Percussive Notes

The journal of the Percussive Arts Society • Vol. 47, No. 2 • April 2009

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Remembering Louie Bellson

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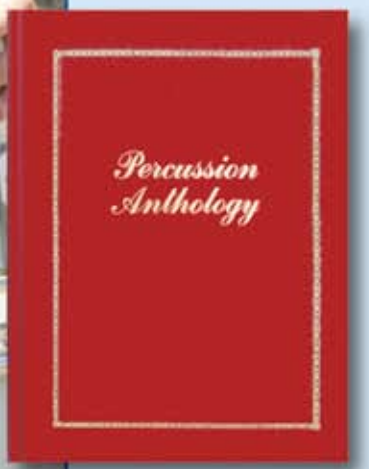

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200 Northfield Road, Northfield, Illinois 60093

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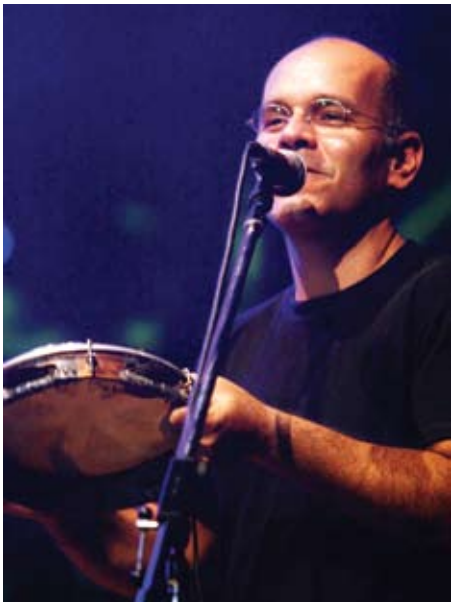

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Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published bi-monthly: February, April, June, August, October, and December by the Percussive Arts Society, 32 E. Washington Street, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 32 E. Washington, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$95, Library—$100, Student/Senior—$60, ePAS™ On-line Student—$28, ePAS™ On-line Professional—$50. • **POSTMASTER: Send address changes to: *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 •

From the President

Let's Build It…*Together*

By Steve Houghton

In this message, I would like to focus on one of our major projects of the year, the redesign of our website. As mentioned in my last message, we have devoted extensive funding and manpower toward the new website. Our new web manager, Marianella Moreno, is currently navigating us through this very difficult process. This design and implementation, product testing, and continued maintenance is a huge task that will result in an entirely new "look and feel" for the PAS site.

CONTENT

One immediate goal is to generate more varied content for the site. Initially, we are asking a number of our sustaining members to donate an educational video clip to be used on the site. In this way, we will be able to display fresh faces and new ideas from all over the world, which will immediately change the feel of the site. So far, this effort has been very well received and we should be seeing the results soon.

VIDEO GALLERY

Marianella and Jim Gratner, our membership development manager, have been working very hard on a couple of fronts. PASIC video footage (2005–present) has been expanded and repositioned on the site for easier access. At the same time, we are changing the way the material is organized. The new video gallery will list topic areas such as orchestral, marching, drumset, marimba, world, and interviews. This concept is in the initial stages, but it will give us the flexibility to change as needed in the future.

CHAPTER EVENTS

PAS Days of Percussion are a huge source of content. These events usually feature student performances, percussion ensemble performances, and marvelous clinics and workshops. In the future, we look forward to a steady stream of performances from our chapters. The PAS website, when fully installed, will support template-based chapter websites that will be easier to update and allow for sharing of information between the chapters' sites and the PAS site. We have also put up a chapter discussion board so that chapter presidents can exchange ideas and communicate more effectively.

INTERNATIONAL EVENTS

As of late, we have been working hard with our international chapters. It is my hope that in the future, we will have increased visibility for international activities on the website, highlighting the extraordinary PAS percussion events around the world in such places as France, Italy, and Spain. We recently established a new PAS chapter in China, and through increased communication re-energized other Asian chapters including Taiwan, South Korea, and Japan. In Europe, we are looking for more great things to happen with new leadership in the PAS Austria chapter and continued successful activities in Germany and Poland.

KEYWORD SEARCH

A new keyword search program will be installed in the next few weeks that will greatly improve the search capability within the publication archives. The new software is currently in test phase and, when installed, will also allow for user input of additional keywords. Over time, this will increase the relevancy of articles beyond the words contained in the text and make the entire archive more accessible and convenient to use. We will keep you posted.

Steve Houghton

ARTIST INTERVIEWS

We hope you enjoy the Evelyn Glennie interviews and video clips. Evelyn was in Indianapolis last month performing with the Indianapolis Symphony Orchestra, which provided us with an opportunity to follow her around for a couple of days. With our facilities opening later this year in Indianapolis, we will continue to collect interviews and videos of artists who are performing in the area for posting on the site.

FEEDBACK

Our goal is to continue to make this *your* website, so we ask for your feedback regarding what you enjoy about the site in addition to any ideas or suggestions you may have for the future. Let us know what is important to you by emailing your comments to website@pas.org.

I'm certain that with your continued input, the exciting video donations from our industry, and the hard work of the PAS staff, we will create *the* Internet percussion destination: an Internet home we can all be proud to take ownership of. PN

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
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Society Update

PASIC REGISTRATION

Registration for PASIC 2009 in Indianapolis is now active. Beginning this year, the PAS office will handle the convention registration in-house and hotel reservations will be handled through the PASIC Housing Bureau, in conjunction with the Indianapolis Convention and Visitors Association. Several changes and updates have been enacted with the PASIC 2009 registration process.

We encourage everyone to register online and register early to get your first choice of hotel. This year, PAS has created a paperless online registration. When registering online, you may complete the pdf registration form and email the file to pasicreg@pas.org. When your registration is processed you will receive a confirmation letter with a PASIC housing code to make your hotel reservation, which may also be completed online at your convenience. Customer service is our number-one priority, and all avenues of communication are available for you to register. If you have any questions, call our office during business hours and we will take of all your registration needs.

With these changes, we are no longer utilizing Adventure Travel for registration. We do, however, recommend that you continue to use them for your travel arrangements. Adventure Travel has served PAS very well over the years, and we will miss working with their terrific staff. In particular, owners Hossein and Eddye Moini have been strong supporters of our organization and worked with PAS as true partners. Hossein Moini is a well-respected civic leader and successful business owner in the Lawton community. As we faced the inevitable local controversy of leaving Lawton, Hossein was serving as Chairman of the local Chamber of Commerce. Hossein showed great diplomacy and courage in working to keep the dialogue rational. Though he worked very hard advocating for PAS to stay in Lawton, he was always professional and respectful of our decision to relocate. Everyone at PAS sends a special thank you to Hossein, Eddye, and the rest of the Adventure Travel staff for all their service.

COLLEGIATE COMMITTEE CHAIR VACANCY

Applications are being accepted for chair of the PAS Collegiate Committee through April 30. The Collegiate Committee provides collegiate percussionists with opportunities to lead and network, and facilitates the development of more informed and well-rounded students. This is a student committee, and each applicant must be a current student enrolled in a school of music. Interested individuals should send a letter of interest, current vitae, and related experience to the work of the committee to:

Percussive Arts Society
Committee Chair Search
32 E. Washington Street, Suite 1400
Indianapolis, IN 46204

PASIC SCHOLARSHIPS

2009 PASIC Scholarship applications are now available online at www.pas.org/about/forms/09PASICScholarship.pdf. These scholarships include complimentary PASIC registration, an extension of your membership, a ticket to the Hall of Fame Celebration and more. Students of all levels may apply, and over 15 scholarships are awarded each year. PN

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Scholarship Application

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Sabian Canadian Scholarship: Applicant must be a Canadian full-time university undergraduate percussion major. Apply at www.pas.org/about/Canada

State chapter PASIC scholarships are currently available in California and Texas. Additional scholarships may be available. Contact your chapter for additional information.

Please submit the following materials:

❒ Include a separate sheet detailing awards, scholarships, etc., and dates received; goals; major instruments (instruments that you have or are seriously studying); and a personal statement *(optional)*.
❒ A four to five minute DVD of your performance with your name printed on the DVD case.
❒ One supporting letter of recommendation verifying age and full-time student status.
❒ Recent copy of grade transcripts or latest grade card.

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Current Grade Level _____ Years Studying Percussion _____ How many years have you been a PAS member? _____

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Have you ever attended PASIC? _____ If yes, when? _____

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Remembering Louie Bellson

With the recent passing of Louie Bellson, the music community has lost one of its finest performers and most-loved members, and PAS has lost one of its biggest supporters and dearest friends. Indeed, before there even was a Percussive Arts Society, Louie personified everything PAS would come to stand for: excellence in the percussive arts, a commitment to education and the sharing of knowledge, and a spirit of camaraderie manifested in Louie's enthusiastic support and encouragement of other drummers—especially those just starting their careers.

Photo courtesy Remo, Inc.

As a player, Louie's credentials were stellar, including work with such legends as Duke Ellington, Tommy and Jimmy Dorsey, Benny Goodman, Art Tatum, Oscar Peterson, Dizzy Gillespie, Roy Eldridge, and countless others. He led his own big band for over two decades, served as bandleader for his wife, singer Pearl Bailey, and appeared on over 200 recordings. He was a prolific composer, author of several drum-instruction books, and an avid clinician who frequently appeared at PASIC. He received numerous awards, including induction into the PAS and Modern Drummer Halls of Fame, the American Jazz Masters Award from the National Endowment for the Arts, an American Drummers Achievement Award from Zildjian, four honorary doctorates, the Living Jazz Legends award from the Kennedy Center for the Performing Arts, and induction as a Living Legend in the ASCAP Jazz Wall of Fame.

Louie will be most remembered, however, not for his accomplishments but for the love and enthusiasm that he shared with everyone he met. I can't begin to count the number of times I heard Louie referred to as "the nicest guy in the music business," an opinion I came to share after numerous encounters with him over the years. When he died on February 14, a day devoted to love, everyone who knew him felt a deep loss.

Percussive Notes is happy to present the following remembrances of Louie Bellson by some of the people who knew him well. His body is gone, but Louie's spirit lives on through the people whose lives he touched.

—Rick Mattingly

Mike Balter

There are no words to express the positive influence that my teacher, my mentor, my friend Louie Bellson had on me during our 40+ year association. When I was a 16-year-old student of Roy Knapp's, Roy called Louie and said, "I have this kid I want to send to you for some lessons." For the next several years I would travel to L.A. a couple times a year for lessons.

My lessons with Louie were more than drum and music lessons. They were lessons about life; lessons on how everyone is one of God's children and how everyone is equal; lessons on the love of life, respect for people, and the idea that everyone is good. For over 40 years I saw Louie believe, live, and promote his ideals of life and people. This philosophy was transformed into his music. He was "at home" behind a set of drums and was telling his story.

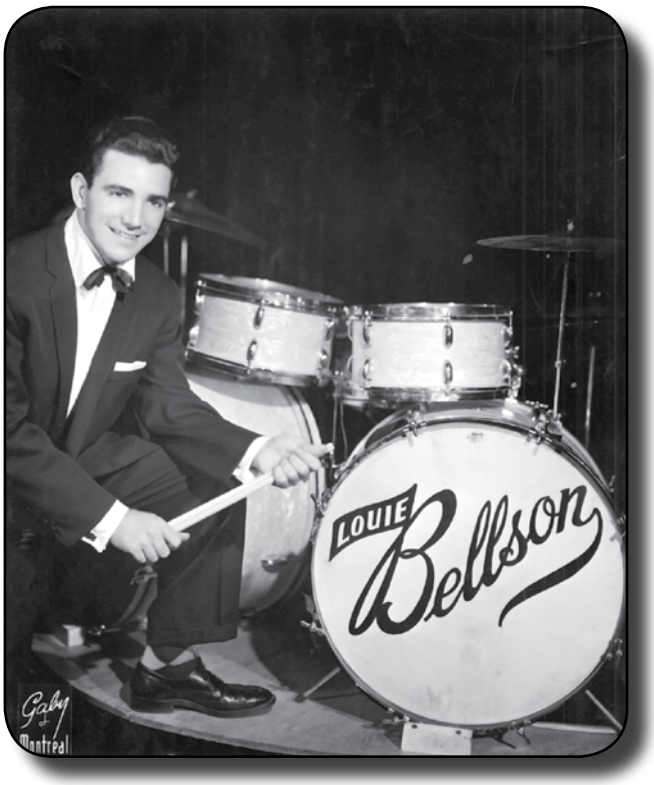
Louie would guide me on the straight, long road to being a quality musician while emphasizing that it begins with being a good, solid person. He would always quote his friend, Duke Ellington, by saying, "Any good musician speaks through his instrument. You don't have to tell me how great you play; your playing will do the talking." Louie had special sayings or quotations that enabled him to explain the philosophy of playing drums.

He would get into my head the importance of telling a story by making music. I would sit behind the drums with Louie at my side. His first question would always be, "Michael, what do you have to say?" I would start talking, but Louie would stop me and say, "The notes and beats are the letters. The rhythms are the words. Put them together to make a paragraph, and put the paragraphs together to make a story. So, what do you have to say?"

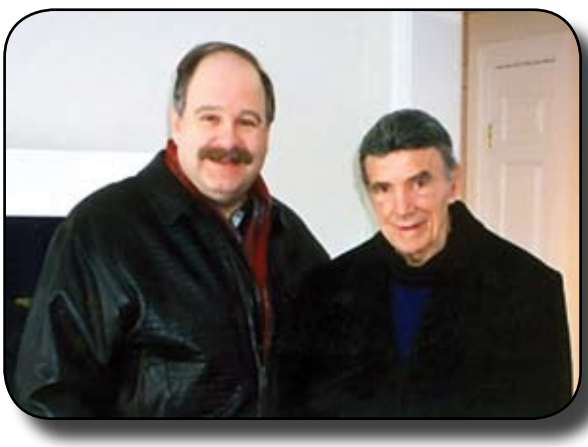
He would always speak about his father giving music lessons in their Moline, Illinois music store. How Louie would be called to play drums with the student and how his dad would tell him, "Louie, you have to make this kid sound like a star. You have to make him sound good." To this day, when I am playing with a mediocre singer or instrumentalist, I think about Louie having to make that student sound good. I then know it is my job to make the singer or soloist sound good and like a star.

I try to emulate Louie's outlook of life and people. Since the beginning of my professional playing career, when sitting behind the drums I always think about Louie and his viewpoint of "I take no prisoners. I am the drummer; I am the musical leader; it all falls on my shoulders." Each time Louie was behind the drums, he was the leader. He was always putting the beats and rhythms together, telling his story. And did he have a lot to say!

So, remember that any drummer speaks through the drums. I ask you, "What do you have to say?" Make it good, because Louie is listening.



From the personal collection of Dave Black.


Mike Balter and Louie

Remo Belli

Louie Bellson was a devoted musician, drummer, and composer. His commitment to his art contributed a great deal to his profession. His achievements are well documented and will serve to inspire future generations. Louie, the person, will be missed.

Gregg Bissonette

Louie Bellson was not only one of my drum heroes, he was a very good friend and role model to me. I first met Louie in 1978 at the Wichita Jazz Festival. I was playing in the North Texas State Big Band, and Louie was appearing there with his *amazing* Louie Bellson Big Band. The highlight of the festival was when Buddy Rich's big band and Louie's big band played together on stage for the grand finale! It was unbelievable!

Buddy and Louie were very close friends, and they had a lot of mutual respect for each other. They ended the night's show with a fantastic drum duet that was *incredibly* musical. I spent countless hours of my college years play-

ing over and over to Louie's tremendous big band album *Explosion*.

He was also a good friend of my dad, Bud Bissonete. My dad passed away this past October, and Francine Bellson (Louie's wife) told me at Louie's funeral that the last public event that Louie made it to was my Dad's graveside burial and celebration-of-life service. What an honor! I know that my dad and Louie are hanging out in Heaven right now!

One of the greatest thrills of my life was getting to play a drum duet with Louie at the very first Buddy Rich Memorial Tribute concert in 1989 on Long Island, New York at the Westbury Music Fair. This fantastic event was the first in a series of many Buddy tribute concerts. Unfortunately, it was never recorded on audio or video. It featured Louie, Steve Gadd, Vinnie Colaiuta, Dave Weckl, Joe Morello, Jim Chapin, Dom Famularo, Al Miller, Steve Arnold, and Danny D'Imperio, with a *great* house band made up of Buddy alumni. Louie absolutely tore it up with Buddy's tribute big band!

Another great honor for me was getting to play a really fun drum trio with Louie and Dennis Chambers at the second Buddy Rich tribute concert, which was filmed, at the Wiltern Theatre a year later in 1990.

Francine and Louie were at my wedding in 1996 and they honored me several times by coming to my gigs with my jazz quintet at Cafe Cordiale near where they lived in Sherman Oaks, California. Cafe Cordiale was one of their favorite dinner/jazz night spots!

A good friend of mine named Ronnie Berg, who was 15 and had cancer, came from New York to my house in Los Angeles 1997. This trip for him and his very supportive parents was made possible by the Make A Wish Foundation. Louie and many other members of the Woodland Hills Drum Club (including Myron Grombacher, Simon Phillips, Tris Imboden, Hilary Jones, Tony Pia, and myself) spent the day playing side-by-side drum duets and hanging out with Ronnie, who played all day and wore us all out! Ronnie passed away just a few days after his 22nd birthday. but Louie gave him one of the greatest drumming days of his life that day in 1997. Louie was all heart!

Louie with Buddy Rich. From the personal collection of Dave Black. Photo by Denis J. Williams

Years ago, when Louie was in his seventies, I said, "Louie, how do you do it? You have *so* much energy. You are traveling around the world playing with your big band and your small group, you do all kinds of great CDs with your own groups and other artists, you do clinics all over the world, and you are in amazing physical shape!" His reply was, "Well, I eat right, exercise, I don't drink much, I try to stay in good physical shape, but most importantly, I try to never let negative thoughts enter into my mind." I thought, "Wow! In the *music* business, with all of the ups and downs, yet the glass is always half *full* (not half empty) to Louie Bellson." What an incredible man, drumming hero, and role model!

God bless you, Louie!

From the personal collection of Dave Black

Dave Black

The passing of Louie Bellson is not only a huge loss to the music community, but a deep, personal loss for me. As everyone knows, he was a drumming pioneer, a musical giant, and a great humanitarian. Throughout his illustrious career, he played with virtually every giant in the music world and was a renowned composer, arranger, bandleader, and educator. Aside from the accomplishments that everyone already knows, he also loved poetry and was a prolific poet himself, having written a number of poems and verses over his lifetime. He also loved to draw with pencil and pastels and, aside from Bob Hope, he and his wife, the late Pearl Bailey, were the second most frequent guests at the White House.

Louie was the reason I moved to California in 1977. When I was in high school, he was the guest artist with my high school jazz band in 1976. Even though he was offered the opportunity to stay at a hotel, he chose to stay at our house for two nights. That gesture alone says a lot about the man, and was the first indication he was someone very special. Let's be honest: Given a choice, most of us would stay in a hotel, not because of a lack of interest in sharing our knowledge and/or talent with a young person or band starting out, but because we like our own space and privacy. I don't know many people who would have agreed to stay at someone's house without ever having met him before. Not Louie. He wanted to stay with "the kid drummer," and that was the beginning of a personal and professional relationship that lasted over 30 years.

As a result of that concert, he encouraged

me to come out to L.A. to study with him. I had already been accepted to two major music universities, but decided halfway through my senior year in high school to take advantage of his invitation. It was a big gamble for me, as I didn't know if he really meant the things he said or if he was just being kind. I'm thankful I made that decision.

Louie opened up so many doors for me. Because I didn't have a car until my senior year in college, he would pick me up at the CSUN dorms in his orange Corvette and would take me to a lot of the recording sessions, club dates, concert venues, and festivals he played during my college years and far beyond. As a result of accompanying him on those many gigs, I was introduced to Ella Fitzgerald, Count Basie, Sarah Vaughn, Oscar Peterson, Buddy Rich, and several other well-known musicians.

Over the years, our professional lives merged and we went on to write books together. We also had our own jazz band series with Barnhouse for many years, and he recorded a few of the tunes we had written together on his CDs. I also caught the garter belt at his wedding to Francine in 1992. He was really like a second father to me in those early years. As he got older, the roles sort of reversed and I would pick him up and take him to some of the venues he needed to be at. I was honored to be able to return the favor.

Louie was one of the most compassionate and giving people I have ever met. He had an uncanny ability to make everyone he talked to, whether it was a kid just starting out or an international dignitary, feel as if they were the most important person in that room. He never said an unkind word about anyone, and he always looked at the glass as half full.

I accompanied him on many of his concerts and recordings, and was always amazed at his patience and enthusiasm when interacting with his fans. I remember many times when he would stay until he had signed the last autograph or had taken the final picture with an adoring fan before he would leave the venue. He would freely give away drumsticks or a drumhead to a young kid or just about anyone who would ask. One of the qualities I admired most was the fact that he personally hand wrote and answered every letter he received. And, of course, he always wrote something kind and encouraging that made the person on the receiving end feel special. Over the years, I have talked to many people who framed those responses and hung them in their studio for inspiration.

There's one other story that I will never forget, as it really captures the essence of who he was. I remember going with him to one of his performances. Because he sometimes wore pants without pockets when he performed, he had no place to put his wallet. After this particular performance, a large number of people wanted his autograph and so he handed me his coat and some folded up money to hold on to. After we left the venue, a few of us (including Louie) went out for a bite to eat, and when the check came, he insisted on paying and asked for the money I was holding. To my shock, I no longer had it. When I put the money in my back pocket, I must have pushed a small part of my shirt down into the pocket along with it. When I pulled my shirt up, the money must have fallen out. I was very upset and embarrassed, but in typical Louie fashion, he simply said "That's okay. I hope who ever found it needed it." Although I tried to pay him back several times, he never would accept it.

In mid November of 2008, he wanted to meet so he could show me some things he had been working on. I met him at the Remo facility and he showed me an idea for a new book, a new Christmas choral piece, and some snare drum solos and duets he had written. I marveled at the fact that this 84-year old man, who had already accomplished so much in his lifetime, was still so passionate and enthusiastic about creating music and wanting to share that.

I was able to visit with him again in the rehabilitation center before Christmas, prior to him going back to the hospital for the last time. We had a great visit. He was optimistic about his recovery and looked forward to going home. When I got ready to leave, I kissed him on the cheek and told him I loved him. I'm very grateful for that last visit.

It doesn't surprise me that Louie passed away on February 14. After all, that is the day we celebrate love, and so it only seems fitting that God would call home the one that not only gave so much love, but received so much in return.

Louie, we will miss you dearly, but we are thankful you left the world a much better place for having graced us with your presence.

From the personal collection of Dave Black

Terry Bozzio

Louie Bellson was truly great—a representative icon of an era, a complete musician/composer/arranger/innovator/educator and "first class" drummer of all time. I would not be who I am today without his books, records, performances, and inspirational advice. He told me as a teenager, "Don't forget to study melody, harmony, composition, and arranging," and I never forgot it. He had the good looks of a matinee idol, and all the charm and charisma of a showbiz personality, but he never let those assets deter him from the integrity of his music. Nor did he let a higher education interfere with his ability to swing, groove, or burn like a natural (or should I say "*super*-natural"?). Instead, he took drumming to a new level of sophistication out of the dance halls and into the concert halls.

