Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 2 • April 2007

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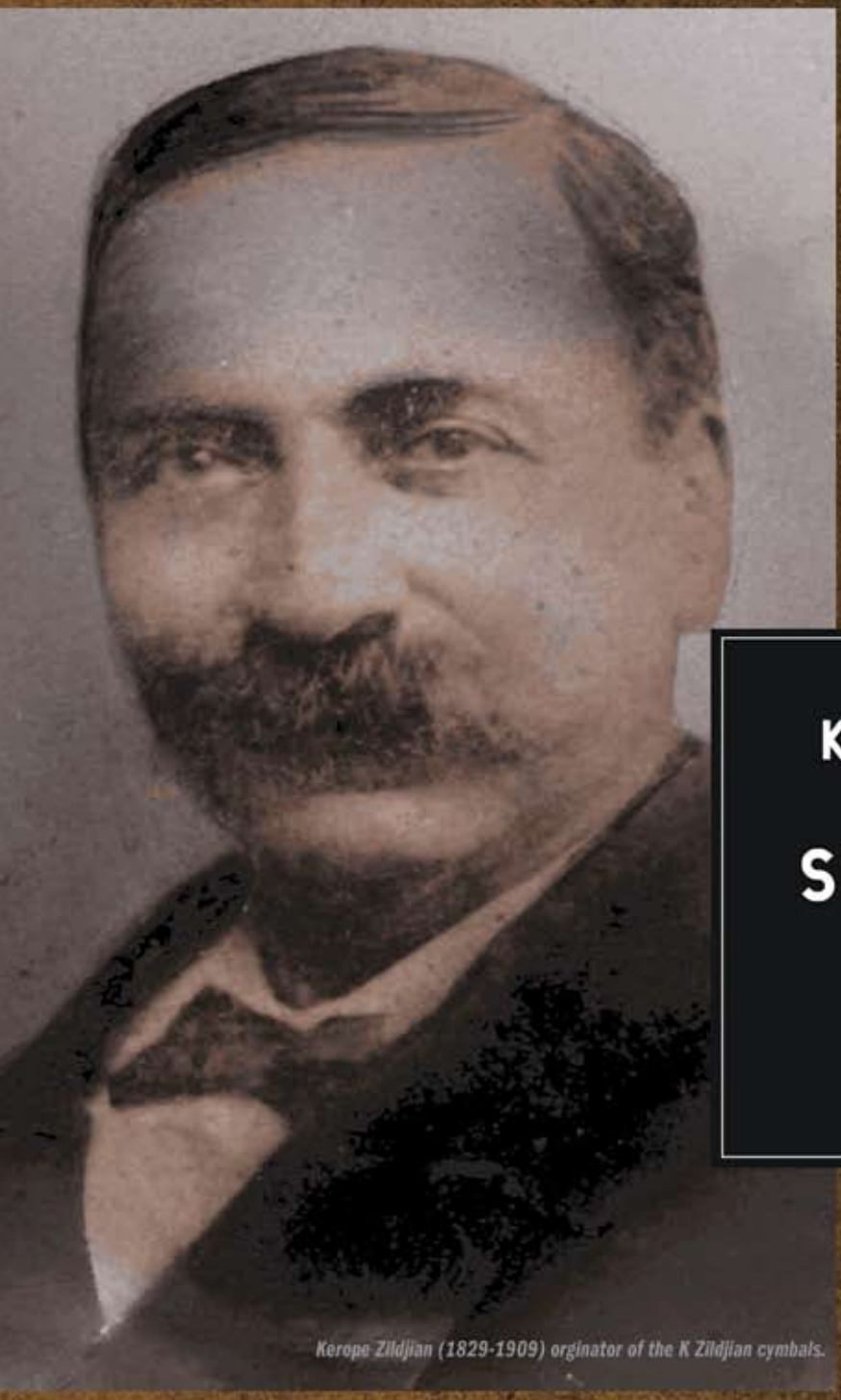
Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 2 • April 2007

Historic Timpani at the National Music Museum

Rock 'n' Roll Marimba • Afro-Cuban Drumset • Percussion in the Military



Kerope Zildjian (1829-1909) orginator of the K Zildjian cymbals.

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– An all expense paid trip to Zildjian's world headquarters to hand select a variety of complimentary cymbals.

For more information go to Zildjian.com/About Zildjian/ Giving Back or send a self addressed stamped envelope to:
Kerope Scholarship, Attn: Keith Aleo,
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Application Deadline
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Winner will be notified by
August 10th 2007

KEROPE ZILDJIAN

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Adam Wolfe - 2005 Winner
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A Message from Craigie Zildjian:

The Zildjian family is pleased to announce the third annual Kerope Zildjian Scholarship. This scholarship recognizes an outstanding percussionist, who is currently enrolled in an undergraduate music program.

At the same time, the family welcomes the opportunity to pay tribute to Kerope, who presided over one of the most storied periods in Zildjian history. From 1865 until his death in 1909 in Constantinople, Kerope continued to develop the classic K. Zildjian sound, coveted by the world's greatest percussionists. In memory of Kerope's deep commitment to the art of craftsmanship, this scholarship bearing his name encourages and rewards percussionists in their pursuit of performing excellence.

Craigie Zildjian

Percussive Notes

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Cover Photo by Bill Willroth

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Rockin' Marimba, page 42

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FROM THE PRESIDENT

PAS Passion and Core Values

BY GARY COOK

As I mentioned in my February *Notes* message, one outcome of our January Executive Committee Indy Summit was a renewed commitment to membership communication and involvement in PAS on all levels. To that end, the Executive Committee approved a PASIC Selection Process, which is posted online at pasic.org. This will help clarify the process and answer FAQs about PASIC artist selection that we often get from members and potential artists. One clarified aspect of the process is the involvement of PAS committees in recommending artists in their respective areas. Please take a moment and review this policy online at pasic.org under About PASIC.

Another new membership initiative involves targeting schools with percussion specialists or drum line instructors, reaching out to private percussion teachers, and looking at ways to serve charter, non-affluent, and underserved schools. President-elect Steve Houghton has contacted PAS chapter presidents for help identifying these potential new members. Through this effort we are assembling a database of instructors and, hopefully, new members. We invite all PAS members to pass along contact information for such instructors and/or schools to percart@pas.org for inclusion in this database.

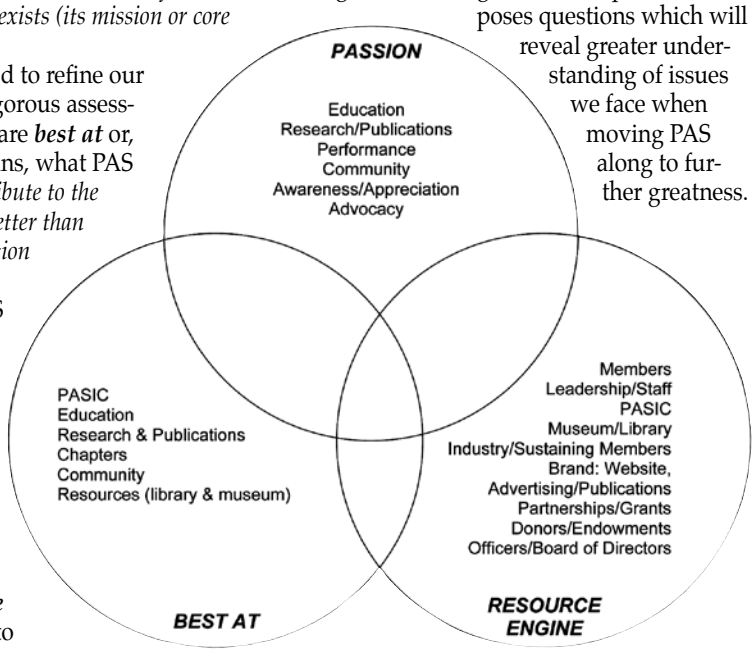
As I also related in my last message, part of the new Executive Committee's commitment to focusing on our responsibilities as stewards for the society has involved our study of three books on leadership in successful businesses, non-profit organizations, and on teamwork models: *Good to Great* and *Good to Great and the Social Sectors* by Jim Collins and *The Five Dysfunctions of a Team* by Patrick Lencioni. Many of the principles and models in these books have provided us with a framework to examine the core values of PAS and our functioning as a team.

What we found in working with principles from Collins' 35-page monograph *Good to Great and the Social Sectors* (which I highly recommend to anyone interested in leadership and facilitating quality in a group or team) is that PAS is basically great now, but to move forward we needed to define what PAS is deeply passionate about, or as Collins states, what PAS *stands for (its core values) and why it exists (its mission or core purpose).*

Then we wanted to refine our ***passion*** with a rigorous assessment of what we are ***best at*** or, according to Collins, what PAS *can uniquely contribute to the people it touches, better than any other organization on the planet* (and equally, what PAS cannot be the best at).

And then we wanted to determine what our resources and equity are, or as Collins phrases it, *what drives our* ***resource engine***, broken into Collins' three parts: *money, time, and brand.* What we arrived at is a model for PAS represented by the three circles below. Keep in mind these key words represent ideas and core values in each circle that we passionately debated and to which we continually reference and relate our work.

We are now working with this model to determine how best to connect all three circles, so that their intersections reinforce each other, or as Collins puts it: *How does focusing on what we can do best tie directly to our resource engine, and how does our resource engine directly reinforce what we can do best?* We are working with these principles not to set goals or strategies, but as a process that poses questions which will reveal greater understanding of issues we face when moving PAS along to further greatness.



PERCUSSIVE ARTS SOCIETY

Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

PRESIDENT'S CIRCLE

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.

$500,000 or more	McMahon Foundation
$100,000 or more	Fred Gruber . Zildjian Family
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An example of how we utilize this model can be seen in new research initiatives PAS is exploring in the relationships of drumming and health care, with this research facilitated by grant funding. We acknowledge in the circles that one area PAS is *passionate* about is research. We see research as a high priority PAS is *best at*. And one of the best resources for funding research in our *resource engine* is through grants and partnerships.

Only recently has PAS started applying for external grant funding and exploring partnerships for research. In the past year PAS has been awarded a grant from NAMM and has applied for additional grants for partnering with children's hospitals and researching the effects recreational music-making experiences have on children and their families. By working with resident therapists at these hospitals and highly qualified event facilitators, PAS intends to generate credible data to enhance future activities and support further research and partnering with hospitals and granting agencies. Ultimately PAS will become the preeminent source for partnering in research on the effects of drumming, sound, and rhythm therapy in health care, to name just one area. With PAS headquarters in Indianapolis, the opportunities for grant funding and partnerships are extraordinary!

As we implement and refine this model further in our work for PAS, I will share with you more about these processes in future issues of *Notes*. We welcome any input you wish to contribute. I can always be reached at percarts@pas.org.

Gary Cook

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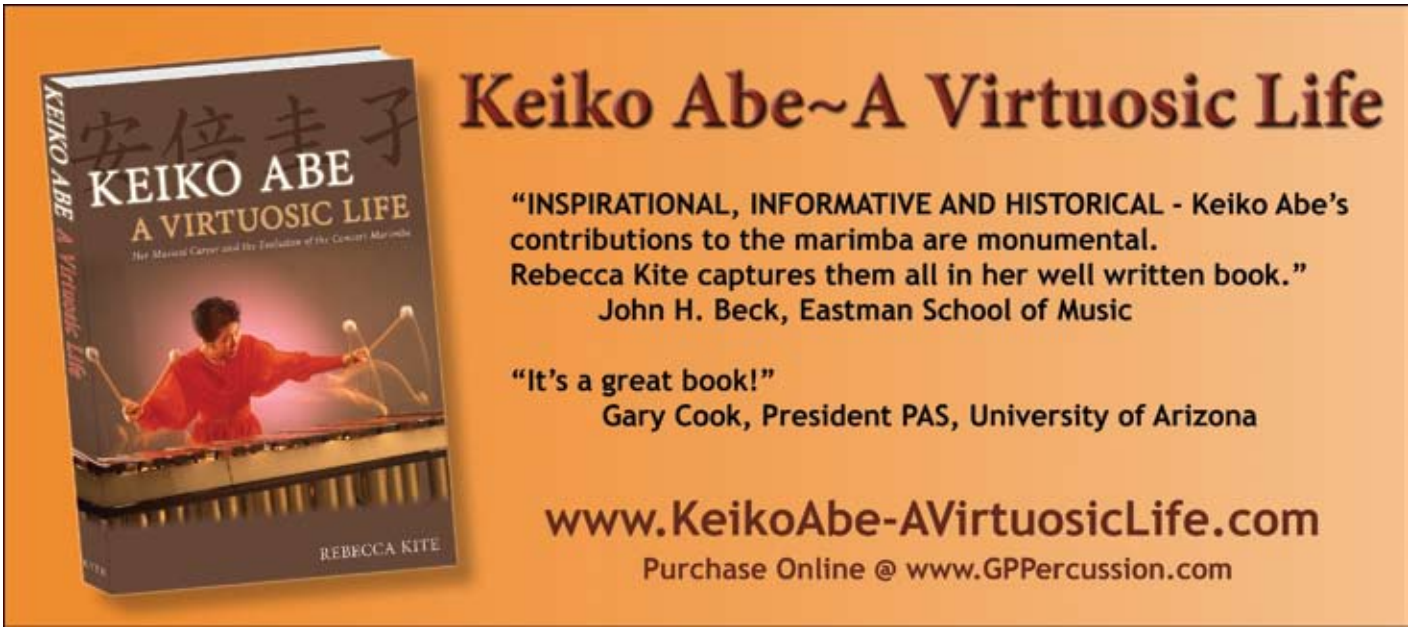

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Career Development

BY RICK MATTINGLY

As PAS has grown and diversified, so too has *Percussive Notes* sought to widen its scope. In recent years we have regularly included articles on such topics as world percussion, technology, recreational drumming, and health & wellness, reflecting the varied interests and needs of the membership in the ever-expanding percussive landscape.

From time to time we have also run articles dealing with the music business and with careers in music. As Jim Coffin observed in one such recent article, today's students will likely change jobs and/or careers eight to ten times during their working lives, and a couple of those jobs haven't been invented yet. Plus, making a living in the arts typically involves "constructing" a career out of a variety of jobs. My own career has combined performance (from rock 'n' roll to symphony orchestra to Scottish pipe band), teaching (private, high school, and college), writing and editing music articles and books, music engraving, and arranging. Compared to a lot of people I know in the arts, that's a fairly short list.

Over the past few issues we have been running more articles dealing with business and careers, and the PAS Executive Committee recently requested that we make such articles a regular part of *Notes*. The February issue saw the debut of the *Career Development* section with Coffin's article on "Taking Care of Business," and in this issue we continue with Jonathan Latta's article detailing his experiences as a percussionist in the military.

We would like to invite PAS members to contribute articles to our new *Career Development* section. Rather than general overview articles, we would prefer more in-depth articles about specific careers. For example, instead of an article about all the different types of teaching jobs, we would rather have an article that focused on, say, private teaching, or any other single aspect of teaching. The more specific the article, the better. Articles can deal with any aspect of making a living in music (especially through percussion): performance, education, recording, technology, instrument building and repair, composing, arranging, facilitating drum circles, working in the music industry, and so on.

We are particularly interested in creative approaches to making a living or supplementing an income through music. If you have started your own publishing company or CD label, or have found previously untapped performance or teaching venues, tell us about it. (Most importantly, tell us how we can do it, too; don't just advertise your own business.)

In addition to seeking articles, we are also looking for an editor to manage this section of the magazine. As with the other PN Associate Editors, the *Career Development* editor will be responsible for reviewing, editing, and soliciting articles, and will be expected to contribute articles on occasion. The ideal candidate will have some background in the business of music. Those interested should send resumes, a letter explaining their interest in the position, and published clippings to:

Percussive Arts Society
32 E. Washington Suite 1400
Indianapolis, IN 46204.

Deadline is May 15.

Those wishing to write articles should e-mail a proposal to publications@pas.org. As soon as an editor is chosen, your proposal will be forwarded to that person.

Whether you apply for the editor's gig or wish to contribute an article, we look forward to hearing from you.

NEW KEYBOARD EDITORS

For the past several years, Alison Shaw has been overseeing the *Keyboard* section of *Notes*. She recently resigned that position in order to devote more time and energy to her new position as Chair of the PAS College Pedagogy Committee. I'd like to thank Alison for her dedication to the job, both in editing articles and authoring several herself. The *Notes* staff is sorry to lose her, but we are delighted that she will still be very involved with PAS through her committee, and we hope she will still contribute articles from time to time.

We are happy to announce the appointment of two new Associate Editors for the *Keyboard* section of *Notes*, Jeff Calissi and Ed Saindon. Why are we replacing one person with two? Keyboard has always been one of the biggest areas of PAS, and anyone who has ever been to PASIC can attest that keyboard concerts and clinics draw as big (and sometimes bigger) crowds as sessions with major rock drummers.

Two editors have been sharing the *Research* section of *Notes* for many years, and the results have been very positive. So the *Notes* staff and the Executive Committee agreed that appointing two *Keyboard* editors would be a good step towards expanding that section of the magazine.

Calissi, who holds a Doctor of Musical Arts in Performance degree from the University of North Carolina at Greensboro, is Assistant Professor of Music and Director of Percussion and Band at Eastern Connecticut State University. His doctoral dissertation was on the Marimba Masters, and he has a strong background in classical percussion performance. Saindon teaches vibes at Berklee College of Music and many years ago wrote a regular vibraphone column for *Percussive Notes*. Combining the expertise of these two artists and teachers will ensure that *Notes* will be able to give broad coverage to mallet-keyboard percussion, in terms of instruments as well as musical styles. We are happy to welcome both gentlemen to the PN family.

If you would like to contribute a mallet-keyboard related article to *Percussive Notes*, send a proposal to our managing editor, Hillary Henry (hillary@pas.org), and she will forward it to the appropriate editor. **PN**

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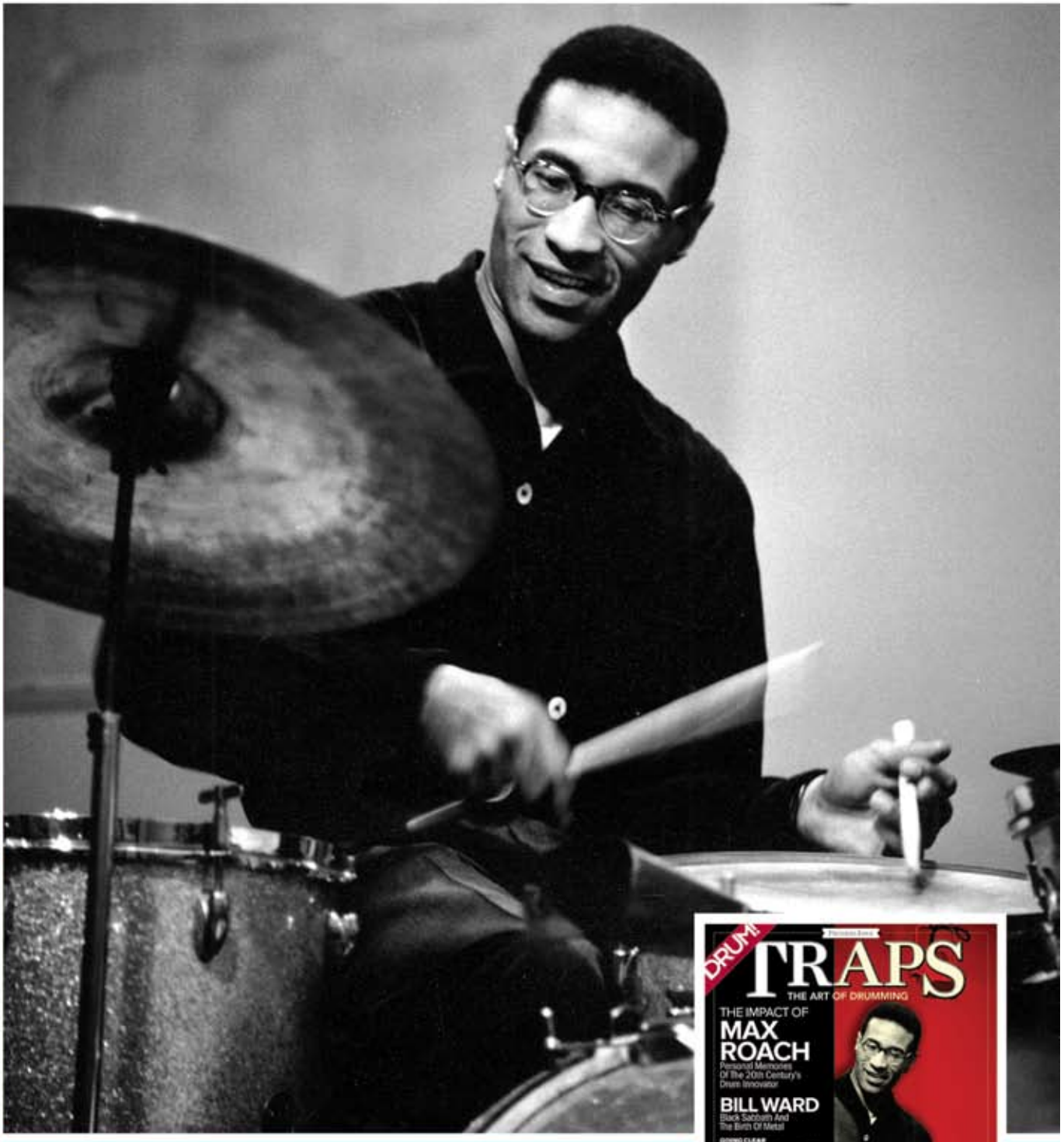

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BOARD OF DIRECTOR NOMINATIONS

Each year, the membership elects one half of the members of the PAS Board of Directors. These individuals are also nominated by our membership, and a slate of candidates is determined by a nominating committee as established in the organizational bylaws. Each Director is elected for a two-year term and may serve up to three terms. As mandated in a policy adopted by the Board of Directors at PASIC last year, all board members (excluding officers) who have served for three terms are ineligible for election for a minimum of four years prior to running for election again.

The nomination process is especially important because it establishes the group of individuals from which our leaders will be elected. Many organizations simply run a predetermined slate of candidates in which there are few, if any, choices to be made by the membership. PAS runs a large and diversified slate of candidates in our efforts to provide you with a real choice of talented and passionate leaders to provide our organization direction and vision. Please take your responsibility seriously and consider nominating an outstanding individual for the Board of Directors. Information on the nomination process is available on page 69.

WORLD PERCUSSION COMMITTEE CHAIR OPENING

PAS is accepting applications from individuals interested in serving as Chair of the World Percussion Committee, which facilitates and coordinates activities, and addresses issues and topics related to world percussion music. The committee also reviews applications and provides recommendations for the PASIC World Percussion presentations. Anyone interested in applying for this volunteer leadership position should send a letter of interest, curriculum vitae, and related experience to the work of the committee to:

Percussive Arts Society
32 E. Washington, Suite 1400
Indianapolis, IN 46204-3516

All application materials must be received by April 30, 2007.

PASIC SCHOLARSHIP APPLICATIONS NOW AVAILABLE

The application form for the many PASIC scholarships can be viewed in this issue on page 54, or a form can be downloaded from the PAS Website at www.pas.org/About/GrantSchol.cfm. There are 14 scholarships available, and each scholarship includes a $500 cash award as well as a full one-year PAS membership, complimentary registration to PASIC 2007 in Columbus, Ohio, 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.

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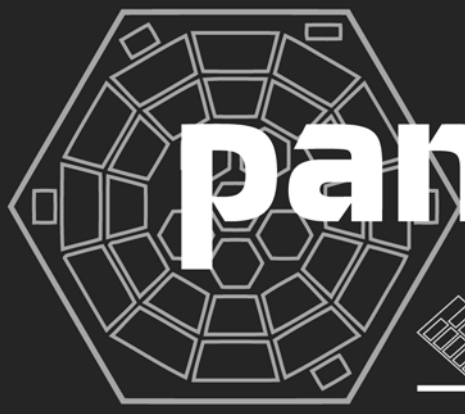

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John Tafoya, Director of Percussion Studies
John Kilkenny, Workshop Coordinator

Faculty*: Alan Abel, Aubrey Adams, Keith Aleo, F. Anthony Ames, Fred Begun, Christopher Deviney, Peter Erskine, John Kilkenny, Rebecca Kite, John Tafoya, Talujon Percussion Quartet, Tom Teasley, and She-e Wu. John Beck Sr., David Herbert, Shawn Pelton and Paul Yancich will also participate in a special internet video conferencing session.

This intensive 7-day workshop is offered to talented percussion students ages 15-24 (as of July 22, 2007). Master classes, clinics, and performances will be presented by internationally renowned artists. Sessions will include: audition techniques (for college and professional auditions), chamber music, sight reading, orchestral timpani and percussion, marimba, drum set, accessories, world percussion, career development, and much more! Students will also perform in the UM Summer Percussion Ensemble; presenting a "grand finale" concert at the state-of-the-art Clarice Smith Performing Arts Center. Scholarships and on-campus housing available (for participants ages 15-20).

More information and application materials can be found at:

http://www.music.umd.edu/Faculty/tafoya/summer

Email: umsummerperc@aol.com **Enrollment is limited.** **Apply today!**

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—Workshop Participants

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2110 Clarice Smith Performing Arts Center
College Park, MD 20742
301-405-5517

*Faculty subject to change

Rehearsal Etiquette

Following are excerpts from a recent discussion in "The Lounge" section of the PAS Discussion Forum, under the title "Rehearsal Etiquette Question." To view the entire discussion, and participate if you wish, log in to the Members Only section of the PAS Website (www.pas.org).

Colin Hartnett

How would you deal with a non-percussionist member of your ensemble frequently turning around to coach you? ("Make sure you're in time here." "Turn the snares off there." "You need to use a brighter cymbal.") This is an amateur ensemble (not school-related), and the person in question is a "professional" musician, while I'm a student.

Joel Smales

Is this person helpful or a pain? I would politely talk to him during a break or before/after rehearsal, thank him for his suggestions, and kindly let him know you have the situation under control. Can you move your playing location so he can't have access to you? Doing both of those may help him get the hint.

Christopher Clarino

Talk to your director/conductor about it. If the other band member has percussion suggestions, he should talk to the conductor. The performance of your part should reflect your personal (but mostly the conductor's) interpretation of the piece.

Josh Carlson

While you should accept his suggestions as constructive criticism, he needs to get the idea that a horn player (or whatever instrument he plays) needs to stick to the horn part. It sounds like he prides himself on his professional status (but then why is he playing in your ensemble?), so here is my suggestion that should remedy the problem without you being rude or hurting his feelings (although he might be asking for it):

Take lessons. Work with a private instructor on your ensemble music. Study recordings, and take note of what the real professionals do. When it comes to turning off the snares and playing in time, make sure you're watching the conductor and subdividing, and turn off the snares as soon as you're done playing. Every time the guy adds a new suggestion, make sure to never let it happen again. Eventually there will be nothing to comment on. You can make a game out of it.

Finally, listen keenly to his playing, and when he screws up, just smile and be the bigger guy.

Alexander Radziewski

In my point of view as a professional player, his behavior is not acceptable when it concerns points which just belong to the percussion, like which cymbal you use. "Coaching" each other in an ensemble is a very sensitive area. Comments in the rehearsal like you represent here are destructive and not acceptable.

First, tell him it would be better to talk privately outside the rehearsal to show him you are generally interested to be supported by a professional, but during rehearsal the conductor is ruling. His tips can be useful as suggestions but not as requests.

If he doesn't change his behavior, ignore him.

The third step is to go to the music director or conductor to explain why you handled this situation the way you did.

You can meet such people also in the professional area. They are not bad guys (or girls), but they can drive you mad. They have to respect you and your work all the time.

Ted Rounds

You have to try to be polite, I suppose, but I'd find a way to tell him to mind his own business. Maybe, "I'll take direction from my principal, thank you." Anybody who seeks to control those outside his/her own arena has control issues.

Regardless of the nature of his problem, it's his problem and he has no jurisdiction over your territory. You might ask him if your principal or the conductor asked him to "help you out."

You could try using the same cymbal and then asking him if this one sounds better. Then tell him it's the same one. This still seems like dancing around, though.

This has only happened to me once. I just answered with, "ExCUSE me?" You might have to practice an air of being incredulous with impending indignation. Yeah, sometimes I probably should be the bigger guy, as Mr. Carlson suggested. At other times...

