rolls will help produce the full, sonorous sound appropriate for this arrangement.” It would seem “a full, sonorous sound” would also be enhanced

by the addition of a timpani part, the absence of which is puzzling.

Moore sets his arrangement in the key of C and opens with the obligatory solo snare drum roll. The remainder of the arrangement, suitable for ensembles from middle schools up, presents a straightforward rendition that remains faithful to a traditional interpretation of the piece.

—John R. Raush

Classic Favorites III

Arr. John Russell

\$40.00

Kastuck Percussion Studio

“Classic Favorites III” is an arrangement for percussion septet of Joseph Winner’s “Little Brown Jug,” the folk song “Jump Down Turn Around” and a march-styled presentation of two traditional tunes Russell calls “Red, White & Chester Doodle.” In the latter, Russell cleverly alternates four-bar phrases from “Chester” and “Yankee Doodle” and, for good measure, throws in a surprise quotation from Sousa’s “Stars and Stripes, Forever.” In the course of the arrangement, the seven players perform on xylophone, glockenspiel, snare drum, bass drum, two toms and two woodblocks, suspended and crash cymbals, a tenor drum and a tambourine.

Russell writes interesting parts for all members of the ensemble. The cymbal player, for example, gets to share the spotlight in “Little Brown Jug,” playing a suspended cymbal rhythm that includes straight eighths as well as “ride” and “shuffle” rhythms, as the septet turns in a swing-styled performance.

Russell’s arrangement should please directors looking for entertaining middle school/high school literature that combines valuable instructional opportunities with an enjoyable performance experience for every student in the ensemble.

—John R. Raush

Waltz for Marty

Marcus Reddick

\$22.95

HoneyRock

This percussion ensemble for six players employs both jazz and straight eighth-note styles. The instrumentation includes snare drum, bongos, floor tom, four concert toms, two tambourines, three

woodblocks, two cowbells, finger cymbals, sizzle and ride cymbals, and six triangles.

It should be noted that in the instrumentation requirements, which lists what each performer is to play, it does not mention every instrument that is needed. Player 5 also needs a shekere, and player 6 also needs a hi-hat. These are clearly indicated in the score.

The ensemble opens with a soft waltz pattern, shared among the members of the ensemble. Most of the melodic material is assigned to the pitched drums. Of particular interest is the shift of feels between swing and straight patterns, and also the use of metric modulation, created by changes between 3/4, 12/8 and 9/8.

The ensemble has great spirit, and the closing is terrific, with all six players performing on triangles. This should be fun for advanced high school and younger college ensembles.

—George Frock

DRUMSET

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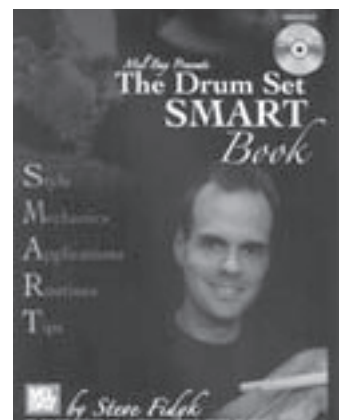
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Mel Bay

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nique approaches, bass drum control exercises, swing ride cymbal patterns with accent patterns applicable to different styles, stylistic considerations for various jazz styles, various Latin grooves, triplet jazz time patterns (*a la* Elvin Jones), duple patterns with quarter note and eighth-note/sixteenth-note ride patterns, brush patterns and “tricks” (trill, handle flex, etc...), advice on personal skills (e.g. organization), and fundamental solo concepts (AABA form).

Fidyk does not delve too deeply into each subject but introduces the reader to the wide variety of skills required of today’s jazz drummer. The subjects addressed, as well as the recommended listening list, discography, recommended study materials and high-quality play-along CD (with a piano trio) make this an excellent introduction to jazz drumming.

—Terry O’Mahoney

Musical Drumset Solos for Recitals, Contests & Fun **IV**

Rob Leytham

\$14.95

Mel Bay

Composed drumset solos can often sound formulaic or contrived. Rob Leytham, however, manages to avoid this pitfall and create eight truly spontaneous sounding drumset solos in his book *Musical Drumset Solos for Recitals, Contests & Fun*.