Louie never let the prejudice of the times he grew up in affect him. Marrying Pearl Bailey when he did, in a climate of shameful racial bigotry in much of America, took bravery and a spiritual connectedness and conviction few people would ever have. And speaking of spirituality, Louie was, in my opinion, a "saint," I have had many dinners and conversations with famous drummers telling stories, but never like Louie, who could enrapture us for hours without saying a bad word about anyone.

He was a generous giver and sharer of his knowledge. The last conversation I had with Louie was him giving me a lesson about a tricky little embellishment lick I had heard him do on many recordings, but never could quite figure out. He joyfully sat down at his kit and showed me, saying enthusiastically, "This is it."

Roy Burns

When I was 17 years old, I went to see Jazz at the Philharmonic. Louie Bellson and Buddy Rich were the two drummers. I had to take a train from Emporia, Kansas, to Kansas City, which was over four hours. So I stayed at my drum teacher's house in Kansas City, a man named Jack Miller. Louie came to Jack's studio the next day and listened to a bunch of us play, and then he said to me, "I'd like to hear you play some more." So I played a little bit more, and he put his hand on my shoulder and said, "Kid, you're as good as you're going to get if you stay in Kansas. Go to New York or L.A. and study."

So two years later I went to New York City. Soon after, I saw that Louie was doing a clinic at a local drum shop, so I went to the clinic and, much to my surprise, he remembered me—even my first name. He also had this look on his face like, "Oh my God, I hope this kid isn't going to ask to borrow money." But he couldn't have been nicer.

Eight years later, he and I did the first Rogers Drum-o-Rama together on the same stage. Of course, he was very generous and made things as nice as possible. The next morning we were having breakfast and I said, "People seemed to like the fours we played." Louie said, "Well, we both came out right, for one thing." Then he said, "Look, you know I can play; I know you can play. Why shouldn't we have a good time?" I thought, "What a wonderful attitude. So sharing, not devious in any way, and making life as pleasant as possible."

Then he said, "You know, I never saw anyone improve that fast. Whatever you're doing, if it's not illegal, keep it up." We both cracked up. Louie could be very funny. One time he said, "Buddy Rich is the only guy I know who can go into an empty room and start an argument."

That advice that Louie gave me about leaving Kansas really changed my life. That was the turning point of my whole career. And I remember thinking that if I ever got to be well-known, I would try to act like Louie. Not that I could be like Louie Bellson, because he was one of a kind, but the fact that he was so generous with his time and approachable, and would take time for everybody. He influenced thousands and thousands of people in a positive way.

And he was a wonderful player. He always got a beautiful sound and he had great control. He could play at any volume level, but he never hit the drum too hard; it never sounded like he was straining. He always seemed at ease when he played, so the sound was always musical.

Jim Coffin

Louie has left us, but his legacy will never die. We all know about his drumming skills; they were amazing. No matter the style of the music, Louie nailed it.

But I want to recall memories that speak about Louie the person, his warmth, and his wonderful smile. That smile that lit up his face and eyes was always there. I had many talk sessions with him over the years, and I want to share two of them.

In the early '70s, I had left my teaching position at the University of Northern Iowa and was in charge of Premier Percussion in the USA. I had met Louie just once, and when I found out that he was going to be a judge at the Notre Dame College Jazz Contest, I went to the contest in hopes of furthering our relationship. During a break, I walked toward the judge's tables. Louie spotted me, broke into his wonderful smile, and said, "Hey, Jim, c'mon down. It is really great to see you again." I was amazed that he had remembered my name, and that began our long friendship.

From the personal collection of Dave Black

In November 1989, I gave the keynote speech at the PASIC banquet in Nashville. My theme was that early in my life I said for all to hear, "I wanna play drums." Louie was at that banquet, and when he was the banquet speaker at a subsequent PASIC, he not only praised my speech, but used my theme, "I wanna play drums," as part of *his* speech. What an honor to be recognized by Louie and be remembered by him in a special way.

Nearing the end of his life, Louie had trouble walking and he was in pain, but when he saw someone he knew, he made the effort to acknowledge them and flash that wonderful smile. Louie has departed, but his warmth and smile will always be with those of us fortunate to have had him for a friend.

Vinnie Colaiuta

Louie taught us how to live, as well as being the pinnacle of excellence as a musician. I hope that I can learn even a fraction of that lesson. He was such an amazingly kind and gentle human being. I didn't call him Louie, or even Mr. Bellson. I called him "Maestro." That's what he was to me and to all of us: the Maestro.

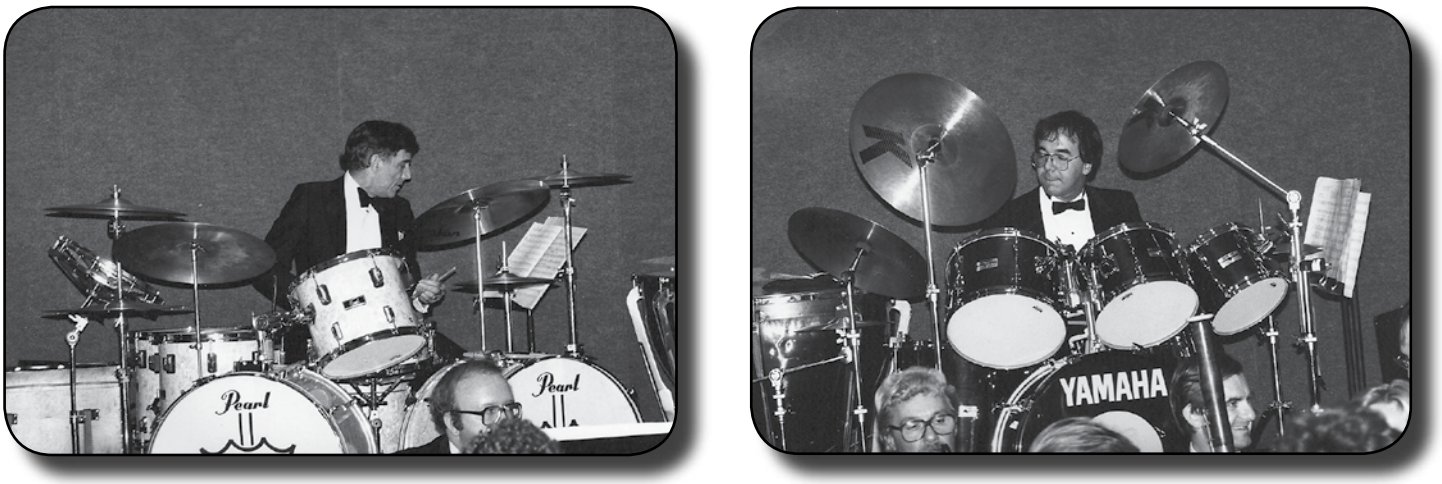
Peter Erskine

What words to say when an immortal one leaves us? Louie Bellson had been "there" for my entire life, always legendary, elegant, and exemplar. There was Louie in the Ellington band, serving as role model that drummers can be composers. There was Louie, married to Pearl—and later to Francine—serving as pioneering role model that harmony could be found on the bandstand as well as between races, in marriage and in music. There was Louie, consummate gentleman, serving as role model that graciousness is hip as well as possible in jazz and in this modern world. Louie, the quintessential timekeeper who always had time for everyone. It's hard to imagine a kinder and more giving man than Louie—all the more extraordinary because of his sky-high talents and abilities.

There was Louie in that wonderful Rogers catalog, thumbed through countless times by this young drummer. I eventually managed to get my own Dyna-Sonic snare drum, just like the one Louie used to play. I still thumbed through that catalog afterwards for inspiration, dreaming while looking at the photos of Louie in action.

The sound that man got from the drums!

Louie's drumming could win the day by a knockout punch or a series of subtle whispers. I experienced this first-hand when Louie invited me to perform his concerto for two drumsets and orchestra at PASIC '83 in Knoxville, Tennessee. When we rehearsed the piece, Louie was being very generous and gracious, playing down to my level of technical abilities and keeping the general level of drumming in a comfort zone. Of course, I was gratefully surprised and inspired by this during the run-through of the piece, which included Louie's explanation that he would play a short solo after my own solo, and would end it by playing "a soft roll," something he demonstrated during the rehearsal as a *mezzo-piano* level. He said I should join him by playing a roll at the same volume, then crescendo, the orchestra would come back in, and away we go. Cool.



Louie and Peter Erskine performing Bellson's concerto for two drumsets and orchestra at PASIC '83 in Knoxville. Photos by Rick Mattingly

But during the actual concert, after I'd done my thing and was feeling good, and he finished his rather short but sweet solo, he proceeded to play the softest roll I'd ever seen or heard. Really soft—wet-tissue-paper-being-torn-100-feet-away soft. And as he's playing this impossibly soft roll, he looks over to me with that beautiful smile of his and beckons me to join in. In the corner of my eye I can see, in the audience, music-industry and pedagogical stalwarts like Jim Coffin and Lennie DiMuzio laughing with recognition at my dilemma. I just gazed at Louie with a look of complete chagrin on my face, and shook my head "no" from side to side. That wonderful Bellson smile again. More chortles from the back of the room. I looked down at my now-trembling hands and somehow managed to summon the courage to play one of the more mediocre *mezzo* rolls in PASIC history. Mercifully, the orchestra came in not too long after that. Shades of T.S. Eliot: "This is the way the world ends. Not with a bang but a whimper."

Most of us expected, I think, that Louie would always be there for us.

I wrote down a list of words the morning I got the news of his passing: Louie Bellson: Great, gracious, god-like, a giant, gee-whiz-wow, drumming guardian, true gentleman! Giving, gentle, a gift to the world of music, "Go, Gene, go!", gallant, glowing, genius, genial, always generous. All good things, and now... gone.

Rest in peace, Louie, and know that you left the world a better place.

Fred Gretsch

With the passing of Louie Bellson, drumming has lost a genuine innovator. Drummers around the world have lost a sweet and gentle man who was at once an icon and a comrade. And the Gretsch family has lost a cherished friend.

When Louie wanted a unique double bass drum setup with a totally unprecedented tom-tom configuration, he brought his design to the Gretsch factory in Brooklyn, New York. There, the Gretsch craftsmen made Louie's vision a reality. And Louie went on to make drumming history.

Everyone at Gretsch is proud to have been a part of Louie Bellson's history. We mourn his passing, and our hearts go out to Francine Bellson and the rest of Louie's family. But at the same time, we join drummers everywhere in celebrating Louie's greatness, as well as his unparalleled contribution to the art of drumming.

Jeff Hamilton

I found it apropos that Louie passed on Valentine's Day, being such a sweetheart of a guy. It is everyone's opinion that he was the nicest guy in the music business. He looked out for the "youngbloods" the way Gene Krupa and his other heroes looked out for him. He was steeped in the tradition and brotherhood of percussionists.

In looking out for me, he called instrument companies (I later found out) to let them know that they weren't doing enough to "utilize my talents." He introduced me to so many people in the business that he thought I should know. On one occasion, he played my home town of Richmond, Indiana, and asked them to book my trio there so we could play together, commanding more money for me than I had ever made there!

It was early on in his Parkinson's stage, but I thought I noticed he was being careful during our trading in the soundcheck. I felt I should back off during the performance. *Big mistake*. Louie came at me with both guns—er, bass drums—all the while smiling at me as he handed my butt to me! We then went out front with two snare drums to perform "Salt Peanuts" with brushes. In previous performances, he had asked me to go last, but this night he asked me to lead off. I again took it easy during my solo. Louie then looked me right in the eye, smiling (of course), and played a trill with his left hand while "brushing off his left sleeve" as if to say, "Young man, you've had a busy day." He then played a right-hand trill and brushed off his right sleeve. My hometown crowd soon became *his* crowd. I was never prouder to take a back seat to anyone.

Knowing that I'm a watch collector, he gave me one of his gold pocket watches after our final lunch last November. Perhaps he knew that would be the last time we would see each other.

On a Japanese tour that featured four drummers—Louie, Grady Tate, Lewis Nash, and me—Louie always seemed to be the first soloist in the arrangements. The rest of us begged Frank Wess, the arranger, to let us play first because there was no following Louie. At one point in a soundcheck, Louie blew the walls down with his extended solo on "Four Brothers." At the end, he pointed his stick at Grady with a bass drum beat, as if to say, "Take it!" Grady kept his folded arms in place shaking his head from side to side and said, "Nope." Louie pointed to me and I did the same. Nobody could ever follow Louie Bellson. No one ever will.

Steve Houghton

Louie was a role model on so many levels. He was a masterful musician, drumming icon, percussionist, composer, educator, bandleader, and a wonderful human being. I can't remember him *ever* saying anything bad about anybody. He would go out of his way to make students feel like a million bucks, with encouraging words after their performances. He genuinely loved hearing what new drummers would bring to the table, and always wanted to know exactly what they were doing.

He enjoyed discussing teaching philosophies and learning new ideas and concepts. He embraced any kind of music as long as it was done well and with passion. He loved PAS and the entire percussion and jazz communities, and they loved him right back. Louie was inducted into the PAS Hall of Fame in 1978 and graciously performed at PASIC whenever

called upon, which was often. His honored place in jazz and drumming history is more than secure. I can't think of a student, teacher, professional, or casual listener who hasn't been touched by Louie's drumming magic. We'll remember him always.

Joe La Barbera

My experiences with Louie were very similar to those of most everyone else who met the man. He was always a gentleman and always remembered you no matter how much time had passed or how often he saw you. I first met Louie in 1968 when I came to L.A. with singer Frankie Randall to do *The Joey Bishop Show*. Louie was the drummer on the show, and he was so nice to me and a total pro on the show. Over the years I would see him at festivals, gigs, etc., and it was always the same. A great musician for sure, but more important, a great human being.

Joel Leach

Louie lived in Northridge when I joined the California State University, Northridge faculty in percussion and jazz in 1969. He often called to ask if he could bring a chart to my band's rehearsal so he could hear it before adding it to his band's book. When he came by he invariably sat in with the band and then hung out with my percussion majors afterward. And, of course, they loved it. And any time I asked him to, he would appear with my band in concert—always at no charge. "*I'd love to*!" he would say, as if was the first time he had ever played with a big band. What a positive and humble attitude the gentleman had.

Louie would sometimes call to talk to me at home and then ask to speak to my then preteen son, Chris, also a drummer. Imagine how proud Chris was to have Louie Bellson ask for him! But that was Louie. He was never too busy to give of himself to others, regardless of age or station in life.

Certainly Louie was one of the finest drummers the world of jazz has known. Of equal importance to me, however, was the fact that he was also a superbly compassionate human being. To Louie, every day was *great*, every person *beautiful*, and every challenge *a blessing*.

He will certainly be missed.

Joe Morello

I first met Louie when I was still living in Springfield, Mass. and they used to have big bands every Sunday at a big theater in Hartford, Connecticut. One Sunday I went down there to see Tommy Dorsey, and here was this drummer with double bass drums and a whole barrage of tom-toms. Tommy had him on a stand that would revolve so you could see his feet from the back.

When I was working at the Hickory House, Louie told me he was leaving Dorsey to go out with Pearl Bailey, and offered me the gig. But I couldn't work things out with Dorsey's manager, and Dave Brubeck called me right about that same time, so I went with him. But Louie and I remained friends through the years.

Louie was always very friendly, and if you asked him anything about his drumming, he would always explain it the best he could. He inspired me to learn finger control. Back in Springfield he came to my house between shows with Dorsey and showed me how he did it. In later years he would tell people that I could play the stuff better than he could, but that wasn't true. He was just being gracious.

Louie was one of the greatest drummers around and a nice human being. There was no bullshit with Louie; he was a straight-ahead guy.

Jim Petercsak

Louie is known for his excellence as a musician and drummer, and he also was one of the greatest supporters of PAS. He performed at many of out conferences and attended PAS-sponsored events throughout the country. He even attended our Hall of Fame banquet a couple of years ago while in declining health. I often saw him in these last few years at the NAMM show in L.A. signing autographs and talking to drummers at the Remo booth.

I first saw Louie perform live in New York At the Rogers Drum-o-Rama at the Edison Hotel, where the Dyna-Sonic and Swiv-o-matic products were introduced. Being so impressed with the show in New York, I traveled to Philly the following Sunday to see and hear a repeat at the Adelphia Hotel downtown Philadelphia. Needless to say, everyone who played drums came out, and Louie was "hot." He played a 40-minute solo and never let up for a second. He was a showman, technically perfect, musician extraordinaire, and friend to everyone he met.

While attending the Manhattan School of Music in the early 1960s, I had lunch a few times with Louie and Henry Adler, who I was studying with at his New York studio. We would go to La Strada restaurant on 46th St., as Louie liked it there. He invited me up to hear his band with Pearl Bailey at the Apollo Theatre on 125th St. After the concert, he had me come backstage with the band. What a rush! We enjoyed a friendship and professional relationship for years that produced a book, *Double Drums*, by Louie and I, and I was fortunate to play percussion with his band in concerts with his wife, Pearl Bailey. Louie always let the guys stretch out and play a solo.

Being an inspiration and motivator for drummers and musicians was easy for Louie

Drummers Luncheon 2008: (from left) Joe La Barbera, Frank Capp, Jeff Hamilton, Louie Bellson, Bill Selditz, Ed Shaughnessy, Jake Hanna. Photo by Lloyd Rucker

because he was the best at both. Equally at ease with writing a band or orchestra composition or performing a dynamic solo, Louie never let the band or audience down. He knew everyone's name in the band and orchestra and treated everyone with great respect and dignity. He was certainly a great ambassador and diplomat for our profession. I used to hear him with his big band at the Metropole on Seventh Ave. and always requested the tune "The Diplomat," which featured him as soloist. The crowd would be 20 deep on Seventh Ave. listening to the band and Louie.

In 1974 Louie visited me for a few days at the Crane School of Music, SUNY, in Potsdam, New York. We did an interview for *Percussive Notes* and performed an evening concert with the jazz ensemble, directed by Tony Maiello. They hit it off great and even concocted a composition so we could play together and trade fours and solos on the concert—a dream come true! After the show, we had a party at the house for Louie, and 50 people showed. One of my colleagues, Don MacDonald, our flute professor, came with a projector and film of himself and Louie in the Army band. All this was a surprise for Louie, as he had not seen his pal Don since the war. We had a great evening of stories and laughter.

Years later, I caught Louie and his West Coast band on a Sunday afternoon at Carmello's. He was on fire, as was the band, leaving little doubt that no drummer anywhere or any time could play better with a big band.

Louie Bellson, our ambassador and diplomat, should be forever remembered in the words of Duke Ellington: "Louie Bellson is the world's greatest drummer!"

Joe Porcaro

I've known Louie for 65 years. In my hometown, Hartford, Connecticut, we used to go to the State Theater, which brought in big bands. The stage door to the theater was close by our playground, the Union Settlement. Louie was there with the Tommy Dorsey band, and we used to go by the stage door to get autographs.

When Louie came out, a friend of mine asked if he would come to our church music room, which was close by, and hang out with us, and he agreed. He saw my drumset, which consisted of a drum corps Scotch bass drum, my father's snare drum, one cymbal, and one field drum attached to the bass drum with a screwdriver holding my tom-tom between the rods. Our priest, who was a piano player, had bought me a set of old-fashioned spurs and a foot pedal with a big cotton beater. Louie sat down and played one of the best drum solos I ever heard him play. I was so thrilled.

When I moved to L.A., I had another big thrill playing percussion behind him in his big band. And I also recorded with him.

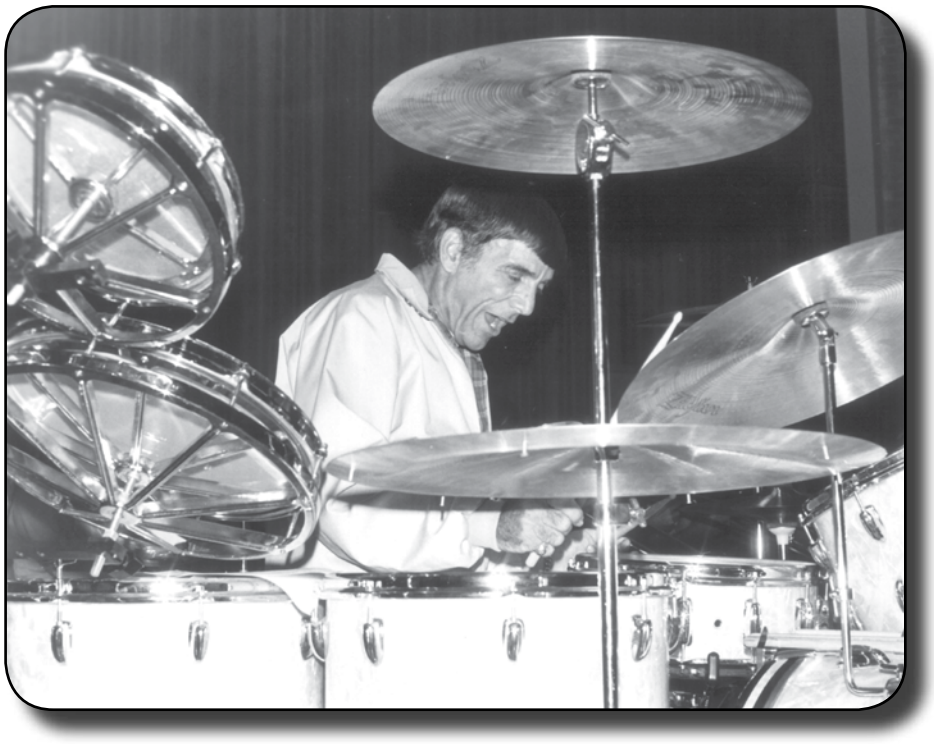


Photo courtesy Remo, Inc.

He did so much for the drum community and was a great, kind human being.

Emil Richards

I did a lot of gigs with Louie over the years. One memorable one was in the early '60s when we recorded a Latin jazz album with Alex Acuna, Louis Conti, Fracisco Aquabella, Walfredo Reyes Sr. and Jr., Manolo, Cachauo on bass, and myself on mallets. Louie was kind enough to ask me to write a song on the spot for that album, which has now been released on CD.

Louie was kind in so many ways. On a session with him once, I said, "Gee Louie, I only have a one-octave set of crotales, and you have two octaves." Louie said, "Take them and the two-octave set of boobams; you use them more than I do."

At Louie's funeral in L.A. on February 26, there were over 100 drummers and as many other instrumentalists present. It was a testament to the friends Louie made in our business and how much he was liked and, in my case, loved.

John Riley

Louie Bellson was a drumming icon and a first-class gentleman with a childlike interest in people and in drumming. I first met Mr. Bellson in the mid 1970s when I was the "junior" clinician at a jazz camp at Mt. Hood, Oregon. I remember our first encounter; I was filling in for Louie at a faculty rehearsal; Louie hadn't yet arrived at the camp. At one point I sensed someone standing behind me; it was Louie. At the end of the song I naturally began to relinquish the stage when he just smiled and said, "Stay right where you are. You sound great. I want to hear some more." Though it was far from reality, Louie was the first professional drummer to treat me like a peer. We only hung out for a few days in Oregon, but every time our paths crossed in the ensuing 30 years, Louie remembered me and greeted me like a long-lost brother. And here's the real sign of the man: I observed Louie showing that same kind of interest, respect, and encouragement to everyone he encountered.