Patrick North

There's something about percussion that brings this out in folks. I remember a similar situation from my high school days. During rehearsals for a festival orchestra, I had to use a set of oversized, geriatric ratchet timps (missing most of their teeth) that wouldn't hold pitch. Oh, the smarmy, caustic "suggestions" that rolled in from the strings! How I wanted just five minutes to explain my case to the entire orchestra, then a few minutes more to knock around some of the biggest offenders. But without this outlet, there was nothing to do but wait for my performance timps to arrive, and my fellow musicians were amazed at how I'd improved just in time for the concert.

If this person is the officious, self-important busybody he seems to be, what quick retort could you offer that would change his character as well as his perception of your relationship (he, the seasoned "professional," you the wet behind the ears noise maker)? Probably nothing. There are plenty of things you could do or say if you simply wanted him to shut up, and many more if you wanted to give him a dose of his own medicine. But it's possible that in a friendly (in theory), non-professional setting, these latter choices could backfire in ways you hadn't expected.

It might be best for your reputation in the group (and your character) to simply ignore him and let his big mouth spool out enough rope to hang himself.

Christopher Swist

When I was in high school a trumpet player was brought in to play a musical as a professional "ringer." At one rehearsal, for some reason, I couldn't use the school's real tam-tam. The teacher gave me one of those Pier One gongs that are meant to go on a bookshelf. The thing could not have been larger than four inches. Of course it sounded absurd when I hit it. Mr. Professional Ringer turned to me and said, "You really should warm that gong up."

Colin Hartnett

Thanks for the advice. I have tried many of the suggestions already (unfortunately). I talked to the conductor, and I record every rehearsal so I can stay on top of my time, balance, and sound. I'm 24, and I have enough ensemble experience that I'm confident enough in what I do. Another member of my section is a few years older and has her MM, and she frequently gets "coached" as well.

I'm really asking advice to see if I could've handled things differently. We get "coached" multiple times a rehearsal by multiple people. There are two main culprits, but it seems to be spreading, and that's what bothers me.

More details so you understand what's going on: I had a little altercation with this guy last rehearsal. First, I had a bass drum note on the 2nd 16th; the guy turns around and says, "Make sure you're not late because it sets us up." I said, "Okay." (I knew he thought it was on the downbeat.) Next time we rehearse it he asks where the note is, and I said, "It's on the 'e'." Of course he didn't believe me, so he had to see my music. After he realized he was wrong, he said, "Well, make sure it's in time." I said something like, "That's what I try to do, play in time." That got a laugh from another member.

Next he told me about turning off the snares in a really patronizing way. I just said quietly, "Listen, please don't turn around and talk to me unless you want to ask a question. I take direction from the music director and assistant music director, and you're neither. What you're doing is very unprofessional." And (to basically sum up the altercation) he turns back around and says, "Well screw you!"

He comes up to me after rehearsal, and amid other things he says, "What do you know about professionalism? How old are you, 20? How many major symphonies have you played with? I've played with three." I found no need to get into an argument. All I did was show him my music where I have "snares off/snares on" marked in the specific section he was talking about. Finally the conductor came up to mediate, and I could tell he was on my side. The guy tried to act like he was asking a question until I brought up the first incident. A section mate overheard him talking to the conductor after I left, and he said something like, "I eat percussionists for breakfast."

Rebecca Kite

Try some ideas from [the book] *The Secret*: Stop letting your energy be drained out of you by the negative force of this other person. Contain your energy and focus within yourself. Imagine a field of calm, positive energy surrounding you and the percussion section during your rehearsals and focus on feeling good when you get to rehearsal and enjoying the music and enjoying working with your colleagues. Don't spend any more energy being caught up in the negativity of this situation.

The only power this bully has over you is the power you give him. If you fail to respond (by ignoring him) you drain his power. Every time you respond to him it charges up his power and his desire to continue. Remember, no one has any business addressing you during the rehearsal except the conductor.

You also might check into some of the many resources about handling bullies. There are lots of books and also info on the Internet.

Adam Brown

The big fish in a little pond syndrome. While in high school, I played in a local symphony comprised of mostly music educators from the area. Since I was 16 at the time, I made sure to show up early and do all the right things to make a good impression.

The timpanist, whom I did not know, had his undergrad in music ed. and an MM in Music Performance. After auditioning for several years without success, he quit the music business and started working third shift in a factory. His lone musical outlet became this community orchestra.

Nothing I ever did was right; I was too loud, too soft, ahead of the conductor, behind the conductor. If I brought a Grover tambourine with me, he would lecture me on why I should own a Black Swamp.

This continued for 2–3 years, and the best advice I can give is just to SMILE AND NOD. This lesson pays off in many areas of life, not just in music. There are people out there who love to hold power over others and by fighting back you only add fuel to their destructive fire.

In the end, he was asked to leave the ensemble and I continued to play with them when I was home from college on summer break.

James W Doyle III

I agree with the advice of smile, nod, synthesize the unsolicited comment and, if necessary, choose to ignore, but definitely discuss this with the conductor again. If the conductor feels comfortable with individuals other than his/her principal percussionist tossing around percussion advice, I'd consider whether this ensemble was worth my time and frustration.

I'd be curious as to why the conductor has chosen not to address this. He or she seems to have lost control of the rehearsal climate if there are several sources of unsolicited advice spreading throughout.

Colin Hartnett

Thanks for all the advice. The conductor gave me a call and said I did the right thing, and that they've had a problem with this guy in the past. I guess every year he needs to be confronted. I'm assuming since it's an amateur group and he's a decent player, they'd prefer to keep him around. I only wish I had addressed the situation sooner. **PN**

Historic Timpani at the National Music Museum

BY JAYSON DOBNEY PHOTOGRAPHS BY BILL WILLROTH

The National Music Museum (NMM) on the campus of the University of South Dakota, in Vermillion, is home to one of the most important collections of musical instruments in the world. The collection (which includes numerous smaller collections) of more than 13,000 objects includes some of the earliest, most beautiful, and historically important instruments to survive anywhere.

Image 1. NMM 7448. Pair of timpani, Prussia or Bavaria, ca. 1660–1700. Joe R. and Joella F. Utley Foundation, 2000.

A brief overview of some of the percussion holdings at the NMM was written by Sarah Smith in the February 1999 issue of *Percussive Notes*.[1] Smith's article gives an excellent overview of percussion instruments that were in the collection at that time and is still a good resource for those who are unfamiliar with the collection. One caveat, however, is that the NMM has acquired many important pieces since that article was published. This article will explore in more detail a small, but important, portion of the NMM's percussion collection: four sets of timpani built prior to 1900.

The NMM is home to approximately 18 sets of timpani (most of which are paired) and several sets of nakers (the instruments from which timpani developed) from Turkey and Syria. The timpani range in date from the late 17th century (a pair to be discussed later) through the middle of the 20th century.

The William F. Ludwig II Archives is home to many important documents related to timpani including some of the Ludwig companies original patents. The Musical Instrument Manufacturers Archives contains thousands of pieces of trade literature produced by manufacturers and distributors of musical instruments, including many companies that manufactured or distributed timpani. All of these primary sources can help researchers learn more about the history of timpani.

The recent publication of two books about the history of the timpani by Jeremy Montagu (*Timpani and Percussion*)[2] and Edmund A. Bowles (*The Timpani: A History in Pictures and Documents*)[3] has greatly advanced knowledge and interest in historic timpani. Most of the examples of historic timpani found in their books are housed in European collections; however, there are a few places in the United States (including The Metropolitan Museum of Art, the Percussive Arts Museum, and the Smithsonian Institution's National Museum of American History) where percussionists can go to examine early instruments. With a large collection of timpani and a wealth of supporting resources, the collections of the National Music Museum are certainly one of the most important resources for studying the history of timpani in the United States.

A 17th-century pair of Prussian or Bavarian timpani is one of a handful of the earliest timpani sets that can be found anywhere (see Image 1). Prior to acquisition by the NMM in January of 2000, the drums were owned by the Potter Drum Company (a British drum manufacturing company that began in the mid-19th century) and exhibited in their store in Aldershot, Britain, along with other historic percussion instruments. The drums arrived at the NMM with a very old leather tag that reads: PRUSSIAN / 17th CENTURY.

Although it is extremely difficult to date older drums (and they are practically never signed by the maker), this drum is consistent with other early timpani and bears a striking resemblance to a specific pair that were described by Montagu. These similarities are quite convincing of this early attribution. Although timpani sizes were far from standardized at any point before wholesale manufacturing began in the 19th century, the small sizes of these drums (with diameters measuring 45.6 and 45.7 cm, and corresponding bowl depths of 31.4 and 31.1 cm, respectively) among early timpani compares closest to a pair that Montagu says were owned by the first Count Christian Carl von Giech (1641–1695), which measure 48.9 and 51.4 cm in diameter, respectively, with bowl depths of approximately 38.6 cm.[4]

The shape of the NMM's timpani is also consistent with this other pair that Montagu describes as being "almost cylindrical with rounded bottoms, not, as is more usual, quasi-hemispherical or –conical shells."[5] The difference between the larger and smaller drums in the NMM's pair is negligible. Although most surviving 17th-century drums have a small difference between the two bowls—a size differentiation that increased with time[6]—this pair seems to be more identical than most. According to Bowles, early timpani that would have been mounted on horseback would have placed the larger drum on the right side and the smaller drum on the left. This may have been done to compensate for the weight of the timpanist's sword, which would also have hung on the left side.[7]

In the NMM's pair, each drum has an animal skin head that is tucked around the flesh hoop (there are no counter hoops) and tuned with six iron tuning rods that require a drumkey to tune. This is the same method as is pictured in Michael Praetorius's *Syntagma Musicum* (1619), complete with a drawing of an appropriate key (see Image 2).[8] Each

Image 2. Timpani tuning key. Michael Praetorius, *Syntagma Musicum II – De Organographia*, 1619 (facsimile, Kassel: Bärenreiter, 1958).

Image 3. NMM 7448. Tuning rod and decorative plate.

tuning rod is received by a nut that is mounted on a decorative iron plate (see Image 3). Both drums have an integral stand that allows them to sit on the floor for storage and perhaps also serves as a way to strap the timpani to a horse.

A second set of timpani at the NMM is much larger and dates from the beginning to middle of the 18th century (see Image 4). The timpani bowls are slightly warped and the drums measure approximately 62 cm and 64 cm, respectively. The copper bowls are about 30 cm deep and the three-legged, one-piece, integral stand holds them about 7 cm from the floor or a table top. The bowl shape is much shallower than the earlier timpani. Iron rods (seven on the larger drum and six on the smaller) pass through receivers on the flesh hoop (again, there are no counter hoops) and are received by nuts mounted to decorative plates on the shell (see Image 5).

This pair of timpani has internal funnels (schalltrictern) directly above the vent holes, with the wide opening reaching up into the drum, almost as if to catch the sound from the drumhead. These funnels appear in most 17th- and 18th–century timpani that come from German-speaking areas.[9] They are also mentioned in numerous German texts from this time. Although the funnels have been a subject of much conjecture (see Montagu, pp. 79–82), their exact purpose is still unknown. Bowles suggests that these funnels occur mainly in shallow instruments,[10] and also gives a translation from a contemporary source, Johann P. Eisel's *Musicus autodidaktos, oder Der sich selbst informierte Musicus* (Erfurt, 1738), which speaks of the funnels as acting like a resonator producing a "hum or ringing sound as reverberation."[11]

Although there is no standard for the shape or size of the internal funnels, those found in NMM 3594 are quite large and sit only 12 or 13 cm below the drumheads (see Image 6). The NMM's earlier Prussian set has a smaller set of funnels, but as they do not fit the size of the vent holes neatly, there has been some conjecture that perhaps they are not original to the drums. Several scholars are currently researching these funnels, and it is hoped that more definitive answers about their function will be available in the future.

As timpani became more prominent in orchestral music, composers and players both wanted the ability to change pitches on the drums by a quicker means than using a drumkey. Around 1790, according to Bowles, T-handles first appeared on timpani and were introduced "supposedly by a Frenchman named Rolle."[12] The handles facilitated faster changes of pitch and are still in use on some instruments today.

Essentially, T-handles provide a mechanism on each rod for quick tuning, instead of having to move a drumkey to each rod. An example of this mechanism can be found on a pair of timpani, NMM 1266, that date from the last decade of the 19th century (see Image 7). The timpani bowls are made of brass, which may suggest a French manufacture (brass shells seem to have been preferred in France),[13] but by the latter part of the 19th century it may also have indicated that the drums were

Image 4. NMM 3594. Pair of timpani, German-speaking region, 18th century. Board of Trustees, 1985.

Image 5. NMM 3594. Tuning rod and decorative plate.

Image 6. NMM 3594. Internal funnel.

more inexpensive and could have been imported from the musical instrument manufacturing center of Markneukirchen, Saxony. In a Lyon and Healy catalog from 1906, brass bowls on otherwise identical model timpani were less than half the price of copper.[14]

The bowl diameters of NMM 1266 a & b are approximately 60 cm and 66 cm with bowl depths of approximately 32.5 cm and 38 cm, respectively. Each drum has seven T-handles that pull down on a counterhoop, and the rod is received by a nut mounted against a decorative plate. Similar instruments appear in advertisements from music distributors in the United States during the last decade of the 19th century and well into the 20th century. Catalogs by H.C. Barnes, Lyon and Healy, and Carl Fischer all show drawings of timpani that are similar to this pair. This particular set of timpani was supposedly used on horse-

Image 7. NMM 1266. Pair of timpani, France or Saxony, ca. 1890. Arne B. Larson Collection, 1979.

back during the Spanish-American War (1898).

The 19th century saw great advancements and experiments in the tension and tuning systems used for timpani. One of the experiments that gained some prominence before pedal-tuned timpani became standard was a design patented in Britain by Cornelius Ward on December 9, 1837. Ward's system utilized a cable (or wire) to tighten the drumheads and could be tuned by tightening or loosening a single hand-screw (see Image 8).[15] Cable-tuned drums

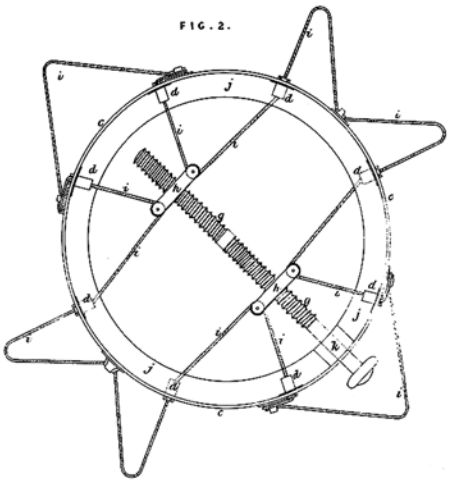


Image 8. Cornelius Ward, British Patent 7505, 1837

are not uncommon and were produced throughout the 19th century.[16]

One late example of this tension system can be found on NMM 10456 (see Image 9). The drums were made in the latter part of the 19th century and stamped: J. R. Lafleur & Son / Manufacturers / London W. C. Lafleur was a London firm most known for music publishing and manufacturing of woodwind instruments. Although it is possible that they produced these timpani, it is also likely that they purchased them from another maker to be sold through their distribution apparatus.

The drums have copper bowls that were constructed by piecing together several sheets of metal and joining them with tab seams that are visible on the drum shell. The cable system is identical to the design pictured in the Ward patent. The cables pull down on the counterhoops, tightening the head. The cable passes over a pulley and through small holes in the drum shell to wrap around a large internal turnbuckle. When the hand-screw is turned, this turnbuckle tightens or loosens the cable. The bowls of the drums have head diameters of 61.3 cm and 65.3 cm and bowl depths of 47 cm and 47.6 cm, respectively. Although cable drums enjoyed some success during the 19th century, pedal tuning designs proved to be better in the long run.

These four sets of timpani, spanning three centuries, give us a glimpse of the types of instruments that would have been available to players at those times. All four of these timpani, and a great many more percussion instruments, can be seen in more detail on the NMM's Website at www.usd.edu/smm.

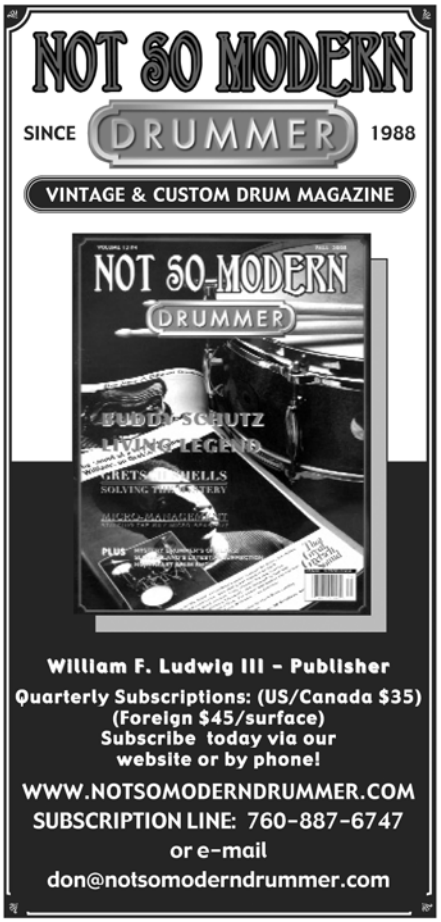
ENDNOTES

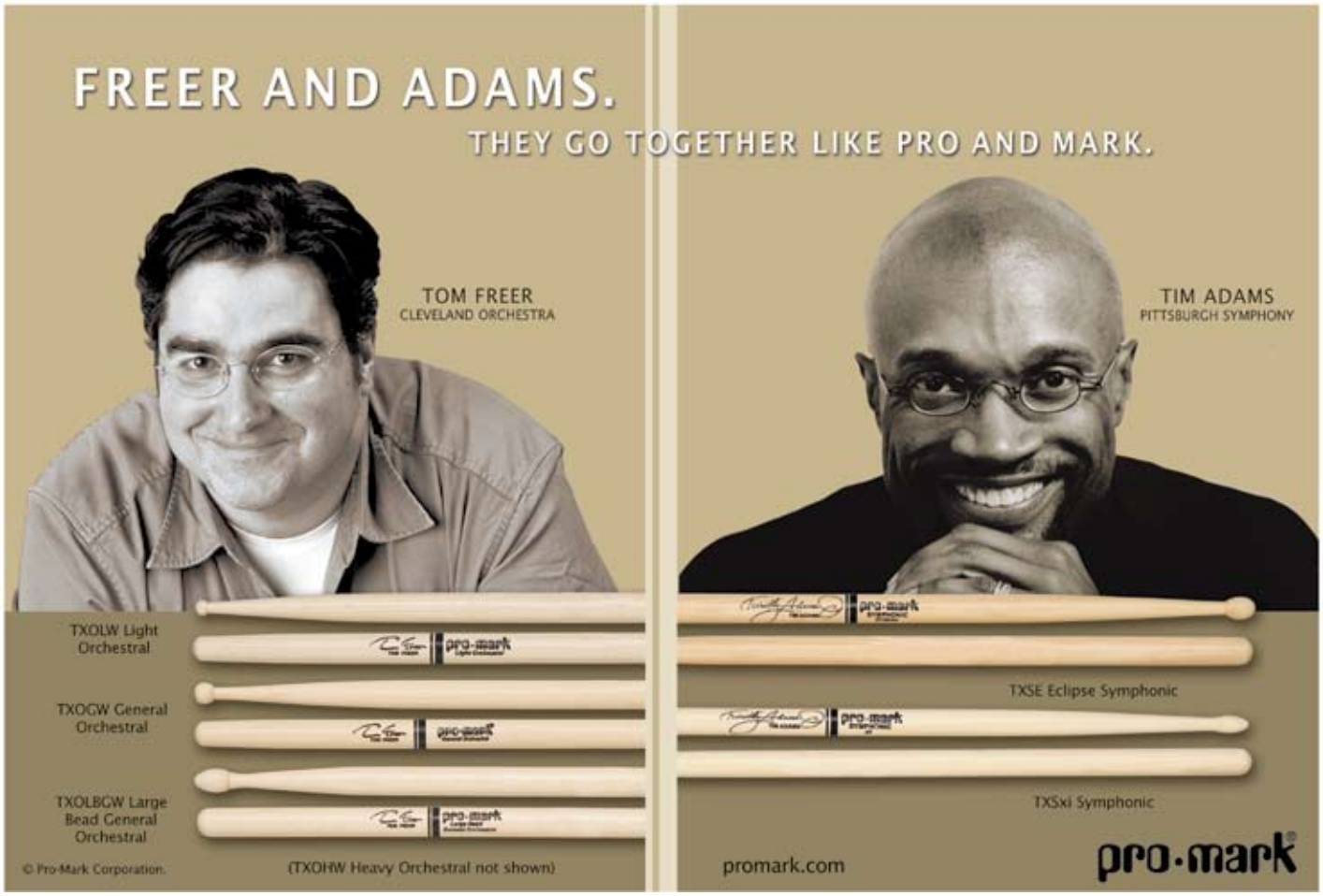
1. Sarah E. Smith, "Percussion Instruments in America's Shrine to Music Museum," *Percussive Notes*, (Lawton, Oklahoma: Percussive Arts Society, February 1999, Vol. 37, No. 1), 6–10.
2. Jeremy Montagu, *Timpani and Percussion* (New Haven: Yale University Press, 2002).
3. Edmund A. Bowles, *The Timpani: A History in Pictures and Documents* (Hillsdale, NY: Pendragon Press, 2002).
4. Montagu, 79.
5. Ibid.
6. Ibid, 82.
7. Ibid, 17.
8. Michael Praetorius, *Syntagma Musicum II – De Organographia*, 1619 (facsimile, Kassel: Bärenreiter, 1958).
9. Montagu, 82.
10. Bowles, 65.

Image 9. NMM 10456. Pair of timpani by J. R. Lafleur & Son, London, late 19th century. Board of Trustees, 2003.

11. Ibid, 436.
12. Ibid, 41.
13. Montagu, conversation with author, August 2003. When examining surviving examples, copper seems to be the preferred metal, except in France where surviving examples suggest that brass was the metal of choice.
14. Lyon & Healy, *Lyon & Healy's Musical Handbook* (Chicago: Lyon & Healy, 1906) 188.
15. Ward, C., inventor, Musical Drums, British Patent 7505, 9 December 1837.
16. Bowles, 45.

JAYSON DOBNEY has been the Associate Director and Curator of Percussion at the National Music Museum since 2004. In 2003 and 2004 he was a Fellow in the Department of Musical Instruments at The Metropolitan Museum of Art. In 2000, he was an intern at the Smithsonian Institution's National Museum of American History. Dobney received his MM degree in 2004 with the completion of his thesis, *Innovations in American Snare Drums: 1850 to 1920*. He is a performer and an educator, having formerly taught middle school music and played in the Sioux City Symphony Orchestra and the South Dakota Symphony Orchestra. **PN**





Afro-Cuban Facility Exercises for Drumset

BY GERMAN BARATTO

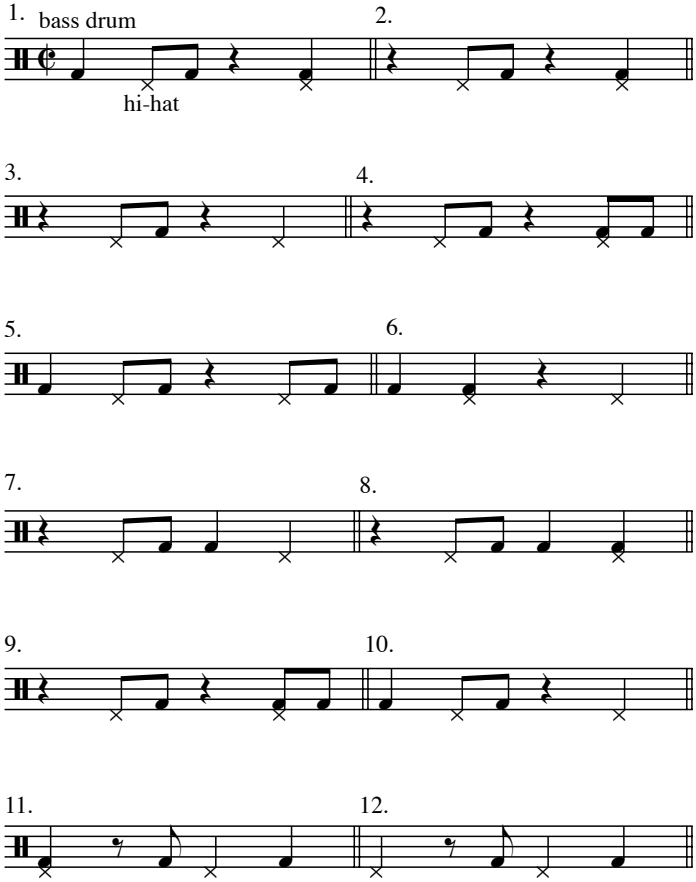
The following exercises were developed to help students with no experience with Afro-Cuban styles better understand clave and the basic patterns, to aid students with good snare drum technique but no drumset technique, and to instruct students who tried various Afro-Cuban books but didn't understand the styles.

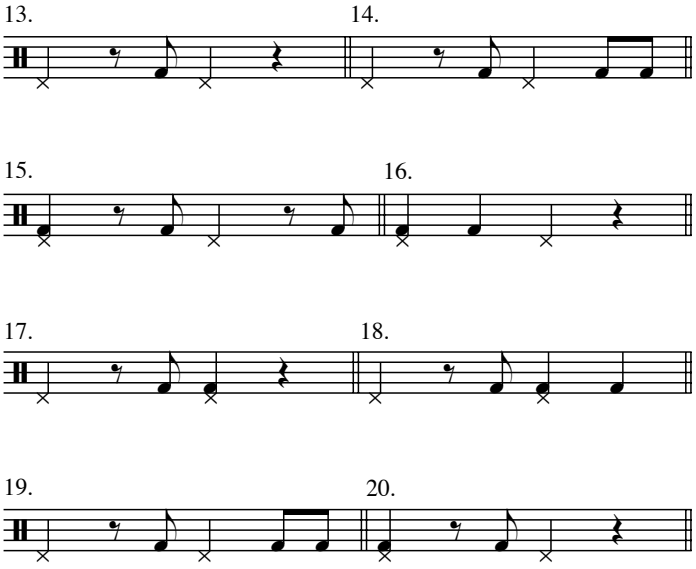
PART I

The first step is to master the foot patterns, the stickings, and the accents separately. After reaching a comfort level with the foot patterns, work on every foot pattern in combination with each of the stickings and the accents.

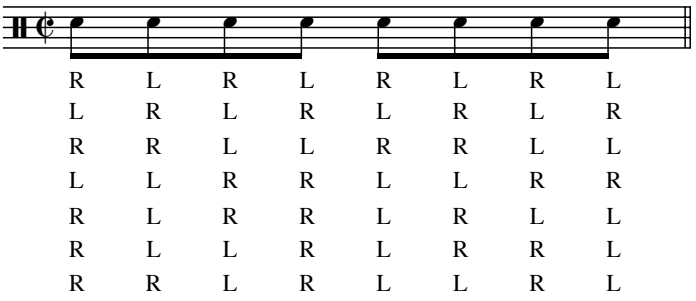
Using a metronome, spend time on each foot pattern in order to develop the right feeling and freedom. Practice the stickings and accents on the snare only. The addition of drums is something you will work on later.