The solos vary in style—two rock, one mozambique, swing, 7/8 time, 6/8 Afro-Cuban, 3/4 samba and calypso—are stylistically authentic, and make musical sense. Players will need excellent reading skills and better-than-average chops to make it through these solos, but it will be worth the effort for the advanced player. Even



learning short phrases from these solos will help many players with solo ideas and concepts, and the accompanying performance CD provides valuable inspiration and aural guidance.

—Terry O’Mahoney

MIXED INSTRUMENTATION

Duo Concertante **IV**

Thomas Briggs

\$27.95

HoneyRock

This eight-minute work for marimba/vibe duo and double woodwind quintet (two oboes, two clarinets, two bassoons, two horns) has a lyrical, song-like quality that will please players and audiences alike. Beginning in 12/8 (but shifting meters in the middle section), the work features lyrical melodies in a rhapsodic style that hop and skip along. The mallet part requires four-mallet technique and a five-octave instrument. “Duo Concertante” lasts approximately eight minutes and a full band arrangement is available for rental.

—Terry O’Mahoney

He is Risen **IV**

Stanley Leonard

\$10.00

Per-Mus Publications

This ensemble is composed for pipe organ, C trumpet and four timpani. It is based on the 1708 Lyra Davidica tune “Jesus Christ is Risen Today.” Opening with an unaccompanied timpani roll, followed by the trumpet, which presents a perfect-fourth motive (indicated to sound like a “shofar”), initially the organ provides harmonic reinforcement before a modulatory section provides the familiar strains to the above-quoted hymn of praise.

A brief contrasting section—utilizing chord substitution in a minor mode—permits both the trumpet and timpani to provide a secondary melodic “obligato” to the organ’s melodic lead. The final maestoso strain permits all three performer to sparkle in this 107-measure composition.

This ensemble would be appropriate for a Christian worship experience on Easter Sunday, either as a prelude or postlude musical offering.

—Jim Lambert

Serb
Régis Famelart

\$14.74

Editions François Dhalmann

This new work for B-flat clarinet and one multiple percussion player is not for solo clarinet with some background percussion. It is actually a duet and could even be viewed as a percussion work with clarinet accompaniment.

The multiple percussion setup uses relatively pitched instruments including tom, triangle, tambourine, three Chinese blocks, maracas and slapstick. Two clearly-printed scores are provided but page turns are a problem in both parts.

“Serb” opens in a *lento* 4/4 with a smooth clarinet line supported by light percussion colors. After this 15-measure introduction, an even slower *lento* section follows—still in 4/4 but marked quarter note = 48. This second section is brief, as it quickly accelerates into a *presto* section in mixed meters with quarter note marked 168 bpm. Measures of 5/8, 6/8 and 7/8 alternate in this third section, which also includes considerably challenging dynamic changes.

The fourth section is a free cadenza for both players with layered patterns. This rather lengthy cadenza transcends into a new *allegro* section in 2/4 with the quarter note marked 112. The first 13 measures of this section use percussion alone and then the clarinet plays five measures alone before both players join for an 11-measure section that builds to a climactic finish.

If performed just as written, the work is interesting and musically challenging. In this reviewer’s opinion, since the percussion part uses no keyboard or pitched instrument, there is no reason to be confined to a B-flat clarinet as called for in the score, and every reason to experiment with other clarinets in the family—maybe even consider changing to different-keyed clarinets in different sections. There are lots of possibilities for imaginative performers.

—F. Michael Combs

Singing Wood **IV**

Greg Danner

\$28.00

C. Alan Publications

This duo for B-flat clarinet and marimba is based on the interpretation of four woodcut prints.

Presented in separate movements, each has a contrasting style and mood. Each movement requires four mallets, with the scoring including both single-note lines as well as four-note chords. The first two movements are in a basic three-part format (ABA). The third movement is a swing style jazz feel, and the duo ends with a rapid toccata, which gathers energy and speed to the end of the piece. The entire composition can be performed on a four-octave marimba.