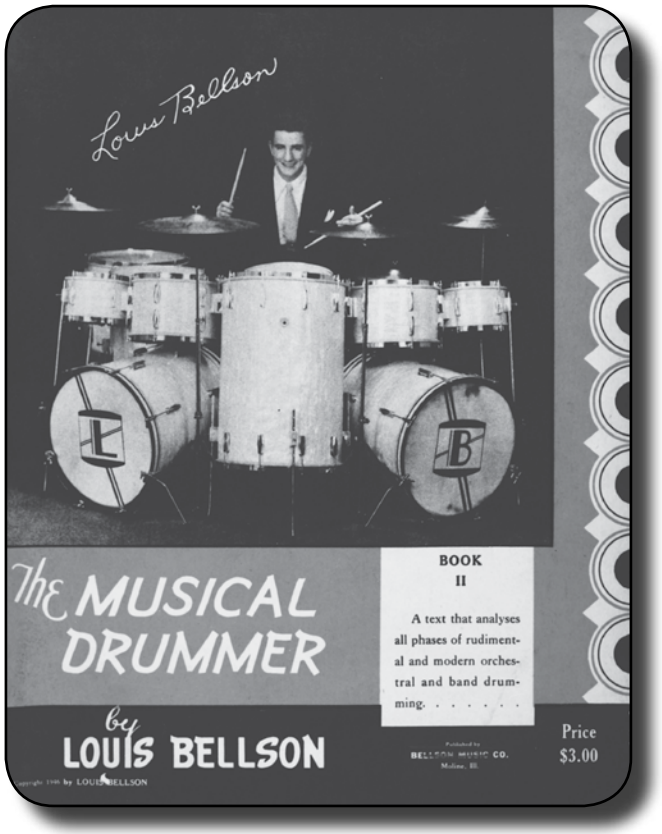
Louie was a fantastic and giving teacher; he had no secrets and was willing to share his knowledge freely. During the time of our first meeting I was experiencing some uncertainty about my bass drum technique—whether to play flat-footed or heel-up. Louie straightened me right out and, to this day, I use his analogy whenever asked about foot technique. He suggested concentrating on playing flat-footed, and said that once that technique was mastered, the heel-up technique would be a natural outgrowth. Louie said the opposite was not true. He told me that the thing to focus on was developing a pivot point and then everything else would fall into place. Louie painted a vivid picture; he told me to imagine placing my shoe on the bass drum pedal. Then he told me to imagine I had some very long nails and to hammer those nails through the inside of the shoe, through the heel of the shoe, through the heel plate of the pedal, and "into the center of the earth." The idea was to establish the point around which the foot and ankle turned. To illustrate the correct, solid sensation, Louie got down on his hands and knees to hold the heel of my shoe firmly in

place as I played. This felt awkward and restricting at first, but as I gained a better sense of the way everything floated over and around my heel, my balance, sound, speed, and relaxation all improved. Thanks, Louie!

In 1990 I was playing the Lugano Jazz Festival with John Scofield. Louie was there with an all-star group, and Dennis Chambers was there with Mike Stern and Bob Berg. Louie had a night off and stood right in front of the stage, like a teenage fan, during my entire set. Afterwards, as we walked back to the hotel together so I could change clothes, he analyzed the music he'd just heard; Louie was a perpetual student. As I went upstairs to change, Louie called out to me saying he'd wait for me in the lobby so that we could go back and hear Dennis play. Needless to say, we stood right in front of the stage and listened to Dennis tear it up. Afterwards Dennis, Louie, and I walked back to the hotel together. Dennis and I were a bit tired and leaning towards getting some sleep—but not Louie. He was energized; he entertained and enlightened us until daybreak. Thanks, Louie!

Louie's generosity on the bandstand is legendary. The reason he played is simple: to make the other musicians sound their best. His generosity off the bandstand is also legendary: Steve Gadd once complimented Louie on his dapper attire. The next day, that suit was delivered to Steve as a gift! After a conversation at the first American Drummers Achievement Awards about our mutual love of Thad Jones' music, Louie sent me five big band arrangements Thad had written especially for him. Louie told me he wouldn't be playing them anymore, and he wanted me to have them. Thanks, Louie!

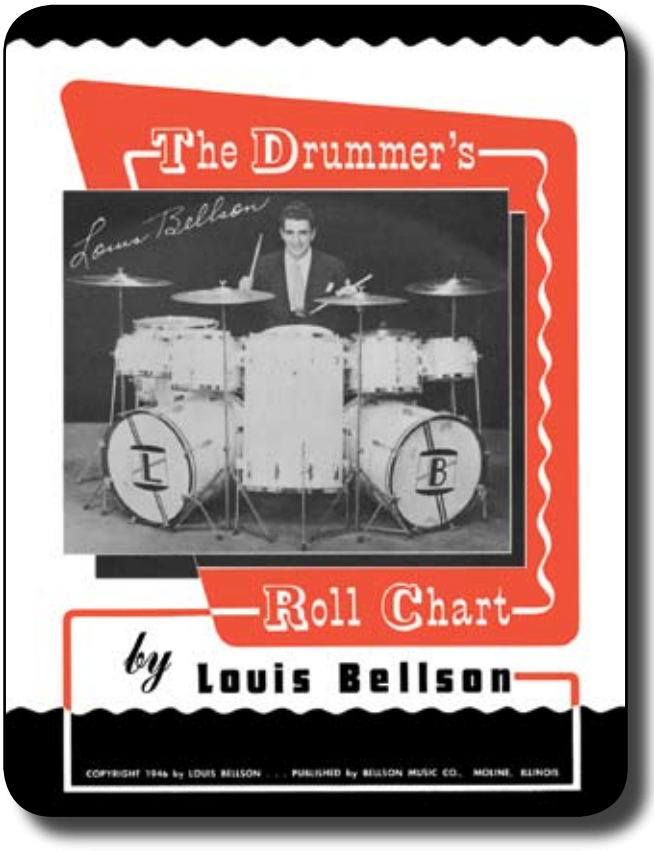
The last time I saw Louie was at an 80th birthday party for him at the Drummer's Collective. Yes, Louie was a bit frail, but he insisted on playing a solo for everyone, and he knocked us all out. Afterwards about a dozen of us went to dinner. Again, Louie was the life of the party, recalling exactly where he'd met each of us and sharing a lifetime's worth of road stories. Thanks, Louie!



From the personal collection of Dave Black

Jim Rupp

My first meeting with Louie was as a college student, playing the Notre Dame Jazz Festival around 1978. Louie came up after the band played, and he was so complimentary and kind. It was thrilling to get to talk to one of my heroes, and especially to hear encouraging words. He was even asking me how I tuned my bass drum, and we had a discussion on various ways of getting the sound that we wanted! Later, Louie recommended me for two major gigs, one of which was my first road band, Maynard Ferguson. I'll always remember his encouraging words and what it did for my confidence to have him recommend me.



from the personal collection of Dave Black

One of my first chances to spend real time with Louie was a few years later. He was playing my town for a few days, and we got to hang out. I took him to lunch (Italian), and we talked through his early years as a player, and what it was like to play six to eight shows a day at the Paramount Theater in New York City with Tommy Dorsey. The road stories from that era were just wonderful, and what I wouldn't give to have a recording of those hangs! He also related to me that many of the players of his era were passing away, but that they were folks who didn't really lead healthy lifestyles in the day. As he put it, "I'm still around."

I think he was an inspiration to so many because he was such a kind and encouraging person, such a complete musician (composer, player, bandleader), and yet he always had time to ask how you were doing. It's a noble goal to aspire to have had "a life well lived" and leave the world a better place for having been here, and Louie did just that—musically and personally. I owe a lot to him, and I can only hope to repay him by how I treat others, as he showed us all how to treat others.

Ed Shaughnessy

Louie Bellson's passing is the silence of love and generosity. We met when I was 16 and Lou was a big star with Tommy Dorsey. He took me to his hotel and showed me finger-control exercises from Murray Spivak in California. I was a poor kid with only a note from Bill West, my teacher, as an intro. Later Louie gave me an extra bass drum pedal so I could play two bass drums.

He had me sub for him with Duke's band when he married Pearl Bailey. I was 21 and scared, but Lou assured me and it worked out okay. Through the years he came to our house for laughs and dinner, always a role model—a non-drinker and free of drug use. I idolized him and swore to be as giving to young players as he was—to honor my debt.

God bless you, Lou. You made a more beautiful world as you came through, swinging all the time.

Steve Smith

Louie Bellson's passing has left me with a pain in my heart. Louie had become a friend and mentor, and I loved being able to call him on the phone and have an inspiring talk. It seems strange that I will no longer be able to do that. I miss the fact that Louie no longer inhabits this planet.

I met Louie Bellson for the first time in 1984 when I did a drum clinic with him and Billy Cobham. We all played together during that clinic, and it was quite an intimidating experience for me. Louie was very gracious and did his best to put me at ease. Over the years, I did a number of Zildjian Weekend Workshops with Louie, and I got to know him quite well. We stayed in touch over the phone and saw each other frequently at gigs, clinics, and trade shows. Louie was the nicest man I have ever met, always complimentary and very open-minded. Of course, I asked him to show me some of his moves on the drumset, and he was very forthcoming and generous with his lessons.

I learned a lot from Louie on how to truly listen to, and appreciate, the younger generations. He would ask me many questions about what I was playing and how I did it, and gave me the kind of encouraging feedback that was inspirational and helped me build confidence. I came to realize after awhile that he was modeling for me an approach to mentoring the next generation that was positive and encouraging. His influence on me has helped me to look for the positive and be open-minded with the younger generations when sometimes, as an older musician, it is not always obvious.

Louie Bellson was one of the greatest drummers who ever lived, and he was one of the greatest human beings who ever lived.

Ed Soph

I first met Louie Bellson in 1960. Over the next 48 years our paths crossed many times, and Louie was always the same: gracious, supportive, generous, and immaculately dressed!

Louie was all about playing the drums musically. His big band playing was extraordinary, best described as an iron fist in a velvet glove. His small group playing was equally tasteful, always playing for the benefit of the band, never detracting from the music.

Louie was funny, too. In the mid '80s he came to New Haven to play with the last incarnation of Benny Goodman's big band. The afternoon of the concert, Louie was setting up his drums on the stage of Yale's Woolsey Hall, and he had only one bass drum. He said Benny wasn't paying him enough to use two!

Photo courtesy Avedis Zildjian Company

Craigie Zildjian

The Zildjian family has such a long connection with Louie, dating back to my grandfather, Avedis. And, of course, Louie was one of Armand's dearest friends. Louie Bellson means so much to all of us here at Zildjian, not just because he was an iconic drummer, but because he was such a special human being. **PN**

The Finer Points of 'Finlandia'

By John Tafoya

Sibelius' "Finlandia" (1899) poses a number of technical and musical challenges for the orchestral timpanist. Many audition candidates perform the rhythms and dynamics precisely as they appear on the page and are excused by the audition committee. What happened? Is there a musical interpretation that goes beyond the printed part? The E-flat and A-flat rolls at the beginning of the Allegro section are also technically challenging. Should these rolls be slurred or separate? This article will provide some practical advice on how to prepare and perform this frequently asked excerpt.

The excerpt shown in Example 1 is usually asked at orchestral timpani auditions.

The dynamics are somewhat unclear after rehearsal letter E. There should be a crescendo that leads up to a good *forte* dynamic at measure 93. An even-paced diminuendo follows at measure 93, leading into the Allegro section. The first roll at measure 95 should be re-articulated (i.e., do not tie the roll from measure 94 to measure 95).

The rolls in measure 95 can be played either separately or tied; both are acceptable. Timpanists will often choose to perform these rolls separately as their "default" interpretation. However, you should be prepared to perform these rolls both ways (separate or tied) at an audition or in an orchestral setting.

To perform this passage with separation between the rolls, try playing them as shown in Example 2.

For a tied interpretation of this passage, try playing as shown in Example 3.

Also remember that the *sforzandi* in the Allegro section should be accented within the crescendo from *piano* to *fortissimo*. The first *sforzando* (second beat of measure 95) is within a *piano* dynamic; the sforzando on the third beat of measure 96 is within a *mezzo-piano* dynamic, and so forth. See Example 4.

The rolls in measure 100 and measure 104 should be played as *fortissimo-mezzo piano* and *forte-piano* rolls, playing a softer dynamic after the initial attack. The *forte* dynamic returns in measure 102, accenting the last three eighth notes leading to the rhythm in measure 103.

Since the rhythm at letter F usually involves a cross-sticking pattern leading to the third beat, make sure that the third and fourth beats don't rush or drag. Record this measure to guarantee a steady and solid rhythm. Select a timpani mallet that gives clear articulation to the rhythmic elements but also gives a full enough sound for the rolls. Most timpani players use a white-felt staccato mallet throughout this excerpt.

The dynamics in certain sections (especially at measure 107) are also misleading and may need to be altered in order to perform this excerpt in a musically acceptable manner. The dynamic and overall style here should be lighter than marked.

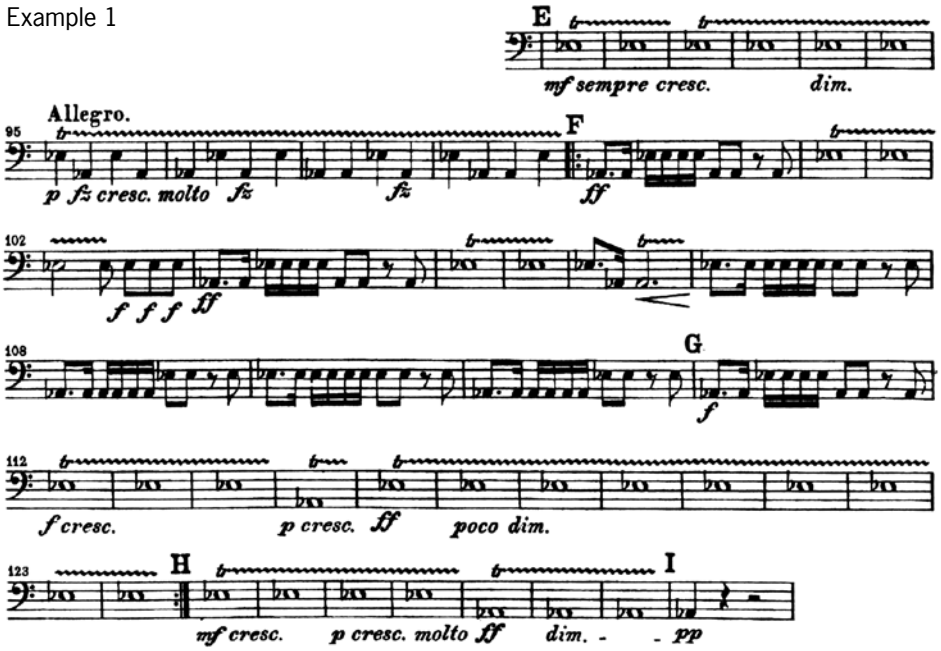
In measure 107 the dynamic should be slightly less; play this measure as a *subito forte* on the downbeat followed by a lighter, *mezzo-forte* dynamic. Phrase these rhythms (measures 107 to 110) with a slight crescendo to the third beat. Perform a *subito forte* dynamic at letter G, playing in a louder style than the previous rhythmic section. All of these adjustments in dynamics and phrasing will match up with the sound of the entire orchestra in this excerpt.

Recommended phrasing and dynamics are shown in Example 5.

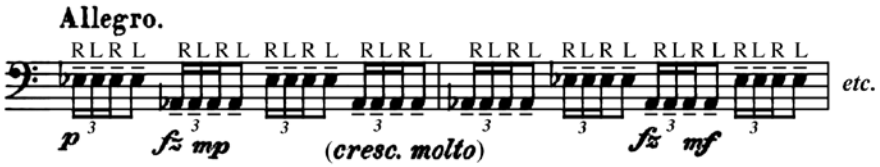
Don't crescendo too soon at measure 113. Experiment with your roll speed at measure 115. A faster roll will create the necessary musical intensity. Be sure to sustain the dynamic after the *fortissimo* roll at measure 116 and hold onto the sound of this roll, performing a gradual diminuendo.

Many timpanists play this excerpt as written,

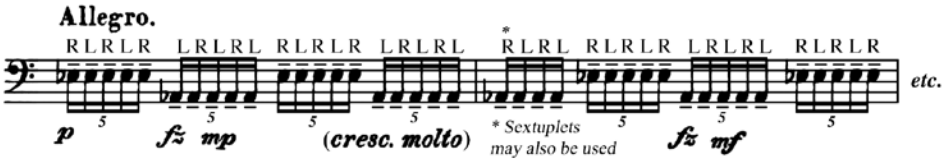
Example 1



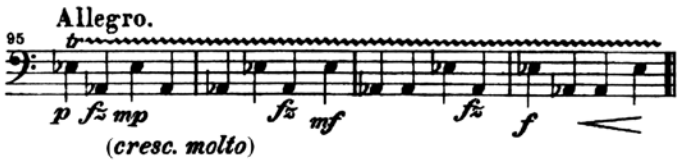
Example 2



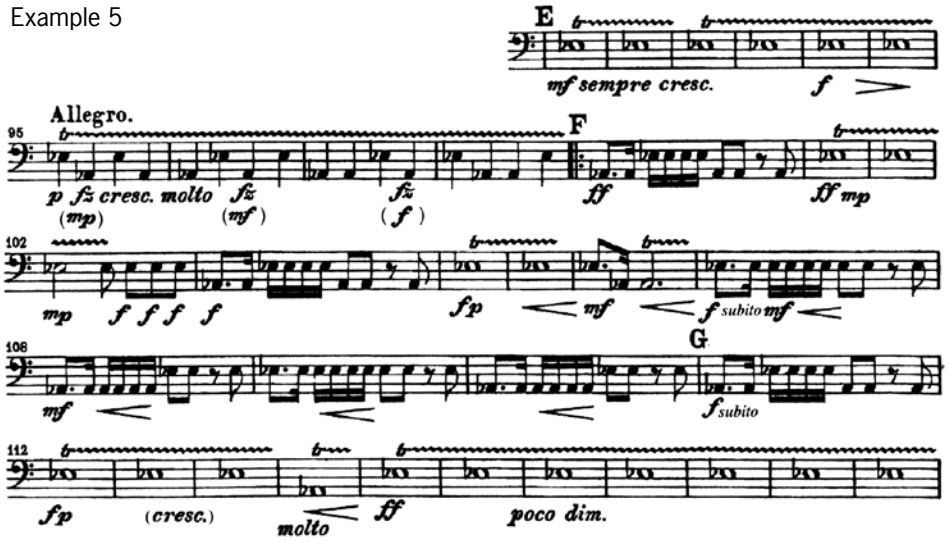
Example 3



Example 4



Example 5



ignoring these important musical nuances. By focusing on these finer points, you will be able to shape this excerpt to fit the overall sound of the orchestra, presenting a musically convincing performance.

John Tafoya is Professor of Music and Chairman of the Percussion Department at Indiana University's Jacobs School of Music. He served as principal timpanist of the National Symphony Orchestra from 1999–2007 and has held previous principal timpani positions with the American Wind Symphony, the National Repertory Orchestra, the Owensboro Symphony (KY), the Evansville Philharmonic Orchestra (IN), and the Florida Philharmonic Orchestra. He has also performed with the Indianapolis Symphony Orchestra and the Saint Louis Symphony Orchestra. PN

Refining Your Snare Drum Playing for Orchestra Auditions

By W. Lee Vinson

Snare drumming is important at orchestral percussion auditions for many reasons. First, the technique required is generally considered to be more difficult to master than any of the other orchestral percussion instruments. Second, the depth of orchestral literature that calls for snare drum is extensive in scope and is musically and technically demanding of the performer. Third, the snare drummer will be responsible for dictating the time within an orchestra more often than the other percussionists. And finally, snare drumming gives the audition committee the opportunity to hear an audition candidate execute rhythmic and technical expertise in its purest form.

In this article I hope to bring to light some of the elements that audition committees tend to listen for in an audition candidate's snare drumming.

Execution: This is a matter of playing exactly what you see on the page. Every note needs to be played cleanly and correctly under pressure. Record your practice sessions and play for others to catch the things you might be missing.

Rhythm: Interpreting rhythms correctly is crucial. Be sure that rhythmic figures are never exaggerated to the point where they can be perceived as being inaccurate or incorrect. Critical listening as well as practicing with a metronome on subdivisions will help to shore up any rhythmic inaccuracies.

Time: Playing with good time means maintaining a consistent and appropriate tempo throughout a passage. There are lots of obstacles to good timekeeping in the music such as rests, dynamic changes, complex rhythms, and technical issues. The challenge is always to maintain perfect time despite all of these things. The metronome is your best friend when trying to ensure good time. Practice with a metronome on every other beat, or only once every measure, or once every two measures to see how accurate you really are. Record an excerpt and then play it back against a metronome to find out what your tendencies are.

Tempo: Know the piece, know the part, and know the standard interpretation in performance and for an audition. (These are not always the same!) Study recordings and play for other experienced orchestral percussionists to get a good idea of what the acceptable tempos are for each excerpt. Then, assuming your tempos are acceptable to begin with, try taking about two clicks off of your normal audition tempos. This will combat the nervous tendency to play everything too fast in an audition, thereby giving the impression that you are more mature as a performer and more experienced at taking auditions.

Interpretation: There is rarely, if ever, a single correct interpretation of anything. Playing for friends and teachers is important for this reason, too. Know the middle-of-the-road interpretation and stick to it. Audition candidates are expected to play "inside of the box"—especially in the early rounds of an audition. Exaggerated interpretations and eccentric tempos or dynamics can make you stand out for all of the wrong reasons if your execution is not pristine. Let your natural musicianship shine through, but keep it simple until the later rounds. Save your grand musical gestures for the final round and focus on solid execution until you get there.

Audition candidates are expected to play "inside of the box"—especially in the early rounds of an audition. Exaggerated interpretations and eccentric tempos or dynamics can make you stand out for all of the wrong reasons if your execution is not pristine.

A good audition committee realizes that the best player is not necessarily the one who interprets everything exactly as they would like to hear it. A committee is, however, looking for someone who fits in with their ensemble's collective sense of phrasing and musicianship. Knowing what they are used to hearing and tapering your sound towards that ideal is something to consider. Don't take this too far, though, or you will be out of your comfort zone and giving the committee a false impression of who you are as a player.

Your roll: Control is the most important thing about a good snare drum roll. Roll quality can be subjective, but consistency cannot. Exactly how open or closed the roll is can be open for interpretation, but an uneven roll sounds wrong all of the time. Practice your rolls by practicing your rolls!

Dynamics: A good rule of thumb is to, again, play exactly what is printed on the page. Be sure to make enough contrast between dynamic levels. Showing off your dynamic range at the right moments can make you stand out from the rest. Pay careful attention to the excerpts asked in each audition round and decide when to go for the extremes and when to hold back.