Foot Patterns



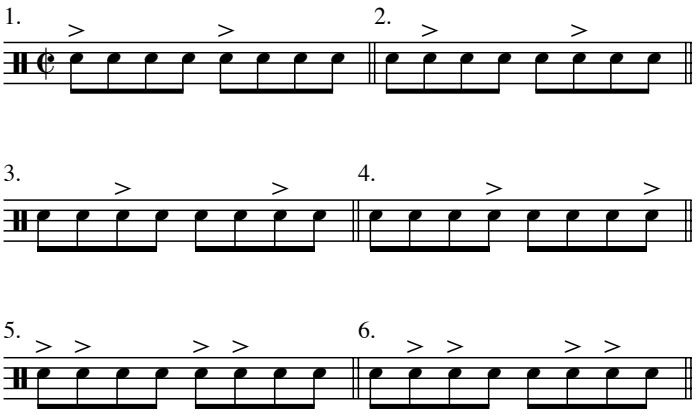


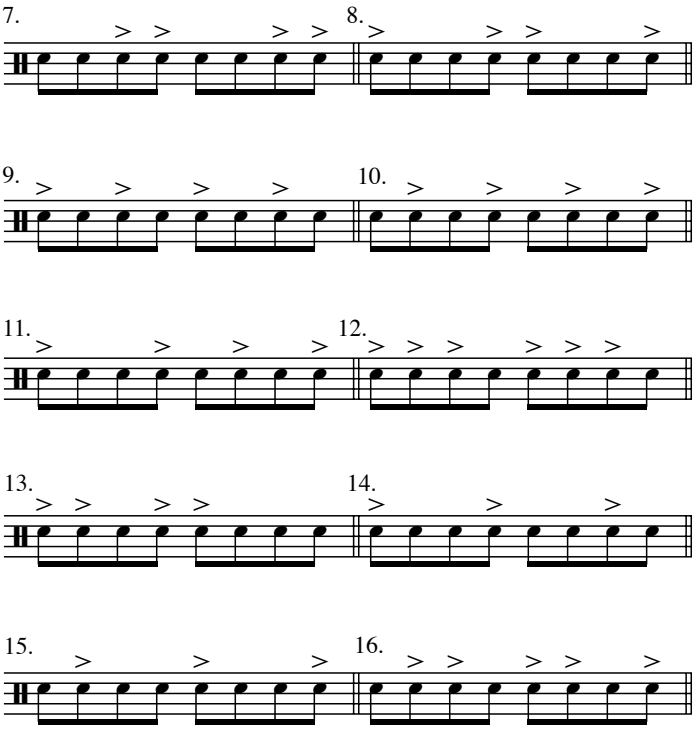
Stickings



R	L	R	L	R	L	R	L
L	R	L	R	L	R	L	R
R	R	L	L	R	R	L	L
L	L	R	R	L	L	R	R
R	L	R	R	L	R	L	L
R	L	L	R	L	R	R	L
R	R	L	R	L	L	R	L

Accents





PART II

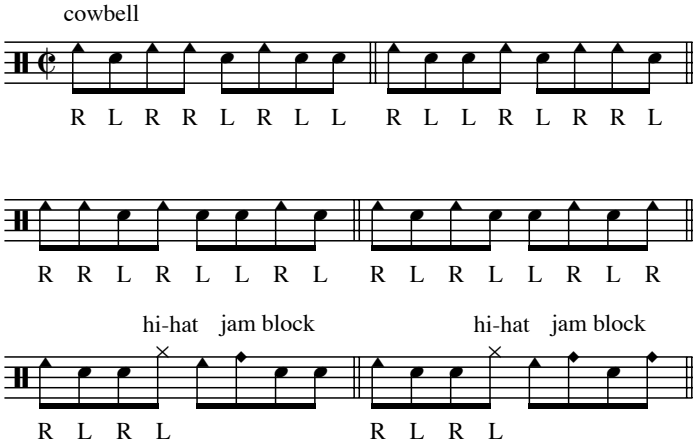
After you have memorized and developed the feeling for the exercises in Part I, start creating your own patterns based on the stickings. Part II deals with patterns that can help you in this creative process. These patterns use the same stickings but involve different drums, bells, and cymbals.

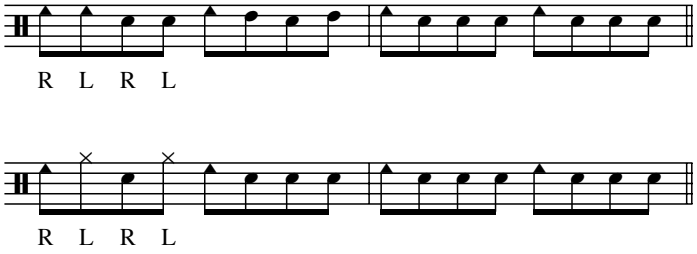
Practice each pattern until you feel comfortable with it before going on to the next one. Spend additional time with each pattern and make your own additions to it based on the song you are playing, or simply to add your own personal touch.

Music has no limits and our creative minds are capable of amazing things. This is a very important aspect in your musical development. Although musicians are creators we still need to practice to create. Add my patterns to yours and you will have a lot more in your arsenal.

Patterns Applying the Stickings

Add the foot patterns from Part I.





PART III

Songo is the subject of this section. The way some books explain Songo is not appropriate for beginning or intermediate drummers. Some books show you a pattern that may take you an hour or a week to master, depending on your level. What these books don't explain is how the pattern works with clave. Also, they show a pattern that most drummers can play, but only a few can play it with freedom, which is the ultimate goal. Can you read a chart playing the hits, and groove without losing time or the clave? Can people dance to your playing?

This part of the study in divided into exercises that you can practice to internalize the concept without rushing the learning process. It is a step-by-step study. Practice each exercise separately at all tempos and make sure it is grooving. Try these patterns with your

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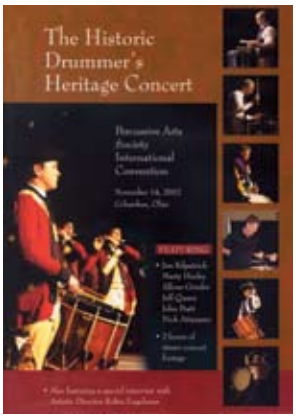

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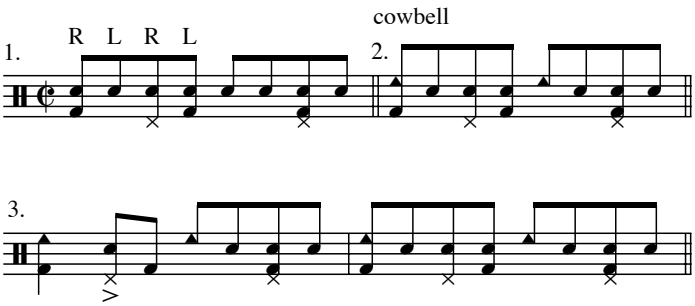
group or play along with recordings and record yourself to make sure you are on the right track.

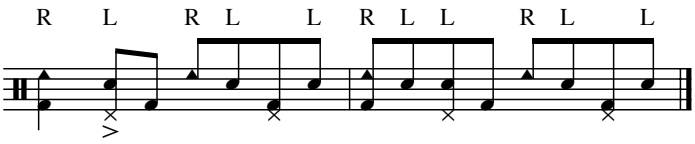
Again, create your own additions to these patterns and make them your own.

Practice each pattern and master it. Move to the next one and, in no time, you will be playing Songo comfortably.

Songo
2:3 Clave



4. Popular version of the Songo.



German Baratto finished his BA at the University of Puerto Rico and did additional studies at the Puerto Rico Conservatory and Berklee College of Music. He received his MA in Jazz Studies from Middle Tennessee State University. He works as percussion specialist for Oakland High School, as an instructor for the program Steel the Boro, and as a private teacher at the Reese Performing Arts Academy in Murfreesboro and the Global Education Center in Nashville. He performs around the Nashville area with country artist Diona Devin, his own jazz septet Jazzet, and with Afinke Salsa Orchestra. **PN**

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Sound Enhanced

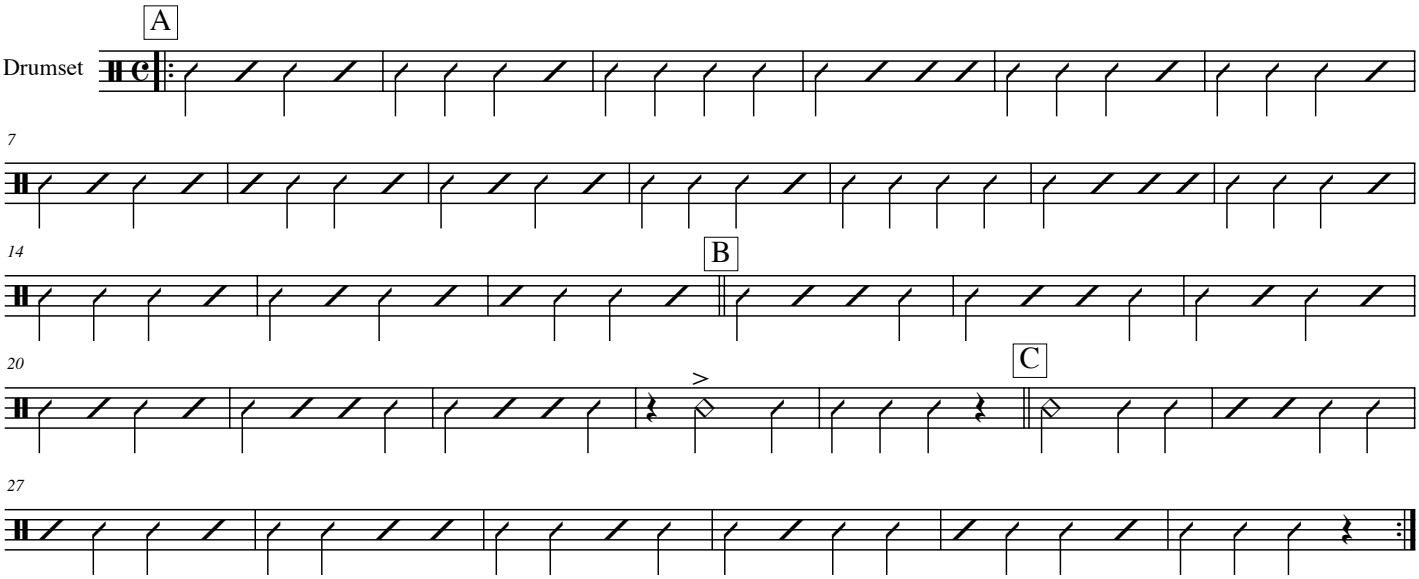
An mp3 file of the accompaniment for the chart shown in this article can be found on the PAS Website (www.pas.org). After logging into the Members Only section, click the "Sound Enhanced Articles" link on the right side of the page.

Rock Etude I

BY JOHN MARK PIPER

"Rock Etude 1" introduces drummers to reading rhythmic slashes with improvised fills for drumset while keeping their place in the written chart. The etude is intended to be an accompaniment to an improvised drumset solo. There are seven basic steps I use when offering this lesson.

1. Play rhythmic slashes (only) as written on a single surface.
2. Play rhythmic slashes (only) on any surface on the drumset, changing surfaces and sounds at will.
3. Play constant quarter notes, assigning all rhythmic slashes to the right hand on cymbal with bass drum support. Play all "fill slashes" with the left hand on any other surface (also reverse hands).
4. Play constant eighth notes, playing all rhythmic slashes with the right hand on a cymbal with bass drum support and all other eighth notes on any other surface. Using alternating sticking will place all rhythmic slashes in the right hand if starting with the right hand. (Also reverse hands.)
5. Play constant sixteenth notes on any surface beginning with the right hand. Play all rhythmic slashes on the cymbal with bass drum support. (Also reverse hands.)
6. Play constant eighth-note triplets on any surface beginning with the right hand. Play all rhythmic slashes on the cymbal with bass drum support. This will alternate the hands playing the rhythmic slashes.
7. Improvise throughout the piece while keeping your place in the written chart.



John Mark Piper is a vibraphonist, drummer, composer, and teacher residing in the Dallas, Texas area. He is the author of the sight-reading and music series 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*. His main focus is Piper's Loft, Inc., which specializes in educating beginning and intermediate students. **PN**

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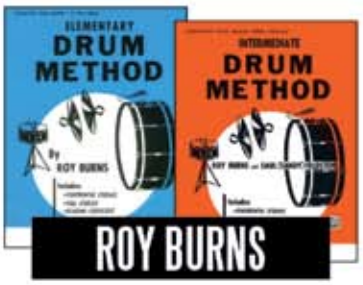

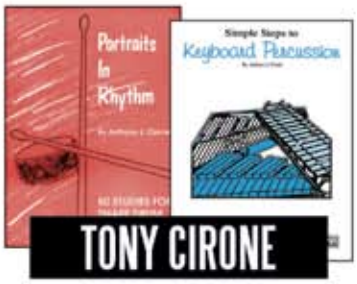

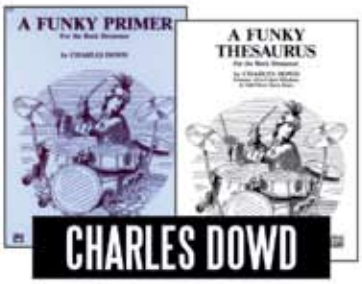

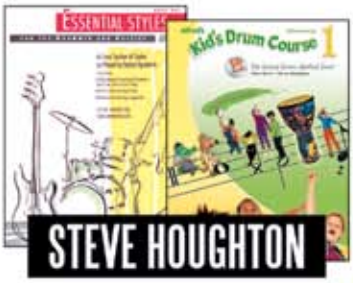

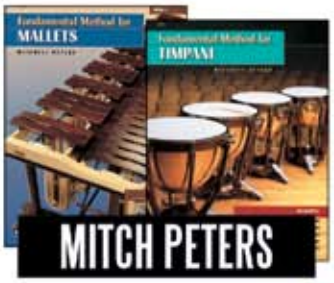

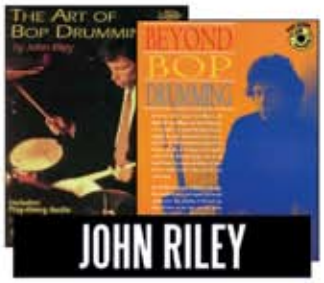

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The Drumline Experience: Part 2
Wisdom from the Panel

BY PAUL BUYER

On November 11 at PASIC 2006 in Austin, the PAS Education Committee hosted its much anticipated panel discussion, "The Drumline Experience: How Much is Too Much?" The distinguished panelists were Dennis DeLucia, DCI and WGI Hall of Famer and a former faculty member at Rutgers University; Julie Davila, PAS Marching Committee Chair, WGI Adjudicator, and member of the Caixa Trio; Robert Carnochan, Associate Director of Bands and Director of the Longhorn Band at the University of Texas at Austin; Ward Durrett, WGI Hall of Famer and drumline instructor at the University of Northern Colorado; and Brian Hanner, Assistant Band Director and Director of Percussion at La Porte (TX) High School.

The purpose of the discussion was to focus on the role marching percussion has in high school and college percussion programs in the United States and discuss whether or not today's percussionists are spending too much time in the marching percussion activity. The panel members shared their views on competition and the indoor drumline activity, and offered perspectives on becoming a well-rounded musician. Throughout the discussion the importance of leadership and students being put in the hands of the right teacher was emphasized.

The discussion began with opening statements from the panel members about their philosophy of "The Drumline Experience: How Much is Too Much?" followed by prepared questions chosen by members of the Education Committee. The following edited transcription represents the best of what was said at PASIC 2006.

DeLucia: My viewpoint is very simple. In the hands of a good teacher—and by that I mean one who can inspire confidence in his kids psychologically; one who teaches from a perspective, technically, that can be used and not abused and can be applied elsewhere to concert percussion and drumset percussion; one who is a good writer, meaning one who writes musically and idiomatically; one who conducts quality rehearsals and knows how to do that, knows how to organize; one who teaches the importance of teamwork, meaning the ensemble, which is ultimately the paramount thing for percussionists and all musicians; one who uses competition as a motivational device rather than the end-all (the idea's not to beat that group, it's to get the most out of yourself that you possibly can using competition as the motivator); and one who encourages the appreciation of all styles of music—I would say in the hands of that person, there's absolutely nothing wrong with it whatsoever.

"The most important thing is for my students to become musicians. In the hands of an inspirational teacher, just about any musical activity can serve that end."—Brian Hanner

Davila: Through my journey as a player, teacher, and adjudicator my philosophy continues to change. Striving for excellence in any activity is a valid, worthwhile cause. I agree with Dennis that whether the experience is a positive or a negative or if it's too much or not enough is definitely in the hands of the teacher. I think drumline is kind of a "hook" at a young age, and I don't think that there's really anything wrong with that because there was something at some point in all of our lives that hooked us first, that we were passionate about, and then broadened our perspective as we grew.

I think it teaches great life skills such as a great work ethic, teamwork, persistence, and responsibility. You also have to set up long-term goals for kids to reach, and in our society of instant gratification, I don't think there's enough of that. So for this activity to teach kids to work a long period of time towards a long-term goal, I think that's a great, valid cause as well and an aspect of it that I think we can all appreciate.

In terms of the teacher, as long as everybody approaches it as the journey being more important than the outcome, then the competition aspect of it takes care of itself. It needs to be balanced in a portion of a piece of pie in education.

Carnochan: I also think it's a question of balance. At the university level, something we deal with is either people having just that experience—just that interest of wanting to be drumline members—versus being a member of the whole, like the university band. Sometimes drumlines can get isolated. They're really interested in what they do, and although they are part of the band, it's a very disconnected kind of relationship. I think that's a very important thing we need to be concerned about.

The other thing that I really think is important is this long-range goal that Julie mentioned. What is the purpose of all this? Is it to instill an appreciation of art? Is it to give some students something to do not to get in trouble? Why are we doing this?

For me it's a question of art. That's what brought me to music to begin with. Whatever your instrument is, if it's to create a new art form, great! Then it's generated because of the art form itself and not because of who's going to win. If it's all generated by competition and who's going to win, then it becomes a question of, is this an art form or a sport? In education across the board, we have to be very careful about that.

Durrett: My perspective comes more from the historical side. My original motivation years ago was the fact that appraisal of percussion on the football field in the fall was dismal, and kids needed more input. So the activity kind of grew out of the need for improved input, as an extension

of the marching season at that time. It has shifted to the spring, but the motivation was still input and the education of the students.

The concerns we had years and years ago and the concerns we have now—nothing's changed. The activity has evolved in terms of how many kids are involved. If you think about it from a judging context, what you come to realize is that when you're praising a performance, you're not praising the kids, you're praising the staff because the kids are just doing what they're asked to do. Everything you're doing is making judgment calls on what the staff is doing, so as Dennis, Rob, and Julie said, it all falls on the staff people. And if the drumline experience is too much, it could be because it's in the wrong hands.

Hanner: For me, the most important thing is for my students to become musicians. In the hands of an inspirational teacher, just about any musical activity can serve that end. At the program where I teach, once we're done with marching band in the fall, the drums go up and all we do is concert ensemble in the spring. I participate in WGI in the concert ensemble division, and the competitive aspect is a hook and definitely one of the ways I've been able to get my kids interested in more concert ensemble. Through that I'm able to do lots of other things that they probably wouldn't have bought into in the beginning.

There's a lot to be said for being able to do a piece six, seven, eight times. You learn as you go, and it's amazing to watch the progression from the first performance to the last. Like Julie mentioned, the journey's the goal, rather than the end being the goal. Personally, I've decided I'm going to stand my ground and pick literature that I want to play and what I think the kids should do, and if the judges like it, great. If they don't like it as much, then the students understand there's something bigger at stake here.

Buyer: *Should we be concerned that the drumline experience is the only musical experience some students are receiving?*

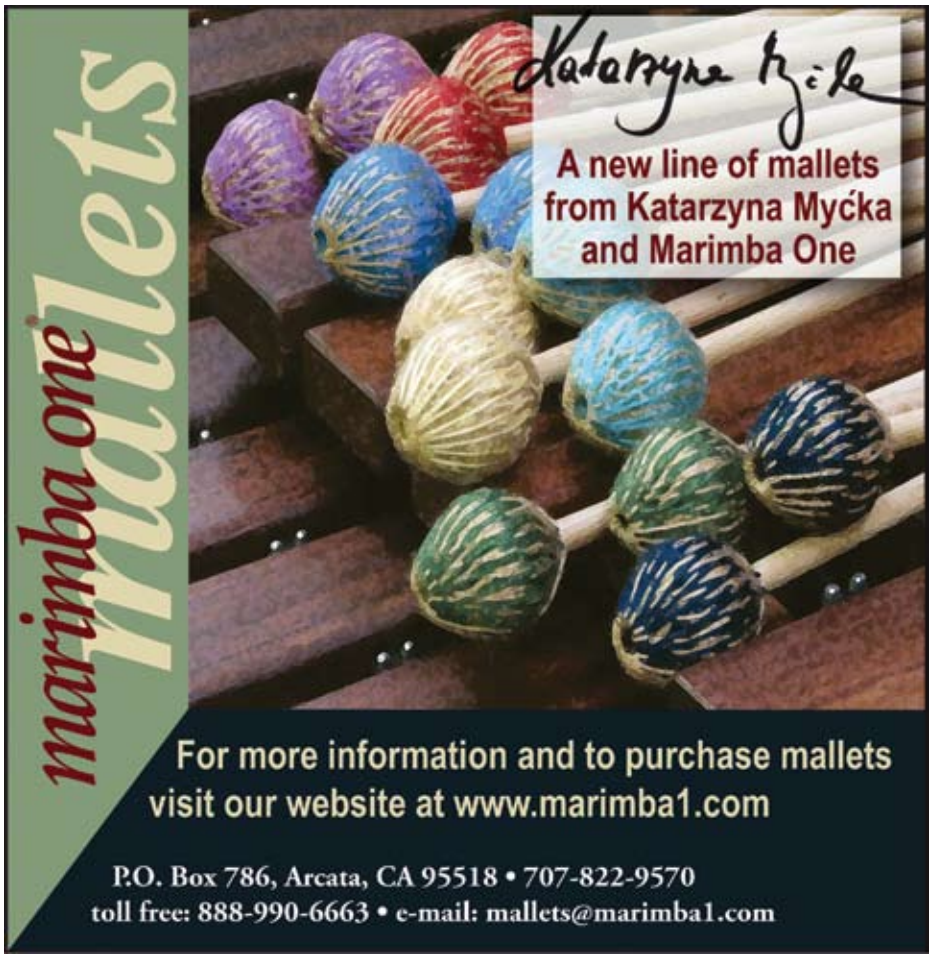
Carnochan: Yes! It's a matter of balance. Just having that experience and only that experience, whether it be indoor drumline or pretty much anything else, I think is a questionable thing.

Davila: I definitely think there should be some discussion about that. I think a lot of times it just depends on where the kids are at in their development and what direction they're going to take. If they're majoring in music and choosing that path, maybe that's a little unbalanced, because they have so many other things that they need to be addressing as well. But I do know there are students who can handle that situation. It's time management on their behalf.

We have a ton of kids in this activity who will never major in music, so to create an activity like this to give everyone some of the values we talked about, I think it has value; again, it just needs to stay balanced. If it's kids that you really think are going to go into education, then as a teacher, you need to make sure that that's one piece of their education.

DeLucia: I think it's fascinating that we're having this conversation in Texas, because the state of Texas, in terms of music education, is an aberration. Allegedly, there are 18,000 or so high schools in the United States. If I was very generous, I would say maybe 500 of them have figured it out in terms of solid percussion education. The ones that have figured it out have used the Texas model of vertical teaching, where a percussion specialist teaches at the elementary school, the middle school, and the high school. While I think its incredible that those 500 programs have figured it out, 200 are in Texas alone.

But I'm interested in the other 17,500 who haven't figured it out! I want to be sure that we are going to positively allow opportunities for kids who might not have the luxury of vertical teaching. And if a marching ensemble is the only thing a school can offer, and that teacher has the right frame of mind—positive rather than negative and destructive, a teaching approach to technique that is applicable to other things (not just the "squeeze and moan" approach), that can be used elsewhere if the student has the opportunity—I think that's the framework we must consider. If there are several opportunities, I would hope that the teacher



would encourage the kids to partake in all of them.

Buyer: *Is transfer value taking place between marching and concert percussion, and are we fully using the learning potential of the drumline experience?*

Durrett: In particular settings I think absolutely, especially with the evolution of the activity. Everything's working its way towards the middle and towards one approach no matter what the setting is. Instead of a situation where it's just marching, just concert, just orchestral, it's starting to blend into one application. I go back to Dennis' statement that in a large majority of programs, who knows? The potential's absolutely there.

Carnochan: I've talked to several people I respect greatly who either are in the thick of things at the public school level or teaching percussion at the university level, and the people I've talked to say by and large there's not a lot of transfer being taught from what they've seen. Not to say that there can't be, and I think there certainly can be. As everybody has already said, that's completely up to the teachers and how they approach the medium.

I think the things that can be transferred need to be talked about with the students on a very regular basis. But this goes back to what's the long-term purpose of this? If you're trying to create a well-rounded percussionist who is going to be a music major and then go out and teach, then transfer is wildly important. If it's someone who's going to be a doctor and that person just loves doing it, it's not such a big deal.

DeLucia: Everything I've had in a career comes out of my love and my devotion to the drum and bugle corps world, but I've been able to branch out and do other things. But I've never taught a kid to play a snare drum, a multi-tenor, or a bass drum in any way that would inhibit his or her ability to learn other things. In the hands of the right teacher, there is tremendous transfer value.

The negative side of that is that in the hands of the wrong person, it is very detrimental. I would see those high school kids come in to audition: A kid would play a rudimental snare drum solo on his Kevlar drum and would be flam-dragging everything, and you'd go, "That's pretty impressive." Then he would go over to the concert snare and play a Cirone piece the same way he just played the rudimental piece, and then he'd go and hit the xylophone with that same "angry at the world" approach. That's not good at all, but that wouldn't be good in anything, regardless of where that instruction came from. So here again, in the hands of the right person, the right approach, it's extremely positive.

Hanner: What Dennis said is right on. It's a great activity. There's huge potential for great things to happen, for all the right things to be taught, and to be guided to transfer to other activities. The details of concert snare drum playing are very different than the details of playing a marching drum. You can teach the marching end in a way that's going to transfer over, but you also have to transfer. When you have kids that are heavily involved all year in marching percussion, no matter how well they're taught, their concert snare drum playing is probably not going to be as sensitive as somebody who doesn't play marching percussion all year. The leadership decides it all.

In many programs, the concert band is by far the organization that's running the show. I've heard from a lot of directors over the years—who support the activity and support that their students do it—that they notice a difference in the way their percussionists approach the instruments in a spring semester when they're not marching as opposed to a spring semester where they are. I think that's just a result of where you're spending your time. Even under really good instruction, there's going to be a little bit of that grey area where not everything works in both places. It's the outer fringes of the details that are very difficult to transfer, no matter how good the teaching.

Davila: Kids are usually a product of their environment. If they're being guided in the right way through the process, I think it can be very positive. To be in this activity, kids' maturity levels have to be in the right frame of mind, because they could be misguided if you're not careful. I think there's tremendous transfer value in what is possible, whether it always comes to fruition or not. It's up to the individual teacher.

Buyer: *This is obviously a very passionate topic for all of us. I remember the first time the Education Committee submitted this idea to the Executive Committee for approval. They wrote back and said, "It's approved, and we're going to look into hiring you a bodyguard for PASIC. Make sure you identify the emergency exits in the room!"*

I would like to thank the panelists for their time, passion, and commitment, and for getting to the heart of some very challenging questions about teaching, leadership, and percussion education.

Paul Buyer is Director of Percussion and Associate Professor of Music at Clemson University. He is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the Education Committee. PN

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Sandy Pérez: Innovating with Afrocuban Traditions

BY JULIAN GERSTIN

How does a percussionist translate world drumming into the odd time signatures and freedom of experimental jazz? Few musicians straddle the traditional and experimental worlds as well as Ramon "Sandy" Garcia Pérez. Understanding how Pérez uses his tradition gives insight into how drummers can work creatively with Latin rhythms.

Raised in a roots-music household in Matanzas, Cuba, Pérez became a featured percussionist in his teens with the important Grupo AfroCuba, performing the full range of folkloric traditions. In 1996 he teamed up with New York saxophonist-composer Steve Coleman. After touring with Coleman for several years, Pérez moved to Oakland, California, where he teaches and performs. Pérez has appeared with many of the country's leading exponents of Afro-Cuban music, including Omar Sosa, Orestes Vilató, Francisco Aguabella, Rebecca Mauleón-Santana, John Santos, Jesús Diaz, Michael Spiro, and Tito Garcia. He also teaches and gives university clinics.

Coleman's M-BASE musical system is sometimes classified as "free jazz," and indeed, its rhythmic complexity can give the illusion of being "outside." But, in fact, Coleman is highly mathematical, inventing funky grooves in odd meters and then overlaying one against another in the same song. (He's just as eclectic in the realms of microtonal harmony and extended composition, but this article is for drummers!)

Pérez and Coleman's first collaboration was on the 1996 release *The Sign and the Seal*. For this recording Coleman took his sextet, Mystic Rhythm Society, to Cuba and collaborated with Grupo AfroCuba, making a monster group of up to 14 musicians. For the most part, Coleman left Grupo AfroCuba's traditional repertoire intact while layering his own drumset grooves, bass grooves, and horn melodies on top. (Listen to Grupo AfroCuba's recording *Raíces Africanas* and you'll hear the original folkloric versions of many of the pieces used on *The Sign and the Seal*.)