Although the composition is written without a key signature, the scale passages clearly suggest tonal centers. There are phrases or sections during which the composer allows the marimba to shift octaves, moving to a lower character or texture. In the third movement, Danner calls for the marimba to be played with the handles in measures 50 through 65.

This composition is well written and not overly difficult, thus being an excellent source with which to introduce students to the value of performing with other instrumentalists.

—George Frock

From the Life of a Marionette **V**

Tom Schneller

\$20.00

Connecticut Hill Music Publishers

This composition for marimba/vibes and clarinet is written in three movements. Tom Schneller’s notes indicate that the marionette has three stages of life in the composition: first movement, marionette stirs to life; second movement, reflection on being a puppet; third movement, a jaunty dance.

“Space” is a good descriptive title for the first movement. The sporadic playing of each instrument gives one the feeling of someone waking up and looking around. Although the tempo remains the same, the sixteenth notes of the marimba and thirty-second notes of the clarinet are composed in a way that sounds sporadic.

The second movement for vibes and clarinet is melancholy in nature. The slow tempo and sustained lines provide length and a relaxed feeling.

The third movement has a dance-like feel. Although the tempo is not fast, the constant sixteenth notes provide a rhythmic pulse, and the marimba and clarinet play off of

each other in a smooth manner. This would be an excellent piece for either a college percussion or clarinet recital.

—John H. Beck

Rhapsody for Horn and Percussion V
G. Bradley Bodine
\$25.00

HoneyRock

This composition is written for French horn and a percussionist playing a drumset-like arrangement of instruments. The setup includes a bass drum with pedal, snare drum, assorted cymbals, hi-hat, three tom-toms and two cowbells. The bass drum is to “sound as close to an orchestral bass drum as possible—with a large open sound.” There are also extensive sections for chimes and marimba. The marimba part requires four mallets.

Even though the percussionist is playing a drumset, the part is completely notated. The drumset is often used more as a multiple percussion instrument interacting with the horn, however there are sections that are written in a jazz style, simulating a swing beat. The horn plays jazz inspired melodies throughout.

The piece moves through many stylistic changes including a fast, jazz swing melody in the horn accompanied by a two-beat swing pattern from the percussion. A sixteenth-note section flows into a snare drum solo involving multi-meters. Cadenzas from the horn and then the marimba follow, moving to a fanfare accompanied by chimes.

One of the most interesting parts of the work is a 7/8 section with the horn playing a legato melody over jazz chords on the marimba. The sixteenth-note section returns in a kind of recap and the piece ends with a loud flourish.

This is a very original work that is refreshing in its use of the French horn in a jazz context and its use of the drumset in a more classical approach.

—Tom Morgan

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Stuart Marrs

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—John H. Beck

Time Zone

III-IV

Ken Shorley/Marla Leigh

\$39.95

Ken Shorley/Marla Leigh

Hand drummers Ken Shorley and Marla Leigh demonstrate basic sounds and extended techniques for the *darabuka* (the Middle Eastern goblet-shaped hand drum) and frame drum, and perform eight duets in this instructional DVD.

Shorley clearly and concisely demonstrates the various strokes and

techniques on the *darabuka* (e.g., dum, tek, muted, finger rolls) while Leigh explains the lap and tar styles of playing the frame drum. The DVD shows the players performing each duet together as well as individual close-ups of a single instrument, which facilitates the learning process. Shorley and Leigh split the composing duties on this video, and downloadable scores are available with a password provided on the DVD.

The duets utilize the strokes explained earlier in the video, vary from slow to medium tempo, and are composed in 4/4, 5/4, 7/4 and 9/4. Both Shorley and Leigh are excellent at explaining the techniques and strokes, and the duets are well conceived and performed.