Your drum: I would like to believe that audition candidates do not get eliminated based on the sound of their drums, but it is something that committees consider. Don't over think this. Go with what makes you sound good and what makes you comfortable. Instruments will always respond differently in every hall, but a good quality, well-tuned drum should be acceptable in any audition situation. Everyone is always looking for the perfect snare drum, but go with what you have.

Your style: This is difficult to put a finger on and is tied closely to interpretation. What it all comes down to is whether or not you sound like the player that they will want to work with for the next 30 years. What counts in the end is their overall impression of you as a musician. That's what auditions are for. They are looking for the right person for the job. Maybe it's you,

and maybe it's not. The only way to find out is to take your best shot. So practice hard, play well, and let the rest take care of itself. Good luck!

W. Lee Vinson was named section percussionist with the Boston Symphony Orchestra in March of 2007. He holds a bachelor's degree from the Eastman School of Music and has done graduate study at Boston University. While at Eastman he performed with the Rochester Philharmonic Orchestra, and from 2000 to 2004 served as a member of the United States Navy Band in Washington, D.C. As a student, he attended summer music festivals at Interlochen, Tanglewood, and the Brevard Music Center. His teachers have included John H. Beck and Tim Genis. PN

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Marcos Suzano

Expanding the Pandeiro

By Malcolm Lim

Translation: Barbara Oliveira-Lim and Malcolm Lim

This article is available in Portuguese on the PAS website at www.pas.org/Publications/Translated.cfm

Marcos Suzano, of Rio de Janeiro, Brazil, is widely hailed as an innovative pandeiro virtuoso who has profoundly influenced pandeiro performance worldwide. He has collaborated with Sting, Gilberto Gil, Zizi Possi, Lenine, Alceu Valencia, Alex Meirelles, Adriana Calcanhoto, Ney Matogrosso, and Takashi Numazawa.

The pandeiro is the Brazilian tambourine used in a variety of folk and popular music settings. By developing fresh approaches and using the instrument in non-traditional contexts, Suzano has revolutionized pandeiro performance practice and has become virtually synonymous with the instrument.

Malcolm Lim: *Could you tell us about your musical training?*

Marcos Suzano: I'm basically self-taught, having studied on and off throughout my formative years. I started performing in Copacabana, in the streets, when I was 14. My friends and I put together a samba bloco [percussion ensemble]. We had three surdos, two caixas, and two repiniques, which is all you need to make a good racket! We used to play on Figueiredo Magalhaes street, until we hooked up with another group near the beach, and then we laid down some real heavy batucadas [samba beats]. There were lots of drummers, sometimes up to, I don't know, 25 guys playing. It was awesome! That was the beginning of it all. From 14 to 18 I did that, and then I was off to university.

I graduated with a degree in economics. Halfway through the program I was already playing music, and when I finished university, I was a professional musician. I've never worked in economics; I've always worked as a musician! I finished school in 1984–85, and right away, I had various music projects here in Rio, playing mostly "choro," a type of instrumental music. I collaborated with Ze Lourenco, Fernando Moura, Paulo Steinberg, Aquarela Carioca, and No em Pingo D'Agua; that's how it began.

Then I was involved with a project with No em Pingo D'Agua where we had to play some of Villa Lobos' pieces with arrangements of some well-known musicians such as Mauricio Carrilho. Lots of people worked on it. We had to read music, and someone recommended I take classes with Adamo Prince, who ended up being my first music teacher. He taught me western notation, ear training, and rhythm. Really cool. It was with him that I deepened my knowledge of theory, which gave me an advantage in the studio because I could read, too. I was able to pick up lots of recording gigs during my final term at school because of that.

Lim: *How is the life of a freelance musician in Rio?*

Suzano: Anyone who is a working musician in Rio de Janeiro, based on my experience, is simply lucky to be a musician here, because he is always in contact with various environmental factors that could influence the course of his life and his musical self-expression. You've got the marvelous natural surroundings; you've got the possibility of going back and forth quickly between mountain and city, between asphalt and hills, between waterfalls and beaches, or you can be shot quickly! You've got the various perils of living in a huge city, you understand? I mean criminality!

In addition, you've got all the major problems of the big city—a high cost of living, for example. All these things influence the life of a professional musician, especially when he or she needs to get from A to B with equipment. It's that same basic problem of the city that outgrew its infrastructure—not enough space and too much traffic.

Despite all this, the music scene is very interesting; however, the situation has declined drastically—this much is clear. Today, we're left with few nightclubs, theatres, and performing venues. We only have venues for large productions. So if you try to produce something for a public of just 500–1,000, you're out of luck, practically unthinkable! So this means that Rio today is geared towards the business of entertainment, rather than music as an art form. In the past, this balance was tilted the other way in favor of the arts. In any case, Rio de Janeiro continues to be an inspiration for many musicians!

Lim: *Could you tell us about the important collaborations in your career?*

Suzano: Lots! Zizi Possi was very important for my professional growth; she encouraged me to be innovative and was very supportive. The feedback from audiences was excellent. We got along really well on stage, and the performances were simply beautiful. She was the first to acknowledge my personal contribution as being a great inspiration.

Zizi was, without a doubt, an incredible collaboration, along with Paulo Moura, who was my master, through whom I got to know Carlos Negreiros. Others were Alex Meirelles and Jovi. Aquarela Carioca was awesome, too; it was a very important ensemble in the '90s. Alceu Valencia was another terrific collaborator; our disc *Sete Desejos* was very successful. I used mostly moringa [clay pot] and light percussion; it was unique and fresh.

And without a doubt, Olho de Peixe from

the '90s with Lenine was seminal in opening doors and setting off an entire range of rewarding partnerships. Gilberto Gil—I love his projects, his generosity, and his openness in allowing others to deconstruct and rebuild various arrangements of renowned works. They gained new life with the fresh colors and shading. He's very open and his work is fantastic. Also Adriana Calcanhoto. There have been many exceptional artists.

Outside of Brazil there's Sting, who's wonderful; Mio Osawa, my great friend from Japan! Japan is very special; I do a great number of projects there. There's Takashi Numazawa, who is the drummer I most enjoy playing with. I always keep in touch with him. Lots of fantastic artists!

Lim: *Let's talk about the pandeiro. What kind of pandeiro do you use?*

Suzano: I use a pandeiro of 10 inches in diameter and 5 cm in depth, with five pairs of jingles. The head is made of goatskin—very thick and low in pitch. The metal tension ring around the head is rounded.

Lim: *How have you contributed to the domain of pandeiro performance?*

Suzano: In certain respects, I am very happy, and I even talked about this with my wife the other day. Yesterday during breakfast, there was a commercial on TV with a big pandeiro as a backdrop; along comes the sound of a traditional samba pandeiro and then the sound of a funkier one. To be honest, without false modesty, this evolution of sound developed largely as a result of my work as a solo artist and my collaborations with various artists such as Zizi Possi, Ney Matogrosso, Gilberto Gil, Lenini, and Aquarela Carioca.

My work has influenced a generation of young musicians, both Brazilian and international percussionists, especially those who left behind that cumbersome Afro-Latin gear—congas, timbales, and bongos, almost a universal "standard" percussion setup. That expectation inconvenienced me somewhat, because when I started to play in Copacabana, I wasn't interested in those instruments. Instead, I'd always wanted to use repinique, caixa, surdo, pandeiro, and cuica.

It was only after I studied the music of Candomble that things were clarified for me. I saw that we do have incredible music resources here: atabaque, timbal, tam tam. It's incredible that there was a period of Brazilian music when all the percussionists used only the Latin setup. However, these days if someone asks, "Do you play pandeiro?" and you say "No!", you're in trouble. Back then, if you played pandeiro, people would say, "You're not a percussionist; you're just a *ritimista*."

The older generation of Brazilian samba percussionists consisted of specialists who played instruments in traditional contexts. If you wanted a pandeiro player you'd have called Jorginho, Jackson, Gilberto, Testo, or Carlinhos. No one took these instruments and tried to develop a new urban language using elements from elsewhere, including life experience, but this is my case. I've traveled, been exposed to many things, and listened to all kinds of experimental music. I play pandeiro with lots of pedals; I think about what can be done to push the envelope and go for it. This sort of approach resonates mostly with the younger crowd.

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For musicians starting out, it's important to have a beacon—a light showing the way, saying, "Do this; it's cool!" When I was just starting out, I always went looking for recordings by Miles Davis to know what was happening. Then he died and left that tremendous vacuum.

These days, I go and check out Bjiork; who knows, I could learn something! Or Nine-Inch Nails. You go exploring and maybe find something interesting. Many people have been inspired by my musical approach, and actually, it's time I bring new products to the market!

Lim: *How did you develop your particular style of playing pandeiro?*

Suzano: I began to develop my personal style when I was playing with Aquarela Carioca, which was a group that blended electric and acoustic instruments: acoustic guitar, cello, saxophone, flute, pandeiro, tabla, moringa, and also electric bass and electric guitar.

The pandeiro became a vehicle for my concept of sound and rhythm. In order to produce that sonic conceptualization, the tonality of the pandeiro needed to go beyond musical convention. So I started to play with a really low bass in order to simulate a bumbo [bass drum] sound that still had a unique and interesting character; a slap that was drier and punchier; and a more articulate jingle. So when someone hears that wall of sound, he reacts with surprise: "Wow, that guy is just playing a pandeiro!" He closes his eyes and says, "Man, what a heavy groove, but it ain't a drumset." Opens his eyes and sees the pandeiro again. "Wow, it's coming from just that?"

I don't just play one style. For example, I'm Brazilian, but I'm not going to limit myself to baiao, samba, sambinha, maracatu, or caboclinho the whole time—no way! The result is an erosion of the "exotic third world percussionist" stereotype. And as I'm not visually very exotic, I've compensated by developing a musical approach that's a little more thoughtfully elaborated.

I've worked with sound engineer Denilson Campos, who helped a lot. Also, Jim Ball, I think, from the U.S., who was able to elicit a tremendous sound from the pandeiro. He was the one who recorded *Sambatown*. And so the instrument was transformed and re-situated in a much wider perspective. In addition to an immense sound, the beats also evolved, and possibilities for accompaniment expanded. The pandeiro became an incredibly versatile instrument. Really cool!

Lim: *Who are the other pandeiro innovators?*
Suzano: Jackson do Pandeiro is fantastic! Others are Jorginho, Sergio Caracorves, and Bernardo. In Sao Paulo you've got Guillerme Castro Alves. In Salvador, Gotko is an incredible musician. Nowadays there's a new generation of 22-, 24-, 25-, 28-year-olds full of talent and potential.

Lim: *How do you improvise in your solos?*
Suzano: I really find the mathematical logic of Indian music very interesting; it's difficult, but fascinating. I'm even satisfied if I use the concepts in a more simplified way. For example in this album of Gil's there's a piece called "Asa Branca." I had a pandeiro improvisation in which I busted a rapid groove and proceeded to break down the phrases into smaller and smaller sections all the way to units of sixteenth notes. So normally I end up doing an improvisation with a sort of Cartesian organization. There's a lot of that!

Lim: *Where do you draw inspiration for your compositions?*
Suzano: A large fountain of inspiration comes from exploring sonic surprises. For example, I record a beat on the pandeiro, sample it, use a filter, like a "Scherman" or some other plug-in, and something comes up that makes me go, "Hey what's that?" It triggers an idea for a bass line. Then I might add a moringa and you've got a kind of melody. Then I see what comes next.

But basically, lately, I compose through sonic experimentation. I don't conceptualize entire compositions in my head; I create in a rather non-linear fashion. I open up a screen of many possibilities and use small units to construct a big musical quilt. I take advantage of moments of inspiration to compose a piece of music, which often leads to other things. Very interesting how that works.

Technology has opened fresh perspectives and we've got to take advantage of it!

Lim: *What are your other preferred percussion instruments?*
Suzano: I love the berimbau, the cuica, the surdo—these instruments are extremely special to us Brazilians! I also like the drumset. In addition, my universe of instruments always was inspired by the Hindu and Arabic worlds. I've always used East Indian tabla; I love the tabla. Also, I think that the darabukka is a very versatile instrument timbrally. It's very portable so you can bring it to various places easily. And it's got a great sound, a wonderful range of frequencies. The talking drum is really cool, too; it also has many possibilities.

I classify my sounds by materials—wood, skin, metal. Then within each of these I try to achieve low, medium, and high ranges. For example, in my setup I've got the carom (cajón), which gives me low, medium, and high pitches on wood. I've got skin on the pandeiro, also with low, medium, and high. Finally in the metals, the same thing.

In addition, by using a trigger and my sampler, I have access to a whole universe of sounds. Today's percussionist has to have a sampler and a trigger. These tools are useful when traveling, too, because you can get rid of your excess baggage costs and still have a huge range of sound effects. They also reduce the number of mikes and cut down on soundcheck time. Plug 'em, play 'em, and go home. Much, much more practical.

Lim: *What's your setup like on stage?*
Suzano: My setup consists of a carom, a stainless steel tray and plate, a 10-inch snare drum, and triggers. Sometimes I use a tabla or a moringa (clay pot), or I add effects such as various ganzas (tube shaker) and bells.

Lim: *Could you tell us about the microphones you use?*
Suzano: In my setup, I use the Shure 98 on the pandeiro and the 91 on carom. Then it depends on the instrument—could be the SM 57, could be a Neumann.

Lim: *How do you feel about the rise of interest in Brazilian music among foreign musicians?*
Suzano: I'm very happy about this because it'll help to dispel myths about our music—for example, that it is some kind of simple, exotic sensation. On the contrary, Brazilian music is a difficult language to master, like jazz or classical chamber music; it's a vast area of study!

Lim: *What's the best way to learn the music of another culture?*
Suzano: That's a good question! In the case of Brazilian music, it's very important to go to the origin, which in a large part is the music of Candomble. The music of Africa has influenced much of the world's music, and it's very interesting to reflect about that, to research these things. Here in Brazil, if you study the music of Candomble, you'll understand Brazilian music very easily.

Lim: *How did you learn about Candomble music?*
Suzano: Through the work of Paulo Moura, Carlos Negreiros, and Caboclinho. They really are masters.

Lim: *What advice would you have for budding percussionists?*
Suzano: First, practice a little bit every day, but you don't have to overdo it and end up full of calluses! Next, listen to wide range of music. Third, be comfortable in the electronic side as well as the acoustic side. Finally, you have be capable of understanding the form of the piece of music quickly, in two or three hearings—introduction, A, B, chorus. You've got to learn it and compose for it quickly. And you've got to have a strong musical foundation. In my case it is Afro-Brazilian music; the East Indian musician has East Indian music. And from there, you explore other things, but you have to have a solid foundation.

Lim: *Would you like to say anything else to our readers?*
Suzano: I hope to perform more often in the United States, including my own music, the stuff I do in my own projects. I hope to see this distance diminish between the Brazilian and the North American percussion worlds. Central America, which separates North and South America, has an incredibly strong percussion tradition, and the Afro-Latin culture and people have an immense influence in North America. But *our* culture also is very rich! Often Americans confuse Brazilian music with the Afro-Latin music, but there is a big difference. In Brazilian music, there is a certain beauty, a special swing that is very important for the North American musician to understand, to research, and to study more thoroughly.

One way to accomplish this is by bringing more quality Brazilian acts to the USA. I've been to New York with Lenine twice. It was terrific—people loved it!

Lim: *Where can people find our more about your percussion classes?*
Suzano: I've got an instructional video made in Japan by Fuji TV: *Pandeiro—complete lessons*. It's produced really well! And you can get my albums on the Internet.

SELECTED DISCOGRAPHY

Lenine & Suzano: *Olho de Peixe*
Lenine: *O Dia Em Que Faremos Contato*
Zizi Possi: *Sobre Todas As Coisas*
Gilberto Gil: *Acoustic*
Marcos Suzano: *Sambatown*
Marcos Suzano: *Flash*
Fátima Guedes: *Pra Bom Entendedor*

Malcolm Lim (B. Music, McGill) is the founder and musical director of the Calgary School of Samba. With support from the Canada Council for the Arts, he trained at GRES Unidos de Vila Isabel and GRES Estacao Primeira de Mangueira, Rio de Janeiro, in 2005 and 2000 respectively. He performs with the Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, and the Bow Valley Chorus. In addition, Malcolm has taught at the University of Lethbridge, Augustana University College, and the Red Deer Conservatory of Music. PN

Kenny Washington
Learning From the Masters

By Mark Griffith

Kenny Washington's knowledge and observations about jazz drumming are staggering. When he had his own popular jazz radio show on New Jersey's WBGO, and as a program director and DJ at Sirius Satellite Radio, he was known as "the jazz maniac," but that isn't even a strong enough term. He has played on hundreds of records and worked with music legends from Benny Goodman to Dizzy Gillespie to Johnny Griffin. Kenny is one of the most swinging and knowledgeable drummers alive today!

Mark Griffith: *Let's begin by talking about how the different approaches to jazz timekeeping have evolved over the history of this music.*

Kenny Washington: All of the different cities—New Orleans, Kansas City, Chicago, New York, Los Angeles—that created swinging jazz had different musical attitudes and different climates. That helped define how the music felt. But the common denominator was that it all swung, and it all felt good. You're right when you say that it is all different, but I don't think it is my place to state the differences between them.

It always hits me when we are talking about the history of jazz that up until the 1940s, all of the drummers put the time right in the middle of the beat. From Papa Jo Jones to Gene Krupa to Shadow Wilson to Buddy Rich, they all put the time right in the middle. It's amazing! It's like the famous artist who could draw a dot in the exact center of any piece of paper.

Louie Bellson asked me to play on his new record called *Louie and Clark Expedition 2*. It was an honor to do that with Louie. And when I heard him play, there it was: Louie put the beat dead center; he comes from that same tradition. I watched him with absolute amazement. I only wish that I could do that. Those guys all seemed to be on exactly the same page time-wise.

MG: *Maybe back then there were less choice of where to place the time.*

KW: That's what I am talking about. There is a lot more going on in the world now, and I'm sure that's a part of it.

MG: *How do you teach drummers to get their jazz ride cymbal playing together?*

KW: I have drummers play all of the notes of the triplet with their left hand, very slowly. Then I tell them to play the ride pattern with their right hands while they are playing all of the notes of the triplet. You have to make sure that the hands line up on the unison notes. The ride notes are supposed to play at the same time as some of the triplets, and you have to make sure that they actually do.

MG: *Do you hear the traditional ride pattern as an inside rhythm of the five-stroke roll?*

KW: Now that you mention it, yes I do.

MG: *I have always "surmised" that when the time was played in the older New Orleans bands with closed rolls, it was played with crushed five-stroke rolls. That's what it sounds like on records to me, how about you?*

KW: That's how I hear it, sure.

MG: *So about my presumption that the jazz ride cymbal pattern is an extension of the inside rhythm of the swung five-stroke roll, I think it was sort of a lighter way to state the time as opposed to a heavy crushed roll.*

KW: I have never thought about that, but wow, that could very well be how it happened. We'll have to research that; that's a really interesting observation.

MG: *Can we talk a little about the tradition that connects jazz and R&B? I think there are a lot of jazz musicians today who are looking down*

on the more "popular" styles of music. But I know that a great deal of jazz drummers used to do R&B records. Now I'm sure we'll agree that the popular music of today isn't as good as the classic R&B, but when I talk to young musicians, it sounds like they assume that the older cats that did these R&B records just did it for the money and didn't really like it.

KW: If they think that, they are dead wrong! When people like Philly Joe Jones did R&B records, it had to do with making a living as a musician. Max Roach did gigs like that. Chico Hamilton did lots of R&B records out in California. Lee Young did Percy Mayfield's records, and Big Sid Catlett did Nellie Lutcher's records.

In the late 1940s, Jo Jones did records with Johnny Moore and Billy Valentine. Then there was Panama Francis, who was playing with Lucky Millinder and was *the* main session cat for all of those kinds of dates. Roy Haynes also recorded with Johnny Moore and the Three Blazers. The way that The Modern Jazz Quartet wound up at Atlantic Records was because Connie Kay was doing a lot of the early Atlantic R&B sessions. Those guys turn up on all sorts of R&B dates.

In talking to all of these guys, I never got the impression that they didn't like that type of work; *none* of them ever acted like it was a drag. They all learned from playing different styles of music. We are taking about good musicians here. I talked to all of these guys about these dates, and none of them ever talked down about this type of work. Sure, it put money in your pocket, and helped you make a living; it's called taking care of business!

For drummers, playing in those types of bands would really teach you how to play a shuffle, which really doesn't seem to be required these days. Back then, it didn't matter whether or not you could swing or play "spang-a-lang"; if you couldn't play a shuffle, you didn't work, period. All of these guys could do that, from Eddie Locke to Charli Persip to Art Blakey to Sam Woodyard, and they would all tell you that they were better musicians for it.

MG: *You always wind up talking about other people's playing and other drummers' records. Can we talk about some records that you have done that you like?*

KW: I am really proud of Tommy Flanagan's recording *Jazz Poet*. I got lucky that day. We did that record at Rudy Van Gelder's, and I wasn't even using my own drums. That was Rudy's raggedy old blue-sparkle Gretsch kit, and a Yamaha snare drum with Remo rough white Ambassadors on it. That was the best drum sound I ever got.

At the time, I had been playing a lot with Tommy. Yet I never knew how much that recording would help my career. I like to think that Clayton Cameron, Jeff Hamilton, Lewis Nash, and myself had something to do with the renewed interest in bringing the brushes back. When I was teaching years ago, no one was interested in the brushes, *nobody*! Now my phone rings all of the time with people wanting to learn how to play brushes. The first thing that I tell them is to go back and listen to the Jo Jones Trio record on Everest, and Vernell Fournier with Ahmad Jamal. When you listen to Jo's "Old Man River," you can hear that I got the sound of the brushes from Jo. I copped a lot of stuff from that record.

I also like the records that I made with Ralph Moore, and Mike LeDonne's *Waltz For an Urbanite*. Bill Charlap's *All Through the Night* is good, and the recordings that I made with Freddie Cole and Andy Bey are really good. I like playing with good singers. Lewis Nash and I are also planning on making a recording together; that should be a lot of fun!

MG: *I see you as a direct link to masters like Philly Joe and Papa Jo. Can you share what you learned from some of these guys?*

KW: First, many of those masters are still around and with us today. I always refer to the "holy four" in New York: Ben Riley, Louis Hayes, Jimmy Cobb, and Roy Haynes, and if you're in Philadelphia you have to include Mickey Roker. These are really the "last of the Mohicans." If you are a jazz drummer, and you see their names at a club, it is essential to go and see them. But there are a ton more. You still have guys like Eddie Locke, Albert "Tootie" Heath, and Charli Persip here, and there are lots more. But back to your question. I used to bug Philly Joe constantly for lessons, and he always sort of blew me off. I would get upset with him, because I would see him teaching guys who, in my opinion, didn't have "it." But then he would sort of play me off, and I was willing to pay him, I wasn't asking for a freebie.

MG: *Maybe he didn't think that you really needed any lessons.*

KW: If he did, he was wrong! He gave me a five-minute lesson once at the Vanguard; that was it. But we did hang out a lot together. There was a night that he and Red Garland sort of kidnapped me and didn't let me go home until after the sun came up. I learned a ton from just being around Philly Joe. But whenever I asked him for a lesson, he would just tell me to "listen, watch, and learn." Maybe he had something else in mind for me, but I took his advice to heart and I listened, and watched, and learned from everyone that I could.