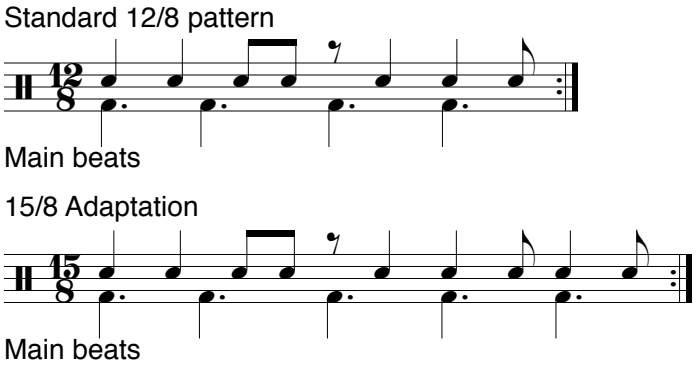
Sandy Pérez and son Malik

Such layering made quite a demand on Grupo AfroCuba's listening skills. But since virtually everything in the Afro-Cuban tradition is already highly polyrhythmic (albeit in either 4/4 or 12/8), they simply had to stick to their guns while letting Coleman's odd meters wash over them.

By the time Pérez started touring with Coleman—now as the sole percussionist—he was ready to develop odd-metered rhythmic patterns himself. As Pérez explains, at first playing with Coleman was "very strange. I didn't understand anything. I heard a lot of clarity in the music, but I heard it differently. Then I found my place."

Pérez's percussion on "Meditations on Cardinal 137," from Coleman's 2004 release *Lucidarium*, demonstrates how a traditional rhythm can be adapted to other meters. "Meditations" is anchored by a *skekere* playing an adaptation of a standard 12/8 bell pattern. In Afro-Cuban music this pattern is the 12/8 equivalent of clave: an ostinato orienting the rhythms of the entire ensemble. Coleman suggested extending the standard pattern by one main beat, making it 15/8. Here are the standard and the altered patterns:

Example 1a

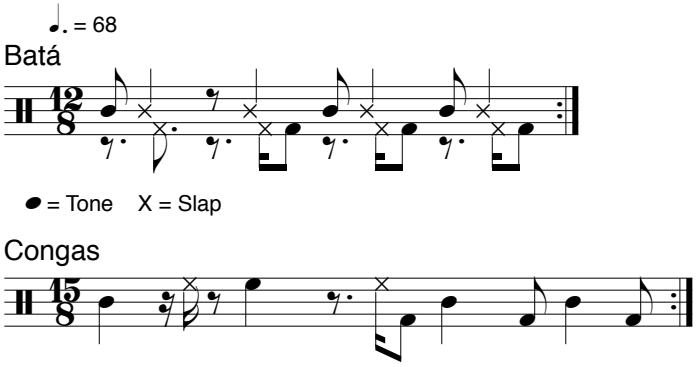


For Pérez, this *skekere* part along with the song's quiet, somber mood suggested one of the many rhythms of the batá drums used in Afro-Cuban religious ceremonies—specifically, a rhythm played for the goddess Ochún. Translating that rhythm from *batá* to congas, he extended it by one main beat to match the *skekere*.

Here is the original *batá* rhythm (simplified to the basic melody of the two lower drums) along with Pérez's adaptation on three

congas (heard best around 2:40 into the track). Pérez stretches the original melody and inserts a riff on the high conga into the gap. He also improvises on this high-conga riff and fills out the low-drum melody with extra tones, without altering the basic framework.

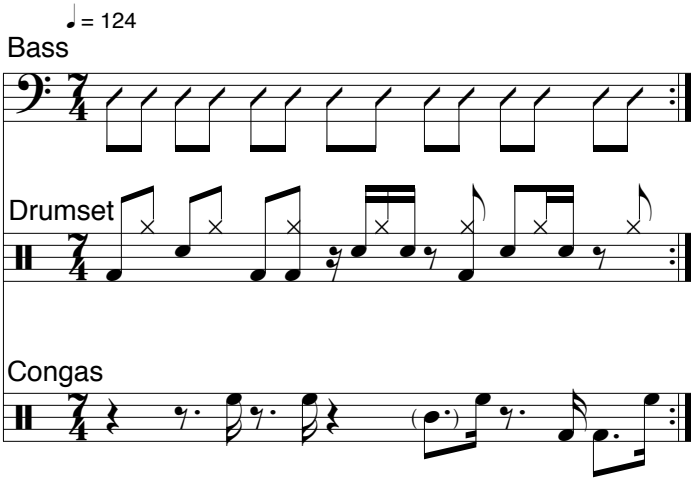
Example 1b



"That was the easiest way to do it. How crazy it is, coño!," Pérez laughs. "With the music in that time, the pattern that was closest to it is this one. I analyze what the music contains and add what's the closest I think I can do."

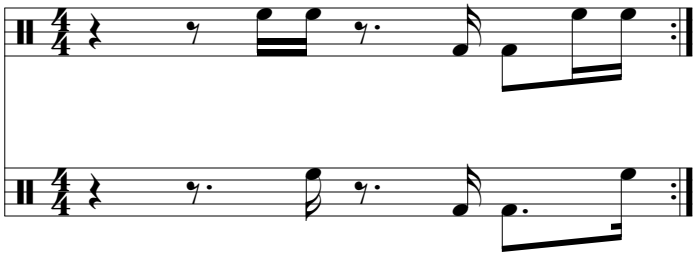
Our next example, "Plagal Transitions," is the most beboppish tune on *Lucidarium*: it swings, it's fast, and there's a head that the horns play together (which is rarely the case with Coleman's compositions). But it's in 7/4—another challenge for an Afro-Cuban traditionalist. Pérez's part is most clearly heard around 1:50; here it is (tones only) along with the song's basic drumset and bass rhythms:

Example 2a



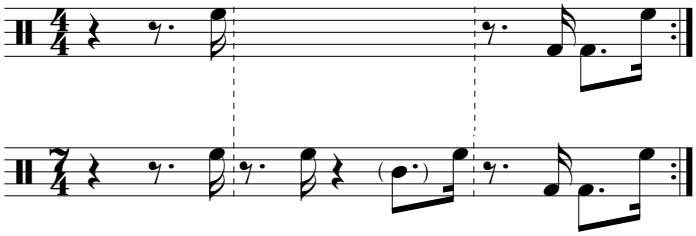
As with "Meditations on Cardinal 137," Pérez's part on "Plagal Transitions" is based on an extension of a standard pattern. This time Pérez worked from the *tumbao* (basic groove) for *son*, the guitar/percussion/vocals style that gave rise to most Cuban band music, including today's salsa and songó. To understand Pérez's *tumbao* in 7/4, you have to know that percussionists often drop the first of the double tones on the high drum—the "and" of 2 or 4—so that the remaining "a" is felt more strongly as an anticipation of the upcoming downbeat. Here are simplifications (tones only) of the basic pattern and the dropped-tone version:

Example 2b



Pérez extends *tumbao* by playing the first half of the dropped-tone version of *tumbao*, inserting three beats in the middle along with additional anticipatory "a"s, and ending with the back half of *tumbao*. An occasional tone on the medium conga on beat 5, in the middle of the added beats, helps him keep his place.

Example 2c

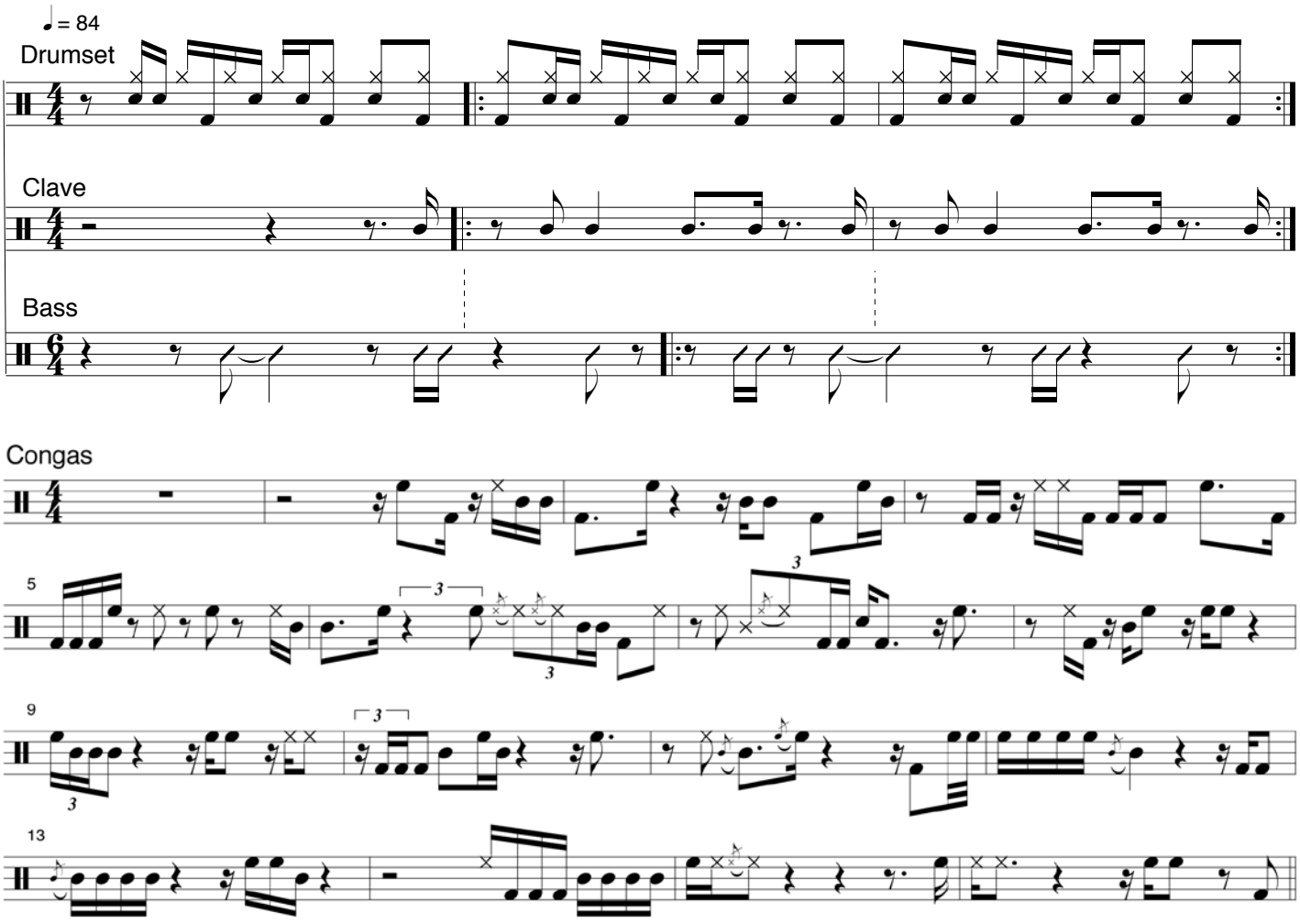


For this type of rhythm, Pérez says, "You take the *marcha* ["march," another term for the standard *tumbao*] and you add beats to it, depending. But it could be *marcha*, Arará, or some other thing, depending on the time. And you can always extend it depending on the rhythm you want to play."

To play patterns like these comfortably and not mechanically, you need to fill in all the little unheard notes that conga players use to create a flow. Your improvisations would spring from those—light touches turned to tones and slaps; small notes made big. When Pérez plays such patterns, he says, "I don't count! I'll count a rhythm off when it starts, then boom!"

Our final example features a bit of freer playing. This is "Oyá Natureza" from 1996's *The Sign and the Seal*, the one piece on that recording featuring Pérez in the absence of the full Grupo AfroCuba. "Oyá Natureza" has a mid-tempo funk feel and grooves hard, despite the fact that the bass is in a different time signature than the rest of the rhythm section. As you listen to the song, bear in mind that nothing begins on 1. The first notes you hear are the snare on the "and-a" of 1, followed by bass, clave, and congas, each entering partway through its respective phrase. (See Example 3a.)

Example 3a


♩= 84
Drumset
Clave
Bass
Congas
5
9
13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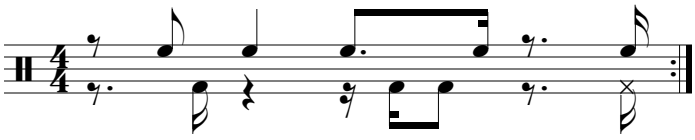
Pearl ADAMS

The clave pattern on "Oyá Natureza" is *clave de rumba*, and everything Pérez plays fits that clave. (Those familiar with Afro-Cuban music will recognize that this song uses "reverse" rumba clave. Pérez's part lines up accordingly.) In actuality the clave was overdubbed, so when Pérez recorded this track he didn't have it as a guide. Yet being thoroughly grounded in "playing in clave," he heard the pattern in his head. "When I play music, always, I have the clave that goes with it," he said.

The linchpin for Pérez's playing on "Oyá Natureza" is two notes from a standard *quinto* (high conga) part used with clave de rumba. The *quinto's* job is to improvise, but its improvisations spring from memorized framing patterns, not from thin air. The two notes are tones on the "e-and" of 3:

Example 3b



Pérez opens with a variation of these two notes ("e-a") in m. 2, hits them directly in m. 3, and returns to them in mm. 8, 9, 13, and 16. In between, he develops other ideas. In m. 4, four low tones set up a single high tone. This lick is immediately repeated (m. 5) with the high tone squeezed against the low tones, a clever variation that feels rushed but, of course, isn't. Mm. 6–7 use triplet flammed slaps; mm. 9–10 triplet tones. By m. 11 Pérez is leaving more space. A run of tones spans mm. 11–12, then is partially repeated in mm. 12–13 with a different melody. A pause of several beats follows, broken only by a variation of the "e-and of 3" lick in m. 13, and then comes the most striking figure of the passage, a more extended run of tones (mm. 14–15). At this point the lead singer enters, and Pérez settles into an accompaniment role by returning authoritatively to the standard "e-and of 3" in m. 16.

The coherency of this passage should be obvious, despite its free feeling. "It's not fixed on 4," Pérez says. "It's fluid." As for the bass in 6/4, Pérez says, "Whatever time you add to the music, the music will never be affected. You can put in millions of things, not just one or two things. When the melody of one instrument and the melody of another unite, they form a different melody. It seems fairly complicated, but it's not something you can't feel. For me it's beautiful."

As always, freedom is based in knowledge. Knowing a tradition inside and out gives you the grounds to use it creatively. If you're interested in developing this kind of playing, seek out a class, video, workbook, or master teacher and start studying.

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Julian Gerstin, Ph.D. teaches jazz history and world music at Clark University and Keene State College, and performs African and Caribbean traditions and jazz in the New England area. He may be contacted at jgerstin@colorquilts.com. Feedback and questions about this article are welcome. Many thanks to Carlos Martinez for help with interviewing and translation for this article. PN

Playing the Triangle

BY TIMOTHY JONES

The triangle is frequently considered an easy instrument to play, and too often is played carelessly. If we explore the triangle thoroughly we will see how important it is to have a complete approach. The general conception of non-percussionists, and most audiences, is that the triangle is a very simple metal instrument that is hit with a beater to create an effect in the orchestra. To a certain extent this is true, but the amount of control and how the sound is produced requires skill, coordination, and a high level of musicianship.

Apart from timpani, triangle is the most frequently scored percussion instrument in concert and opera literature. Therefore, the percussionist must execute the triangle part as well as possible. The percussionist entrusted with the triangle part will often find it more challenging than he or she may have expected. Parts that have only a few notes will often be harder to play than those where you get a chance to "get into the groove"; fewer notes are usually extremely exposed.

If the triangle player performs flawlessly, with a good tone, controlled articulation, and precise placement of each note, he or she (unfortunately) will still often go unrecognized in the orchestra. A triangle player is seldom invited to take a bow for the impressive solo part on the "William Tell Overture" or similarly exposed solo passages. On the other hand, if any of those variables are not accurate, the triangle player will glaringly stand out as mediocre to the audience and the player's colleagues.

SELECTION

The desired sound on the triangle is a "silvery" tone. A number of factors should be taken into consideration to achieve this goal. The first is the selection of instrument. Usually, an instrument with a smooth surface and a solid construction will have a better sound than the serrated edge or chrome-plated triangles. Chrome-plated triangles will have a muted effect if the chrome covering peels off, corrodes, or comes away from the surface at any point.

Listen to the instrument you have selected for a group of overtones and harmonics. This is very important because the overtones are going to blend with the ensemble, even though, by itself (out of context), the triangle may not sound particularly good.

The standard sizes of triangles most commonly used range from four inches to ten inches. A six-inch triangle will cover most general-playing situations and should be acquired before, or along with, the other sizes.

SUSPENSION

The suspension of the triangle will affect the resulting sound. The string or cord used to suspend the instrument should be thin, sturdy, and of a nonabsorbent material. This will allow the triangle to sustain for its natural duration without restriction.

The best sound is going to be achieved if the triangle is held in the performer's hand; the instrument should not be suspended from a music stand if it can be avoided. Much of the quality and brilliance of the triangle can be lost through sympathetic vibrations when it is suspended from a music stand. In severe cases, a hum or rattle will be created through the stand.

When the triangle must be suspended (e.g., for fast passages that require two beaters), care should be taken to suspend the instrument in a way that least restricts the sound. Two hardware clamps with gut cords, or the Grover triangle mount designed specifically for this purpose, work very well. Never use a single suspension device attached to a stand because you will not be able to strike the instrument in the same place twice, therefore ruining the goal of achieving consistency. Usually, a larger triangle (eight to ten inches) is used when suspended from an external apparatus.

To play the triangle suspended in your hand, a number of suspension devices are available: clamps that hang on your finger or thumb, the hardware clamp discussed above, or the leather thumb holder. These all work very well. Ultimately it comes down to the individual performer and what feels most comfortable. There are, however, some guidelines that will help produce consistent controlled strokes.

If the gap between the triangle and the performer's hand is kept to a minimum,

the instrument will not move around a lot, which will make muting or dampening easier. A suggested gap is about half to three-quarters the width of the triangle (an eighth to half an inch). I recommend the thumb holder, as it allows you to maintain the most relaxed hand position, and you can move your hand as needed (for muting or vibrato) without interrupting the phrase being performed.

PREPARATION

When preparing the instrument for an entrance it is possible to warm the playing surface by tapping the triangle gently with your fingertip, setting the triangle in motion. This may seem like a strange idea, but when you have a very exposed passage to play and you want absolute consistency, the first note will sound different if the triangle does not respond equally to each stroke. In some cases, you may even get a slight "clicking" sound on the first attack if the instrument is not warm, and in a situation where you have only one note to play, you want to "make it count." Once the instrument is vibrating, the best tone can always be achieved.

The actual position that you hold the triangle is also important. When playing hand held, it is recommended that the triangle be held just below eye level so that you can see the conductor, your music, and the strokes that you are playing all at the same time. This also creates the aesthetic impression of good projection of your instrument from

the conductor's and audience's point of view.

THE BEATER

Triangle beaters should be made of metal; iron, steel, and bronze beaters generally produce the desired sound. Avoid striking the triangle with a wooden stick (unless required for a specific effect). Generally, a thicker beater is going to produce a richer, fuller sound even at a low dynamic level. Thin beaters will not bring out the best sound or character of your instrument. If a *pianissimo* or thin sound is desired, play with the very tip of the beater close to the point of suspension. Of course, there are going to be special effects where thin beaters, knitting needles, plastic, and wooden beaters should be used.

STRIKING

The point of contact between the triangle and the beater must be carefully chosen. If you strike too far down the beater, the triangle will sound a "fundamental" type of tone and will have a "clicking" sound on the attack. Striking too far up the beater will produce a thin, washy tone that is not desirable either. Somewhere in between will produce a rich, full tone. Familiarity with your instruments and beaters will help a great deal in making the right choice the first time.

Finding the best place to strike the triangle is also quite difficult. First, you must know what sound you are trying to achieve; randomly striking the instrument and hoping for the best will not suffice. Three areas of the triangle are most commonly used as good beating spots: the lower leg, the side opposite the opening, and near the top close to where suspension occurs. Each of these playing areas will give markedly different timbres, so you must have a clear picture in your mind of what sound you wish to produce.

The sound produced on the lower leg of the instrument will be lower, have a good tone, and be rich in overtones. This area of the triangle is played on the inside, close to the middle for single attacks, and in the closed corner for tremolos.

The side opposite the opening splits the triangle in half and produces a slightly more pure or brighter tone. This playing area is struck on the outside with either a direct or glancing attack motion. The advantage of using a glancing attack on the outside edge is that in sparse or relatively slow passages you can follow the conductor precisely by bringing the beater down exactly with the baton. When employing this stroke, particular attention must be paid to consistency. With more movement there is a greater chance of striking the triangle in a different place.

Striking the top of the triangle is very effective when a bright, clean sound is desired. The dynamic range here is limited to soft playing (*ppp – mp*), but is nonetheless a valid playing area.

A triangle player is seldom invited to take a bow for an impressive solo passage.

Finally, the attack requires good control, a loose, relaxed hand, and consistency. The weight and style of beater chosen for a passage will determine exactly the degree of drop, placement, lift, velocity, height, and angle of each attack. Experimentation in the practice room will help you become familiar with all of these variables and how they affect your final sound.

When playing rapid single strokes, fast sixteenths, or articulate syncopated passages, a light amount of muting can help define each note, making the passage clear and not "washed out." To do this, simply touch the top of the triangle at the point of suspension with one or two fingers of the hand holding the instrument.

For rolled/tremolo notes, there are two suitable playing areas: the bottom in the closed corner, and at the top near the point of suspension. You may roll with exact opposite sides of the beater striking the edges of the triangle, producing a clean consistent tremolo, or you may angle the beater so that different points will strike the edges to bring out more overtones. The actual roll speed will depend on the size of the triangle, beater, and dynamic level desired.

Adding vibrato to some notes can be an interesting effect if used sparingly. By wag-

ging the hand that is holding the triangle (pulse back and forth) immediately after a note is struck, the effect of vibrato can be achieved.

Above all, strive for consistency in your playing in passages of the same dynamic and in those with multiple dynamics, crescendos, and decrescendos. Try to phrase with the ensemble and become a part of the whole musical picture. Know your part well, who you play with, and what role your instrument is portraying; i.e., part of the texture, a particular character, solo, enhancing a high or low point, or special effect.

This description of how to approach the triangle is comprehensive, but after years of practice and many performances, these concepts become second nature and an integral part of musical expression. A focused, prepared percussionist will eventually acquire and maintain the respect he or she deserves from colleagues and other percussionists through repeated consistent performances. Educating the audience, however, may take a little longer!

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Dr. Timothy A. Jones is Lecturer in Percussion Studies at the University of Nevada, Las Vegas (UNLV). He earned his Associate Diploma and Bachelor of Music degrees in Jazz Studies from the University of Adelaide, South Australia, and his masters and doctorate degrees in percussion from UNLV. He is Vice President of the Nevada PAS chapter and coordinator of the LVMF Percussion Institute. **PN**

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The Penny Exercise

BY AL PAYSON

Performances and auditions create a certain amount of stress for all musicians, which can sometimes prevent us from playing our best. We all seek ways of reducing that stress, and one way is to "desensitize" ourselves by playing mock performances or auditions for friends, colleagues, or teachers at least once before the event. Wouldn't it be extremely helpful if we could re-create that stressful performance environment anytime and without the necessity of involving anyone else—in other words, by yourself in the practice room? One way of simulating this environment is with the Penny Exercise.

I first learned of the Penny Exercise from John Weicher, former concertmaster of the Chicago Symphony Orchestra. When John had a short solo passage to play with the orchestra he would always go through the following process after learning the passage:

1. He would place a stack of 20 pennies on the music stand. 2. He then played the passage, and if he performed it correctly, he would take a penny from the stack and start a second stack. 3. He continued the process until all 20 pennies were transferred to the second stack.

Now for the "kicker," which creates tension.

If during Step 3 he made a mistake, he would transfer all the pennies back to the first stack and begin again. (John would even do this exercise occasionally with piano accompaniment, which, as you can imagine, would challenge the sanity of any accompanist!)

This exercise works only if you have the discipline to not leave the practice room until you have transferred every penny from the first stack to the second. Try it once on a short passage that you can play well, but only if you give it your full concentration. Notice how the tension builds as you approach that 20th penny, knowing you must start over again if you make a mistake. Also note how it focuses your attention.

For most of us, using 20 pennies is excessive. Note that the title of this article is not "The 20 Penny Exercise." Choose a number, say four or five, that you feel you have the discipline (and the stress-tolerance and time) to handle. The important thing is to not break the pact that you make with yourself to hang on until every penny has been moved to the second stack.

This exercise can also be used for a longer work by breaking it down into smaller sections. How about those four devilish measures in that solo piece you're working on that just will not fall into place? Take that passage out and subject it to the Penny Exercise and you will surely be delighted with the results.

Using this exercise will also bring to light those instances where you did not know a certain passage as well as you thought. In that respect the Penny Exercise is also a very good indicator as to whether, for instance, you are ready for a symphony audition. For example, if you can play each excerpt on the audition list perfectly four times out of five, it means you are playing incorrectly 20 percent of the time. Remember, however, that one of the responsibilities in the position you seek may be to record. Imagine if each of the 100 musicians in the orchestra played correctly only 80 percent of the time. A recording session would probably never end!

If you can play each excerpt on the audition list perfectly four times out of five, you are playing incorrectly 20 percent of the time.

The Chicago Symphony Orchestra once recorded Mahler's Symphony No. 8 ("The Symphony Of A Thousand") in Vienna with three Viennese choruses under the baton of Georg Solti. In a rehearsal with just the choruses things were not up to Solti's expectations, and he admonished the chorus members by saying, "You are going to be working with an orchestra that can record for 20 minutes without a single mistake."

In light of the above, I find it interesting that some musicians who can play certain excerpts perfectly only three times out of five (that's a 60 percent success rate) wonder why they never win an audition. So, in preparing for something like a symphony audition, the little Penny Exercise will tell you the unvarnished truth as to whether or not you are up to the task and help you work toward that perfect rate of success!

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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A Percussionist's Perspective:
My Time in a Military Band

BY JONATHAN LATTA

In 2002 I graduated with a master's degree in percussion performance. Like the thousands of students who graduate each year, I was wondering what I might do with this degree. I knew I wanted to perform; I just wasn't sure where I wanted to perform. Did I want to continue in my current string of pay-per-service jobs or try my hand at some large orchestral auditions?

I didn't feel like these options were the best for me. There was the question of health insurance, college loans, and also my quality of life. Fortunately I was at a college where some students before me had auditioned for and were performing with Air Force bands around the country. After talking with some of these people I decided to try my hand at a military band audition.

The result was a four-year enlistment with the United States Air Force Band of the Golden West. My time with the band afforded me performance opportunities and experiences I could never have imagined. Be assured this article is no recruiting tool, it is simply a message to all the percussion students who graduate every May: military bands have a lot to offer percussionists in their performance careers and beyond.

THE AUDITION

After deciding that I wanted to audition for an Air Force band, the first step was locating a band. All branches of the military have bands (some more than others), and these bands are located throughout the country and all over the world. I simply located the band that I was interested in and gave them a call. The band then informed me of the openings they had at the time. The military constantly has members retire, separate, or go to other bands. This leaves an opening for which the band will hold an audition. After I had confirmed with the audition coordinator that they had an opening, I requested the materials for the audition.

In the case of an Air Force band, they wish to see your abilities on drumset, classical percussion, and rudimental percussion. Don't be concerned if you are primarily a drumset player; simply prepare what you can on your specialty and in the other areas and go to the audition with confidence. Many of the bands have training programs to assist you in your areas of weakness. Upon arrival in the Air Force you are assigned a trainer who will help you in the areas that need growth. In other branches of the military you may attend music school to help you grow in the areas needed. Simply be up front with your strengths and weaknesses, and if they feel you will fit in their organization then they will inform you of the ways to strengthen your playing.

My audition was quite a long process. In order for the members of the audition committee to assess all your areas of playing they must see all those areas performed. A typical audition could include (but is not limited to) an orchestral snare drum etude, a rudimental snare solo, two- and four-mallet marimba solos, a timpani etude, drumset styles, and sight-reading in all areas including a big band chart on drumset.

The audition took over an hour, but at the end I felt like I had the opportunity to put my best foot forward. On the very same day I received word from the commander of the band that I was offered a position in the band.

BASIC TRAINING

Upon winning the audition, my recruiter arranged my basic training date and gave me some guidance to prepare for the experience. Aside from a few special circumstances, all the military bands expect musicians to attend basic training. This experience is not meant to be pleasant. The purpose of basic training is not punishment; it is to inform the individual of the values, history, and structure of the military. It is meant to build a spirit of pride, teamwork, and confidence as you enter into your career.