—Terry O’Mahoney

PERFORMANCE DVD/VIDEO

Modern Drummer Festival 2005

Various artists

\$49.95

Hudson Music

For those not fortunate enough to attend the Modern Drummer Festival 2005, this three-disc DVD collection documents the highlights. The 11 artists who appeared over a two-day period perform a solo, then answer questions or play with pre-recorded tracks. One of the best features of the collection is a performance by 80-year old drummer Roy Haynes and his jazz quartet. He sounds as youthful as ever and really keeps up with his (much) younger colleagues.

Disc One begins with an eight-minute drum solo from 14-year-old Brazilian drumming phenom Elóy Casagrande, winner of the 2005 MD Undiscovered Drummer contest. He shows off his amazing techniques as he fluidly combines Brazilian and Afro-Cuban rhythms with lightening-fast fills.

Metal drummer Jason Bittner (Shadows Fall) then takes the stage to play with some pre-recorded tracks and answer double bass drum questions. Rodney Holmes (Brecker Brothers/Santana/Steve Kimock Band) pulls off an extended jazz-inspired solo, demonstrates some distinctive soloing patterns, independence exercises, and plays to several recorded tracks.

Keith Carlock (Wayne Krantz/

Sting) delivers a very musical, melodic solo before being joined by guitarist Krantz and bassist Tim Lefebvre for some interactive, contemporary avant-garde jazz. He also discusses his application of Moeller technique and melodic/groove soloing concepts. The disc concludes with a doubleheader featuring Chad Smith (Red Hot Chili Peppers) and Ian Paice (Deep Purple). This hard rock duo trade quips, perform some duets and solos, and Smith prompts Paice to perform some of his legendary grooves and fills.

Disc Two showcases MD Undiscovered Drummer (over 18 division) Jon Willis in a five-minute extended solo that demonstrates his mastery of numerous styles. Metal drummer Chris Adler (Lamb of God) fills the audience in on his background and jams with brother Willie Adler on several fast, hard-hitting metal tunes. Versatile drummer Jojo Mayer performs some interactive jazz-inspired drum’n’bass grooves with his band Nerve and answers technique questions.

Zoro (Lenny Kravitz) continues the concert with a very funky solo, demonstrates numerous variations of the half-time shuffle, and performs Ralph MacDonald’s tune “Samba 4-2.” The Latin All Stars (Sheila E, Alex Acuna, Karl Perazzo, Raul Rekow) perform a drum/vocal work entitled “Just Another Day in the Park” and take extended solos on congas, bongos, timbales, and drumset.

The Roy Haynes Quartet closes the show with the jazz waltz “Question and Answer” and a klezmer/Afro-Cuban version of “My Heart Belongs to Daddy” before Walfredo Reyes, Sr. is awarded the MD Lifetime Achievement Award.

Disc Three contains backstage interviews, commentary by various artists, demonstrations of technique, practice routines, interviews and a photo gallery.

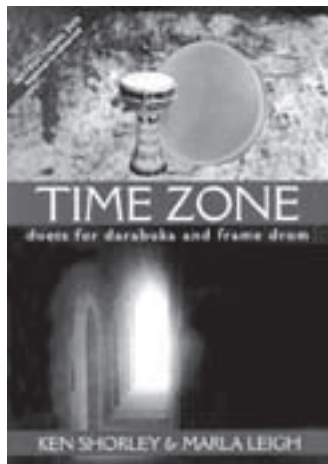
—Terry O’Mahoney

PERCUSSION RECORDINGS

Arothymian

Nickos Kapilidis & The Jazz Utopia
Muse.gr

Formed in 2001, Nickos Kapilidis & The Jazz Utopia is a group of very



talented Greek musicians who draw inspiration from Greek melodies and rhythms and combine them with elements of traditional and contemporary jazz. Sounding at times like Mike Stern and other times like a modern New York band, saxophonist Takis Paterelis, Vasso Dimitriou, electric bassist Nickos Hadjopoulos, and drummer Nickos Kapilidis produce music with an organic quality that effortlessly grooves in 7/4 and 11/4, as well as 4/4. Much of the music has a straight-eighth note feel and features Kapilidis soloing over vamps in seven and eleven, respectively. "Minhel" and "Anna" are two tunes with evocative melodies that really swing in a modern jazz way. "The Great Journey" contains the most clearly Greek melody and features the *tzouras* (lute) playing of Dimitriou. The "Odd Song" features a (Brazilian sounding) classical guitar introduction before evolving in an animated AABA form that alternates between 7/4 and 4/4.