Right before Joe died, he told me about how Big Sid Catlett had 17 different strokes for playing the brushes. Big Sid was his main man. Philly Joe was working on a second brush book that may soon be released. In it, he details Big Sid's 17 strokes for playing with brushes. Big Sid Catlett is someone else people have sort of ignored. Sid did a lot of dates under his own name, and when he did, the drums were always recorded really well. Because of the amount of the records he's on, there is no excuse for ignoring Big Sid Catlett.

But Philly Joe told his wife before he died that if anything were ever to happen to him, that he wanted me to play in the band that he led called Dameronia [a tribute to composer Tadd Dameron], and that's how I would up making that one live Dameronia record.

MG: *I listened to Papa Jo a bunch, and I have seen him play on video, but I never got to see him live. What can you teach me about Papa Jo Jones?*

KW: I didn't see him live that often, and we all know that he loved the sound of calf heads. But what people don't realize is that he got the same sound from plastic heads. The really intimidating thing with Papa Jo was, when he started playing brushes he got an instant sound. He didn't have to "work up" to it, or "ease" into it. He got that sound from the instant that he started playing with the brushes. No one else did that as well as him.

MG: *You always seem to focus on the bebop and hard bop drummers. But have you been influenced by the later drummers like Jack DeJohnette and Tony Williams much?*

KW: I have always been typecast as being a bebop drummer, and that's fine, because that's my stuff. But unfortunately, people think that I can't do anything else. A while back, I played on a Mulgrew Miller trio date. There was a tune called "La Chambre" that I played very loose like Jack does so well. And whenever people hear that track they can't believe that's it's me, because it is not what people are expecting to hear from me. But yes, I have been influenced by those two guys a great deal.

Tony was a misunderstood drummer. In so many ways, Tony played different from everyone else. Elvin was first in that regard, and then there was Tony later on. Both had the same thing in their playing. It was almost like neither of them had heard anything that came before them, but they had!

If you look back throughout the history of jazz drumming, it makes sense as to why Kenny Clarke played the way he did: He listened to Big Sid and Papa Jo. And then even with Max and Philly Joe, it makes

perfect sense as to why they played the way that they did. You can see and hear the lineage.

But it almost seems like Elvin was dropped on earth without having heard any of the drummers that came before him, but he had heard them all. Elvin knew all about Sonny Greer, Shadow Wilson, and Gene Krupa, and he had gone through all of the same books that everyone else had. But then he said, "I'm going to play according to 'my gospel.'" This is what I have come up with, and he did it differently, according to his own rules. And yet, all of the tradition is there. And if you listen, you can hear it. But drummers today don't have the sense enough to realize that there is no way in the world that you can get a sound like that without putting in some serious time on the fundamentals. And I'm not even talking about "what" he played; I am just referring to the sound that he got from the drums and from the brushes.

Tony falls into that same category of misunderstood drummers. He knew all about the tradition, he just had a different way of looking at things. But if you really want to do the homework, all of the tradition is there. Jack is the very same way.

What it comes down to is that all of the so-called "modern" drummers have something very different to offer. They all play time a little differently, and they all comp differently. You have to go through each one of them. You have to know what makes them tick, then you can figure out how and why they play what they do. You have to do that with everyone from Papa Jo Jones, to Philly Joe Jones, Jimmy Cobb, Lex Humphries, Specs Wright, Tootie Heath, Art Blakey, Billy Higgins, etc., etc. They all have something that is uniquely theirs. If you grab something from each one of them, then you'll have some things to play. However, then you also have to listen to where they play their accents and where they comp. You can't just put ideas in anywhere; playing jazz is reacting to what is happening around you at all times.

MG: *You work a lot with organist Melvin Rhyne. Is the organ style of drumming something you enjoy?*

KW: I grew up hearing Jimmy Smith's *Back at the Chicken Shack* all of the time. I used to listen to Charles Earland's *Black Talk* with Idris Muhammad all of the time. He is one of the great organ drummers. The Jimmy Smith records with Donald Bailey were a giant influence on me, sure. I loved listening to Joe Dukes with Jack McDuff. Joe Dukes had a special feeling for playing with organists. He had a great hookup with McDuff. I never saw him play, but I always liked his tune "Soulful Drums." I also always liked George Brown's drumming with Wes Montgomery.

I am trying to channel all of that organ tradition when I am playing with Melvin Rhyne, especially on his Criss Cross release called *Stick to the Kick*. That is a record I am really proud of. Any of the records I did with Tad Shull or Michael Hashim are ones I am proud of as well. There is also a record called *No Problem* that Peter and I did with Ray Bryant and Kenny Burrell. Actually, any of the records I have done with bassist Peter Washington are records that I am really proud of. On that recording I used a 20-inch bass drum with calf heads that I got from Mel Lewis. I also used that drum on that Mulgrew record.

MG: *Were you and Mel close? What did you learn from him?*

KW: Mel was an all-around pro. Mel and I were very close; he was brutally honest with me, I learned so much from him. He wouldn't tell you what you *wanted* to hear, he would tell you what you *needed* to hear. One of the first gigs that I ever had was with Lee Konitz. I was young, and I used to play real loud. Mel came by to see a gig, and he sat me down, gave me his number, and said, "Call me. We have a lot of work to do." The first thing he told me was that if I was going to survive playing drums in this city, I would have to learn how to play different styles.

He played me a whole bunch of records that he had made—from "Alley Oop" to the stuff with Pepper Adams, to the Streisand record *Color Me Barbara*. He talked to me about the difference between playing with Stan Kenton's band and Ray Anthony's band. Mel spent the day just explaining the different styles of music to me; we never even touched a drumstick.

The first lesson I got from him was that if you can't hear everyone else on the bandstand clearly, then you are playing too loud. If you can't hear, it's nobody else's fault but yours! He went on to say that if you can hear everyone in the band, then everyone in the audience can hear everyone in the band. Your ears are your monitors. He totally changed the way I thought about the drums. I learned how to play slow from playing along to Mel on Gerald Wilson's *You Better Believe It*, and the last track on the Thad Jones/Mel Lewis and Joe Williams record.

MG: *You had the advantage of growing up in Staten Island, New York. So you were constantly around guys like Mel. How did being in New York help you out?*

KW: I went to the LaGuardia School of the Arts and I had classmates like Steve Jordan, whose playing I love. My brother is a bassist, and my dad raised us listening to jazz every day. He had an enormous record collection. At school I got to study with Rudy Collins, so yes these are all advantages of growing up in New York City.

But there was a little bit of a disadvantage from being around New York that immediately comes to mind. When I first started recording, I didn't have all of my stuff together yet. I started recording too soon. So when I hear some of my earlier recordings, I am always wishing that I could go back and do some stuff over. Now that I have realized that, I find myself really digging and admiring someone like Bill Stewart. Bill found his sound and his approach really fast, much faster than most of us did. which is really something to be admired.

MG: *You said that your "stuff" is bebop, and that sometimes you are a little typecast. But I remember hearing you play a track on a Melvin Rhyne record that was straight-up funk! I also notice that there is a Parliament CD sitting on top of your stereo.*

KW: There are three drummers that I grew up listening to who I really admire, and who I never get a chance to mention. Zigaboo Modeliste, Clyde Stubblefield, and David Garibaldi are three guys I could listen to forever. I have never met any of them, but I really admire those three guys a lot, and I *love* their playing. The Mel Rhyne track that you are referring to was the tune "J Robin." I ripped off Clyde's "Funky Drummer" for that track. Just like Mel Lewis told me, you have to be prepared to play all different styles of music!

Mark Griffith is a recording artist, bandleader, educator, author, and drumming historian. He is a featured writer for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*, and is the drummer with the blues-rock band Magic Red and the Voodoo Tribe. PN

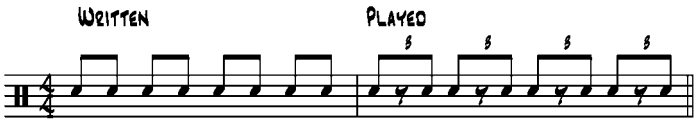
Sound Enhanced

A play-along audio file that relates to this article can be found in the Members Only section of the PAS website at www.pas.org.

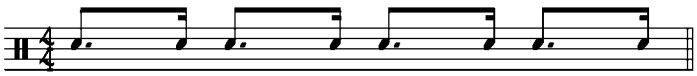
Rhythmic Interpretation, Articulation Markings and Musical Shape

By Steve Fidyk

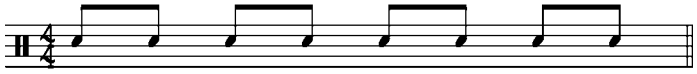
The following interpretation is commonly accepted when performing eighth-note rhythms in a swing style. This interpretation gives a smooth, connected, and legato feeling to the swing rhythms.



The tempo and style of a composition can also influence the way eighth notes are interpreted. Early swing music of the 1920s and '30s, for example, has a phrasing that is more closely related to this interpretation:



With arrangements played in a fast bebop style (300 bpm or faster), the eighth notes are interpreted and performed fairly straight:



No set rules govern the way a particular phrase is to be swung. Each band has its own rhythmic feel and phrasing style. To recognize this, listen to the lead players (trumpet 1, trombone 1, and alto 1) and match their phrasing and accents.

ARTICULATION MARKINGS

As drummers, we cannot play note durations with the accuracy of a horn player, but we can designate sound sources from the drumset that best complement the articulation and intensity of a note or phrase. Often, drummers base their approach to articulation on the duration or length of a note. This method promotes that all short notes are to be played on high sounds like the snare drum, and long notes are voiced on low sounds like the floor tom or bass drum.

The following articulation symbols are common in horn parts. They are used as indicators for emphasis.

This symbol (-) signifies a long attack

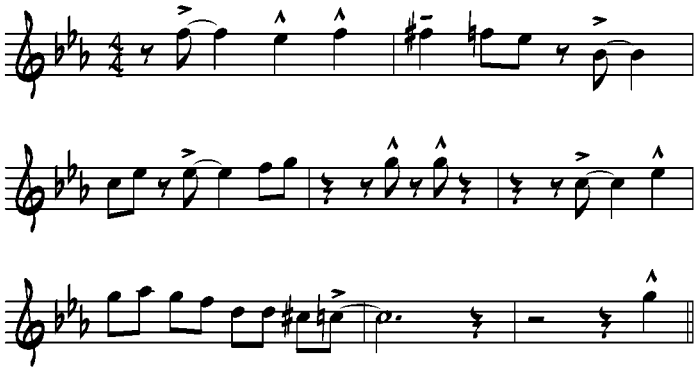
(.) or (^) suggests a short attack

An accent (>) can be interpreted long or short, depending upon the style and context.

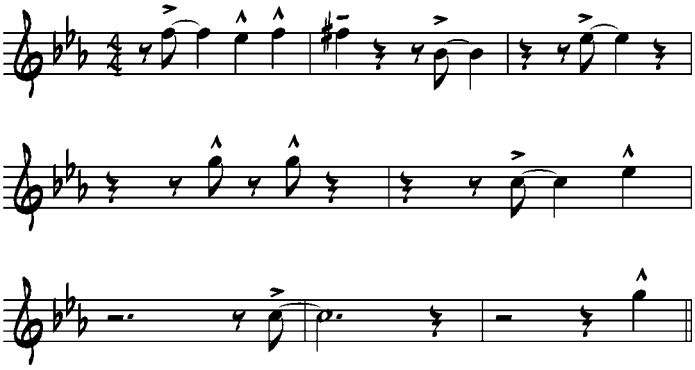
A note's articulation is determined in part by: what section of the band is playing; the intensity of the phrase; the instrument range (high or low) in which the phrase is played.

The key is to *listen* and allow your ears and musical instincts to point you in the right direction. Your approach to phrasing and articulating should always complement the ensemble, and by reading and understanding these symbols and their meanings, you will bring clarity to the longer phrases you play.

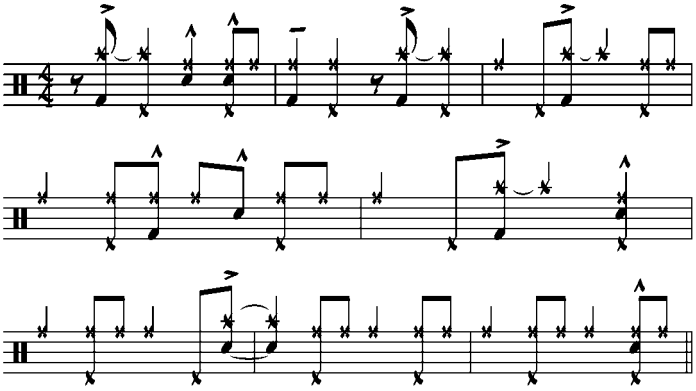
Below is an example showing a trumpet 1 phrase with articulation marks.



If we expose the rhythms with articulations, we have a phrase that illustrates the *emphasized* horn rhythms. These are destination points in a musical line that create a second tier of accent texture. With just the articulated rhythm, the phrase looks like this:



Here is a common drumset articulation for this phrase.



By reading and emphasizing the articulated rhythm, you naturally attain the notes a horn player would give significance to. *Now* you are phrasing and articulating with the band!

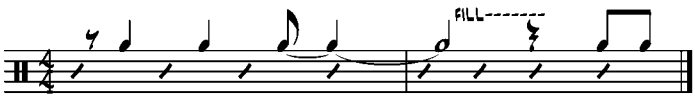
DYNAMIC EXPRESSION AND MUSICAL SHAPE

Each note we play has a dynamic. Percussionists achieve dynamic diversity through their stroke, motion, and stick direction. The closer the sticks are to the instrument when we begin our stroke, the softer the attack will be. Conversely, a stroke begun further away from the drum produces a louder dynamic.

The speed or velocity at which we throw the stick to the instrument can also influence the way a phrase is felt and heard. A faster stick velocity can produce rhythms with more intensity and forward momentum. As you practice, try varying your stick height and velocity and listen carefully to the differences in dynamic inflection. This approach can help bring expression to the written notation.

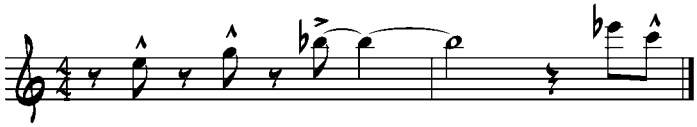
Music of all styles or genres has shape. As a piece of music develops, phrases ascend with intensity or descend, creating different musical textures and moods. As you read, you will notice that drum parts from big band arrangements have a multitude of single "flat line" rhythms that do not indicate shape.

Below is an example of a typical band figure from a drum part. Does the musical line ascend or descend? It's impossible to tell by observing the drum part alone.

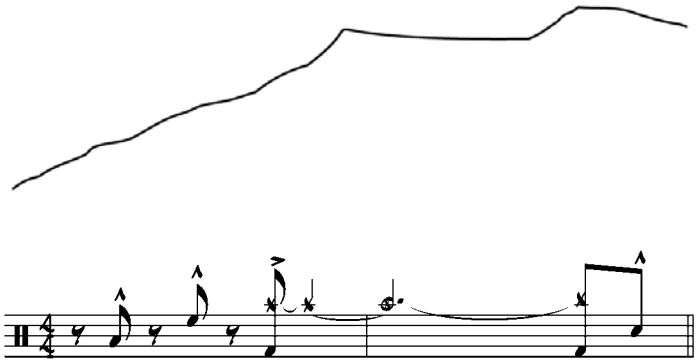


Flat line drumset section figure

Below are the same two measures from the trumpet one part:



The line drawing below approximates the shape of the above multiple-note trumpet figure. You can try this by drawing an imaginary line through each note head in a phrase and mirror the shape on the drums and cymbals.



Musical examples from Inside the Big Band Drum Chart *by Steve Fidyk*

Steve Fidyk is a jazz drummer, author, and educator who has toured and recorded with Maureen McGovern, New York Voices, Cathy Fink and Marcy Marxer, The Capitol Bones, and The Taylor/Fidyk Big Band. He is currently the drummer with the Army Blues Jazz Ensemble from Washington D.C. Fidyk has authored *The Drum Set SMART Book*, *Inside the Big Band Drum Chart*, *Jazz Drum Set Independence 3/4, 4/4, and 5/4 Time Signatures*, and an instructional DVD, *Set Up and Play!*, all published by Mel Bay. He has also recorded over 75 jazz play-along volumes for the Hal Leonard Corporation. Fidyk is a member of the jazz faculty at Temple University in Philadelphia. PN

Sound Thinking for Musical Success

By Nate Buonviri

Through decades of performing and teaching, I have observed a wide array of mental approaches to musical challenges. Conversations with colleagues invariably produce new and different ways to focus during practice and performance, which I then pass on to my students. The advice I put forth here is quite simple: during musical activities, many fine musicians think purely in *sound*.

I define "thinking in sound" as the total occupation of the mind with the aural imagination of the music being played at any given moment. For instance, as one plays a rock beat on drumset or a scale on xylophone, the mind is focused on the intended sound of the pattern in real time as the pattern is being played. While this approach has been a natural part of my playing for as long as I can remember, I had to explain it to a student quite recently.

THE STORY

Jane (fictitious name) is a beginning adult drumset student. She is quite bright, thoughtful, and organized in her musical problem solving. As we explore new coordination challenges, ensemble considerations, and technical development, she seems to thrive on detailed explanations and colorful analogies; however, when she starts to play, words get in her way.

Jane often speaks to herself silently while playing in lessons, telling herself "Just place those quarter notes squarely" or "No, no, listen for that left hand." She allows her mind to become preoccupied with verbal thoughts rather than musical ones. I noticed it becoming a hindrance and realized that I never think that way while practicing or performing. Why not?

> Most everyday thought requires silent words to bring ideas to fruition; sound thinking requires silent music to bring musical ideas to fruition.

THE APPROACH

On our instruments, our primary concern is sound, but what kind of sound? There is no absolutely "correct" ride cymbal feel, no "perfect" tambourine thumb roll. The only truly best sound we strive for is the one we imagine in our minds. Hopefully, that imaginary sound is built on lots of listening, modeling, and quality instruction. Let us assume it is.

With ideal sounds at the ready, our purpose in practice and performance is to recreate those sounds on our instruments. Any thoughts that do not contribute directly to that purpose are less than efficient or effective. Thoughts in the form of words require extra time and energy to be constructed, translated, and evaluated. On the other hand, pure musical thinking happens in real time, concurrent with what is being played.

For instance: You are trying to master medium swing on the ride cymbal. You have listened to countless tunes played by the greats, and you have internalized the feel you crave. You sit down at the kit and begin to play—and think in sound. As you play, your mind is simply hearing that personal ideal of medium swing that you have dreamed up. Everything your hand does is aimed at recreating that sound ideal. If something is not quite right, you simply match it up gradually as you continue to play.

By playing the pattern constantly, thinking in sound, and adjusting simultaneously, you find yourself completely "in the zone" of effective, focused playing. You save lots of time and mental energy as you work. Note that this same approach can be used for any percussion situation: timpani passages, snare drum rolls, vibraphone comping, tenor solos, triangle passages, etc.

Some may find this advice to be quite obvious: "Well, of course. Don't all musicians do that?" Apparently not, and certainly not all beginners. Advanced players often take their musical skills for granted. But sound thinking, as I have described it here, is not a typical way of thinking for most people. Most everyday thought requires silent words to bring ideas to fruition; sound thinking requires silent music to bring musical ideas to fruition. In musical situations, direct sound thinking obviates verbal thinking.

APPLICATIONS

Eliminating verbal thinking becomes extremely important in performances: "Here comes my cue, don't mess this up, so-and-so is sitting in the audience," etc. Developing a one-track mind for sound thinking, therefore, may also relieve anxiety, reduce stress, and save emotional energy. Sports coaches espouse this same advice. Timothy Gallwey's book *The Inner Game of Tennis* describes ways of focusing on simple, direct, and real observations of elements of the game to pull the mind away from its self-created delusions and distractions. Sound thinking helps us to do the same in music. By going deeper into the essence of the sounds we intend to create, we leave little room for distracting thoughts.

Sound thinking is also a great way to communicate with other musicians in a rehearsal and thus improve performance. Instead of describing how you want something to sound, why not just sing, chant, or play it? Instead of asking which of two ways to articulate a passage, why not sing both for the rest of the group, or better yet, listen carefully to what they play and adjust your internal sound ideal? This approach really pays off when the group performs, because by that point everyone is playing from the same ideal.

CONCLUSION

Musicians use a myriad of mental approaches to practicing and performance. One that is often taken for granted is the real-time imagination of desired sound to compare and improve what the hands and feet produce. As players, all of us can benefit from increased awareness of sound thinking in practice and performance. The more focused we are on the exact sounds we want to hear, the better our playing and the less distracted we are; and as teachers, we can encourage students to learn to bypass verbal thoughts and embrace sound thinking for musical success.

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Mental Training in Percussion

Wisdom from the PASIC 2008 Education Committee panel discussion

By Paul Buyer

At PASIC 2008 in Austin, the PAS Education Committee hosted its much anticipated panel discussion, "Mental Training in Percussion." Our distinguished panelists consisted of three esteemed percussion educators and incomparable leaders in the percussive arts. Panelists included Leigh Stevens, performer, educator, composer, publisher, and inventor, as well as a successful entrepreneur and member of the PAS Hall of Fame; Steven Schick, Professor of Music at the University of California, San Diego, and Music Director of the La Jolla Symphony and Chorus; and Tim Lautzenheiser, educator, author, speaker, creator of Attitude Concepts, Inc., and Executive Director of Education for Conn-Selmer, Inc.

The purpose of the panel discussion was to learn about the mental game as it relates to percussion education and performance. Some of the discussion topics were visualization, memorization, performance anxiety, concentration and focus, awareness and trust, mental practice, relaxation and tension, preparation and confidence, pressure and self-doubt, and developing a positive mind-set. The panelists also offered advice on how to incorporate mental training into our teaching.

To quote Dr. Bob Weinberg, Professor of Sports Psychology at Miami University: "Mental training involves training the mind to deal with different kinds of situations. One of the problems I encounter is players who seek assistance with their mental game only when there's a problem. But mental training needs to be worked on all the time, not just when things are going badly and the big game is coming up."

The following edited transcription represents the best of what was said at PASIC 2008.

Stevens: For me, the mental part of playing a musical instrument and performing and learning is 90% of the game. The physical skills are really a small part of it if you have the mental part under control. I learned this very dramatically in the first Bach lesson I took with my theory teacher, Dorothy Payne, who was an inspiration to me through my Eastman years. I was playing a two-part invention for her in a lesson and she said, "Start on measure 13." Well, I was totally unable to start on measure 13. I knew the piece from beginning to end, my muscles could play the piece at a fast tempo, but I couldn't play it slowly. I couldn't start in a different place, and in fact, I didn't even have the piece memorized. That was a huge wake-up call for me, and [I realized] that I was playing my instrument on a gut-level, a Neanderthal-level if you will, and I really had no chance of being a great performer on my instrument unless I started using my mind.