Depending on the branch of the military, basic training can last from seven to thirteen weeks. A friend of mine completed Air Force basic training a week before I was to start. He told me of the new sense of confidence he gained, of the teaching and leadership skills he had learned, and that he was in the best physical shape of his life. Every person you talk to who has been to basic training may tell a different story, but like anything in life, if you look for the posi-

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United States Air Force: Audition hotline: 1 (888) 519-9866

United States Navy: Audition Website:
http://www.npc.navy.mil/CommandSupport/NavyMusic/contact.htm

United States Army: Audition Website: http://bands.army.mil/jobs/auditions

United States Marine Corps: Website: http://www.marines.com/page/Marine-Corps-Band.jsp

United States Coast Guard: Audition hotline: 1 (860) 444-8466

tives you will make the situation better for yourself and those around you.

BEGINNING MY CAREER WITH THE BAND

In the Air Force band program the members are to report to direct duty at the base where their band is located. This means that there is no schooling after basic training. That is not true for all branches of the military, but in the Air Force you get time for house hunting and then it is off to work.

My musical responsibilities began very quickly. Within one month of completing basic training I was on tour with the concert band, and that included time in the studio for recording a CD to celebrate the centennial of powered flight. I was to record percussion parts that I hadn't even played in rehearsal. That simply goes to show that the Air Force hires professional musicians to do a professional job.

Soon after the recording it was the holiday season. The band did a set of concerts for the area around the Air Force base for the families of deployed members and as a thank you to the community for their support of the Air Force base. Immediately following these concerts we prepared for an important performance. On New Year's Day 2003 the Air Force created a Total Force Band that was assembled by my band, the United States Air Force Band of the Golden West, to march as the first band in the Pasadena Tournament of Roses Parade. Many of us may have marched in a parade similar to this in high school, but I can honestly say that there is nothing like the privilege of leading off such a large parade and being surrounded by over 100 professional Air Force musicians. It was also nice to be seen on television by millions of viewers.

EXPERIENCES

As my time in the Air Force passed through its first four-year term, I had a multitude of exciting and rewarding experiences. Each band is responsible for a touring radius of three to six states, and my band served the West Coast. As the drumset

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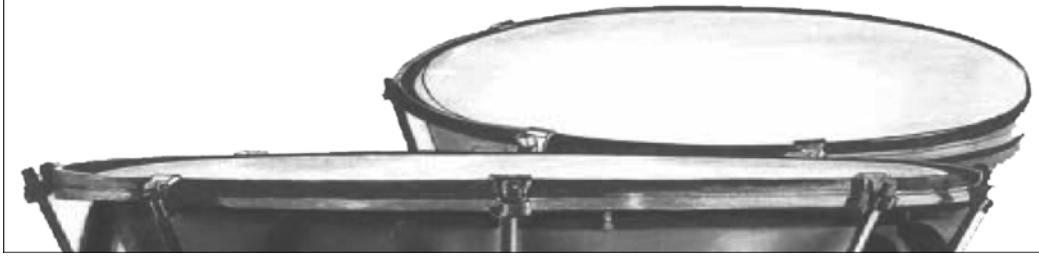

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player for the Commanders Jazz Ensemble, I performed in jazz festivals and theaters from San Diego to Seattle. The Concert Band performed in some of the most fantastic concert halls on the West Coast. It was with this group that I recorded three compact discs. I can be heard playing percussion parts for two of them, and on the last one, released in November 2006, I am the timpanist.

The Concert Band also toured on the Fourth of July. If you have not had the opportunity to be part of an act that performs immediately before fireworks in front of thousands of people, it is truly a treat. People cannot help but be patriotic on the Fourth of July, and nothing says patriotic more than a military band and fireworks. During my four years I took part in Fourth of July ceremonies in Spokane, Seattle, Los Angeles, and at the Ronald Reagan Presidential Library in Simi Valley, California.

The Ronald Reagan Presidential Library holds many special memories for me. The United States Air Force Band of the Golden West was picked by the Pentagon to perform at the internment of former President Reagan in June 2004 at his library in Simi Valley. The event was televised internationally and was a moving ceremony. If you happened to see this ceremony on TV and noticed a pair of hands playing snare drum as the band began "The Battle Hymn of the Republic," those hands belonged to me. To be a part of this ceremony and to help remember this president goes beyond the concept of duty; it was truly an honor.

The memories of all these concert halls and experiences will be part of my life forever. The concerts I performed with the band were of the highest professional quality and offered something for every member of the audience, and we always received a standing ovation.

OPPORTUNITIES

Outside of all the performance experiences, the military offers a lot of opportunity for professional growth, educational benefits, and even world travel. During my time with the band I saw many members take advantage of computer training, resumé writing classes, and time-management courses, all at the expense of the military. Members of the military, depending on their branch, can receive education benefits to include college loan repayment and Montgomery G.I. Bill benefits to pay for continued education.

In my four years I was afforded the opportunity to perform at the Northern Nevada Day of Percussion, attend PASIC, and attend the Midwest Band and Orchestra Clinic in Chicago. All the branches of the military have bands overseas, and during your time you may have the opportunity to perform with those bands or even be stationed overseas. If you have the desire and the motivation to make an opportunity happen, the military will do all it can to help make your goals become a reality.

After four years I had a very big and personal decision to make: reenlist or separate. The bands have many musicians who make this opportunity a career for 20-plus years, and they also have fresh faces join the band throughout the year.

During my time with the band I worked in the same office with well over 100 different musicians, and this doesn't include the countless others I performed with when they came from other bands as substitutes.

As I said in the beginning, military bands have a lot to offer a serious percussionist. Through the experiences and opportunities offered by military bands, percussionists can grow in their career and in life.

Jonathan Latta is pursuing a DMA at the University of Arizona. Prior to returning to school Jonathan was a member of the USAF Band of the Golden West, where he served as percussionist with the concert band, drummer for the Commanders Jazz Ensemble, and marching percussionist for the ceremonial band. He earned a BM in Percussion Performance and Music Education from the University of the Pacific and an MM in Percussion Performance from East Carolina University. **PN**

Rockin' Marimba

BY MARTHA CIPOLLA

Everybody knows that mallet instruments serve a specific purpose. Like many other musical instruments throughout history, they find themselves pigeonholed into certain musical genres. The xylophone is a vaudeville throwback. The vibraphone equals jazz. And, despite its relative youth, the marimba is deeply entrenched in a classical tradition. Today, however, some players are expanding their horizons and diving into the less conventional territory of rock 'n' roll.

Some of these players, such as Vessela Stoyanova of Boston's up-and-coming art-rock band Fluttr Effect, favor the ease of electronic instruments, such as the Marimba Lumina (Stoyanova's pick) and the MalletKAT. These instruments are basically mallet-controlled synthesizers, and they boast of portability, ease of amplification, and a widely varied sound palette. This approach enables the marimbist to play with aggressive drummers and soaring distorted guitars without worrying about being heard.

Erin Jorgensen

Tj Thompson

Other players favor the acoustic approach, and they are faced with both logistical and aural hurdles. Not only do they have to fit seven- and eight-foot instruments onto five-foot stages, but they also have to find a way to be heard, which means being particular about miking techniques and fellow musicians.

This slow groundswelling of marimba in the mainstream is not entirely new. Frank Zappa, who famously penned "The Black Page," an ink-covered, virtuosic workout for drums and melodic percussion, made much use of the xylophone and marimba, played by both Ruth Underwood and Ed Mann. And "Moonlight Feels Right," a song by Atlanta band Starbuck, which features a marimba solo played by Bo Wagner, was a major pop hit in 1976.

Now, however, the sound of the marimba, as well as other members of the mallet family, is more prevalent in pop culture. One major milestone for marimba was Thomas Newman's 1999 soundtrack for *American Beauty*. Newman, whose scores often delve into world music, favors unusual percussion instruments. Partially due to his experimentation, the post-*Beauty* entertainment world is replete with mallet percussion.

Most of the mallet instruments heard on commercials and pop records are synthesized, as they are on Justin Timberlake's "Let's Take a Ride" from the Grammy-winning album *Justified*. Some, though, are very real. Both No Doubt and Barenaked Ladies employ xylophones on various recordings, and songstress Patty Griffin uses a resonant, exposed vibraphone on multiple tracks of her 2002 album *1000 Kisses*.

With this exposure, and the increasing ubiquity of pop culture, it isn't any wonder that mallet players should be tempted beyond solo and chamber literature by the siren call of the rock gods. Many of these players are still students. None of them are even close to being household names. But they are all quietly staking their claims in uncharted terrain, employing varying methods and producing varying results.

Erin Jorgensen, of Seattle, Washington, plays marimba in a few different pop-rock settings. Her interest in French music got her started on this unconventional path, and she adapts songs for marimba and voice—she does both the playing and the singing—as well as for larger, more complicated instrumental combinations, which are combined with eclectic multimedia productions and collectively titled The French Project. Jorgensen also performs in Reversion, a guitar-marimba duo with Brett Netson, acting as the bass player for Netson's introspective, melodic rock.

Meanwhile, on the opposite coast, Tj Thompson is preparing his senior recital, half of which will feature rock marimba. Thompson, who is in his final semester at Boston's Berklee College of Music, also sings while he plays, and though he has only two rock performances under his belt, he sees the future of the marimba in what he is doing.

"It's not so much about marimba and rock," Thompson said. "I want to bring [the marimba] more to the forefront of all things popular. I think it's an instrument that needs more attention. It's incredibly versatile, and you can use it in so many situations that people don't use it in."

The biggest obstacle these musicians face is not creating a style, as Thompson points out. The marimba, as well as other mallet

"It isn't any wonder that mallet players should be tempted beyond solo and chamber literature by the siren call of the rock gods."

instruments, can be adapted to an array of styles with just a bit of tweaking. The obstacle is volume. How can a quiet, acoustic instrument be amplified enough to compete with drums and electric guitars—especially when said instrument is several feet long?

Overhead microphones work in some situations, but not all. Mallet miking is done from above the instrument in order to pick up the sound of the attack; otherwise, all the audience will hear is a wash of sound. However, using two to four microphones along the length of the instrument poses some problems. If the mics are turned up enough to catch all the notes, there's a good chance they will catch other notes as well—those of your bandmates.

When playing with overhead mics, it is imperative that your fellow musicians have the finesse to play reasonably softly without sacrificing feeling and tone. You should also place the marimba as far away from the drumkit as possible, to avoid feedback from the high overtones of the cymbals.

A more effective option is using pickups on your instrument. The major drawback to this is the cost; pickup systems' prices are not unreasonable by any means, but at more than $1,000, they may be a stretch for students and starving musicians of various stripes. The pickups themselves are attached to one node on every bar, and they come on a removable railing, enabling players to continue to transport their instruments with ease.

Victor Mendoza uses K&K Sound's vibraphone pickup system, and he is very clear on the distinction between using the pickups and going *au naturel*.

"[With the pickups], it's a different color, and you learn to work with it. You cannot try to think of it as imitating the sound as if it's a vibe, because it's not," he said. "Creating a sound with pickups—the contact mic is right on the bar, but the sound of a vibraphone is air being moved, not just the resonance of the bar."

When playing with a full-on electric band, however, pickups may be the only way to be heard. K&K's systems allow for effects processing and level controls comparable to those available to other electric instruments, like guitars and basses. So that distorted marimba you've been fantasizing about? Well, with pickups, it's a possibility. Jorgensen has been using K&K's marimba pickup system for nearly a year now, and she can't imagine playing without it. Like any other electronic system, it's all about figuring out what the technology can do.

"If you use an amp it changes the sound a lot, and you have to modify the way you play," Jorgensen said. "But if you're playing without amps at all—use a direct input—then it's closer to the acoustic sound."

With the advent of miking technology, mallet players can play anywhere that other musicians play. There is a point at which Mendoza switches to the MalletKAT, for the sake of electronic effects. And there is a point at which a marimbist might have to do the same, for the sake of logistics and space. (Even though using the KAT means missing out on the fun of dissembling and reassembling a marimba several times a week!)

Regardless of the amplification system used, or the exact style of music played, or even the ultimate musical goals of the player, it is worth taking notice of this growing trend. And if you've ever thought about it—or if you've never heard of it before, but you think it sounds like fun—you should check it out. You never know what might happen.

Martha Cipolla graduated from Berklee College of Music with a dual degree in Marimba Performance and Music Business. She is now a Boston-based freelancer specializing in percussion, writing, and copy-editing. PN

Acoustics of Timpani

BY MELANIE S.T. SEHMAN

As percussionists, a large part of achieving the sound we want is knowing how our instruments function acoustically. As educators, knowing a bit about how our instruments work makes for more informed pedagogy.

One of the most acoustically complex instruments that we play, and one that is at the core of our classical tradition, is the timpani. Timpani heads, as well as other drum heads, are examples of membranes, to use their scientific name. Much research has been done on membranes, and yet our techniques of controlling their actions and reactions are still very intuitive.

Lord Rayleigh, in the 18th century, was one of the first to publish his experiments in acoustics, particularly his research regarding vibrating membranes. He described the ideal, theoretical membrane as "a perfectly flexible and infinitely thin lamina of solid matter, of uniform material and thickness, which is stretched in all directions by a tension so great as to remain sensibly unaltered during the vibrations and displacements contemplated."[1]

Obviously this ideal membrane cannot exist. There is no membrane that is "infinitely thin" of absolutely perfect "uniform material and thickness." The plastic drum heads we use today, however, come very close to this description, barring any abnormalities.

One of the most important elements of a vibrating membrane is the uniformity of the tension applied. The more tension rods on a timpano, the closer it will come to achieving uniform tension. But a perfectly uniform tension would require an infinite number of points along the circumference of the head.

The velocity (or speed) of a wave on an ideal membrane depends on the tension and the density of the membrane itself.[2] This means that the greater the density of the membrane or the less tension applied, the slower a wave will traverse it. On the other hand, a wave will travel very quickly across a membrane with high tension and low density. Since the individual drums within a set of timpani generally have heads of uniform density, we can disregard that element of the equation. The difference in frequency and decay time of, for instance, a 23" drum versus a 31" drum is experienced so often that it usually goes unnoticed.

The way timpani produce pitches is especially interesting and relevant, especially as it relates to plates. The modes of vibration of a membrane are almost exactly like those of a plate. There are nodal diameters and concentric circles, designated respectively by m and n. The normal modes of vibration for membranes do not constitute a harmonic series, as they are not whole-number multiples of a fundamental. The diameter and concentric circle nodes combine to form a non-harmonic, but very complex series of resonances.

Figure 1 represents the first 12 modes of vibration for an ideal membrane.[3] The numbers above each diagram indicate the mode of vibration: mn. Since the outer rim of the head will always be a nodal point, the second number will always be equal to or greater than 1. The number 02 indicates that there are zero nodal diameters and two nodal circles, including the rim; 51 indicates five nodal diameters and one nodal circle (the rim); 22 indicates two nodal diameters and two nodal circles. The numbers below each diagram show the frequency of vibration, as related to the fundamental, which is given the number 1. If a perfect harmonic series were produced, each mode of vibration could be represented by a whole number ratio, or fraction, but this is not the case.

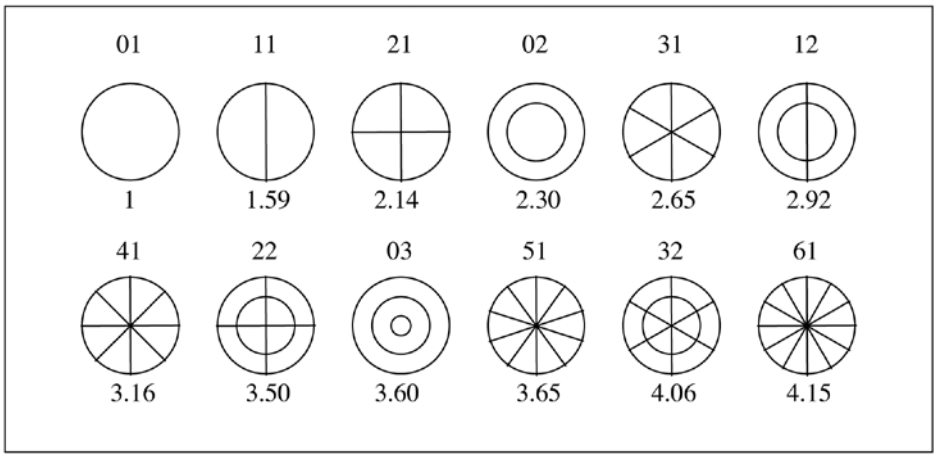
Since the vibration patterns of membranes are so erratic, how can we hear a focused pitch? We have all either experienced first-hand or had a student experience occasional frustration with finding a clear pitch on a timpano. If the sound produced were the one represented in Figure 1, we would not hear a clear pitch at all. In this respect, the sound would more closely resemble that of a cymbal or tam-tam. However, an essential factor that hasn't yet been accounted for is the bowl.

The bowl of a timpano does not directly affect the drumhead or membrane; rather, it affects the air that the drumhead displaces when it vibrates. Thomas Rossing conducted research related to this subject in 1976, in which the vibration frequencies of a timpano, a timpano head without a bowl, and an ideal membrane were recorded and compared. Figure 2 is an excerpt of the results.[4]

Rossing recorded the frequencies at which the head would vibrate, then assigned these to the corresponding modes in relation to the first mode, 01. Although this is only a portion of the data, the most interesting conclusion that can be drawn is that modes 11, 21, 31, and 41 are very close to a harmonic series. Their ratios are approximately 1:1 (=1), 3:2 ((1.51), 2:1 ((1.99), 5:2 ((2.5), and the pattern continues.

The bowl, therefore, obscures the "actual" fundamental, mode 01, and alters the modes above that to closely resemble

Figure 1



a harmonic series. This is why tuning timpani takes an experienced ear and is often difficult for beginners.

As crucial as the effect of the bowl is, the timpani could be considered part membranophone and part aerophone. Depending on the shape of the bowl, certain overtones will be encouraged and others discouraged. A shallower bowl will emphasize the fundamental, while a deeper, less hemispherical shape will emphasize the third and the fifth, and increase resonance and volume. The ideal proportions of a bowl require that it be as deep as the diameter of the rim plus four inches.[5]

The concepts of vibrating membranes transfer easily to another family of percussion instruments: plates. The plate family includes cymbals, gongs, and tam-tams, to name a few of the most common. Like membranes, these also vibrate along diameters and concentric circles, but have a few more complex qualities.

Plates are divided into two major categories: flat and curved. Flat plates (e.g.,tam-tams) are described as "hardening." The extremely slight curvature of tam-tams is considered to be virtually flat. This look at the physical properties of plates deals mainly with phenomena that occur at large amplitudes of vibration, since small vibration phenomena do not always follow the same patterns.

Curved plates (usually gongs) have a perfectly flat area in the center and a curvature of varying slope out to a slightly curved edge. Curved plates can have either a hardening or softening property, depending on the exact shape of the instrument and the amplitude at which it is vibrating.

For large-amplitude vibrations like cymbal crashes, "a vibrating system is described as hardening if its vibrational frequency increases with increasing amplitude and softening if its frequency decreases."[6] In practical terms, the harder a flat plate, which has hardening properties, was struck, the higher its frequency would go, and vice versa with a softening system. This is called a non-linear property and is dependent on the curve of the instrument and its internal stress.

Plates and membranes, upon first inspection, seem to behave in many of the same ways: Their physical features are similar, they are (without alteration) relatively non-pitched, and their modes of vibration are similar. However, a seemingly insignificant detail highlights their differences. The mass of the object is critical.

The relationship of these two types of objects can be summed up with a simple analogy: plates are to membranes, as bars are to strings. Strings will begin to behave more like bars the more mass and density they gain. Likewise, a membrane would begin to behave more like a plate, the more mass and density it gained.

The restoring force for plates and bars is the stiffness of the object itself. Membranes and strings, on the other hand, rely on tension from an external force to create the restoring force necessary for them to vibrate freely and return to their original shape.

A firm grasp on the physical concepts at work with vibrating plates and membranes, their similarities, and their differences can help explain why we make many of the intuitive decisions that we do, and to inform our performance practice and pedagogy to a greater degree.

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ENDNOTES

1. Rossing 1977, part II, 278.
2. The uniform density of the membrane is given as (kg/m2, and the tension is given as T and measured in N/m. Given that the membrane will be infinitely flexible, the velocity of a wave c will be: $c=\sqrt{T/\sigma}$.
3. Data from Rossing, 1977 part II.
4. Rossing quoted in Andrew Power 1983, part II.
5. White, 150.
6. Rossing and Fletcher, 345.

Melanie S.T. Sehman performs as a freelance percussionist, a member of chamber and orchestral groups, and as one half of the Proper Glue Duo. Specializing in contemporary chamber music, Sehman received her DMA from the Eastman School of Music where she also earned the coveted Performer's Certificate. She is currently Assistant Professor of Percussion and World Music at the City University of New York, Queensborough Community College in Bayside, New York. PN

Figure 2

Mode	Drum with bowl f (Hz)	Drum with bowl f/f	Head only f (Hz)	Head only f+f	Ideal Membrane f
01	127	85	82	0.53	0.63
11	150	**1.00**	155	1.00	1.00
21	227	**1.51**	229	1.48	1.34
02	252	1.68	241	1.55	1.44
31	298	**1.99**	297	1.92	1.66

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Puccini and Percussion

BY MICHAEL ROSEN

At the end of the first act of "La Fanciula del Ouest" by Giacomo Puccini the composer calls for an instrument called a *fonica* ("acoustics" in Italian). The instrument was invented by Romeo Orsi in Italy at the turn of the 20th Century. It is called for in the last three measures of the first act and is stuck with special mallets, although the type of mallets are not specified. The usual substitution is a vibraphone, and in fact the description below sounds like metal bars over a resonating chamber, which is a rudimentary vibraphone.

Perhaps the best, and only, description of the instrument is in the appendix to the 2nd edition (1912) of the *Treatise on Modern Instrumentation* by Hector Berlioz (edited by Panizza, Milano-Romano-Napoli, G.Ricordi & c., 1912). Here, in my translation, from the appendix of Volume III, page 179, is a description of the fonica:

> This new instrument [it was new at the time] was studied and constructed by Professor Romeo Orsi, who actually has built several special instruments at the direction of many composers. Giacomo Puccini, in the finale of Act I of his opera "La Fanciula del Ouest," wanted something that would give, in this scene, a sweet, mysterious, quasi vague descriptive, in a certain way, of the state of mind of the personality of Minnie [the heroine of the opera]. This feeling underscores musically and almost unconsciously the words sung by Johnson when he first sees Minnie: The vision of an angel!
>
> In this single page in the score one can see what a great effect Puccini got by using this new instrument. The fonica consists of small pieces of metal in a resonating box and is struck gently and rapidly with a special beater: the timbre is created in such a way that creates a rapid repetition of each note, like a tremolo on a string instrument but with such a fast vibrato that the notes mix together to create a special and impressionistic sound.

Nigel Bates, Principal Percussion in the Royal Opera House in London, describes it thusly: "The instrument is about three feet long by 18 inches wide and is rather like a mechanical three-note pitch vibraphone, with the notes B (below middle C), the E above, and the B above that. There are six metal bars, two to each pitch, and there is a rectangular shaped box resonating chamber beneath them about 12 inches deep. The mechanism is operated by means of a handle which the player turns, and this causes hard felt beaters to hit the notes, each set of three pitches being played quickly one after the other. An interesting tremolo effect emerges. The mechanism is quite noisy and also makes its own tremolo effect. It does not appear to be scored for in any other piece of music at all."

Romeo Orsi with his wife.

Thanks to Renato Meucci, Professor of Musicology specializing in orchestral instrumentation and an expert in organolgo (instruments) at the University of Milan and the author of a brochure about percussion practice in 19th century Italy (available at the present time only in Italian), for putting me in the right direction concerning the fonica. Meucci added that the Romeo Orsi Company still exists, but he doesn't think they have the instrument any more.

My research uncovered the fact that the company does, in fact, exist today, and that Prof. Romeo Orsi (1843–1918) was born in Como, Italy. He entered the Royal Conservatory of Milan at a very early age, where he got a diploma when he was just 20. His career began at the Teatro "alla Scala" in Milan. Later he was nominated Clarinet Teacher at the Royal Conservatory of Milan.

Orsi invented the double-tonality clarinet, which had a great success. Thanks to several orders for this instrument, he joined Paolo Maino's modest factory, giving birth to the Maino & Orsi factory, which later became the Prof. Romeo Orsi S.r. When composers such as Mascagni, Puccini, Leoncavallo, Giordano, Montemezzi, and Giuseppe Verdi, among others, needed special instruments, they would ask Orsi to invent them.

There seems to be just one fonica left, and it is housed and used by the Royal Opera House in London. Nigel was kind enough to send me the photos that appear in this article. The original instrument, says Nigel, "to the best of my knowledge was from the Metropolitan Opera via Liverpool and then was left here in London when the Italians left in 1912. Our instrument has the Orsi company nameplate on it. After the premiere at the Met, there were subsequent performances of 'Fanciulla' in Liverpool, London, and Rome, quite close together.

"A likely scenario is that the fonica used at the Met traveled along with the production to Liverpool and then to London where it was left behind. It was kept in a basement storage room at the Royal Opera House, along with other instruments that were used by the Italian Opera. With the upheaval of the two world wars and the varied uses to which the theatre was put, these instruments lay forgotten until discovered by the orchestra pit manager in the early 1980s. ROH Principal Percussionist (at the time) Michael Skinner recognized the fonica for what it was, as 'Fanciulla' had been recently produced in 1977, alas without the fonica. The instrument has been successfully used in 'Fanciulla' at Covent Garden ever since."

I encourage readers to go to the following Website, set up by Nigel, where you will find a short video of the fonica in action in "La Funciula del Ouest," taken in the pit at

Covet Garden during a live performance: www.rohdrums.org.uk/fonica.mpg

Nigel adds, "Originally I was of the opinion that it was there to help keep the offstage chorus in pitch, as they hum at the same time, but there has been a suggestion made that the pitch and the (possibly deliberate) mechanism noise may be intended to represent the Morse Code on the telegraph wires in use at the time the opera is set. Something for musicologists to mull over!

"Puccini doesn't seem to have had a chance to leave us any clues, as he returned from the run of 'Fanciulla' performances to a high-profile domestic scandal involving his family maid and, of course, Italy's descent into the First World War. 'Fanciulla' wasn't a huge 'hit' with the public, and his relationship with his publisher, Ricordi, was also under strain, so these all conspire to the lack of records."

Mike Quinn, who played "La Fanciula del Ouest" many times with the La Scala opera company in Milan, told me that "it's a part written in treble clef with a B below middle C, then an E, and then a B above that with three slash marks, so I guess that means it's a roll or tremolo. That's the only indication I can find, and who knows what he wanted. We did it about 15 years ago at La Scala with Lorin Maazel. I remember that one of the percussionists played the part on a vibraphone from just outside the pit. I'm sure you couldn't hear it in the hall!"

Kurt Prihoda, one of the senior section members who plays in the Vienna Staatsoper, and Greg Zuber, who plays in the Metropolitan Opera Orchestra, both use a vibraphone. This substitute is the obvious and common solution for an instrument of which only one example exists.

MADAM BUTTERFLY'S JAPANESE BELLS

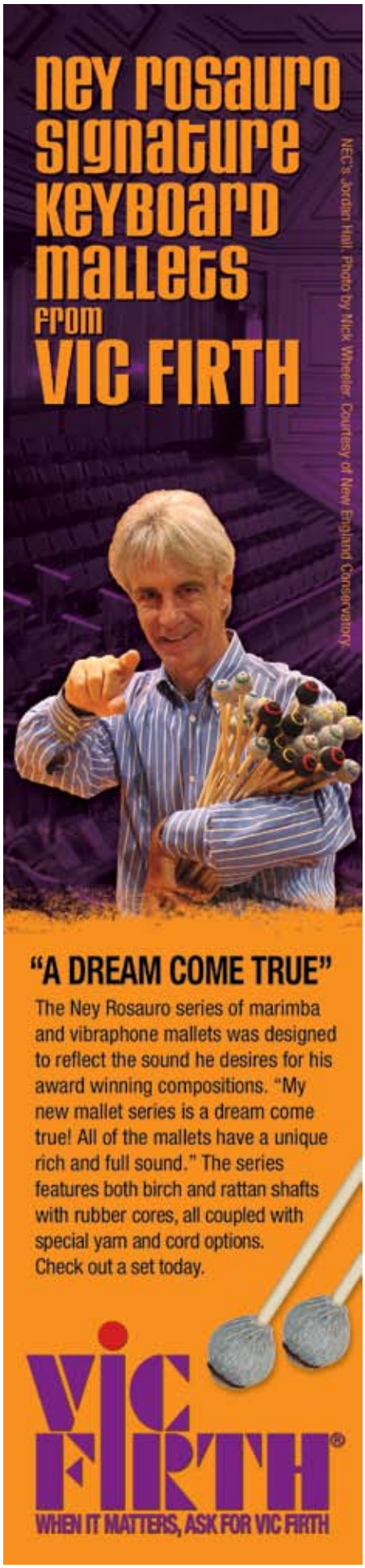
I was surfing the Internet for percussion one afternoon and found an article that appeared in the *Daily Yomouir* (Tokyo) on November 27, 2003, which told of a concert given by the Tokyo New City Orchestra to commemorate the centennial of the first staging of Puccini's "Madama Butterfly" at La Scala in Milan. The article said that the orchestra would "perform the opera the way the composer originally intended, using specially crafted Japanese bells, something never done before."