Kapilidis cites all the great jazz drummers as an influence, but he most clearly sounds like a combination of Peter Erskine and Dave Weckl in both his timekeeping and soloing styles. Check out this group to see how swinging and soloing in odd times can feel so natural.

—Terry O'Mahoney

Azure

Jomala Jazz

Cravin' Records

Jomala Jazz consists of John Damberg (steel drums, vibes, marimba), Mark Manners (guitar) and Laura Koening (flute). Joining them on this recording are bassists Dirk Westfal and Bob Andrews, drummer Cameron Cartland and percussionist Ruben Young. All of the tracks on this disc are original compositions by Damberg and Manners, including from swing, Latin, funk and hip-hop.

The opening track, "Azure Blue



Alaskian Skies," is an uptempo bossa with a new age sound featuring Damberg's steel drum and marimba playing and Manner's nylon string guitar. One of the finest tracks is "Minor Melody," which features a poignant melodic line over a slow bossa that slides into a double-time songo during the bridge.

"Funkin' at the 1/2 Note" is a bright funk that is thrown off-kilter by intermittent 5/4 measures. One of the most creative tunes is "S'ven's Strut," which is a tribute to the Muppet Show's Swedish Chef. This medium swing tune features a Thelonious Monk-like melody and interesting sound effects, intended to depict the antics of the chef.

All of the tunes on this disc can be enjoyed by jazz enthusiasts as well as those attracted to more mainstream popular music.

—Scott Herring

Half Moon

Lalo

Kadooga Records

On her newest album, vibraphonist Lalo has created an eclectic mix of music and instrumentation resulting in an unexpected musical journey. For the listener looking for a jazz album featuring blazing solos over chorus after chorus, this is not the record for you. Lalo, and all of her accompanying musicians, demonstrate their ability to effectively use space and silence as a developmental tool in their music.

The opening track, "Dream-talker," has a mellow, Middle-Eastern sound enhanced by the sounds of quasi hand drumming techniques on the drumset. Lalo's melodic and harmonic techniques are decidedly contrapuntal, with an emphasis on phrasing rather than quantity of notes. "Tango for T. Lynn" features the sultry sounds of alto saxist Nathan Heleine and bass clarinetist Madeline Sturm. These two embark on a beautiful duo, which eventually gives way to a thoughtful vibes solo. While Lalo picks a few strategic moments to show her chops, it is totally refreshing to hear a vibraphonist who so beautifully shows off the lyrical quality of this instrument.

The title track, "Half Moon," was inspired by the mood created as the moon illuminated her vibraphone. Lalo and Heleine pair up

for solos—perfectly capturing this seductive mood from the moonlight. The disc is rounded out by the tune "Creativity" featuring guitarist Lionel Loueke, and Ted Poor who plays on an improvised "Home Depot" drum. This tune has a Latin-inspired groove that is up-tempo and sunny.

Overall, this collection of music has something for everyone, from the grunge-like groove of "Adventures of the BQE" to the melancholy "Waves." It is sure to please jazz fans, percussion enthusiasts and music lovers alike.

—Scott Herring

Revolutions

Gordon Hughes, producer

Rhythmscape Publishing

This CD is the product of the largest percussion recording project ever produced in Australia, and has been nominated for the 2005 Australian Music Prize. It contains 14 works for percussion representing a wide variety of styles and instrumental combinations, including ensemble pieces, marimba solos with piano accompaniment, a vibraphone solo with piano, a duo for vibraphone and marimba, a duo for two marimbas, a trio for two marimbas and vibes, and a trio for marimba, piano, and drumset.