Schick: First of all, I think this is *the* topic. This is the most important thing we can talk about. Obviously, percussionists are interested in the issues of sound and technique and repertory, but learning is really *the* thing. We tend to think of the learning process as a way in which we can have impact on a piece of music. That's really the definition of interpretation: How can we take something that exists and inflict it with our own points of view? But the topic we rarely think about is how can we enter into an engagement with a piece of music in such a way that it influences us? How many pieces do we have [in our repertoire] that we really prize and value? Not that many when it comes right down to it. A couple dozen might be generous. If you learn a piece like "King of Denmark" or "Psappha," this is the one time in which you can come into a first encounter with a piece like that in a way that you not only learn it, but it can have an impact on you. And I think that if we don't have a sort of mutual influence, then we've missed the most important part of our art, and then how will we change in response to the music we play?

The second thing is that the mental aspect of playing percussion music goes beyond music. The most important thing for me is thinking about what separates us as musicians to us as human beings living in the world, or the way in which our mental lives outside the practice room have a really strong impact on what we do in our lives.

Lautzenheiser: [to audience] How many of you have ever taken an audition? How many of you didn't do as well on the audition as you did preparing? We're fight or flight creatures; we're survival creatures, and when we get into that situation and adrenaline rushes into the brain, we really think we may die. We have to learn to control that positive energy so we can connect to the music instead of having a mindset of "let's just get this done," without getting hurt too bad. I've watched so many people play beautifully in the practice room or in a lesson and then get in an audition and just lock—and then walk right back out and play beautifully again. It's all that mental energy that we're talk-

(l to r:) Tim Lautzenheiser, Steven Schick and Leigh Stevens

> "The mental part of playing a musical instrument and performing and learning is 90% of the game." —Leigh Stevens

ing about. I think it's the most interesting subject in the whole world, and for every profession.

Stevens: For me, one of the most important things about getting beyond the emotions that can put us into a tailspin in an audition, or any high-stress environment, is the fear of forgetting. Being a classical musician and playing from memory almost exclusively in recitals—for me, that was my fear, but I didn't know the source of it. As the years went on, I began to identify that the source of my fear was the fear of stopping—of not being able to continue with the performance on stage. When I identified that was my fear, learning to memorize properly allowed me to go out on stage knowing that there was nothing that was going to stop me.

I had one experience when a gel from the lights caught on fire. I was playing Bach's "B-flat Prelude and Fugue" when a flaming piece of gel came down and landed on the stage in front of my marimba, and I had the focus to continue and play through the piece—probably the highlight of my entire career! It took many years of hard work to get to the point that I knew the piece so well that nothing could stop me from getting through it. When that fear was eliminated, I was liberated. I could walk out on stage and focus on music and other performance aspects and not have that terrible adrenaline overload.

Schick: I think it's good to trust our memory to a greater extent than we do. Forgetting is not the absence of something, it's what you're doing instead of remembering. If you think of the forgetting as "that's the activity that you're engaged in at the moment," rather than remembering, then it becomes much more an issue of behavior modification rather than a weird ritual in which you have to invoke the spirits in order to remember. It's a process that everyone can address in a very logical way.

Lautzenheiser: If you look at Maslow's scale, the minute survival is threatened, everything else is pushed aside. In that moment of, "I'm afraid I'll forget," that's what's prime in your mind, and the mind leads itself in the direction of its most dominant thoughts, so we forget. How do we teach kids to be at ease performing? It's probably going to be in smaller bites [so it becomes more manageable].

Stevens: As percussionists, we are kinesthetic people and we are attracted to this whole field, to a certain extent, because we like the feel of it. That is, in fact, the flipside of where I want to be preparing a piece. The muscular memory is going to be there. It doesn't take any special work or attention to develop that. The other side of the coin—developing the real mental structures to remember—requires work.

Here's a story. At my very first lesson with Vida Chenoweth, she said, "I'd like you to learn the first movement of the Milhaud 'Concerto for Marimba and Vibraphone'." When I opened the score, I noticed right away that there were sticking issues. I asked Vida, "What kind of sticking should I use there?" She replied, "Don't worry about that. Forget about the sticking. I want you to learn the music, not play the piece." [After much thought, I realized] that's basically what a conductor does. The conductor looks at a score and imagines the music in his or her mind and learns the music. I was then into a whole different zone of learning that I never really knew about before. I learned [the Milhaud], and before I ever played the first note, I knew it.

Schick: I think the question of "what do we learn when we learn" is a really important one. One thing we hardly ever talk about is the longevity of pieces. How can you learn a piece in such a way that you are going to play it more than once? What can you learn that will provide the fuel that will drive the piece forward when you've played it for 10 or 15 years?

I think of learning pieces as weather systems. My thought is that I resist learning pieces as unchangeable objects where the goal is to "perfect" a reading of the text.

> "Forgetting is not the absence of something, it's what you're doing instead of remembering." —Steven Schick

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One learns then for maximally consistent reproduction. My "weather system" notion is that what one actually learns, on top of the basic information of the text, is a fluid system of interconnected forces. The goal is to develop an understanding of the linkages among interpretative decisions—often ones that seem unrelated: Does a slower base tempo require a different set of mallets? Does a more open roll dictate a change in the shape of a crescendo? The motivation is to create a language, not a phrase book, of interpretation.

If you learn a piece in such a way that you are learning a physical act and your only goal is reproducing that physical act perfectly, then what is the most you can hope for? The most you can hope for is a passing grade, in essence. Great, but then why would you ever do a piece again? If you've done it once right, get rid of it! But if we want to play a piece for a longer period of time, then we have to learn the relationships within the piece.

Buyer: *What are some of your favorite techniques for mastering the memorization of a piece or group of pieces?*

Stevens: You have to know yourself and know how you learn. That's fundamental to teaching yourself how to play a musical instrument. I use an approach called "headwork." That's what I call that part of the day when I work on things in my brain. It's the toughest part of the day for me, and it's also the most satisfying. I practice silently, sitting or leaning up against a chair behind my marimba, and I visualize what notes I have to play. Going from the first measure to the end of the piece, I visualize on the keyboard what that would look like if I were not using my muscles.

I can do this [mental practice] at about half tempo, hearing the music, and visualizing what notes—what bars—I should be hitting. For me, the most important thing is visualizing what notes I'm going to hit so I can see and hear as if those keys are lighting up on the marimba keyboard. If I can see what I'm supposed to hit, my technique is good enough that most of the time I'm going to hit it. But if I don't know what I'm supposed to hit, it doesn't matter how good my technique is, I'm not hitting it!

Schick: I think what we're all saying is that there's not a template that can be waived upon the learning or the memorizing of a piece. There's not a method that says, "If you just do these things, you'll be fine." There is such a large variation of individual proclivities in terms of memorizing, that it's almost impossible to generalize. Some people learn well from a score, other people rely heavily on muscular memory, and others rely heavily on visual memory. As Leigh alluded, there are a lot of different variations among different human beings, so the method I use works for me, and if it works for you, well then that's great, but I wouldn't guarantee it.

My approach allows me to experience a kind of slow-motion time. [I think about] what it will be like for the audience or the listener to experience it in real time. In other words, there's a sense of discovery of the moments that you care for in the piece, or having "the intelligent management of boredom," which is a part of every piece. You can have big moments if you have less big moments. It's an immediate translation from dots into muscles.

Lautzenheiser: I love the way we lie to our college students when we say, "You can't cram for a test and expect to get an A." That's a lie; you can! How many have done it that way? And how many, when the test was over, walked out and said, "Delete; I'll never use that again." We know now that, as my colleagues have said here, the way we learn music has to do with how we connect to it and how long it's going to be there.

Schick: Almost as interesting a question as how we memorize is *why* we memorize. When you watch [solo] musicians playing [using the music], they are [in a way] saying, "I am not making this up," as though the music stand was a deputized representative of the composer on stage, looking over and making sure [you were playing the music as written]. If you choose to play from memory, you are choosing to essentially face that line between composition and performance. You are choosing to give the impression that you are creating it at the moment. This reverts memory to the kind of classical discussion in which memory can be an ethical or philosophical point of view rather than a skill set.

The absence of a music stand and a score says, "There is no wall, there is no filter between what I am saying and what you are perceiving". A music stand is not only a physical kind of blockade; it is also a signal that somebody else is responsible for this, and I think that's a big question to answer before you start memorizing.

"The way we learn music has to do with how we connect to it and how long it's going to be there."
—Tim Lautzenheiser

Stevens: In certain cases, logistics are just so complicated that having this other element there, of having this piece of paper with notes on it, is just in the way.

Lautzenheiser: We're different than any other instrument. Where [other instrumentalists] are connected, and "this is the space," we're all over the place. That's probably what gets us in trouble sometimes! [And in many cases] it's shifting every time. It's evolving at the moment. The river's running; it's not static.

Paul Buyer is Director of Percussion, Director of Music, 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 PAS Education Committee. PN

The Healing of the Drum:
A Miraculous Moment

By Susan E. Rosano, MA

Perry was a 48-year-old married man with two small children. Two years before we met, he was in a very bad motorcycle accident. He was not wearing a helmet and sustained severe physical damage, especially to his brain. During his two years in hospitals and extended-care facilities, the damage in his brain and body deteriorated to the point where his physicians could do no more to help.

According to his doctor, he was in a permanent vegetative state and totally paralyzed. There were all sorts of other related physical problems, and his wife was tired of the constant fight to keep him alive. She decided to admit him to a hospice program, hoping we could create some peace for Perry and take care of his pain until he passed away.

Expressive Arts and Spiritual Care Counseling were suggested by the hospice nurse to see if any interventions were possible with this young man, even though the physician felt that it would be a waste of time. As far as the medical field was concerned, this patient was unable to understand or respond to anything.

In a conversation with Perry's wife, we found that she felt the patient was responding to music and a few other things he enjoyed before the accident. She had even taken him out to a few concerts in the past few months, feeling that he enjoyed himself and appreciated the music. She told us that this patient was a drummer and that he loved rock 'n' roll—especially the Grateful Dead.

With this information, Spiritual Care Counselor Rev. Bob Werme and I decided to visit Perry to see if there was anything either of us could do to make a connection with him. We brought drums, music and our undaunted spirits with us.

My first visit with this patient was a joint visit with Rev. Bob. I arrived there before he did and went directly to the patient's room. Perry was in his room, just sitting in his wheelchair, staring off into space. He was a handsome young man with a beard, bound to his wheelchair by physical supports from head to toe. I noticed that he had a big presence in the room and immediately realized that Perry was a thinking person, and not in an unresponsive state, as the physician led me to believe.

Once I made eye contact with Perry (which was hard because he could not move his head at all), I knew right away that we could do some work together. I was given permission to take him out of his room, and I wheeled him into a small, empty, recreation room. Here we could make noise in private, without disturbing his roommates.

I started my conversation with Perry by letting him know that I was aware he was a drummer and knew that he enjoyed the music of the Grateful Dead. My experience with this type of situation always leads me to treat the patient the same way I would treat those who are alert and oriented. I feel this gives the patient the dignity and respect he needs, along with an invitation to respond to me in the best way possible.

Drumming and music brought this patient out of the solitude and isolation of his present condition to a place of connection to the world outside of himself.

After two years of being dressed, fed, toileted, and bathed by hospital staff, I wouldn't expect a patient like Perry to respond to me if I treated him as though he didn't hear or understand me.

The first thing I did was offer Perry the opportunity to play a hand drum. I put the drum in front of him on his wheelchair tray so he could see it without having to reposition his head. Next, I attempted to put the drum beater in his hand.

Perry's left hand was in a sling and very bound up. His right hand was hanging down by his side, and his elbow could not be bent. Luckily, the fingers on his right hand were in a position that actually could hold on to the drum beater. So I put the drumstick into his hand and maneuvered the drum into a position that made it easy for Perry to hit.

I started tapping a beat on the drum with my free hand and invited Perry to play with me. It took a little while, but he very slowly started moving his hand and soon started to play along with me. It was a miraculous moment! I was surprised and delighted! It took every ounce of strength and concentration Perry had to accomplish this small but amazing activity.

As we played some healing beats on that drum together, I noticed a tear rolling down his cheek. From my perspective, this was great. He was actually letting go of some emotion. It was good to see that playing those healing drumbeats allowed this patient to let go and express his sadness and sorrow in a safe and supportive environment.

Soon my colleague, Rev. Bob, showed up and out came the guitar. I decided to give the patient a rest and I played the drum to Bob's old rock 'n' roll songs. A couple of minutes into the first song, I noticed, underneath all the castings and strapping of Perry's physical supports, that he was tapping his foot to the beat of the music.

I was very excited about this and pointed it out to Bob as we were playing. "Look! Look!" I said. "He's tapping his foot!" To me, this was huge. Drumming and music brought this patient out of the solitude and isolation of his present condition to another place—a place of participation and involvement, a place of connection to the world outside of himself.

Perry was able to communicate the happiness and pleasure playing a drum and listening to music brought to him that day. Without being able to move his face at all, Perry's spirit was smiling. It was a perfectly joyful moment.

When our session was over, I wheeled Perry out to the nurse's station where he would stay to be monitored by the nurses the rest of the afternoon. He stared at Rev. Bob and I the entire time we filled out our paperwork at the desk nearby. Through his gaze, I could feel the peace and comfort we brought to him through rhythms and music. He was thanking us without words, but with a stare that sent grateful thoughts and thankful feelings our way.

Perry was a favorite patient for all of the remaining visits I spent with him. I always brought the drum, played music, read to him, and tried to create a comforting presence at each visit. He taught me many things about the power of rhythm, the healing aspect of drumming, and the soulful connection and communication that can be made through music.

Susan E. Rosano is an award-winning artist who holds a Master of Arts degree in Liberal Studies from Wesleyan University and a certificate in Pastoral Counseling and a specialty in Expressive Arts. She is an Arts in Education Teaching Artist with the State of Connecticut Commission on Culture and Tourism and Young Audiences of Connecticut. Susan works part time with Masonicare Partners Home Health and Hospice, bringing visual arts and poetry programs to terminally ill patients and creating projects related to personal history for the purpose of emotional expression. Susan also works with many different special-needs groups bringing Expressive Arts education, consultation, and arts projects throughout the state. She can be contacted through www.ctexpressivearts.com. PN

The Fine Art of Listening

Making Yourself More Marketable

By Rick Van Horn

There's no question that a musician's talent is primarily judged by how well he or she plays. But a large portion of that same musician's quality—and marketability—depends on how well he or she *listens*.

How many times have you heard a well-known player complimented for having "big ears"? I'm not referring to hat supports here; I'm talking about that player's ability to listen to everything that's happening in his or her musical environment, assimilate it, and translate it into just the right thing to play—or not to play, as the case may be.

I once judged a drumming competition that was like a scientifically controlled experiment. Each drummer played the same tunes, with the same band, through the same sound system, for the same audience. Each one played on his own kit, and each played in both solo and ensemble spots. Although all of the contestants had an abundance of chops, there was a clear difference between them in terms of musicality. That difference was mainly how they did or didn't listen to what was going on around them.

KEEPING THINGS FRESH

The greatest danger facing a working musician is complacency. When you play in the same venues frequently, and when you play the same basic repertoire for extended periods of time, it's very easy for creative apathy to set in. You have a tendency to settle into a routine that may be very comfortable—but not particularly exciting or interesting. That lack of excitement or interest will immediately be perceived by your audience, your bandmates, and your employer.

You'll get along better with the other members of your band if they realize that you're actively listening to their playing and trying to support them.

A long-term club gig or an extended tour can be compared to a long-running Broadway musical. How do the cast members of *Phantom of the Opera* keep their performance fresh and vital in a show that's been running for twelve years? They do it by employing a theatrical concept called "the illusion of the first time." Simply put, it means that you approach each performance as if it's the first time you're doing it. All aspects—creative, emotional, and technical—are freshly dealt with every time. Working drummers should strenuously apply this same concept to listening.

BEFORE THE BAND STARTS

The place to start applying "the illusion of the first time" is on your drums, before the band ever starts. If, for example, you're playing a long-term gig where you leave your kit set up, you should listen to the tuning of your drums each night as if you had just set them up in a new room. Remember, over a period of time a gradual decline in drumhead condition, tuning quality, and other factors can take place. This can happen *so* gradually that you may not notice it from night to night. At the start of each gig the drums will sound pretty much like they did at the end of the night before. The problem is that they may not sound the way you'd like them to ideally; it's just what you've gotten used to over the course of the engagement.

On the other hand, if you come in each night and listen to the kit as if it were the first time you'd heard it, you'll keep the tuning at its optimum—and thereby produce your best sound. Listen for heads that are unevenly tensioned or going dead. Listen for rattles or squeaks in lugs or pedals. Listen for cymbals that are losing their brightness and projection due to accumulating dirt.

Taking whatever steps are necessary to keep your sound fresh will go a long way toward keeping your playing fresh, as well.

PLAYING WITH THE BAND

Think of all the factors that combine to create a band's performance. These include each player's individual part, how all those parts are combined, the balance of individual volume levels, the "feel" and sense of time, the inspirational nature of solos, and the "lock" in the ensemble work—especially in the rhythm section. And while you *can* just let each of these elements "run its course" from gig to gig, you can also approach everything with a fresh perspective each night. By doing that you can create an exciting, original performance that overcomes your own complacency and also projects your best efforts to your audience.

The way to make sure that everything is working together in your band is to listen to everything else *first* and to yourself *second*. It's simple physics: You can't relate your playing to that of the rest of the band if you can't *hear* the rest of the band. Listen to the ensemble balance, and adjust your own volume level so that you provide either the support or the leadership that's called for at that moment. If it's your turn to shine, then shine brightly. But be prepared to sit back and groove quietly when it's someone else's turn.

I'm not suggesting that every style of music should be played softly. Appropriate volume levels depend on the style of music, the size of the venue, and many other factors. But if everyone in a group is listening to everyone else *first*, it's easier to maintain a proper balance.

You'll also find that there are often subtle nuances in the playing of others that you can "latch onto" in your own playing. This can lead to the sort of musical interplay that's always enjoyable (and that can help overcome the monotony of frequently played tunes). But you have to be listening for those nuances in order to catch them.

ADDITIONAL BENEFITS

There's a political benefit to listening, too. You'll get along better with the other members of your band if they realize that you're actively listening to their playing and trying to support them. If you make a point of playing behind the vocalists and soloists when it's time to do so, they'll be much more willing to give you some room to stretch out yourself.

Listening also improves your ability to respond to performance "emer-

gencies." If you can hear that the vocalist is having throat problems, you can adjust your volume level—which, in turn, will likely bring the band's overall volume down. If the guitar player breaks a string during a solo, you might be able to cue in someone else to cover (or even do so yourself). It's even possible to make complete arrangement changes "on the fly" when everyone is listening to everyone else and communicating on stage.

PRACTICING THE ART

Listening *is* an art. And, as is the case with any other art form, you must practice it constantly in order to achieve a high level of proficiency at it. For the working drummer, the benefits of developing listening skills are enormous. Without them, even the most adept player is merely a technician. With them, that player truly becomes an artist.

Rick Van Horn was an editor at *Modern Drummer* magazine for 24 years, and his articles have also appeared in Australia's *Drumscene* and Italy's *Percussioni*. He tours with 1960s group Jay & The Americans, playing dates across the U.S. and Canada. As an educator, Rick has presented clinics and drum performances around the world, including the Cape Breton International Drum Festival. He's a faculty member for the KoSA International Percussion Workshops, and he's on the faculty at the University of the Arts in Philadelphia, where he teaches undergraduate classes on how to be a working drummer and graduate classes on music journalism. PN

SUBMITTING PROGRAMS

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Understanding Digital Audio:
Looper/Phrase Sampler Pedals

By Kurt Gartner

As recording technology has improved, so has the musician's access to a variety of tools that allow for the introduction and manipulation of multiple audio layers in recorded or live performance. In the commercial music realm, click tracks and backing tracks (such as additional vocal tracks) have long maintained cohesion for ensembles while enhancing production value from an audience perspective.

Also concurrent with the development of analog tape technology, composers including John Cage, Edgard Varèse, and Karlheinz Stockhausen began to use the tape recorder itself as an instrument, through speed and direction changes, superimposition of layered material, and combinations of electronically and acoustically derived sounds. These experiments and the use audio tapes played in physically closed loops led to the rise of looping technology and of minimalism as a compositional movement.

As audio went digital, click and backing tracks moved to compact discs and directly to computers, increasing flexibility and control in performance. Current technology allows much of this functionality to be housed within a single foot-pedal device, making live and recorded applications of real-time looping and phrase sampling simpler than ever before. Although looper/phrase sampler pedals may not have the powerful features of computer applications, they offer three distinct advantages: portability, stability, and affordability.

If you're new to these pedals, this article will serve as a primer on the basic functions and features of these devices. Aware of the various options available on pedals, you should be able to find the device that best suits your needs.

PHRASE SAMPLING MADE SIMPLE

Phrase sampling is the digital recording of sounds for subsequent playback. The pedal works as the digital recording device, accepting analog signals, converting them to digital audio, and storing them "on board." Each recording or phrase may be saved, then called up for subsequent playback. Depending on the musical situation and the capabilities of the pedal you're using, the duration of a phrase may be a few seconds or several minutes. Some pedals include memory cards and/or USB interfaces for increased storage and ease of archival.

An important factor that may guide your decision to purchase a particular type of pedal is its range of audio inputs. Most pedals accept an instrument- or line-level input, typically through a 1/4-inch jack. For percussionists, this may include the output of a mixer or sound module. Stereo inputs and outputs are added features on some pedals. In some cases, you may want to sample acoustic sounds captured through a microphone, in which case you may want a pedal with an XLR (microphone) input. If you intend to use a condenser microphone that requires phantom power, you may need to connect it to a compact mixer, then route the signal to the pedal (via 1/4-inch or XLR cable).

Another option to consider is that of an auxiliary input. This is usually a stereo 1/8-inch jack, ideal for accepting a CD or mp3 player signal. If the pedal's audio output is mono, the pedal is likely to sum the stereo auxiliary input to mono. Another feature found on some pedals' auxiliary inputs is an optional "center cancel," in which audio signal common to both channels of the input stereo image is removed from the phrase sampler recording.

RECORDING TIPS

To record a phrase, simply press the "record" footswitch as you begin playing. When the phrase recording is complete, press the "stop" footswitch to stop all pedal activity, or press the "record" footswitch again. Generally, this toggles the pedal directly into playback mode, so that you may immediately hear the results of your recording.

Some pedals include an auto-record mode, in which the recording begins upon the pedal's first detection of an input signal. Not only is this handy for recording auxiliary inputs (in which it may be difficult to time footswitch activation), it also eliminates potential footswitch noise when recording material through a microphone.

An important feature of these pedals is the overdub capability, allowing you to toggle between playback and record-overdub mode. This feature allows you to add countless layers to your phrase as it continues through its cycle, or to undo unwanted results. From a compositional standpoint, each layer of sound added to a phrase is like a new layer of paint on a canvas. Careful construction of complementary brush strokes will keep the image on the canvas from becoming occluded.

In order to keep your tempo steady during the recording of a phrase, many pedals include various metronome functions, which may include varieties of click sounds, meters, and tempi. Without consistent timing and tempo during the recording phase, performing over such a phrase can be very difficult! Often, the tempo may be established by dialing it in through one of the pedal's control knobs or by a tap function, through which the pedal senses the desired tempo. Additionally, many pedals have a "stretch" function, allowing playback of phrases at tempi other than that of the original recording—without altering the pitch of the phrase in playback.