According to Akira Naito, the orchestra's music director and conductor, "In the original score, Puccini wanted to use Japanese bells, including a temple bell and a wind bell, to give the opera a Japanese atmosphere. However, no performance has ever realized the composer's true intentions, replacing these sounds with large Chinese copper bells or other musical instruments whose sound is quite improper."

The article explained that when Naito visited Russia to conduct "Madama Butterfly," he was able to study Puccini's original score and found that some sounds were intended to be created by various Japanese bells. However, orchestras have typically used a Chinese copper bell instead of the hanging temple bell Puccini intended for the scene in which Butterfly's uncle, a Buddhist monk who is angry that she has converted to Christianity, appears at her wedding ceremony.

"A Chinese copper bell's bawling sound is totally different from a Japanese temple bell's serene sound and doesn't suit the scene," Naito said.

According to the article, "Puccini intended to express that Butterfly's conflicting emotions between Christianity and Buddhism were eased by ringing a church bell



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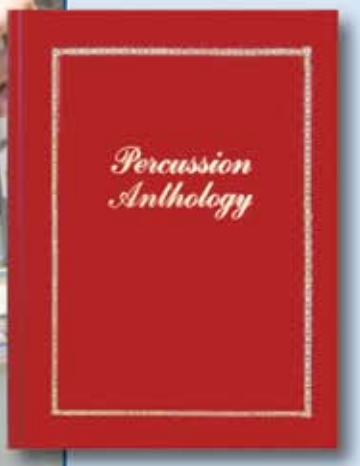

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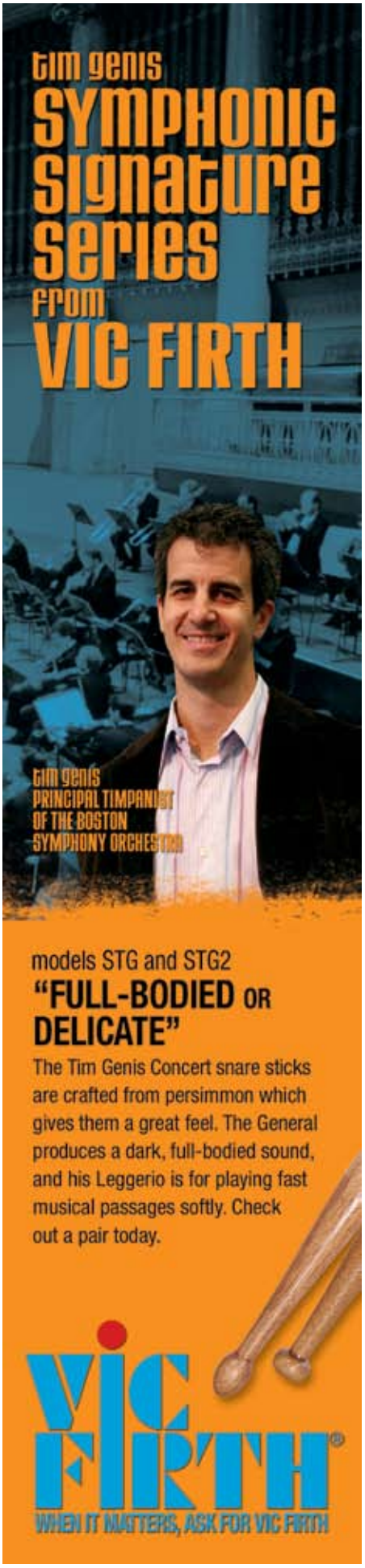
and a temple bell at the same time, while she is waiting for her husband to come back from the United States. However, as there are no existing musical instruments that can create the sound Puccini was hoping to achieve, this part of the opera is often omitted. 'Recently, many orchestras have started using Thai copper bells, but naturally, these bells cannot recreate the sound of Japanese temple bells, which means these copper bells don't meet Puccini's intention to express a Japanese atmosphere either,' Naito said."

I was naturally curious about the Japanese bells mentioned in the article and contacted Naito for the details. It is very interesting to know what Pucinni intended and how the conductor went about realizing the sounds. Here is his reply to my inquiry about the bells:

> I conducted the performance of "Madama Butterfly" with new instruments made from [designs of] Japanese original and traditional bells (most of them are related to gods of Buddhism) on the 16th of January. I think it was a very successful performance. For the first time, we noticed one of the major dramatic themes of this opera [which is] the conflict between Buddhism and Christianity. No one has ever performed this opera with this important element. For example, the duet between Pinkerton and Butterfly at the end of Act I has been performed only with a sense of happiness. But using these religious bell instruments, we can now realize Puccini's important intention that these sounds suggest the final tragedy of Cio Cio San (Madama Butterfly) as the background.
>
> Another important scene occurs at the middle of Act I, after Bonzo is shouting at Cio Cio San in a fury. Puccini wanted to have a very big deep Japanese temple bell that supports Bonzo, who represents the Buddhism sound from the foot of the hill on which their new house stands. He knew the tone of such bells by the records that had been just invented just a few years before, but he couldn't find any instruments that had a similar tone. So he had to call for a Tam-Tam Grave [deep tam-tam]. He used the name Gong Grave for the same instrument as temple bells in "Turandot" and also used the name Campana Grave for big church bells, which were impossible to use because they had to be so large for such low sounds. They were too big to fit in the orchestra pit. Whenever he wanted such large religious bells, he had the habit of using the term Grave. I guess he knew it was impossible to make the exact sounds as he hoped, but he wanted such tones so eagerly that he wouldn't give up.
>
> Therefore he used the term Grave, hoping that some day in the future someone would make the sounds he wanted. I hope I am the person who was entrusted by him.
>
> After the performance a lot of critics gave us great praises. Thank you very much, and I hope a lot of American people will now know the right "Madama Butterfly."

I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about Terms Used in Percussion. I will answer you directly and then print your questions for the benefit of all *Percussive Notes* readers. You can e-mail your question to me at michaelrosen@oberlin.net, or send your question to me through regular mail at Oberlin Conservatory of Music, Oberlin, OH 44074.

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. PN



Understanding Digital Audio: Reverb

BY KURT GARTNER

Reverb, as defined on audacity.sourceforge.net, "simulates the component of sound that results from reflections from surrounding walls or objects." The reverb effect allows us to place source sounds into different "virtual rooms" of various sizes and other characteristics. Although users of digital effects may take this notion for granted, it's important to reiterate that such digital effects are all components in the democratization of audio recording and live production. While becoming more sophisticated, realistic, and inexpensive, hardware- and software-based reverb effects have become accessible to more users. Not long ago, only upper-tier recording studios could produce effects of such quality.

Natural reverb occurs in any room. Often, we clap or speak a short syllable to hear the reverb qualities of the room. Our brains quickly gather and process the many variables and we subjectively determine whether the room sounds "good." Before any effects were available, a musician's sound was largely dependent on the characteristics of the performance room. An aesthetically pleasing room is relatively expensive to build, as it requires sufficient volume, proper dimensions, and the right surface materials.

The complicated nature of reverb stems, in part, from its three-dimensional quality. Reverb is the composite of the simultaneous echoes of sounds that are traveling in many directions and reflecting off of different surfaces. These surfaces, in turn, may vary in their capacity to reflect or absorb certain frequencies within the sound or echo.

VOCABULARY LESSON

In order to get the most from any digital effect, it's a good idea to learn some of the specific terms that describe the effect's individual qualities or parameters. In terms of reverb, these parameters relate to their natural (acoustic) counterparts.

The first sound we hear in a room is the original source, or direct signal. (In terms of digital reverb, the direct signal is also called the dry part of the effect.) Immediately thereafter, we hear the early reflections, which sound most like discreet echoes of the direct signal. Our brains quickly determine the size of the room based on the length of time elapsed between the direct signal and the early reflections. These early reflections bounce off of a wall, ceiling, or floor before reaching our ears. Quickly, these discreet echoes become indiscernible as they develop into the layers that comprise reverb.

In the digital domain, the time elapsed between the beginning of the direct signal and the end of the early reflections is the pre-delay time. Typically, both early reflections and pre-delay time are measured in milliseconds. Subjectively, we perceive delay time as the duration of audible reverb within a room. The objective standard for delay time is the time elapsed between the end of the direct signal and point at which the reverb has decreased by 60 decibels. In both acoustic and digital domains, this measurement is also called the RT60.

Before effects were available, a musician's sound was largely dependent on the characteristics of the performance room.

The above terms all refer to characteristics of reverb related to time. Many of these characteristics are based on the size of a room. The other main variable of reverb has to do with "what's in the room." A room with stone walls will sound "bright," as these walls are highly reflective surfaces. Draw heavy curtains over these walls, and the room will sound "darker." Play in an empty room, and it may sound "wet." Fill the room with people, and the room sounds more "dry."

When we make these subjective judgments, we are pondering what is called reverb damping in the digital domain. If a room contains many surfaces that absorb high frequencies (such as curtains, carpet, or studio foam), direct signals will result in reverb that quickly loses presence (amplitude) of high frequencies. In other words, our perception of a room's "EQ" may change as the reverb develops and decays. Digital effects apply filters to attenuate specific frequency ranges, achieving realistic results.

ANALOG EFFECTS

Among the first analog reverb effects was the process of recording the original performance in a small room, then playing the recording back through speakers placed in a large room (often called a "reverb chamber"). The sound of this "playback" performance is, in turn, recorded in the reverb chamber, yielding a reverb effect. The specific effect may be altered through microphone placement and the use of moveable sound baffles and other surfaces within the room. Although the resulting effect is fairly realistic, it is not always possible to render the effect in real time, and it is still dependent on the use of a large room that is expensive to build.

In order to simulate reverb without the use of a large room, engineers developed "plate reverb," in which source signals are sent through a driver into a large suspended steel plate. Microphones are mounted on the steel plate to capture the vibrations of the plate. Transducers convert these vibrations into electrical signals for recording. Although the plate reverb is still used (and favored by some), it is rather large—typically, six to 18 feet—and requires its own acoustically isolated room. Its expense and lack of portability do not render plate reverb as the most practical solution for live or studio reverb effects.

Another analog effect is "spring reverb," which most of us have heard through older guitar amplifiers. Working on principles

similar to plate reverb, spring reverb is definitely less expensive and more portable. The spring, which fits inside the amplifier, is driven with source signal. The resulting spring vibration is transduced into electrical signal and fed back into the amplifier's signal.

Although spring reverb is a viable solution, its sound is inherently metallic, and it is subject to signal overload. If you have ever heard an old guitar amplifier when it is accidentally kicked or bumped, you've heard that signature overload. While the use of spring reverb is in decline, this and other analog reverb effects can now be emulated with digital hardware and software.

DIGITAL EFFECTS

Some digital effects—especially high-end products—allow the user to define very specific parameters of the "virtual room" based on the variables described in the above vocabulary lesson. With improving processing power of computers and hardware units, users can implement more complex reverb algorithms, yielding more realistic reverb effects. Like their analog predecessors, digital effects may be mixed to relative degrees of "wetness," or ratios of unprocessed and effect signals that comprise the final mix.

Less-experienced users of digital reverb will appreciate some of the features of products that may be less robust, but more user-friendly. Many plug-ins and hardware units group their effects into basic categories that ease the process of selecting and implementing the best reverb for the situation. In addition to emulating chamber, plate, and spring reverb, digital effects include hall reverb, which emulates the properties of concert halls; room reverb, which simulates the sound of various smaller rooms; and other effects with descriptive terms such as "cathedral" or "metal tank."

In the digital realm, of course, we can apply extreme levels of effect to sound purposely unusual or unnatural. For example, we can apply delay times that far exceed the acoustical properties of an actual room. Another digital option is reverse reverb, in which the reverb actually grows louder over time. Other digital effects include the early reflection simulator, which only imitates that first critical component of the reverb process, and gated reverb, which features a prominent reverb effect that ends abruptly. The duration of the reverb before this sudden release is called "gate time," and is (of course) variable.

Reverb, like other digital effects, may be "auditioned" in software environments. Through experimentation, you can find the right quality and level of effect for your situation. Hardware-based reverb units are equally flexible in live production situations. Like any other effect, you can spend just about as little or as much as you please. The key is to get started!

SELECTED SOURCES

audacity.sourceforge.net
ptme.com
sonicfoundry.com

Dr. Kurt Gartner is Professor of Percussion at Kansas State University, where he teaches applied percussion and percussion methods, and directs the percussion ensemble, keyboard percussion quartets, and Latin jazz ensemble. Utilizing video conferencing technology, he and his ensembles have performed for live audiences in Stockholm, Toronto, and Winnipeg. He is Associate Editor of *Percussive Notes* and former president of the Kansas PAS Chapter. PN

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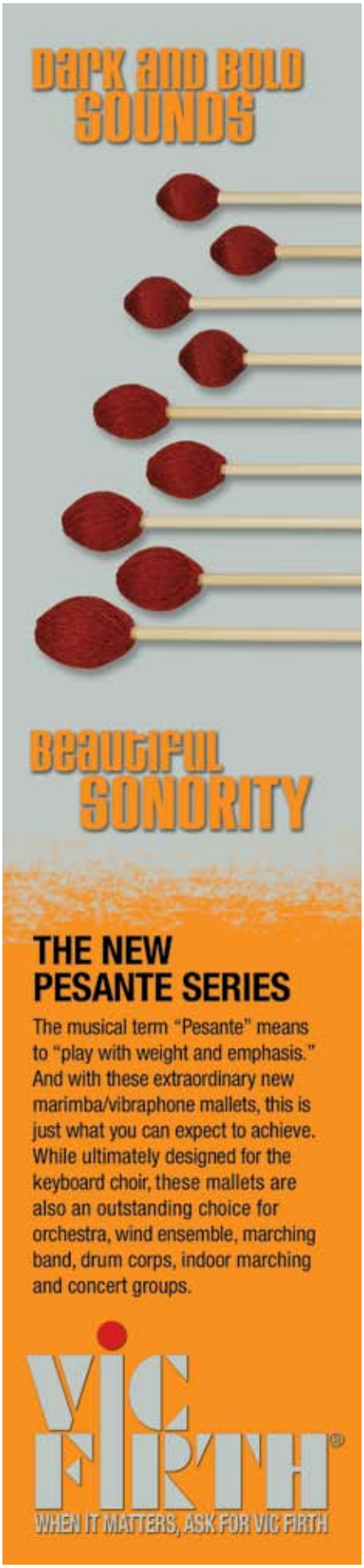

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The Feldenkrais Method for Percussionists:

An Interview with Richard Ehrman

BY MARK POWERS

Feldenkrais. You may have heard the word, but what, or who, is Feldenkrais? Many musicians are finding that this interesting approach to self-awareness helps them to move more freely and less painfully. As drummers, we can always stand to be more cognizant of our actions—to move more ergonomically, efficiently, and safely.

Richard Ehrman teaches the Feldenkrais Method as an Assistant Professor in the Ensemble Department at the Berklee College of Music. Richard came to the Feldenkrais Method as an injured musician and, through his early studies, was able to return to normal functioning. He has edited two books of *Awareness Through Movement* lessons by Mia Segal/Gaby Yoron and Moshe Feldenkrais, both published by Feldenkrais Resources. Over 20 *Awareness Through Movement* lessons from his class have been published on two CDs entitled *Harmonic Movement*.

Powers: *What is Feldenkrais?*

Ehrman: Feldenkrais was a man who invented a method that bears his name. The Feldenkrais Method is not a thing—noun—but a process—verb—of inquiry. This method leads participants to improve their kinesthetic sensitivity, their sense of themselves in movement, and thus discover self-limiting habits. The Feldenkrais Method teaches how to sharpen the perceptions that control movement. I teach people to govern their own movement through use of their heightened awareness. The Feldenkrais Method improves coordination of movement via the sensory motor image of action.

Powers: *How can a drummer/percussionist benefit from learning and practicing The Feldenkrais Method (FM)?*

Ehrman: Drummers and percussionists can discover their postural habits and measure the amount of effort used to play. Once they understand their habits, they can generate options, explore different ways of moving, and evaluate the differences in feeling from their habits. They will acquire the capacity to attend to the physical cues of effort, alignment, and coordination while playing so they can find more efficient ways of realizing their musical intentions.

Powers: *Describe how we can apply Feldenkrais principles to a performance or practice situation.*

Ehrman: The FM creates good conditions for learning that are applicable to performance and practice. The pedagogical approach includes:

"Do less to notice more."

"Go slowly; stay within a comfortable range."

"Explore options; use more of yourself."

"Don't avoid mistakes or try to do it 'right'."

These ideas can inform both practice and performance. The practice of the FM leads to changes in awareness that directly impact performance as one learns to distribute attention to both sensory cues and the environment. Connection to sensory information leads to more efficient organization of movement, better precision, and more power.

Powers: *One issue many percussionists struggle with is poor posture. Can the Feldenkrais approach help to correct a player's errors in positioning and movement?*

Ehrman: The Feldenkrais Method does not seek to correct a person's movement. Feldenkrais (the man) recognized that we acquire our habits for good reasons and he respected the intelligence that formed the habit. Instead of correcting, a FM lesson leads students to more fully understand why they've adopted a given posture so they know what they might change to find a more efficient organization. The key is that students will discover this through their own experience rather than being corrected by a teacher or conforming to an "ideal" posture. The posture for one activity might not be correct for another. Feldenkrais defined good "acture" as "the ability to move in any direction without preparation."

Richard Ehrman

Powers: *Might the FM also help us to prevent maladies such as tendonitis and carpal tunnel syndrome?*

Ehrman: The Feldenkrais Method enables you to feel stress and strain sooner and have a choice to moderate your effort or make an adjustment in skeletal alignment toward a less stressful movement. If one pays attention to this information, overuse conditions won't arise. If one still ignores this information, one can be at risk. The FM cannot make the choice for you. However, regular practice develops a taste for comfortable movement

A FELDENKRAIS JOURNAL

In a class journal, former Feldenkrais Method student Alex D. cited several examples of how his heightened awareness has helped him to analyze his technique and improve his playing.

"I realized that I was adding unnecessary tension to my grip without even being aware of it. I found that the effort I put into having a strong fulcrum quickly spread and manifested itself as resistance (to fluidity and rebound) in my other fingers. The tension also transferred into my wrist, which threw up red flags: my flexibility and range of motion was decreasing, and this was spreading throughout my hand and working up my lower arm….

"I paid attention to how my fingers, wrist and forearm were functioning as a whole…I [now] try to think about the stroke as 'throwing' the stick at the head and letting it bounce back freely, yet controlled (like dribbling a ball). So the only direction I 'push' is down, and my hand is just 'along for the ride' coming up. This technique is producing better sound from the instrument….

"I have noticed how certain movements are linked with certain feelings. On the drums, for example, dynamic levels are tied to confidence…I have come to learn that what people call 'strength' is actually a combination of flexibility and relaxation, not just muscle force."

that leads to ongoing self-adjustment away from stressful positions.

Powers: *In addition to the obvious physical applications, does Feldenkrais offer any conceptual approaches that might help a performer relax, focus, and reach a better mental or spiritual state on stage or in the practice room?*

Ehrman: Feldenkrais did not make a distinction between physical, mental, and emotional; he recognized, promoted, and practiced a unified approach to the whole person. From this viewpoint, a change in one realm will affect the entire organism. Using the mind to observe physical sensations provides an experience of the unity of mind and body. Extending attention to the environment completes the functional whole of our lived experience. These concepts are not as important as the practice of doing lessons and exercising the kinesthetic sense to provide better coordination and organization of thought and action.

Powers: *Are there any other treatments or therapies—such as massage, Rolfing, acupuncture, Yoga, or chiropractic care—that you would recommend using, in addition to Feldenkrais, to further promote a percussionist's healing and/or prevention?*

Ehrman: The Feldenkrais Method is not a treatment or therapy; Moshe Feldenkrais was quite clear on this point. The FM is an educational system that might have therapeutic benefit if the learning is applied. The differences between treatment and learning are significant and important to the reasons the FM succeeds when treatments fail. Allied approaches to the FM would be Alexander Technique, Tai Chi, and some Rolfing practices. One should try a few and stay with what seems interesting or agreeable.

Powers: *What is the single most important Feldenkrais principle or approach that you have learned and incorporated into your own life?*

Ehrman: "Less is more." This is not original to Feldenkrais, but he applied it to brilliant affect. I would like to add that the FM is an experiential learning method that will not be understood by reading about it. Take a class, get a lesson, and you can experience what the method is for you.

RESOURCES

For more information about Moshe Feldenkrais, his method, and to find certified practitioners in your area, visit these online resources:

Feldenkrais Educational Foundation of North America: www.feldenkrais.com

International Feldenkrais Federation: www.feldenkrais-method.org

Worldwide Health Center: www.worldwide-healthcenter.net

Wikipedia Feldenkrais entries: en.wikipedia.org/wiki/Moshe_Feldenkrais; en.wikipedia.org/wiki/Feldenkrais_method

Richard Ehrman can be contacted at: rehrman@berklee.edu

Mark Powers has studied and performed throughout the United States, China, Thailand, and West Africa. He 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. **PN**

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This 311-page paperback tome is subtitled "the answer guide for drummers in pain." Authored by Dr. "Dutch" Workman (a practicing chiropractic in Houston and a performing percussionist for over 30 years), who is Chair of the PAS Health and Wellness Committee, this well-documented book includes 14 chapters describing the purpose and proper use of this book, typical injuries associated with percussion performance, care programs and exercises, a glossary of terms, references and a comprehensive index.

This well-written book will certainly become an absolute necessity for early prevention and treatment of percussion-related injuries. It is emphasized that this book "is not a substitute for the clinical diagnosis and care a doctor can give you, but it should help you treat the injury in its early stages before it becomes a large problem."

The first three chapters deal with the book's purpose and use, basic anatomy principles and how injury occurs. The remaining 11 chapters are subtitled according to the area of the body in which the injury might occur, such as hand and wrist, elbow, shoulder, foot and ankle, knee, hip and pelvis, lower back, midback, neck, head, and miscellaneous problems.

This is a superb reference text for all performing percussionists, regardless of skill or age.

—Jim Lambert

Tito Puente – King of Latin Music
Jim Payne
$22.95
Hudson Music
Tito Puente lived from 1923 until 2000 and was arguably the "King of Latin Music." Author Jim Payne has compiled an 88-page paperback with accompanying DVD, which he started prior to Tito's death on June 1, 2000. Its contents include a 35-page chapter dealing with Puente's life and his rise to musical fame over his 60-plus years of professional performance. Also included in Payne's writings are a brief history of Afro-Cuban music, a discography of Tito's recordings (from 1950 to 2000), a postscript, endnotes, a glossary of Afro-Cuban musical terms, a bibliography, index, and, very important, a DVD that includes an interview with Puente by Payne and associated footage of Tito discussing his 50-year career as a band leader.

—Jim Lambert

KEYBOARD PERCUSSION SOLOS

And Time Goes On **III**
Pat Metheny
Adapted by Reid Kennedy
$15.00
Self-Published
Reid Kennedy's solo vibraphone adaptation of Pat Metheny's guitar solo "And Time Goes On" attempts to evoke Metheny's lyricism. Transcribed from Metheny's *One Quiet Night* album, this solo calmly moves with a relaxed waltz feel throughout. Kennedy has added his own descriptors, like "renewed and building…" and "with slight hesitation…" to assist the performers in shaping the piece.

Structurally, the primary melody and chorus is repeated several times with harmonic and melodic alterations in true Metheny fashion. Kennedy has not altered the original version, but has re-scored the piece to fit the vibes. Four mallets are required, with the right hand playing the entire melody and the left hand covering the bass line. Pedaling is left to the discretion of the performer, but the harmonic motion easily defines the pedaling decisions.

—Brian Zator

The Cooper Construction **III**
Gordon Hughes
$26.95
Rhythmscape
According to the composer, this new work for vibraphone with piano accompaniment was written to "exploit" the lyrical and sostenuto character of the vibraphone, and he has done that quite well. With a duration of just under four minutes, the piece stays at a relatively slow tempo and is to be played rubato. There are several retardandos, and the meters shift among 4/4, 5/4 and 2/4. The rhythms are not complicated, and the work can be performed using two mallets.

The piece opens with a simple melody that is contrasted by a middle section of much brighter motives utilizing sextuplet patterns. After a reoccurrence of the opening melody, the piece ritards and fades to the end. A key signature of three flats is indicated, and the piece is constructed from the notes C, D and E-flat. The composer notes that this composition was inspired by the works of English composer Gerald Finzi—particularly his "Five Bagatelles for Clarinet and Piano."

Phrase and pedal markings are used throughout, and there are a number of significant dynamic changes. Both the solo and accompaniment play together throughout the piece, and although the vibraphone is the focus of the work, the two instruments change roles texturally and thematically with both instruments sharing the melodic material.

—F. Michael Combs

Flying **IV**
Chin Cheng Lin
$21.50
Beurskens Muziekuitgeverij
"Flying" is a solo for five-octave marimba commissioned and premiered by Ludwig Albert, and it is featured on Albert's double CD *Global Marimba*. This six-minute work is written in three large sections, the first of which features a soaring melody in the right hand rhythmically interlocking with the left-hand figures. The single notes in the melody are gradually built upon and harmonized in thirds, fifths and sixths. This section leads to a rolled chorale that is so beautiful it could almost stand alone as it own composition. The final section revisits ideas from the opening section with some rhythmic and pitch variations. The work closes with a gentle ascending figure capped off by a C-major chord played with the mallet shafts. "Flying" would be a wonderful addition to a recital and is sure to be a crowd pleaser.

—Scott Herring

Marimba Christmas Fantasy **IV–V**
Arr. Ludwig Albert
$21.50
Beurskens Muziekuitgeverij
Despite its title, this unique solo collection for the four-mallet marimbist contains eight solos that would be appropriate to program any time during the year—and for a variety of secular

or sacred settings. Included in this collection are "Choral: 'Lobe den Herren, den Machtigen konig'," "Choral: 'Vom himmel hoch, da komm ich her'," "Ihr Kinderlein kommet," "Ave Maria," "Silver & Gold," "Flow Gently, Sweet Afton," "Creolisch Lullaby" and "A Winter Ride." The two opening chorales are contrasted with six soloistic arrangements of traditional tunes that will challenge the mature or advanced five-octave marimbist. Each composition lasts three to four minutes.

—Jim Lambert

When Love Prevails **V**
David Burge
$10.95
Edition Peters
Written in four movements, this piece for solo vibraphone is approximately ten minutes long. The first movement—which uses four mallets—is somewhat perfunctory, alternating passages of rhythmic figures and rolled or arpeggiated chords. For the second movement, the performer is to lay a towel-draped metal pipe over the accidentals in the upper register, yielding a muted, staccato sound even when the pedal is depressed. This movement has a frantic character, with insistently repeated B-flats that keeps the momentum going.

The third movement uses two contrasting ideas: sections of blistering linear figures written at quarter note = 200 and lyrical sections that require a soft mallet in the left hand with a hard mallet used for the melodic line. The final movement is more restrained, predominated by quarter-note rhythmic activity in a simple homophonic texture.

"When Love Prevails" requires a vibraphonist with suitable pedaling skills and ample chops.

—Scott Herring

Childhood Memory **V**
Chin Cheng Lin
$19.00
Beurskens Muziekuitgeverij
"Childhood Memory," is an emotional work for solo marimba using a quasi theme-and-variations structure. The piece lasts six minutes and requires a five-octave marimba.

Following statements of the two primary melodies, the piece weaves its way through changing left-hand accompaniment patterns, additional right-hand harmonies and improvisatory embellishments. Throughout most of the variations, the right hand is responsible for the continuous melody line, while the left hand usually outlines the chords. Challenges include controlling parallel and contrary motions with both hands and large leaps with various stroke types. The composition is set in 6/8, creating a sweet and lyrical dance.

"Childhood Memory" is a tonal work that will please any audience aurally and visually. Although there is a lack of written dynamics, skilled performers will be able to make this piece sing on any concert.