Gordon Hughes, who produced the CD, wrote seven of the pieces; the remaining works are the products of six other composers. Ten percussionists participated in the performances heard on the disc.

Ensemble works on this disc are Hughes' "Bang, volume 4" for four toms, with the visceral impact of a Japanese drumming piece. Also heard are Hughes' "First Transformation" displaying effective writing for mallets and timpani, his "Skye Dance" (a set of variations based on the harmonic outline of the folk tune "The Skye Boat Song"), and David Pye's substantive quartet "Rebana Loops" played by Tetrafride Percussion. The disc concludes with Peter Neville's rhythmically exciting quintet "Instruments of Mass Deception" and Hughes' "Elysium," which brings the disc to a meditative and memorable close.

Of all the works for large ensemble, one of the most effective is Hughes' arrangement of Elgar's "Nimrod from the Enigma Variations," heard in an expressive performance marred only by a timpani



roll that over-balances the ensemble. Many of the most effective performances, however, are those involving solos, duos, and trios. For example, Kerryn Joyce and Kevin Man's "Shichi-karak" for vibes and marimba duo, inspired by rhythmic motifs and *ostinati* from Smadbeck's *Rhythm Song*, is very effective and will interest all mallet players. So too will Kevin Man's "Lullaby for Marimba," which exploits the organ register of the instrument (unfortunately, some extraneous background sounds have been captured). Taja Hafenstein's rock-styled "Brother" for marimba, piano, and drumset and the same composer's "Butterfly" for two-mallet marimba performance and piano are entertaining works in a lighter vein.

Two additional mallet works, Hughes' "The Cooper Construction" for vibes and piano, and his "Reflex" for two marimbas and vibes make attractive additions to the mallet repertoire. Finally, Kerryn Joyce's "DTKT" for percussion duo is an entertaining piece that explores rhythmic cells for non-tuned percussion instruments "inspired by the vocal sounds of Indian rhythms."

If this recording project is any indication, the interest in percussion music "down under" is "alive and well" and growing. The project makes the wide variety of music recorded available to a large audience of percussion aficionados.

—John R. Raush

Urban Grooves

Joe Chambers

441 Records

Joe Chambers recorded with some of the most influential jazz legends of the 1960s. His latest CD, *Urban Grooves*, is a mix of re-arranged jazz standards and original compositions. Joining Chambers on this

album are Gary Bartz, saxophones, Eric Reed keys, Rufus Reid, bass, and Bobby Sanabria, congas and percussion.

Chambers' playing is creative, with his accompaniments being almost entirely cymbal driven. The first track, "Third Street," features a highly syncopated bass line, around which Chambers lays a solid groove. He opens "Softly as in a Morning Sunrise" with some tasty brush playing, and later accompanies the meandering piano solo with simplistic, but driving cymbal work.

On "Sid's Ahead" and "In a Sentimental Mood," Chambers plays drums as well as marimba. The later of these two tunes is presented as a medium tempo samba, as opposed to the traditional slow ballad. Chambers demonstrates his improvisational flair on Richard Rogers' "Surry with the Fringe on Top" and his own composition "Afreeka."

Urban Grooves will certainly appeal to the jazz enthusiast as well as the drumset player looking for inspiration.

—Scott Herring

ZILDJIAN FAMILY OPPORTUNITY FUND

The Percussive Arts Society is now accepting grant applications for the Zildjian Family Opportunity Fund, which will provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. Grant awards ranging from \$500-\$3,000. Application deadline is July 1, 2006.

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

Download an application <http://www.pas.org/About/GrantSchol.cfm>

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PN

Art of Playing a Bass Drum

Although “Colonel Caliper” may be a pseudonym in the following article, his observations regarding the pursuit of drumming with a passion is a lesson well worth reprinting. Though the name of the bass drummer is not recorded, his pursuit of playing drums with a passion is—and that is what makes it an “art.”

—Lisa Rogers and James A. Strain,
PAS Historians

ONE MAN ACHIEVED DISTINCTION BY HIS FAULTLESS WORK

From The Daily Herald, Delphos, Ohio, December 4, 1900.