LOOP VS. ONE-SHOT: ORGANIZING AND PLAYING BACK YOUR PHRASES

By default, most pedals play back in loop mode, in which the selected phrase will be repeated continuously until it is stopped or added to with an overdub. If your phrase is eight counts in length, the pedal will play the eight-count cycle, then automatically cycle to count one and play the phrase again. The pedal automatically applies a cross-fade at the "seam" of each phrase cycle, blending and smoothing the transition between the end of the phrase and the beginning of its reiteration.

At times, you may wish to have the pedal play back some phrases as singly occurring events. In these situations, the phrase should be played in one-shot mode (played once, then stopped). It's important to organize the phrases in the order in which you'll play them back in performance. For example, you may loop phrase "A" until you instruct the pedal to move on to phrase "B," and so on.

Some pedals allow you to step forward or backward through the sequence of phrases, offering still more flexibility in performance. With some pedals, this phrase advance feature is accessed through an added (external) footswitch—certainly worth the investment for hands-free operation in performance. Also, there are pedals that allow the simultaneous manipulation of multiple distinct phrases. Some pedal manufacturers invest resources in other functions, such as on-board digital audio effects; e.g., reverse sample playback, delay, echo, etc.

SUMMARY

When choosing a looper/phrase sampler

pedal, it's important to predict its intended use, which will help you to prioritize the following features:

- Physical size
- Storage/playback capacity in total duration of time and number of phrases
- Archival capability (to memory cards and computers)
- Quality of audio recording and cross-fade capability
- Number and variety of audio inputs
- Mono vs. stereo
- Flexibility of tempo in recording and playback modes
- Meter/metronome options
- Control of number and sequence of samples played back
- Ease of use
- Need for add-ons to increase functionality
- Additional audio effects

Performing effectively with a looper is an art unto itself. Resource materials to assist in your development of looping skills are certainly available. Still, it's important to learn by doing—so get sampling!

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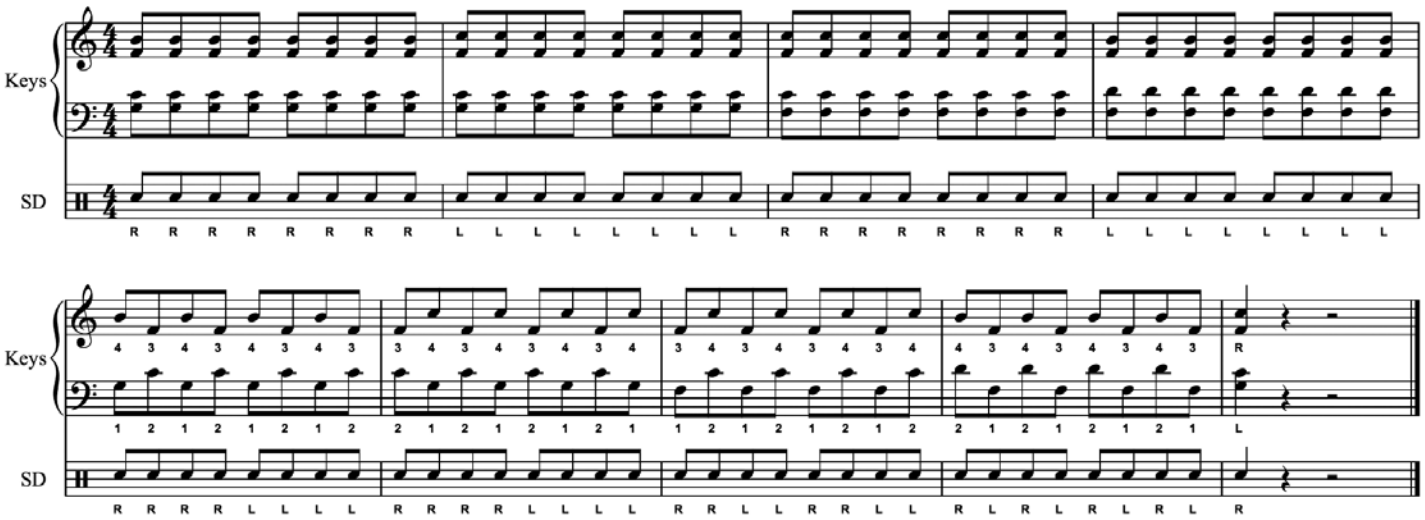
Building Four-Mallet Technique through Traditional Rudimental Exercises

By Eric J. Willie

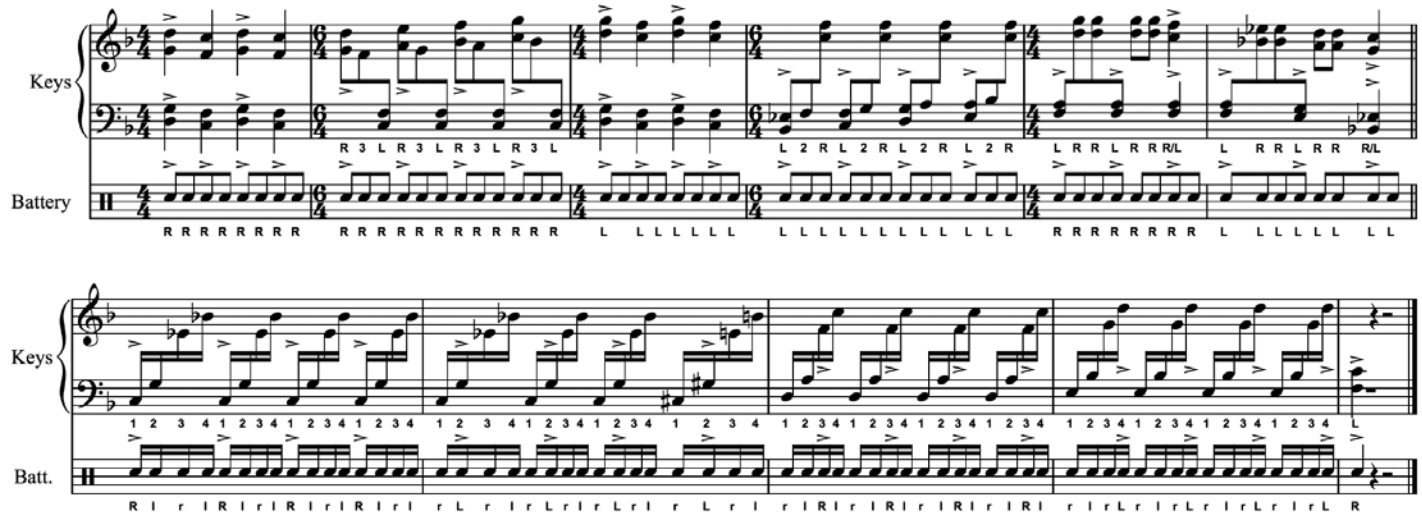
The front ensemble in the contemporary marching percussion section has seen rapid technical evolvement throughout the past decade. Fast, two-mallet obbligato parts that were once technical requirements for a show are now considered "must haves" for keyboard performers who are expected to have the facility of a virtuoso four-mallet player. Keyboardists must begin building their facility from the ground up, beginning with the exercise program.

When creating an exercise packet for the fall marching season or for the winter indoor season, it is important to write studies that can be performed as a full percussion ensemble (including battery and keyboards). The following examples illustrate four-mallet exercises that parallel traditional battery warm-ups.

Exercise 1
Eight on a Hand/Legato



Exercise 2



I. EIGHT ON A HAND/LEGATO

The Eight on a Hand/Legato exercise is traditionally employed to loosen the muscles and to serve as the daily "wake-up call" for the forearm. Keyboardists are strongly urged to begin with a two-mallet version of this exercise before progressing to the four-mallet version.

Adaptation of this exercise for four mallets should include three separate, fundamental techniques: (1) single-independent strokes, (2) single alternating-independent strokes, and (3) double-vertical strokes.[1]

The goal of this exercise is to improve fundamental stroke types. Superfluous movement should be minimized throughout the performance of these exercises (see Exercise 1).

II. ACCENT/TAP

As the title indicates, this exercise should focus on alternation of dynamics to include: (1) accent (loud) and (2) tap (soft). For the battery percussionist, this will involve alternation of down and up strokes to achieve clarity. For the keyboardist, this exercise can serve a dual role by: (1) improving the aforementioned downstroke/upstroke technique (Exercise 2), and (2) as a transitional exercise between double-vertical strokes and single-independent strokes (Exercise 2a).

For Exercise 2, the keyboardist should employ a technique identical to that of the battery percussion by employing down strokes and up strokes. For Exercise 2a, the keyboardist should work to develop a smooth transition between these two techniques, thus ensuring that full strokes are achieved whether they be double-vertical or single-independent.

III. TIMING

Regardless of the instrument (brass, woodwinds, strings, percussion), performers must work to control rests and space in music. As such, attention to basic subdivision is essential for precision and artistry. Justification for use of timing exercises in four-mallet playing is two-fold: (1) it improves rhythmic subdivision, and (2) it builds interdependence between the hands.

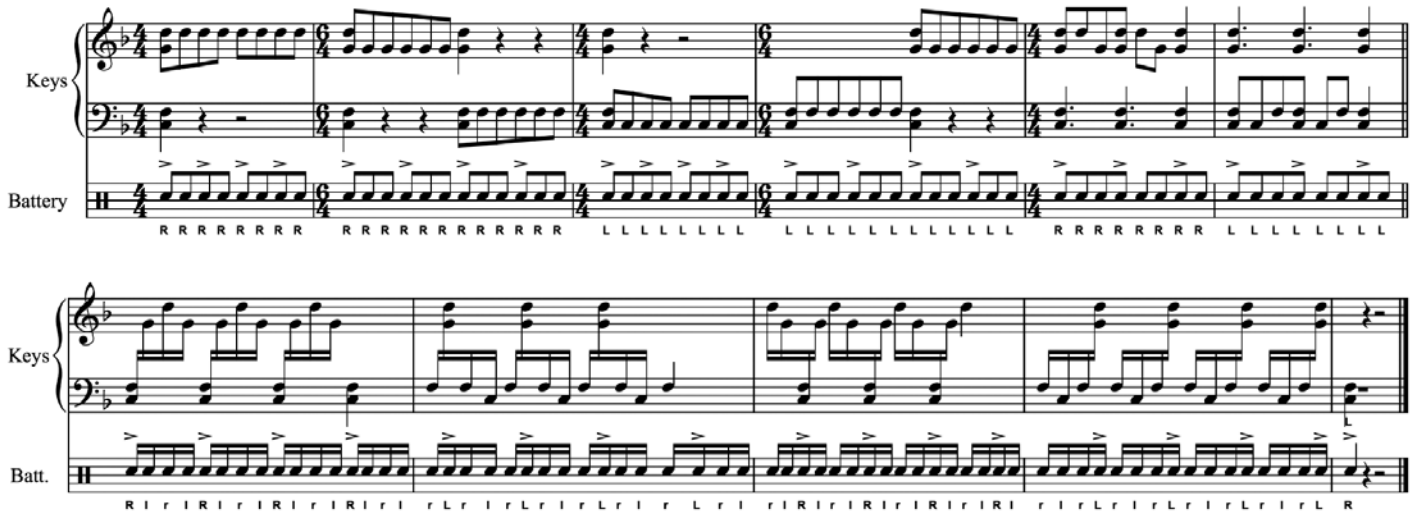
In Exercise 3, one hand focuses on the timing exercise while the supporting hand performs the basic, rhythmic subdivision. This exercise also serves to develop one-handed rolls.[2]

IV. ROLL BUILDER

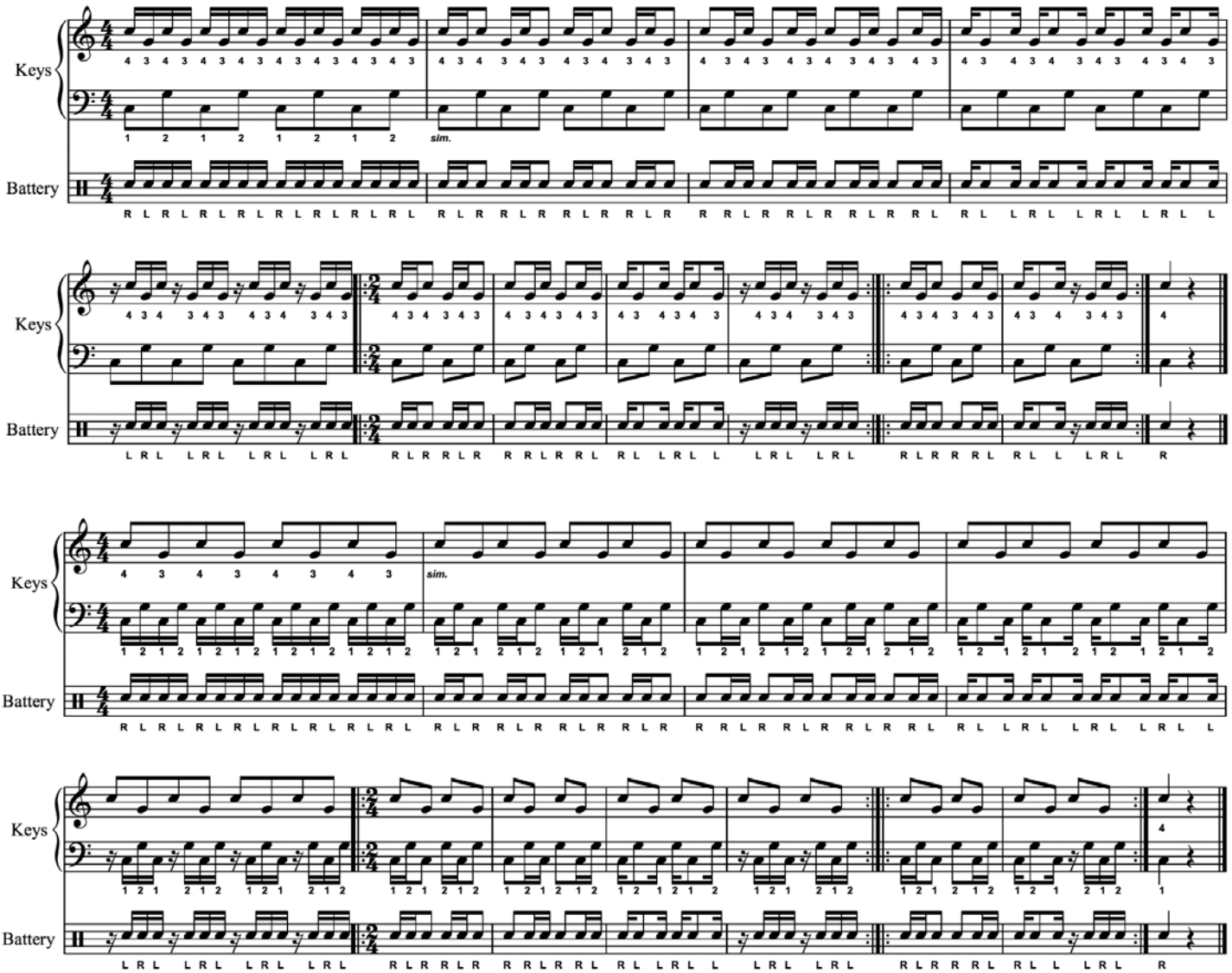
The skills developed in a traditional roll exercise will lead to the development of more advanced techniques. Single-alternating independent strokes should progress to the more difficult double-lateral strokes as the tempo increases. The number of permutations that can be applied to this exercise is virtually infinite (this applies to two notes (Exercise 4a), as well as three notes (Exercise 4b) on each hand).

By working Exercises 4a and 4b, students will develop the ability to maintain rhythmic

Exercise 2a



Exercise 3
Timing Exercises



integrity for each hand through isolation. By focusing on one hand at a time, keyboardists can (1) develop a smooth flow between hands, and (2) improve rhythmic precision, all while exploring a myriad of permutations.

By maintaining the initial, eighth-note hand flow, the performer has only to employ a horizontal wrist turn to execute the linear permutations. It might be helpful to think of all double-vertical strokes as vertical motions and all single-independent and double-lateral strokes as horizontal motions.

By adapting traditional battery exercises for use by keyboardists, students can develop four-mallet technique in a group setting. These techniques will easily transfer to standard solo repertoire and will prove valuable in daily concert band and orchestra rehearsals. Enjoy!

ENDNOTES

1. For descriptions of terminology, refer to Leigh Howard Stevens, *Method of Movement* (New Jersey: Keyboard Percussion Publications, 1990).
2. For further information about one-handed roll development, refer to: (1) Jeff Moore, "Developing a One-Handed Roll," *Percussive Notes*, Vol. 36, No. 2 (April 1998): 45–51, and (2) Janis Potter, "Building a Strong One-Handed Roll," *Percussive Notes*, Vol. 42, No. 3 (June 2004): 38–44.

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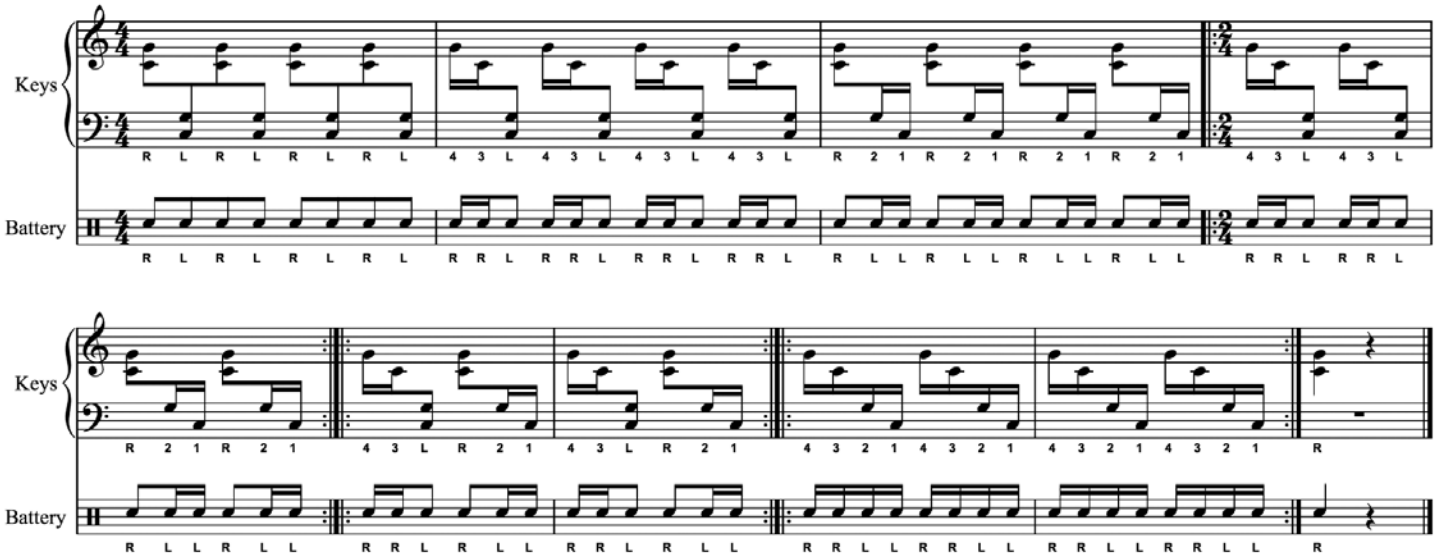
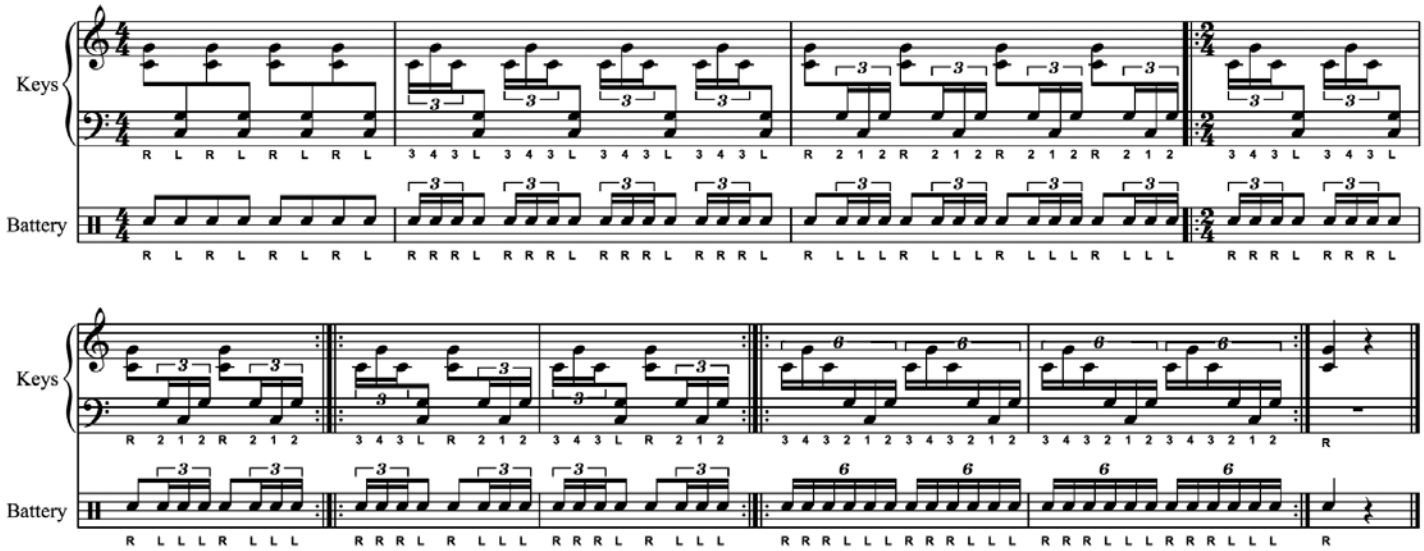
Exercise 4a
Double-Stroke Roll Builder



Exercise 4b
Triple-Stroke Roll Builder



Goodman Versus Duff

A Comparison of Two 20th-Century American Timpanists

By Daniel Kirkpatrick

Although Saul Goodman and Cloyd Duff were two of the most renowned timpanists of the 20th Century, they had distinctly different thought processes regarding performance practice for their instruments. Both the differences and similarities of these two PAS Hall of Fame legends are deserving of a detailed comparison in order to establish how these distinct styles originated and the influence each man has had on timpanists of later generations.

EDUCATIONS AND CAREERS

Saul Goodman

Saul Goodman was born July 16, 1906 in Brooklyn, New York. Goodman first played drums in a Boy Scout drum and bugle corps at age eleven, and then in his high school orchestra. The well-known story goes that Goodman was in high school when he passed by Commercial High School in Brooklyn, where the New York Philharmonic was rehearsing Tchaikovsky's "Symphony No. 4." Goodman went inside to listen, and being impressed with the timpani rushed to the stage after the rehearsal to ask the timpanist, Alfred Friese, if he would take him on as a student. After a few initial tests of Goodman, who was 14 at the time, Friese accepted him as a student. Goodman took his timpani lessons in the sub-basement of Carnegie Hall for two dollars a lesson. Most of Goodman's musical education came from the numerous concerts that he attended at Carnegie Hall.