—Brian Zator

April Sky **VI**
Chin Cheng Lin
$19.00
Beurskens Muziekuitgeverij
This attractive, seven-minute marimba solo is dedicated to Ludwig Albert and is written for a five-octave marimba. The foundation of "April Sky" is a descending bass line as the right hand opens with melodic motives that are gradually developed into a flowing melody. The opening harmony of E-major is clear and straightforward as the left hand bass line moves into arpeggiated patterns that propel the music forward. The work progresses through several keys before a delicate conclusion in C-major. Incorporating a small amount of optional improvisation (repeated eight measures), Lin allows the performer some freedom of expression and mood in this pleasant four-mallet solo.

"April Sky" would be a fine choice for most student recitals, and the technical demands are suitable for an intermediate to advanced performer. It could also be a nice encore selection.

—Mark Ford

From My Little Island **VI**
Robert Aldridge
$25.00
Edition Peters
"From My Little Island" is an out-

standing 20-minute solo for five-octave marimba. Composed for and dedicated to Nancy Zeltsman, this piece can be heard on her most recent solo CD, *Sweet Song*.

Aldridge describes his work as "a theme and variations in the form of seven studies in perpetual motion." While each movement has its own technical challenges and patterns, the primary melody line is always prevalent. Zeltsman's extensive notes describe the piece extremely well: "The work's predominant texture is characterized by many fast notes. They are presented in a variety of ways, and present a variety of musical material. Amid so many notes, the musical challenge is for the performer to create richly melodic, singing lines that cascade over the underpinning of various rhythmic groupings. The rapidly shifting rhythmic groupings (in several movements) alternately provide various 'dance' qualities and a general sense of the music's direction by implying urgency or repose."

As the work is very idiomatic for the marimba, the right hand is relegated to the upper staff and the left hand is on the lower staff of a grand staff. Many phrasings and nuances are also included to aid performers in their preparation. This work can be performed in its entirety or individual movements. This is an outstanding composition—not just for the marimbist, but for all musicians.

—Brian Zator

Reflections on the Voice of Mountains **VI**
Chin Cheng Lin
$27.95
Beurskens Muziekuitgeverij
Premiered by the composer in Antwerp, Belgium, in May, 2005, this programmatic 130-measure composition lasts about eight minutes and would be very challenging for the mature four-mallet marimba performer. Starting at the extreme lowest register of a five-octave (low-C) marimba, Chin Lin's composition utilizes all registers of the marimba with a delightfully tonal, rhapsodic presentation of contrasting tonalities—primarily A major and A minor. This solo composition would be appropriate for the graduate-level percussion solo recital or for the professional marimba recitalist.

—Jim Lambert

KEYBOARD PERCUSSION ENSEMBLES

Nimrod from the Enigma Variations **III**
Edward Elgar
Arr. Gordon Hughes
$37.00
Rhythmscape
Gordon Hughes has arranged the beautiful "Nimrod" variation from Elgar's "Enigma Variations" for percussion sextet. The instrumentation consists of two marimbas (playable on one low-A instrument), vibes, xylophone, glockenspiel and timpani. This calming tune seems to be well suited to the given keyboard percussion instrumentation. All of the parts are playable by moderately skilled players, and could be rehearsed and performed in fairly short order. Hughes' arrangement would be an appropriate interlude for a high school or collegiate percussion ensemble concert.

—Scott Herring

TIMPANI

Orange Alert **VI**
Robert S. Cohen
$12.95
HoneyRock
Thinking out of the "bowl," this new work for solo timpani was inspired by the events of 9/11 in New York City. The composer has taken full advantage of the capabilities of the timpani. As noted in the score, the work "moves between moments of quiet foreboding to outbursts of controlled chaos." As an example, the performer is to "go crazy" in the final two measures.

Five timpani are called for in the score and, although the sizes of 32", 32", 29", 23" and 21" are specified, different sizes might be substituted depending on the type and condition of the instruments available. The pitches E, F-sharp, C, E-sharp and G (B) are called for, but a number of glissandos are indicated so the pedal mechanism must be in good working order—as well as the performer's ear.

While almost any timpani player will be challenged by the technical requirements, the musical challenges are most noteworthy. One section is a cleverly written fugue requiring the highest level of control and sensitivity. Dynamic contrasts vary from *ppp* to *ffff*, and the changes are often quite rapid. In addition, there are many accents throughout. While tempo contrasts are only from quarter note = 56 bpm to 84 bpm, the meters include 4/4, 15/16, 5/4, 7/8, 9/8, 8/8, 13/16, 6/4 and 3/4, and the note values range from quarter notes to sixty-fourth notes.

Mallet selection includes medium-hard felt, hard rubber, hard felt, and soft. Striking areas include center of the head and close to the edge in addition to ordinary strokes. The score is six pages, but with a center fold-out, there are no page-turn problems.

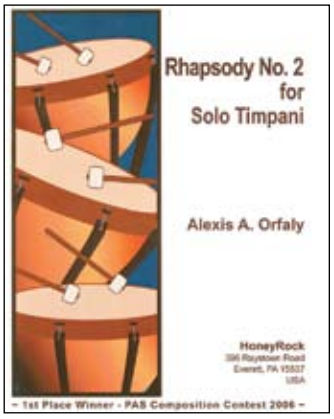
So if you consider yourself an advanced timpani player, this is the solo for you. And after investing all of the necessary time to learn the piece, there will be no shortage of audience appeal.

—F. Michael Combs

Rhapsody No. 2 for Solo Timpani **VI**
Alexis A. Orfaly
$15.00
HoneyRock
This challenging solo for five timpani was the first-place winner in the PAS 2006 Composition Contest. The drums are to be arranged in a single arc, with the piccolo tympanum outside the 23" drum. The initial tuning is C, G, D, F-sharp and B-flat. The solo opens with a series of fermati that present each of the five pitches that create the thematic material for the solo.

The composition is presented in short themes, each written with strict rhythmic notation. However, the numerous meter and tempo changes project a feeling of freedom to the listener. The themes change tonal centers, with pitch changes usually written as glissandi, although a few pitch adjustments are not notated. The different sections of the piece vary greatly in tempo and texture.

There are no mallet specifications suggested, and most of the writing



is for the drums to be played at the normal playing spot of the head. One theme requires playing in the center of the drums. This is definitely a virtuoso-level work that will be rewarding to prepare and perform.

—George Frock

PERCUSSION ENSEMBLES

Combo Meal **II**
Josh Gottry
$22.95
HoneyRock
"Combo Meal" is a percussion ensemble for 14 players, scored for bells, chimes, xylophone, two marimbas (treble clef), three timpani, triangle, suspended cymbal, temple blocks, bongos, two snare drums, tenor drum and bass drum. Based on a simple melody in B-flat, this would be the perfect piece for a young percussion ensemble with inexperienced keyboard players. The melodic parts are repetitive but interesting to play, and the non-pitched parts provide much rhythmic variety. The middle of the piece features a short section for pitched percussion alone, followed by a "solo section" for the non-pitched instruments. Elementary and middle school percussion ensembles will find "Combo Meal" to be a good choice for both pedagogy and audience appeal.

—Tom Morgan

Metissages Vols. 1 & 2 **II–IV**
Paul Mindy and Eric Sammut
$28.98 each
Editions Henry Lemoine
"Metissages" contains two volumes of unique percussion ensembles for beginning to intermediate groups. Each piece combines classical percussion instruments with traditional percussion instruments from different styles including Brazilian, Afro-Cuban and African. Both volumes have five ensemble pieces with full scores, individual parts and a CD with recordings of all the pieces and individual tracks for each instrument. Pieces last between two and four minutes and include arrangements of Chopin ("Prelude in E minor" set to a bossa nova), Beethoven ("Ode to Joy"), Negro spirituals ("Nobody Know the Trouble I've Seen"), recognizable folk songs and jazz tunes ("Guantanamera" and "Autumn Leaves"), as well as original charts composed by Mindy and Sammut.

All traditional instrument parts

are well notated with clear performance notes. Since some authentic instruments like *kenkeni*, *sangbang* and *doumdoum* might be hard to find, substitutions are described. All keyboard parts use two mallets with some four-mallet block chords. The first marimba part can use a four-octave marimba, but the bass marimba goes down to a low-C on a five-octave marimba.

The pieces in volume 2 are slightly more difficult than volume 1, but both volumes provide excellent pedagogical resources for every member of the ensemble. Compositions range in size from four to nine players and can be expanded by doubling or tripling keyboard and/or percussion parts.

—Brian Zator

Clouds Make Songo Away **III**
Josh Gottry
$22.95
HoneyRock
Composed and designed to be a flexible percussion ensemble for junior high percussion ensemble programs, "Clouds Make Songo Away" is scored for 13 performers, although the composer states that it could be performed by as few as eight performers. Included in the full scoring are bells, chimes, xylophone, two marimbas (two-mallet technique only), three timpani, agogo bells, hi-hat, temple blocks, bongos, two snare drums and bass drum. A drumset player could be substituted for several of the percussion parts (e.g., bass drum, snare drum, hi-hat). The accessible melody captures the style of a traditional songo and is unison most of the time throughout this 82-measure composition.

—Jim Lambert

Whatcha Baion? **III**
Josh Gottry
$22.95
HoneyRock
There is a real need for good percussion ensemble literature for junior high level and "Whatcha Baion?" is a welcomed addition. One of the features of this new work is its flexibility, utilizing percussion instruments commonly found in the junior high band room. Also, the parts can be performed by young players with a wide range of skill levels. The mallet instruments called for include bells, chimes, xylophone and marimba (two players). Other instruments include three timpani, hi-hat, woodblock, bongos, snare drum, agogo bells, floor tom and bass drum.

Thirteen players are called for but the score indicates that at least four of those parts can be omitted. Other adjustments, substitutions and doublings are noted, and it is quite possible to double many of the parts to accommodate a very large percussion class. Nine players would be minimum, but there would be virtually no maximum number of players that could be used.

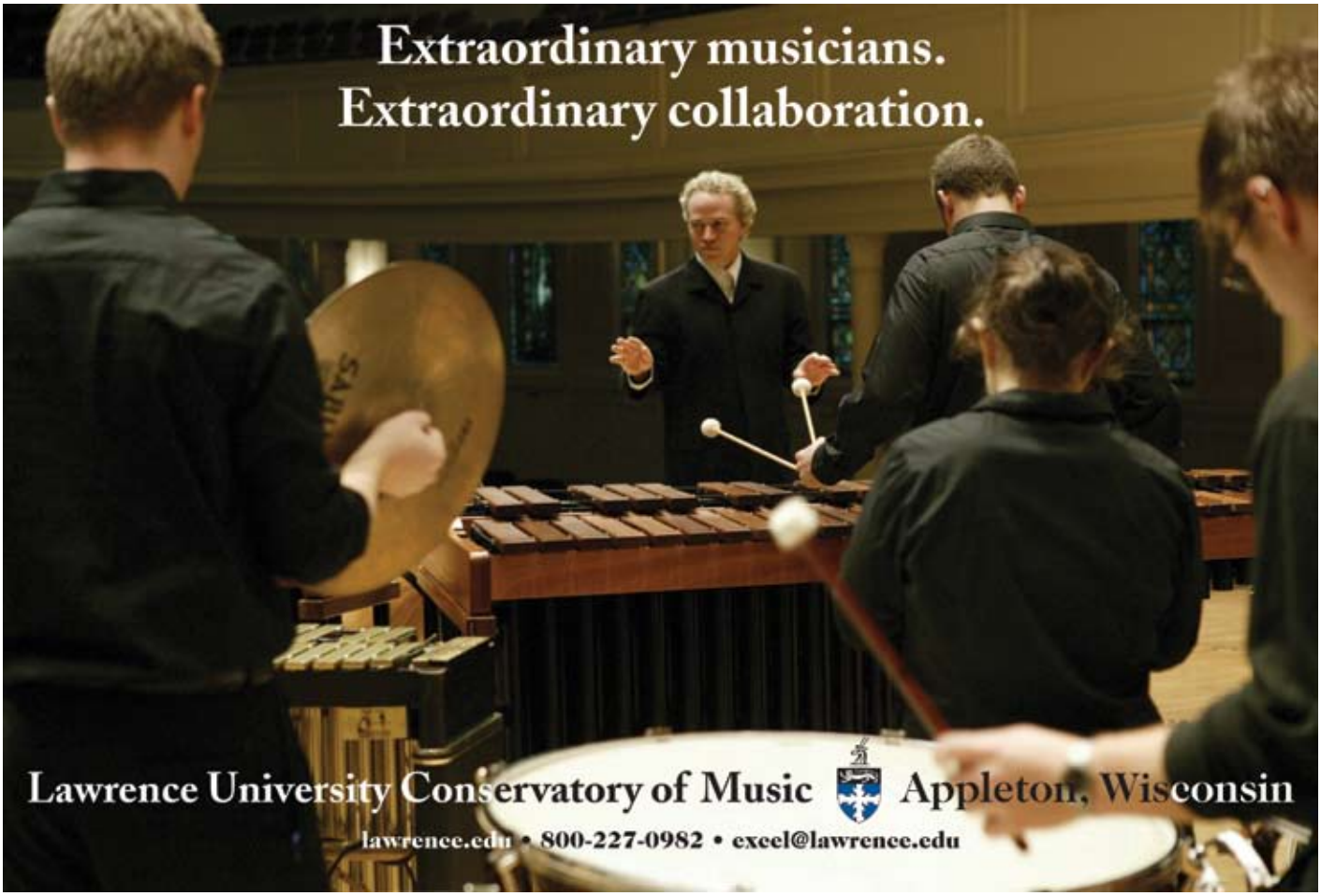
The style of the work is light in nature and stays in 4/4 throughout, with the quarter note at 168 bpm. The piece opens with the woodblock playing a Latin pattern followed by several other instruments entering one at a time. Once a strong rhythmic pattern is established, the xylophone and marimba I enter with a tuneful melody supported by the bells and chimes. A middle section of 14 measures allows the non-pitched instruments to solo (and that section could very well be expanded). The original melody returns for the final 16 measures.

This work would be very useful in a school training situation, and it is tuneful and rhythmically interesting enough to have audience appeal at any school performance.

—F. Michael Combs

Elysium **IV**
Gordon Hughes
$42.95
Rhythmscape
"Elysium" is written for six players, requiring vibraphone and two low-A marimbas. There are two marimba parts for each marimba, and all notes are rolled. The keyboard parts use two-mallet technique throughout.

The program notes state "'Elysium' is structured around a mesuration canon taking its influence from the Estonian composer Arvo Part." The mood of the piece is solemn, beginning with a monophonic opening



six-measure theme on marimba. The other instruments are gradually added, with the timpani often acting as another mallet part with many sustained notes. The original theme can be heard at various pitch levels in each part. The ability of the marimba players to perform smooth rolls from note to note is essential to the success of this work.

This chant-like composition exploits the beauty of the sustained marimba sound blended with the vibraphone and timpani.

—Tom Morgan

Quadrance for Percussion Quartet **IV**
Stephen A. Montalvo
$24.95
HoneyRock
In this quartet for xylophone, vibraphone and two marimbas, each performer also plays on miscellaneous drum or metallic sounds. The drum sounds include bongos, tom-toms, muffled bass drum, congas, and four log-drum pitches. The metallic textures are cowbells, assorted cymbals and two Thai gongs.

Written in a minimalistic style, the patterns weave together to create rhythmic and harmonic movement throughout the work. The meter and tempo changes divide the composition into four sections, with a return to the initial theme creating a conclusion of the piece. The marimba 1 part is scored for a low-E marimba, but the other marimba part can be performed on a four-octave instrument.

With the many repeated patterns, the parts should be quickly mastered. However, the drum and metal instruments are blended in with the keyboard notation, thus creating a single palette of colors. Because of this, each performer will find the parts quite challenging. This should be a fun piece to put together, and should be exciting to perform.

—George Frock

Over the Edge **V**
Steve Fitch
$35.00
Zimmermann Music
Steve Fitch, a percussionist with the Phoenix Symphony, also performs each summer with the Kalamazoo Percussion Trio based in Hanover, Germany. "Over the Edge" was written for that trio and premiered in 1995. It is recorded on Kalamazoo's first self-titled compact disc (CordAria Label).

Fitch calls "Over the Edge" "a tornadic tour de force." Written for a simple instrumentation with each trio member playing on a snare drum and one Chinese tom (of descending pitches), the music opens with a primal declaration before launching into a fast-paced 6/8 groove. After the introduction the music lands on a 7/8 theme that is developed through a series of variations. The aggressive drumming is contrasted with quick shifts in dynamics as the theme jumps from player to player. The work gradually becomes chaotic through the use of multi-meters and accent displacement as the music builds to a final unison statement in driving, accented sixteenth notes.

The stickings are clearly marked and concert toms can be substituted for the Chinese toms. While none of the individual rhythms are progressive, the combination of parts creates a driving force that propels the work. "Over the Edge" has a visual element as the players utilize back sticking, stick shots and stick clicks throughout the composition. The composer also uses "fake" drumming by mimicking certain rhythmic patterns for visual impact.

"Over the Edge" is approximately five minutes long and it could effectively open or close any percussion ensemble concert. Audiences and players will enjoy the energy, force and showmanship.

—Mark Ford

MULTIPLE PERCUSSION SOLOS

Rite for Percussion and CD **IV**
Christopher Coleman
$39.75
Merion Music
"Rite" is a multiple percussion solo with CD accompaniment and optional dancers. The work is scored for marimba, vibes, four RotoToms, four pitched clay pots, four crotales, one chime tube, suspended cymbals, tam-tam and bass drum. The accompanying CD features synthesizer sounds, which the composer indicates were played live for the work's premiere. The percussion part is only moderately difficult and is frequently in rhythmic unison with the accompaniment. After a brief intro, the majority of the work is in a quasi-moto-perpetuo style that uses almost constant sixteenth notes. Roughly the last three minutes of the work features the percussionist improvising in response to the CD.

The composer provides suggestions on instruments to use and includes fragments to serve as motives for the improvisation. As the title suggests, the work evokes a visceral, ritualistic mood that comes to a thunderous conclusion.

—Scott Herring

Ex Machina **VI**
Markus Leoson
$10.00
Svensk Musik
Markus Leoson is a versatile solo percussionist who has been a member of the Royal Swedish Opera Orchestra in Stockholm. Written in 2003, "Ex Machina" is featured on Leoson's solo CD, *Malletiana*, on the Caprice label. More than just a marimba solo, "Ex Machina" incorporates additional percussion instruments including a temple bowl (dobaci), bongos, tom-tom, "D" crotale, *ekpiri*, and a variety of cymbals. These extra instruments are used for color and accentuation throughout the solo, but the majority of the music is written for the five-octave marimba. While the use of percussion is effective, I expected more interaction between the marimba and these additional instruments.

The solo opens with a slow, ominous statement of tri-tones and major seventh intervals interrupted by a *fortissimo* gong and cymbal strike. This beginning implies that the title is a portion of the phrase "deus ex machina," meaning an unexpected character or event suddenly introduced into a work of drama. The music then gradually builds up steam to a syncopated, machine-like ostinato in the left hand. As this ostinato builds in intensity, the composer uses extensive one-handed rolls in the right hand and gradually includes more activity for the percussion instruments.

Arriving at a "presto con forza" section, Leoson writes forcefully for double vertical thirty-second notes in major seconds. These passages cascade over the marimba and gradually bring the listener to an embellished restatement of the opening passage before quickly concluding the work a la "presto con forza."

"Ex Machina" is designed for an advanced marimbist/multiple percussionist. The music has an angular and aggressive character, and the percussion instruments add color and variety.

—Mark Ford

DRUMSET

Sight Reading Rhythm **I–III**
Jim Zimmerman
$19.95
Carl Fischer
Subtitled "A Self-Teaching Course for All Musicians and Instruments," this method book presents the fundamentals of reading rhythms (eighths, sixteenths and triplets), time signatures (cut-time, 2/4, 4/4, 5/4, 7/4) and basic drumset patterns (swing, fills, rhythmic cue charts). The accompanying CD includes recorded examples, play-along tracks, and different metronome settings for practice purposes.

—Terry O'Mahoney

Das Groovemonster und der Achtelrocker **II–III**
(The Groovemonster and the Eighth Rocker)
Jörg Fabig
$25.13
Zimmermann
Here's a collection of 25 progressive rock drumset solos for the beginning drumset player. Written in German and English, the book begins with simple quarter-note "solos" and ends with sixteenth-note bass drum lines, with some shuffles and 12/8 blues feels thrown in. This text would be suitable as supplementary material for an overall drumset education or as brief, one-page solos required in music festivals.

—Terry O'Mahoney

Code of Funk **IV–V**
David Garibaldi
$29.95
Hudson Music
This 80-page transcription/play-along instructional package features complete drumset transcriptions and

stylistic analysis of funk drummer David Garibaldi's latest recording with the band Tower of Power. The package covers the eight tunes on their recording *Oakland Zone* and includes a CD and two DVD ROMs that contain play-along tracks (minus the drums), audio files suitable for downloading and looping at various tempos (using *Acid*, *Garageband*, *Pro Tools*, *Cakewalk*, or *Nuendo* software), a video tutorial featuring Garibaldi, and Web links. The analysis is insightful and well presented and the transcriptions are very clear. The most important thing is that the tunes are really fun to play. It is a great in-depth note-by-note study of one of the masters of funk.

—Terry O'Mahoney

Illusions in Rhythm for Drum Set **V–VI**
Osami Mizuno
$23.00
Osami Office
Drumset players looking for a challenge will certainly find one in this new book by Osami Mizuno in collaboration with Vinnie Colaiuta. *Illusions in Rhythm* is really all about developing the ability to perform hemiolas and superimpose them over other rhythms. As Mizuno makes clear, the concepts and exercises were inspired by his study with Alan Dawson as well as his exposure to Tony Williams.

The exercises begin with simple hemiola groupings, such as grouping triplets into groups of four notes and moving them across the barline. Five- and seven-note groupings are also explored. Soon, more complex combinations are presented in various musical contexts. The concepts are applied to several different styles including swing, samba, shuffle and rock/funk grooves. All the exercises are written in a clear format that shows how all the notes line up.

This book is for serious drummers who desire to add a new dimension to their playing. As with all good drumset books, it is open-ended so students can further develop the concepts and techniques.

—Tom Morgan

MARCHING PERCUSSION

Indoor Percussion Ensembles and Drum Corps
Daniel Fyffe
$26.50
Rosen Publishing Group
For over 50 years, Rosen Publishing has provided quality non-fiction books for young readers on a wide variety of topics. This book is a very complete look at the marching percussion field, including both informative text and excellent pictures. The hardcover book consists of four chapters along with a glossary and suggestions for further reading. A short index makes finding specific topics quick and easy.

The text is well written and includes descriptions of indoor percussion ensembles and drum corps in general in the first two chapters. Chapter three, "Getting Involved," discusses the necessary skills and typical audition and rehearsal requirements of the activity. The final chapter is a short overview of the benefits of taking part in drum corps.

This is a highly motivational and educational book that will be of interest to any young person who wants to know the essential facts about participating in marching percussion activities. Band directors who are not familiar with drum corps and its many benefits will also find this book valuable.

—Tom Morgan

Playing With Sticks **II–VI**
Jeff Queen
$29.95
Hudson Music
The liner notes for this instructional DVD call it "a virtual encyclopedia of rudimental drumming and hand technique," and that is exactly what it is. In three and one half hours of verbal instruction and demonstrations, four-time solo snare drumming world champion Jeff Queen covers all aspects of rudimental snare drumming. The DVD is intended to be a companion to his book *The Next Level*.

Beginning with very basic concepts such as grip and stroke heights, Queen goes on to cover flams, drags, diddle rudiments and rolls, along

with many standard and innovative exercises to perfect these rudiments.

While he is clearly coming from a drum corps perspective, Queen is also steeped in the rudimental traditions of the past. For example, his presentation of the Moeller technique is excellent, showing its fundamental approach and its adaptation to modern drumming.

After covering the standard rudiments he presents the hybrid rudiments in a logical, organized manner that encourages students to use the principles to invent their own unique variations. Queen also unlocks the mystery of stick tricks such as back sticking, stick twirls and other visuals. Another valuable section covers ideas for solo construction that students can apply to writing their own solos.

The DVD concludes with Queen performing two traditional rudimental solos, "Three Camps" and "The Downfall of Paris," and two of his own solos, including "Tribute," which contains examples of nearly everything covered on the DVD.

Queen is one of the masters of modern rudimental drumming, and his teaching style is informal and very easy to understand. Students at all levels will find this DVD informative and inspiring.

—Tom Morgan

Snare Drum Basics – Method **I–III**
Dirkjan van Groningen
$18.95
Show and Marching Music
Groningen's snare drum method book teaches students the basics of reading rhythms and playing in a drumline or percussion ensemble. After a three-page section on reading rhythms and basic music reading skills, the book takes students through musical examples of eight- and 16-bar phrases. Each page works on a different rhythm while always building on the previous material. All stickings and counts are written in each example except for one on each page that is reserved for students to write them in themselves.

The included CD provides one play-along track per page. Since the focus of the book is to play with a drumline, this is the ensemble for every CD track. Groningen uses only battery equipment on the CD, and while the exercises in the book are beginning level, the ensemble arrangements could provide interest to young students.

Supplemental play-along tracks include drumline arrangements of different styles of music at three different tempos. For example, students can practice any exercise in 2/4 time to a funk groove at 110 beats a minute or a 6/8 shuffle at 70 beats a minute. These supplemental tracks include 11 different styles, at least three different tempos for each style, and grooves in simple and compound meter.

—Brian Zator

Snare Drum Basics – Recital Pieces **I–III**
Dirkjan van Groningen
$16.95
Show and Marching Music
This collection of short etudes can be used as a supplemental resource for Groningen's method book or for any snare drum method book. The book contains 20 one-page etudes that increase in difficulty. All simple and compound time signatures and dynamic contrasts are utilized with flams, short rolls and accents as the culminating techniques for the final etudes.

Although a drumline is used on the accompanying CD, the etudes are written with a concert-style approach, rather than a rudimental approach. Unlike the method book, stickings and counts are omitted in these recital pieces.

—Brian Zator

The Visual "Buzz" **III–IV**
$29.95
WGI
Whether you are a veteran designer of indoor drumline shows or starting a new group and looking for help, this DVD will be a must for your library. *The Visual "Buzz"* presents WGI visual adjudicator Jim Dwyer in a round-table discussion with three leading innovators in the activity: Jay Webb (Avon High School), Tim Fairbanks (Centerville High School) and Dave Marvin (Blue Knights). In a relaxed, informal manner, the four design experts discuss all aspects of designing a drumline show, including topics like principles of staging, the use of props, effective pit placement and many others. The discussion centers on overall principles that can improve any level of design.

Video examples of drumlines at all levels are presented with comments and suggestions regarding what works and what doesn't. Dwyer also goes over the WGI visual judging sheet, clearly explaining in detail what each item means and what adjudicators are looking for. This is an inspirational and informative DVD that will change how you think about show design.

—Tom Morgan

WORLD PERCUSSION

The Art of Bongo Drumming **II–III**
Trevor Salloum
$24.95
Mel Bay
This one-hour instructional DVD covers the basics of bongo drumming. Designed to complement previously released books by Trevor Salloum, the video includes history, tuning, basic strokes, basic patterns (*martillo* with variations, bolero, jazz, rock, odd-time signatures, samba and bossa nova), technique exercises, fills and soloing concepts. He also demonstrates the claves and bongo bell patterns. Bonus material includes archival video clips by Santana percussionist Armando Perez.

—Terry O'Mahoney

World of Rhythm
Drumsunited
Tam Tam Records
This is an hour-long DVD of a concert by Drumsunited, a group of eight percussionists/drummers and one flamenco dancer based in the Netherlands. The concert is a highly organized "percussion extravaganza" that features drum/percussion solos, dances accompanied by percussion, and ensemble pieces that include the entire group.

In addition to individual solo spots, there are six ostinato-based ensemble pieces, an ensemble featuring four Udu drums, a great talking-drum solo, a cajon duet, a flamenco dance accompanied by four cajons and tabla, and a hip-hop funk tune, and a grand finale that features all of the members. There are English and Dutch subtitles available. This would be a great DVD for classroom use or as an introduction to percussion from around the world.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Axoum; New Music for Two Marimbas
Axoum Duo
Tigre S.C.
The Axoum Duo, consisting of marimbists Elwira Slazak and Gabriel Collet, has chosen an eclectic repertoire for their debut recording. The first track is Akira Miyhoshi's "Etude Concertante," a very demanding work both technically and musically. The duo handles the work's virtuosic flourishes and exchanges with ease. Vit Zouhar's three-movement "Duny" makes up the next three tracks. Rooted in minimalism and ethnic music, this work is very groove oriented.