“I believe it is possible,” said Colonel Caliper, “that a man can achieve distinction in his community in whatever walk he may follow, no matter what that may be. It is not required that his shall be a lofty pursuit, but only that whatever he does shall be done superlatively well or in such manner as to catch the public fancy. I once knew a bass drummer in a band who, when the band paraded, was the center of attraction in it.

“He made of bass drumming an art, and a science, too; he was, in fact, devoted to it, a prime essential to high success in any line. His drumming had novelty, and humor, too. He carried his drum himself in front of him without any help by straps around his back, and used two drumsticks. It was years ago that this bass drummer flourished, but he played then in what is now called rag time most effectively, omitting strokes to put them in later, always in perfect time, but often with the most surprising variations, flourishing one stick, or both, in the most animated and eccentric fashion, and bringing one of both into play with single strokes or double strokes, and strokes tumbling over one another in odd sequence, curious and curiously shaded combinations of sounds that appealed to the sense of the grotesque and humorous irresistibly.

“People used to walk along on the sidewalk when the band turned out to see and hear this bass drummer play. Many a time myself, by night, in political campaigns when we had torchlight proces-

sions in the town, and the band out to lead them, I have walked along where I could see him and watched his drumsticks fly and listened, fascinated and delighted, to his stirring and bombastic drumming. Folks that didn’t know him used to ask his name; they wondered at him and wanted to know who he was.

“His walk in life was playing on the

bass drum, which might not seem to be the surest path to fame. But he played the bass drum with devotion, spirit and originality, qualities that command respect and admiration in whatever pursuit they are displayed; and so he stood easily, as it was quite right he should stand, among those who had achieved distinction in that community.”—*New York Sun*



P·A·S·I·C



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The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2006.

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- Include a separate sheet detailing awards, scholarships, etc., and dates received; Goals; Major instruments (instruments that you have or are seriously studying); and a Personal statement (optional).
- A four to five minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed
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- Recent copy of grade transcriptions or latest grade card enclosed

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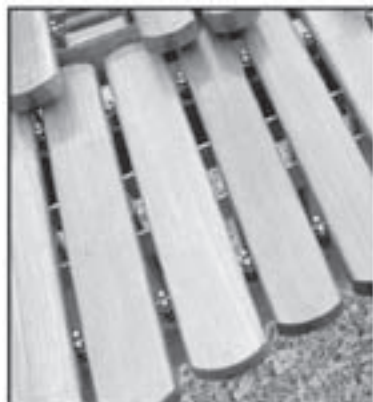
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LEEDY CONCERT GRAND MARIMBA

Donated by Jack E. Rumbley 2005-01-01

The Concert Grand model marimba was the top-line brand name utilized by the Leedy Mfg. Co. in the early 20th Century. It was available in 3-, 3 1/2-, and 4-octave ranges and was designed so that the accidental bars were mounted level with the naturals or raised above them in order to overlap the ends. With the exception of the vibraphone, raised accidentals are almost universally preferred today for keyboard percussion instruments. However, at the beginning of the 20th century, many performers, such as Harry Bower, professed that superior technical performances could be achieved when the bars were mounted level.

This instrument is a Model 538 marimba with bars made from Honduras rosewood and suspended by a cord. It has a three-octave, chromatic range from F below middle C to F two octaves above middle C. The instrument stands 32 1/2 inches high and is 57 1/2 inches long. The bars are graduated in size, ranging from 8 9/16 inches to 17 13/16 inches long and from 2 inches to 2 7/16 inches wide. All bars are 13/16 inches thick.

The frame is one of Leedy's earliest designs, appearing in its 1912 catalog, and has level-mounted accidental bars. For ease of packing and moving, each resonator is split completely apart and the rails are split in the center but connected with a vertical hinge. The lower portion of the frame folds compactly and is designed with slots for the insertion of the rails and resonators. The resonators are capped at the ends of the tubes, a contrasting design from later resonators which have the caps inside the tubes. The resonators range from 2 to 18 1/4 inches in length and from 1 1/2 to 2 1/2 inches in diameter. A letter from Leedy dated July 1, 1918, announced a revised list price of \$225.00 for this model marimba.