"African Winds" by Jose Manuel Lopez is perhaps the most interesting work on the disc. Originally written for bass clarinet and marimba, but later transcribed for two marimbas (and vibes) by the composer, the work explores many of the sonic possibilities of the instruments, including the sound of the instrument struck with the mallet shaft.

Marta Ptaszynska's "Scintilla" is a short virtuosic interlude. The title can be translated as "spark," which is an appropriate description for this energetic work. The final work is "Sohum and Shakti" by Jan van Lendeghem. This two-movement work also explores the timbral depth of the marimbas, incorporating mallet shafts, blowing in the resonators, glissandi and vocal shouts in the second movement. Polyrhythmic textures, delicate dynamic structures and virtuosic linear passages make this work suitable for the talents of Slazak and Collet. The variety of music on this recording makes it a valuable resource for percussionists and chamber music enthusiasts.

—Scott Herring

Live
Mol Percussion Orchestra and Pulse
Self-Published

This live recording features the six-member Mol Percussion Orchestra and the percussion trio Pulse. The eight tracks heavily favor non-pitched percussion and include percussion ensemble staples such as Nebojsa Jovan Zivkovic's "Trio per Uno" and Russell Peck's "Lift Off."

One of the most exciting works on the recording is Wayne Siegel's "Savanna," a duo performed by two of the members of Pulse, Everett Van Eynde and Tim Ouderits. The work opens with two marimbas playing independent, but interlocking parts. The central part uses non-pitched skin and metals before returning to the marimbas to close the work.

The disc also includes several works of the performers, including two by Leo Ouderits: "To Beat or Not to Beat" and "Rapaddidle." The first features the members of the Pulse trio as soloists accompanied by the Mol group, and the later features Ouderits at soloist with the Mol group.

Ludwig Albert's energetic work "The Sound of Japanese Drumming" closes the disc. This live disc pairs energetic, virtuosic performances with a high-quality recording. This combination of new works and standard percussion ensemble repertoire gives this disc a high level of aesthetic and educational value.

—Scott Herring

Lynne Arriale Trio Live
Lynne Arriale
In+Out Records/Motema Music
Anyone familiar with the music of the Lynne Arriale Trio has experienced the interactive communication between Arriale on piano, Jay Anderson on bass and Steve Davis on drums. The rapport within the trio is something that could only be achieved in a group that has been together for a long time. In the case of this group, they have been playing hundreds of concerts a year for over a decade. From a drummer's perspective, this DVD/CD set is a wonderful opportunity to see this taking place in a live concert with Steve Davis playing at his creative best.

Davis is the perfect foil to Arriale's contemporary style, and his flowing, relaxed, confident playing is beautiful to watch. Whether it's straight ahead bebop, funk, free, Afro-Cuban or Brazilian, Davis is totally at home and provides an inspiring rhythmic under girding that is exciting and very musical. Often, the trio spontaneously changes tempos and rhythmic feels in the course of a tune, and Davis makes some amazing transitions, always smooth and seamless, frequently very clever and unexpected.

The camera work on the DVD is great, and Davis is often shown from various angles. Drummers will enjoy not only hearing Davis but also seeing how he is doing what he is doing. One is struck by the joy that is evident on the faces of the players. This is truly a labor of love for all of them and it clearly comes out in every moment of this concert.

Also included on the DVD are two bonus features: an interview of Arriale by Woomy Schmidt and "Profile of a Performing Artist," a short documentary on Arriale's music.

The CD contains most of the tunes found on the DVD. Some are standards, like "Seven Steps to Heaven" and "Bemsha Swing," and others are original tunes by Arriale. Of particular note is their arrangement of the Beatles' "Come Together," which translates well into a jazz/funk style.

This is one of the premier jazz trios active on the scene today, and Davis is an integral part of the group's unique and creative music. Anyone interested in great piano trio music will love this DVD/CD set, and every drumset player will be inspired by the way Davis' drumming contributes to this wonderful music.

—Tom Morgan

Marimba Concerti with Percussion Orchestra
McCormick Percussion Ensemble
Capstone Records
The McCormick Percussion Group, which consists of students at the

University of South Florida under the direction of Robert McCormick, performs very well on this CD. All six works are new marimba concerti with percussion orchestra pieces.

Paul Bissell's "The Alabados Song" opens the recording with a spooky yet exciting mix of moods and nuances. "Concertino for Two Marimbas and Six Percussionists" by Jan Van Landeghem was commissioned for the finals of the International Marimba Competition Belgium 2004. The intricacies between the duo parts and cohesion with the ensemble make this 19-minute piece appealing to both audiences and performers.

Chihchun Chi-sun Lee's "Concerto for Marimba and Four Percussionists" is an interesting three-movement piece that utilizes many unique timbres including bowing marimba bars, singing into resonators and hitting the frame and resonators. As stated in the notes, "Concerto for Marimba and Percussion Ensemble" by Daniel Adams is "characterized by poly-rhythmic textures, changing meters, shifting rhythmic subdivision and imitative counterpoint." Adams' work

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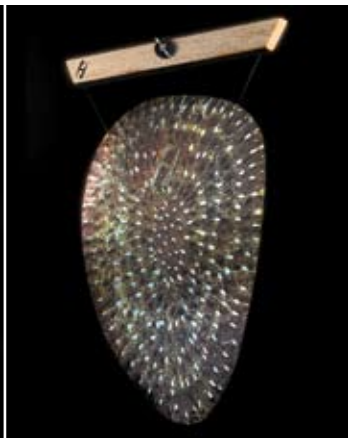
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and "Concertino for Marimba and Percussion Ensemble" by Paul Reller are the most contemporary works on the CD, combining many musical layers, unique harmonies and unrelenting motion.

The final work is "The Creation" by Cayenna Rosa Ponchione, which was the winning work in the 2003 PAS Composition Contest. This through-composed work is a musical journey through many different elements of our world including Sun, Earth, Water, Volcanoes and Ice.

—Brian Zator

Concerti for Solo Percussion and Wind Ensemble
Ney Rosauro and the University of Calgary Wind Ensemble
Pro Percussao

This CD recording features three of Ney Rosauro's concertos, on which he is accompanied by the University of Calgary (Canada) Wind Ensemble, Glenn D. Price, conductor. The concertos include "Suite for Brazil 500" (Rosauro, soloist), "Concerto for Timpani" (Price, soloist) and "Concerto for Marimba" (Rod Thomas Squance, soloist).

"Suite Brazil 500" was composed by Rosauro in 2000 for the 500th anniversary of Brazil. Its thematic content is described as following by Rosauro in his liner notes: "If a letter of the alphabet is assigned to each musical note, assigning the note C with the letter A, the note C# with the letter B and so on, the word Brasil produces the pitch set: C#, F, C, F#, G#, B, which forms the chord of C# suspended with an added minor seventh."

This unique concerto for multiple percussionist is in the structure of a programmatic, 20-minute, seven-movement suite. The wind ensemble accompaniment is soloistic in nature with individual woodwind and brass performers underpinning the percussion solos thematic motives. Particularly memorable is the finale, which starts with an unaccompanied four-mallet marimba cadenza stating the basic theme of the Brazilian national anthem. This is later combined contrapuntally with melodic quotes from Carlos Gomez and Villa-Lobos. This concerto is light and celebratory in its musical style and content, and featured performer Rosauro provides an authentic interpretive performance of this delightful concerto.

The second concerto for timpani was composed in 2003 and is dedicated to Dr. Glenn Price and the University of Calgary Wind Ensemble. The soloist's five timpani are treated very melodically (with numerous tuning changes) in this three-movement concerto structure. The movements are entitled "Bachroque," "Aria" and "Horse-Ride." Price is the soloist and Rosauro is the conductor of this 2005 performance. The first movement's play on words (Bach and Baroque) establishes a musical style in which the timpani functions somewhat fugally—particularly in thematic dialogue with the flutes and saxophones. The lyrical "Aria" establishes a chorale-like mood in which the timpani soloist functions in a melodic obbligato-role. "Horse-Ride" is a jazz-like third movement in which the wind ensemble functions almost like a "big-band" backup-group to the melodic timbres of the timpanist. Price's timpani performance is first-rate!

Canadian percussionist Rod Thomas Squance is the featured soloist on Rosauro's "Concerto for Marimba and Wind Ensemble." This 1999 solo performance with the University of Calgary Wind Ensemble is very acoustically pleasing and musically satisfying.

This landmark CD performance of three of Rosauro's percussion concerti is an outstanding reference recording for a definitive performance interpretation of his music.

—Jim Lambert

Ostinato & Polyrhythms **IV–V**
Panos Vassilopoulos
Self-published

Greek drummer Panos Vassilopoulos demonstrates his approach to soloing over ostinatos in this 70-minute instructional DVD that pays tribute to his drumming heroes and influential styles of music. Inspired by Max Roach's "The Drum Also Waltzes," Vassilopoulos solos over several odd-time signatures as he pays tribute to Max Roach (in 3/8 time), Joe Morello (5/8), and Dennis Chambers (3 against 2). He also solos over the traditional 9/8 Greek rhythm known as "zeibekiko."

Other concepts presented include soloing using a six-voice pattern (using a swivel technique on the pedals), a double-stroke bass drum roll, "moving clave" (where the clave pattern moves from the left foot to the right foot during the solo), and "time stretching" (where he plays a bass drum ostinato at one speed and varies the speed of the patterns in the hands).

Vassilopoulos also performs three tunes with his band. Stylistically they range from a 1970s Chick Corea-sounding tune to a funk version of "Fly Me to The Moon" to a blues/rock guitar tune. Vassilopoulos speaks in English, but Greek subtitles are also available.

While Vassilopoulos does not attempt to explain much of what he is doing, it is interesting to see someone soloing in odd meters, as most drummers tend to stick to 4/4 time.

—Terry O'Mahoney

Precipice: modern marimba
Nathaniel Bartlett
Albany Records

For his debut marimba album, Nathaniel Bartlett has chosen to record works that have not been previously recorded. Each work on the album was either written for Bartlett or he was responsible for adapting or transcribing the work.

The first track, "Opening" by Philip Glass, is a hauntingly beautiful composition, originally written for piano. The three-against-two polyrhythm used throughout the work provides forward motion while also offering a stable rhythmic environment, which Glass subtly manipulates with melodic and harmonic ideas. Two of the works, "Precipice" by Allan Schindler and "Interlude" by Greg Wilder, combine marimba with computer-generated sounds.

Augusta Read Thomas' "Silhouettes" is a four movement work of short vignettes, each combining the style of a legendary jazz icon with that of an influential classical composer. Each movement's title explains itself; e.g., "Like Toru Takemitsu crossed with Bill Evans."

To close the disc, Bartlett offers his rendition of Steve Reich's "Vermont Counterpoint," originally scored for piccolos, flutes and alto flutes. The adaptation to the marimba works very well as this instrument provides crystal-clear articulation to all of the lines.

Precipice combines the work of influential composers with Bartlett's virtuosic artistry resulting in an important recording in the genre of solo marimba.

—Scott Herring

Quilt
Norman Weinberg
Bad Habit Media

Quilt contains percussion duos and solos for electronic percussion. The flow of the disc alternates between Norman Weinberg's interpretation of works by other composers and his rendition of his own compositions.

Weinberg's collaboration with pianist Tomoko Uchino on John Psaths' "Matre's Dance" is one of the highlights of this recording. The ensemble coordination is first-rate, as is the sound engineering. Percussionist Todd Hammes joins Weinberg for Dave Hollinden's "Surface Tension." Their rhythmic coordination and interpretation of this work is exemplary. Also included is Brett Dietz's "Rechargeable Light" for solo percussion and pre-recorded audio. Weinberg gives a fine performance of this exciting work.

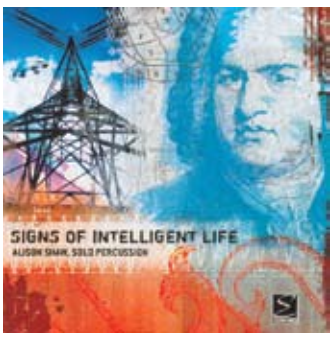
Each of Weinberg's compositions included on this disc are solos for electronic percussion (drumKAT and other electronic instruments). While they are interesting to listen to, they are likely much more effective when seen in live performance, where the performance art aspects can be fully appreciated.

—Scott Herring

Signs of Intelligent Life
Alison Shaw
Eroica Records

Signs of Intelligent Life highlights Alison Shaw's solo marimba playing as well as her multiple-percussion style. After beginning with the bluesy "Goodbye" by Emmanuel Sejourne, she delivers a beautiful rendition of "Suite in E Minor" by J.S. Bach. The three programmatic movements of composer Stephen Rush's "Nature's Course" set the stage for Shaw's next endeavor. The first movement, "Wind," allows Shaw to show off the lush qualities of the marimba before moving to the driving style required for "Breezes" and the almost mechanically futuristic attitude of "Furies."

The four-movement work "UFO" by Michael Daugherty for solo percussion and wind ensemble (which Shaw premiered in 2000) closes the disc. It resembles an ethereal movie



soundtrack about the 1947 UFO crash in Roswell, New Mexico. Complete with police siren, the piece is scored for xylophone and assorted metal objects and is, understandably, often chaotic and frantic.

—Terry O'Mahoney

Viva Carlos – A Supernatural Marathon Celebration
Various Artists
Tone Center
This CD is a tribute to guitar legend Carlos Santana by ten guitarists from across the musical spectrum. Any tribute to Santana would be incomplete without a healthy dose of percussion, and in this case, it's delivered by Dave Weckl on drums and Luis Conte on percussion. The songs are mostly Latin-rock, but there is also a bolero, samba, blues rock and cha-cha. "Oye Como Va," perhaps Santana's biggest hit, was actually written by Tito Puente and is performed here in 7/8. Weckl and Conte are the consummate sidemen on this project, but the recording would fall flat without their distinctive spark.

—Terry O'Mahoney

THE 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 2, 2007.

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. Zildjian Family Opportunity Fund

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

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A Diamond in the Rough

BY LISA ROGERS

While growing up in a small coastal town in Texas, my musical experiences were limited, but rich and varied. I took dance lessons, piano lessons, and even painting classes. My piano teacher, Marie Willmann, was a source of inspiration and helped further my musical goals. Every week I would drive a couple of miles from my home to take lessons with Willmann, as she taught piano lessons as well as ran the family farm. I would enter her music room with its many pianos as well as another strange instrument in the corner of the room. I never really asked about the big keyboard instrument next to the surrounding windows until I was heavily involved in the high school band program.

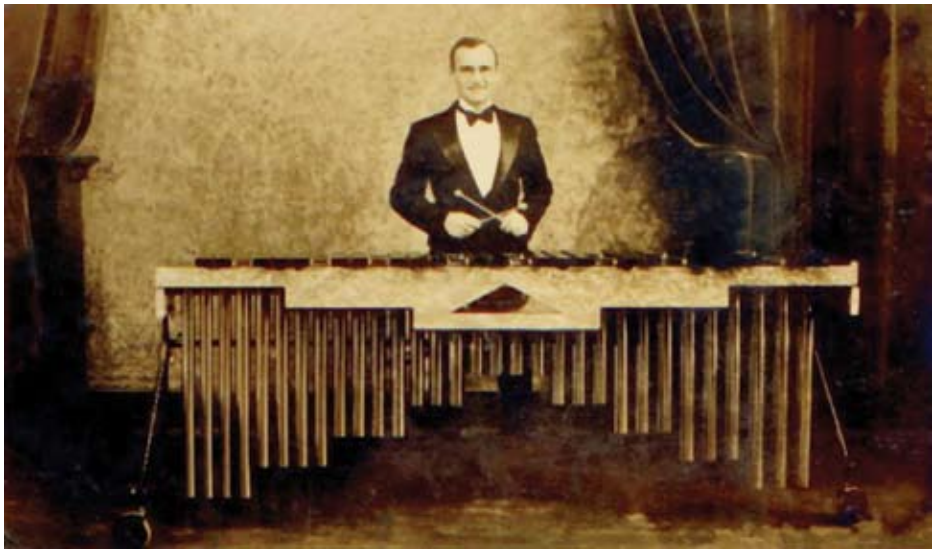
One time during my senior year of high school, I arrived to my lesson and the big keyboard instrument was moved to the middle of the room with chairs around it. Willmann said that a recital had been given on the instrument the previous evening. I inquired more about the instrument. Willmann said her husband, Dr. Rudolph Willmann, played the instrument. It was originally used at the 1933 World's Fair and was a rare marimba.

It wasn't until I became a percussion major in college that I really understood the historical significance of Dr. Willmann's marimba. I would go home during school breaks and frequently practice on the instrument. The Willmanns were very obliging. Dr. Willmann would often come in to the music room to hear me play. He would also regale me with stories about his past performances on the instrument.

Dr. Rudolph Willmann was an accomplished musician, mathematician, and physicist. He attended the University of Texas and later became the Supervisor of Music at Perryton, Texas. He then left for Chicago to pursue further musical study. In Chicago, Willmann was hired as Director of Instrumental Music at Westcott, Sabin, and Hirsch Junior High Schools.

During his time in Chicago he met Clair Omar Musser, who had just started organizing a 100-piece marimba orchestra for the Century of Progress Exhibition at the 1933 World's Fair. He arranged for Willmann to buy a four and one-half octave marimba from the Deagan Company so that Willmann could perform as part of this 100-piece group during the fair. Additionally, Willmann helped Musser arrange works to be performed by the group such as the "Mignon Overture." Willmann said of Musser to me, "What a taskmaster."

After their time in Chicago, the Willmann family moved back to Texas where he then taught at Texas Lutheran College. Dr. Willmann then went on to pursue and receive a doctoral degree at Columbia University in 1941. In 1942, Willmann entered the military and served in several capacities such as Assistant Director of Ground Training and Training Liaison Officer in Washington, D.C. After leaving military service, Willmann returned to academic life. He then joined the faculty at Kansas State College where he was Chair of Instrumental Music Education. Additionally, he served as Chair of the Department of Music at East Carolina University. He finally settled in Port Lavaca, Texas, where he served as Supervisor of



Dr. Rudolph Willmann

Musser rehearsing the World's Fair Marimba Band on the steps of the Hall of Science Building.

Music for the Calhoun County Independent School District as well as continuing a family farming business.

I will never forget my interaction with Dr. Willmann regarding this 1933 World's Fair marimba. He said to me, "Isn't this such a wonderful instrument to play?" Indeed, it was and still is.

Dr. Willmann died in 1999. In 2005, Marie Willmann contacted me about performing on the instrument before she and her family would consider donating it to a museum. I gladly accepted. A few minor restoration adjustments were made to the instrument by Doug DeMorrow. The marimba was then used in final performances by Sherry Rubins with the Mid-Texas Symphony in March 2006 and by myself with the Calhoun County Civic Chorus in April 2006. This jewel, or "diamond in the rough," of an instrument is now a part of the Percussive Arts Society Museum collection. **PN**

Percussive Arts Society Board Nominations

Nominations for 2008 PAS Board of Directors are due June 1, 2007.

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).

Send letters of nomination to PAS, Board of Directors Nominations
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2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.

3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.

4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status. If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

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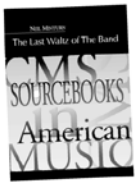

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DEAGAN "CONCERT GRAND WORLD'S FAIR MODEL" MARIMBA

Gift of The Willmann Family: Rudolph R. Willmann, Marie E. Willmann, Melanie Marie Willmann Voigt, Rudolph R. Willmann, Jr., and David John Willmann - *2006-05-01*

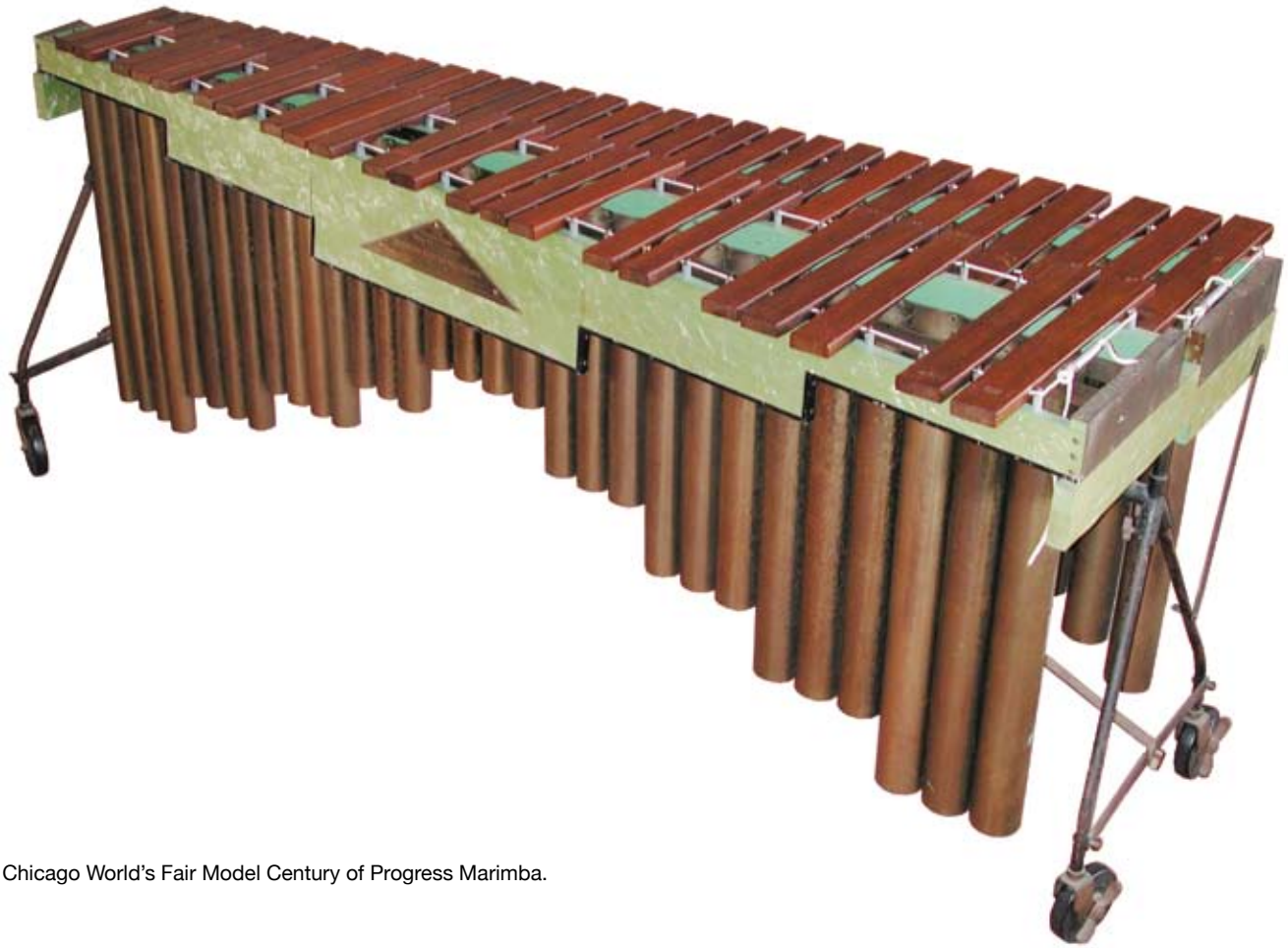
In 1933, Clair Omar Musser, who was at that time an employee of the J. C. Deagan Company, assembled a group of 100 musicians to perform as a "marimba orchestra" on the steps of the Hall of Science building for the Chicago World's Fair. The World's Fair Marimba Band performed two concerts a day from August 19 to August 26, 1933, for this Century of Progress celebration of the city of Chicago.

Plaque showing the owner's name and model number. It reads: "This Concert Grand World's Fair Model Marimba Built Especially For RUDOLPH ROBERT WILLMANN Serial No. 55. Built by J. C. Deagan Co., Chicago for the Century of Progress One Hundred Piece Marimba Band A.D 1933"

For these performances, Musser designed a unique Century of Progress marimba that was symmetrical in appearance in keeping with the art deco designs utilized throughout the fair. Decorated in green "mother of pearl," the 100 marimbas were built for and purchased by their designated players, each one being labeled with a triangular plaque bearing the player's name. Of the 100 instruments, 25 had a range of 4 1/2 octaves (c-f) and 75 had a range of 3 1/2 octaves (f-c), each of which were purchased for $500 or $350, respectively.

This instrument, built for Rudolph Robert Willmann, is serial number 55 with a range of 4 1/2 octaves (C3–F7). The frame stands 36″ tall at the accidentals rail and measures 88″ in length. The bars range from 18 1/2″ x 2 1/2″ x 1″ to 7 13/16″ x 2″ x 15/16″, with slight deviations in the thickness of the natural bars. The symmetrically designed, art deco resonators, which split apart for transportation, range in length from 15-1/2″ in the middle to 31-1/2″ on each side.

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



1933 Chicago World's Fair Model Century of Progress Marimba.

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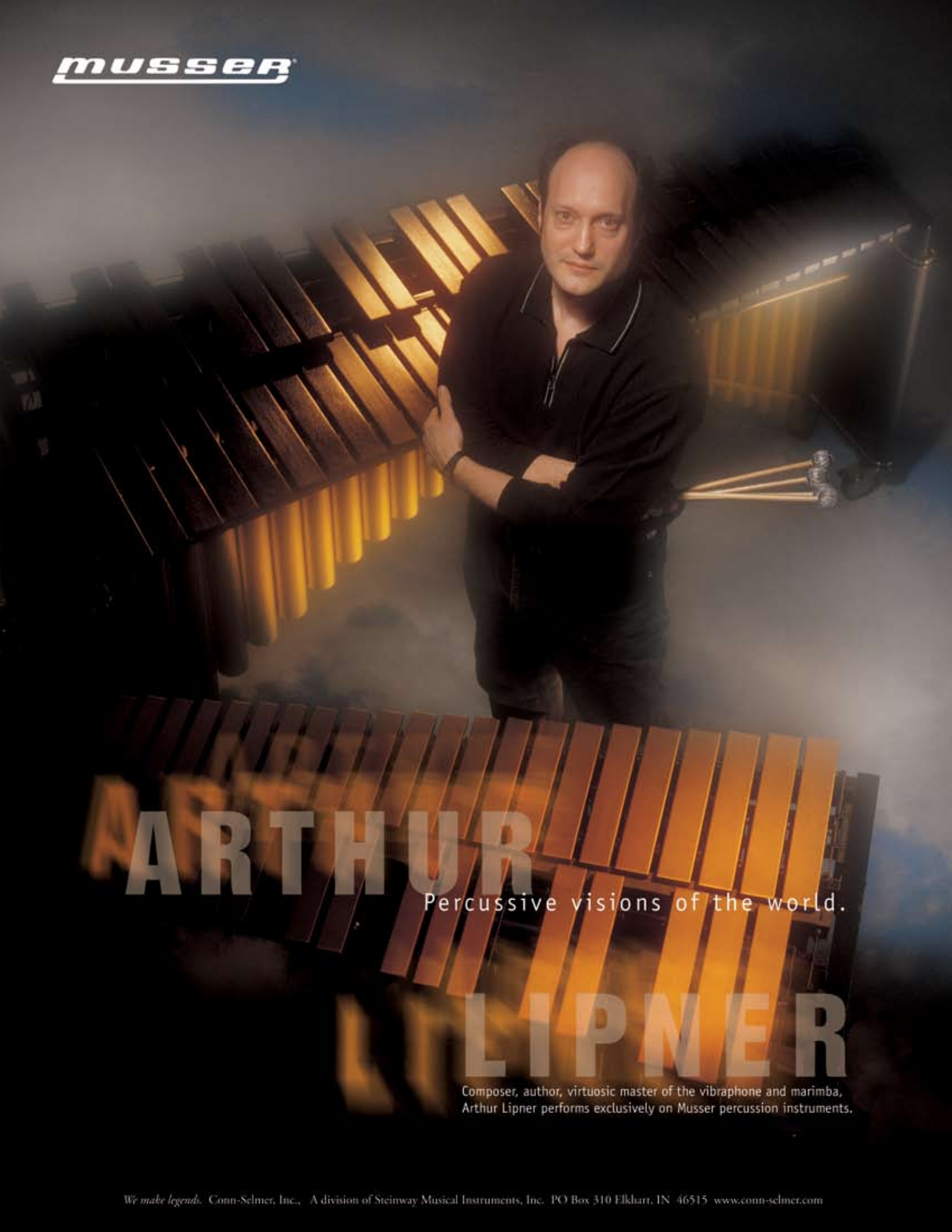

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