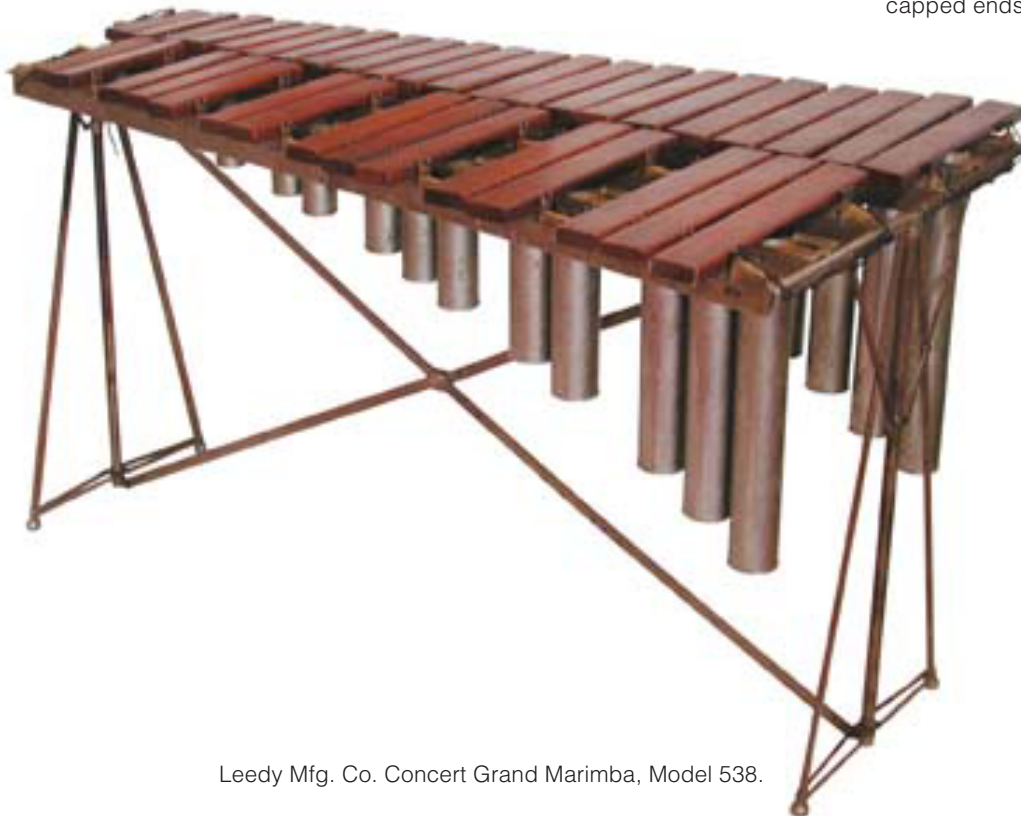
—James A. Strain, *PAS Historian*, and Otice Sircy, *PAS Museum Curator and Librarian*.



Detail showing the collapsible frame with slots for the rails and resonators.



View from below showing the resonators with capped ends.



Leedy Mfg. Co. Concert Grand Marimba, Model 538.



Less Work. More Play.



musser



Model M7360
Shown

Classic Grand Moto - Cart Marimbas

Featuring height adjustable
moto-cart with pneumatic wheels

Performance

- M7360 - 4.3 octave A2 - C7
- M7365 - 4.5 octave F2 - C7
- Dynamic response and tonal quality of graduated Kelon® bars
- Steel moto-cart frame made from heavy gauge steel and finished in a matte black electrostatic finish Braced for rigidity
- 8" pneumatic wheels with swivel and brake
- Height Adjustable from 35" to 39" off the floor
- Telescoping wheels to carry the extra weight of outriggers such as racks
- Fully designed to add racks and accessories
- High grade light aluminum alloy resonators finished in silver vein powder coating

Made in the USA