Cloyd Duff (Photo: Geoffrey Landesman, Cleveland Orchestra Archives)

Saul Goodman

In 1926, at the age of 19, Goodman was playing in the Newport Casino Orchestra, a 15-piece band that played private and public concerts for patrons and wealthy people's parties around Newport, Rhode Island. Goodman also participated in the City Symphony and substituted in the New York Philharmonic as a percussionist. Unbeknownst to Goodman, in the summer of 1926 while he was in Newport, Alfred Friese had retired from the New York Philharmonic and auditions were being held for the position of timpanist. After several unsuccessful auditions, including one with San Francisco Symphony's Roland Wagner, who was there to simply raise his salary back in California, Goodman was contacted by the principal percussionist of the New York Philharmonic and asked to play timpani for the orchestra. "Are you kidding," asked Goodman? "No, I really mean it. Come down to the business office on Monday. Mr. Judson, the manager, wants to see you." Goodman was handed a contract for a hundred dollars a week for 25 weeks. After a short audition procedure, Goodman was officially the timpanist of the New York Philharmonic, a position he held for 46 years, retiring in 1972. Goodman also taught at the Juilliard School for 41 years, retiring in 1981. He was inducted into the Percussive Arts Society Hall of Fame in 1972.[1] Saul Goodman died January 26, 1996 in Palm Beach, Florida at the age of 89.[2]

Cloyd Duff

Cloyd Duff was born September 26, 1915 in Marietta, Ohio. Duff's father was an amateur musician who had some influence on his interest in music as a young child. Duff received his first drumset when he was six years old and studied with Ralph Johnson, the head of music in the public schools in East Liverpool, Ohio. Duff studied timpani with Larkins Porter, a pit drummer in Liverpool. Duff's timpani study was not focused on orchestral playing, but rather vaudeville playing. He went through high school playing in the school band and entering the Ohio State Championship on snare drum. He tied for first place with Paul Dolby, who became a percussionist with the Denver Orchestra. Duff went to the Ohio Band Camp at Cedarpoint, Ohio where he met Ned Albright. Albright served as a mentor to Duff on rudimental drumming, xylophone, and timpani.

Duff finished high school in the midst of the Great Depression, and funds to attend school were non-existent. Someone suggested to Duff that he audition for a scholarship to attend the Curtis Institute of Music in Philadelphia. When he auditioned, he was awarded a scholarship to attend the music school. While there, Duff spent two years as a percussionist in the orchestra and his last two years as the timpanist. He studied timpani with Oscar Schwar, timpanist of the Philadelphia Orchestra.

While Duff was attending Curtis, he worked in dance bands three to four nights a week and played in vaudeville shows on the weekends around the Philadelphia area. After leaving Curtis, Duff was selected to play in the All-American Youth Orchestra by Leopold Stokowski. In 1938, Duff became timpanist of the Indianapolis Symphony, a position he held until 1942. He then accepted a position as principal timpanist of the Cleveland Orchestra, where he remained until his retirement in 1981.

Duff taught at the Cleveland Institute of Music, the Oberlin Conservatory of Music, Baldwin-Wallace College, and the Aspen Music Festival and School. Duff was inducted into the PAS Hall of Fame in 1977. A year after retiring, Duff founded the Cloyd Duff Timpani Masterclass, an annual summer workshop that is still in existence.[3] In 1999, Jim Atwood assumed the directorship of the master class at Duff's request. Duff died March 12, 2000 in Fountain Hills, Arizona at the age of 84.[4]

MALLETS

Goodman

Saul Goodman started making his timpani mallets at the beginning of his career due to his dissatisfaction with commercial mallets. He began by having a wood turner make three or four pairs at a time in New York. Seeing that the orchestra season was only 28 weeks long with a few concerts in the summer, Goodman saw an opportunity to make extra money by selling his mallets to students. As business picked up, Goodman started making snare drum sticks as well as Maestro Leonard Bernstein's batons. At this time, other timpanists were starting to make their own mallets to be sold, including Fred Hinger and Vic Firth, both of whom still have mallets being sold today.

Goodman eventually had Joe Calato, who founded the Regal Tip company, manufacture his timpani mallets in the 1970s. Goodman wanted his mallets commercially produced because his personal items were inconsistent and needed to be regulated. Some people claim that the Calato Goodman timpani mallets are of a different weight than the originals. Goodman explained that wood densities, not the maker, causes the discrepancy. He stated: "Don't forget, the density of wood varies. The sticks are made with an automatic lathe. In any automatic lathe there might be some very slight variation in the turning."[5]

Goodman timpani mallets have always been made with rock maple. The mallets are just shy of 15 inches in length and have a threaded screw on top. The shaft is tapered on all handles except numbers 7 and 8. The mallet heads are all replaceable, again with the exception of mallets 7 and 8, which are commonly used as bass drum mallets. The replaceable head allows for easy replacement once the felt wears out, saving the player from spending money on a new set of mallets.

The following is a breakdown of the Goodman mallets as made by Regal Tip (Calato).[6,7]

Mallet 1, "Loud and Hard Sound," is the third hardest in the series. It has a 15-inch Rock Maple shaft with a threaded top and one layer of white piano damper felt around the screw-on core. Goodman listed this mallet as being appropriate for the following works: Tchaikovsky's "Overture to 1812" and "Romeo & Juliet," and the cadenza in the last movement of Shostakovich's "Symphony No. 1."

Mallet 2, "Normal Staccato," is the fourth hardest in the series. It has a 15-inch Rock Maple shaft with a threaded top and one layer of grey under-felt and one layer of white piano damper felt on the outside. Goodman used this mallet for works by Mozart.

Mallet 3, "General All-Purpose Mallet," is the fifth hardest, or second softest, mallet in the series. It has a 15-inch Rock Maple shaft with a threaded top and on one layer of grey under-felt, one layer of green table felt, and one layer of white piano damper felt on the outside. This was Goodman's general mallet that could be used in most situations when another mallet was not available.

Mallet 4, "Wood Head Mallet," is a one-piece wood ball mallet, making it the hardest in the series. It has a 15-inch Rock Maple shaft. This mallet is to only be used when indicated by the composer.

Mallet 5, "Tight Staccato," is the second hardest in the series. It has a slightly smaller shaft due to its head size. The head is wrapped in grey under-felt with one layer of green table felt on the outside. Goodman listed this mallet as "a good mallet for staccato passages." Examples include Mendelssohn's Scherzo from "Midsummer Night's Dream" and Stravinsky's "A Soldier's Tale" ("Histoire du Soldat").

Mallet 6, "Cart Wheel – for full resonant sound," is the softest in the series. It is the only mallet with a felt core and is wrapped in a thick layer of white piano damper felt. Goodman used this mallet for rolls of all dynamics on the lower range of the timpani. An example would be Tchaikovsky's "Symphony No. 6," first movement.

Mallet 7, "(Egg Head) Ultra Staccato – for projection of clear resonant staccato," is a staccato mallet used for either bass drum or timpani. Goodman said this mallet was "an excellent mallet for staccato effects without losing the basic low frequency of the timpani sound" for such works as Bartok's "Sonata for Two Pianos and Percussion" or Wagner's opening act in "Die Walküre."

Mallet 8 is a bass drum roller.

Today, Regal Tip still makes Goodman timpani mallets the way Goodman designed them. The only times the mallets changed were when Goodman himself tweaked something. Since his death in 1996 the mallets have remained the same.[8]

Duff

Cloyd Duff either made or was given his timpani mallets. Below is a list of the timpani mallets that he used, with descriptions taken from a Duff mallet package.[9]

#1: "Bamboo Cartwheel" (hard, staccato)
Core: Wood
Usage: Excellent for the extreme in rhythm, point and articulation
Tone Color: Very bright and brilliant

#2: "Hickory Cartwheel" (medium hard, staccato)
Core: Felt
Usage: Works well between #1 and #3 sticks for rhythm, point and articulation with more tone
Tone Color: Bright

#3: "Bamboo Cartwheel" (general)
Core: Wood
Usage: For general playing on all drums
Tone Color: Warm, sonorous and clean (round)

#4: "Hickory Cartwheel" (medium soft general)
Core: Felt
Usage: Softer and warmer than #3 but still excellent general stick on all drums
Tone Color: Darker, sonorous, legato, beautiful round quality

#5: "Bamboo Ball Stick" (soft, legato)
Core: Cork
Usage: European style ball stick for soft notes and rolls. Specialty stick, with diverse uses. Excellent roll stick.
Tone Color: Dark, mellow, smooth and round sound

Note: Although the original pair of mallets received by Duff used cork cores, Duff used wood cores when making mallets for his students. Both Marshall Light and Ron Vaughn did the same. When the Adams Corporation began producing their line of Duff mallets, cork was used again.[10]

#6: "Hickory Carthweel" (legato)
Core: Felt
Usage: For fuller, deeper, heavier, bigger sound
Tone Color: Darker, rich, round full

The #7 stick was added in the 1970s to Duff's personal set due to the need for a fuller sound within the orchestra.[11]

#7: "Bamboo Ball Stick" (legato)
Core: Wood
Usage: Effective full round sounding stick with excellent low-register qualities
Tone Color: Dark, rich, round full

The Adams Corporation added mallets 8 through 10 when they began producing Duff timpani mallets.[12]

#8: "Hickory Wood Stick" (extremely hard)
Core: Bulb-shaped head, one piece
Usage: For the extreme in articulation
Tone Color: Extremely hard, bright

#9: "Hickory Flip Stick" (extremely hard/general)
Core: Both cores on one piece turned hickory with bulb-shaped wood on one end and small felt ball opposite
Usage: For quick changes from felt to wood
Tone Color: Extremely bright to general, similar to #3

#10: "Hickory Chamois Stick" (very hard specialty stick)
Core: One piece bulb-shaped hickory with chamois covering
Usage: One step between wood and #1 stick—harder and brighter than #1
Tone Color: Very brilliant and articulate[13,14]

The hickory shafts on mallets 2, 4, 6, and 8 are tapered. Mallet 9 is a flip mallet that has a slight taper towards the wood ball end but not the white felt side. Duff mallets are harder to categorize in varying hardness due to the varying cores and shafts. Duff attempted to have color differences rather than just articulations.

Duff's mallet 6 is based on mallets his teacher, Oscar Schwar, gave to him. Duff's hickory shafts are rather short due to his gradual cutting and sanding down to improve the feel for him. Duff received three pairs of bamboo mallets in the cases of his Dresdner Apparatebau timpani, and he continually rewrapped them to get the proper color and hardness. Mallet 5 was given to Duff as a gift from an unnamed Polish timpanist. Duff's original wood ball mallets were Goodman mallets with felt sewn onto the end of the stick to create his flip stick.

Vaughncraft, Marshall Light, Adams Corporation with Glenn F. Smith, and most recently Smith himself have all produced Duff's timpani mallets.[15,16] Duff's thought process was not so much based on hardness but color. Bamboo shafts offer varying colors to wood, which was the reason Duff used alternating bamboo and wood shafts. All original odd-numbered mallets are bamboo.

Comparisons

All of these mallets (in the end) took years of tweaking and responding to different needs in the respective halls and orchestras where each man performed. Duff mallets are generally lighter and smaller than Goodman mallets. Duff used a variety of cores and shafts, including hickory. Early on, he experimented with maple but must have preferred hickory. Goodman made a few hickory mallets, but opted for maple shafts. Prior to the switch to maple, Duff had owned a pair of Goodman's wood mallets. Goodman's one-piece timpani mallets have been a standard for wood timpani mallets since they were first made.

Both men's mallets continue to be widely sold in today's market. Many companies imitate the designs made by these two men, often with a student's signature on the mallets. Examples include Clevelander (Paul Yancich) and Grover Percussion (Richard Holmes signature series). These two companies are the closest imitators mass marketing their mallets. Many other small and large companies imitate the designs, often mixing qualities of both. Examples include Vic Firth (Goodman influence), MB Mallets (Michael Baker—Duff influence), Freer Percussion (Tom Freer—Duff influence), and Black Swamp (David Gross—hybrid).

GRIPS AND STROKE TECHNIQUES

Goodman

In Goodman's *Modern Method for Tympani*, he clearly explains what has come to be known as the "Goodman grip." This grip involves the 1st, 2nd, and 3rd fingers being in contact with the shaft of the stick, along with the thumb. "The 4th or little finger should not come into contact with the stick at all." The hands should be angled such that the thumbs rest on the side of the mallet, facing at 1 and 11 o'clock in the left and right hands, respectively. The mallets are to form the shape of a "V" with the elbows protruding slightly from the body. The player should be square to the instrument.[17]

Goodman usually stood at the timpani, only sitting on a high stool for technical pedaling passages. He may have achieved the most comfortable feeling while standing due to his short stature of five-foot-five.[18] This grip has become common among students in the United States. Many players who say they use the French grip often use the Goodman or "American" grip instead. One distinct difference is the thumb placement. On the French grip, the thumb is on top of the mallet at the 12 o'clock position. The German grip is similar to the snare grip commonly taught to

young students: palms facing down, putting the thumb on the side of the stick at 3 and 9 o'clock for the left and right hand, respectively.

The French and German grip both produce special timbres. The French grip can be described as a light, tuneful grip. The German grip brings out more fundamental and the sound of the drum itself, and it has a dark timbre that is very rhythmic. Goodman used qualities from both of these grips, essentially creating the "middle" in the spectrum of French and German grips.

Goodman's grip can produce a very dramatic sound—that of tone and articulation in one stroke. Goodman describes the motion of his stroke in his book. "The motion used in striking the tympani is that of wrist and fingers. No arm or elbow motion is used at this time."[19] While the German grip utilizes a wrist pivot in a hand-waving fashion, the Goodman and French grips both pivot—a motion often described as akin to turning a doorknob.

Goodman's timpani book uses technique as a way of making music. Included are cross-sticking exercises, discussions on roll speeds in relation to dynamics, and a page on loud rolls. In the loud roll, the pinky should touch the stick and move away from the rim slightly. Soft rolls can be played closer to the rim.

Duff

Cloyd Duff's grip is quite similar to the French grip: thumbs are on top of the shaft and the palms face each other. The fulcrum of the grip is the first two fingers and thumb, with the 3rd and 4th fingers attached to support the mallet. "Keep all those fingers around the stick. Don't stick out your pinky like you're holding a teacup. *This grip should be relaxed and loose…avoid tension or pinching, except when adding articulation and 'point' to the sound.*"

Duff's stroke is based on lifting the mallet, much like the children's game "hot potato." The pivot motion is much like the French grip, utilizing the "doorknob" movement. The mallet head has minimal time in actual contact with the head. Duff mentions that adding arm to the stroke can create different sounds. The more arm added, the heavier the sound becomes. Although arm can be used to add subtle color differences: "*The actual blow on the head still comes from the wrist.*"

The volume of the stroke comes from mallet height: "The blow is proportional." Less height equals less volume, whereas more height creates a higher volume. Due to his height (six-foot-two), Duff normally sat while playing, thereby allowing him to utilize his arms for the lifting stroke. He recommended sitting for taller people for a more relaxed experience with the timpani. Sitting is also part of the European tradition of playing, which Duff followed.[20, 21]

Duff often told his students to imitate wind players when rolling—to sustain and support the roll throughout the duration. When preparing the roll entrance, both mallets come up at the same time. "There are only three things you have to worry about in rolls: the beginning, middle, and end!" Duff's rolls were a wall of sound that was even, did not sag in the middle, and would become increasingly relaxed towards the end of the duration.[22]

Comparisons

Both Goodman and Duff used a grip similar to the French grip. While Goodman's grip allowed for the pinky to not touch the stick, Duff had all fingers in contact with the stick. One main difference is volume and color; while Duff used height for volume, Goodman used more forearm and mallet placement on the drumhead. Both men's grips had a focus on the wrist as the main movement in the stroke. Goodman used his fingers to move the stick in rolls and soft dynamics while Duff used mostly wrist. Each man's sound was unique and was not only a result of the conductors with whom they worked, the halls where they played, or their instruments, but also their timpani mallets.

Goodman's sound is often described as "dramatic," "driving," and "exciting." His grip allowed his sound to be dark, yet have a tone quality rivaling most timpanists of his time. His sound can also be attributed to Leonard Bernstein's artistic tastes, the acoustics of Carnegie Hall, and the specific piece of music played. As timpanists are often referred to as the "second conductor," Goodman took this to heart and used his driving sound to push the orchestra to exciting climaxes, often putting himself above the sound of the group, becoming a true "solo timpanist."

Duff's sound was more transparent than Goodman's. Duff's tone has been described as "beautiful" and "singing." The sound that Duff wanted to produce was closer to a wind instrument than to a drum. He placed most focus on the clearing of timpani heads to produce a good sound, but his theory of blending with the Cleveland Orchestra under Maestro George Szell in Severance Hall is what produced the most beauty.

No true criteria exist that could determine which timpanist's sound was better. Each one had qualities that made his orchestra sound great. Duff's tone and Goodman's drama made concerts enjoyable for any audience member who saw either of these gentlemen play. Goodman's sound and Duff's sound should perhaps best be compared as the respective sounds of New York Philharmonic under Bernstein and the Cleveland Orchestra under Szell. Each man, timpanist, or conductor made decisions that created his unique sounds, caused not only by intonation and tone, but also by mallet selection, technical performance considerations, and instrument selection.

INSTRUMENTS

Goodman

Many timpanists choose their timpani based on the traditions of their particular orchestra, patronage towards a maker, or preference of the director, or sometimes they craft their own timpani. Many timpanists in the past (and present) have built drums. They include Fred Hinger, Richard Hochrainer (designed a tuning system), Walter Light, Paul Yancich, Wolfgang Hardtke, and Saul Goodman. Goodman started professionally building his own chain-operated timpani around 1942, during World War II, a time in which German-made instruments could not be imported. Many players of the time in professional orchestras preferred European timpani, specifically the Dresden-style timpani. The German-made timpani used by the New York Philharmonic in 1942 weighed approximately 220 pounds.

The New York Philharmonic suffered a loss in 1942 when Lewisohn Stadium was wrecked in a storm. In the early evening, lightening struck while the timpani were onstage. Two steel girders crashed down on top of the German-made drums "and flattened them out like pancakes," Goodman remarked. Goodman took this opportunity to perform on a new lighter and easier-to-tune design of timpani he had been building in his home shop. Using bowls made of two pieces of copper hammered into shape, Goodman began crafting timpani for his own personal use and, later on, the

orchestra's use. His invention, the chain-tuned timpani, was an improvement on the then current cable drums, which tune all the tension rods in one turn. The chain allowed all the tension rods to be connected together to allow the player to uniformly tune a drum at one to two points on the drum. These timpani became quite popular and are the ancestors of the Lang Percussion "New Yorker Timpani." Goodman also designed pedal-tuned timpani, now made by Lang, which he used as the two middle drums to complement the chain drums on the outside. The bowls used for most productions of the Goodman drums were made in Ohio at the D. Picking & Company, where many timpani bowls were and still are made. Some were also imported from England or Canada.[23]

"When the war ended, Europe was in chaos and Goodman became the only maker of Dresden style drums," says Morris "Arnie" Lang, of Lang Percussion. "Shortly [thereafter], he got a patent on the chain device, which replaced the less reliable cable tuning. He continued using the two pedal and two outer chain [drum] setup until he retired, and then Roland Kohloff used the same setup. The set is still used by the New York Philharmonic. Goodman, Roland, or myself have never used four pedal drums."

From about 1942 on, Goodman used his own timpani for most musical engagements, as did many of his former students in professional orchestras. In 1990, Lang was asked by Goodman to take over the Goodman timpani production. Lang formed Lang Percussion. "I agreed on one condition: that I had complete control of the manufacture," Lang said. "The drums had not kept up with new technology or manufacturing procedures and had many problems. I subsequently changed all of the castings, put the drums on wheels, made them height adjustable, lined every moving part in Teflon, put lock nuts on all screws, improved the tuning gauge, etc, etc. So much so that it bore no resemblance to the originals—really becoming a new instrument—and the name was changed to New Yorker Timpani."[24]

Duff tuning his Jåhne & Boruvka Dresdner Apparatebau Timpani (Photo by Robert Carman, Cleveland Orchestra Archives)

Duff

Cloyd Duff did not make his own timpani. While still a student of Oscar Schwar at the Curtis Institute in 1937, Duff was told, "If you want to be a success in this business, you must buy the very best instruments available." Duff purchased a set of Dresdner Apparatebau pedal timpani and a matching set of Anheier cable timpani to make a complete set of four drums made by Jåhne & Boruvka.

These drums were often regarded as the best timpani in use at the time worldwide. This instrument had a particular design that is easy to spot from afar. The copper bowl is not shiny and smooth; the three-piece copper bowls on these drums have a "leopard skin" hammer pattern and are finished with a flat-sheen, red-lead wash.

Goodman works in his timpani shop (New York Philharmonic Archives)

The sound produced by these drums is dark and they have a prominent fundamental pitch. Jim Atwood, timpanist of the Louisiana Philharmonic and former Duff student, commented on the projection of the timpani. When standing behind the drums, a timpanist may not feel as if they are sounding very nice, and they are often described as having a fast decay. Out in the audience, these drums speak very clearly with a beautiful singing tone. "These instruments always have an extraordinary 'presence' when played softly," commented Atwood. Atwood also stated that "during my first lesson with Cloyd Duff in the fall of 1970, I asked him, very much in the manner of a young drummer asking his rock star idol about his drums, 'What kind of timpani do you play?' The answer was short and sweet: 'Dresdens…The original Dresdens.'"[25]

The Dresdner Apparatebau timpani are known as the original Dresden timpani. The company that produced these drums, Jåhne & Boruvka, would later be taken over by Spenke & Metzl after World War II. In 1972, the Spenke & Metzl Company was taken over by the German Democratic Republic and renamed "VEB Schlaginstrumentenbau Dresden." The company went out of business in 1990.[26]

In 1972, when Maazel started conducting the Cleveland Orchestra, Duff found himself breaking the calfskin heads on his prized Dresden timpani. Needing more power and sound, Duff switched to plastic heads and American Drum Company timpani made by Walter Light. Duff measured the bowls of his beloved Dresdner Apparatebau timpani and sent the measurements to Light, who wrote them in permanent marker on his shop wall. Along with some other upgrades such as solid rivets to replace the pop rivets, a new cam design, and the bowl measurements of the Dresden drums, these improvements became standard on the American Drum Company drums and are still handmade today in a small shop in Denver, Colorado.[27]

Today, Adams makes the Philharmonic Light Timpani Cloyd Duff Series timpani, which is "specifically designed to the specifications of timpani legend Cloyd Duff."[28]

While these drums compete in the market with American Drum Company, neither will ever replace the Dresdner Apparatebau timpani originally owned by Duff.

Comparisons

Goodman always used the American placement of the drums (largest drum on the left), while Duff primarily used and preferred to teach the German ("international" or "European") placement (largest on the right).[29] Both arrangements of the timpani have advantages and disadvantages. Historian James Blades states, "The placing of the large drum to the right hand is a relic of early cavalry practice, a tradition retained in cavalry regiments and by many orchestral timpanists, German, Russian, Dutch, Austrian, and Czech in particular."[30]

Duff's reason for the German-style arrangement was simple: that is the way he learned while studying under Oscar Schwar. Goodman learned the American style, probably never questioned why he played that way, and does not appear to have discussed why he arranged the drums in that position during his lifetime. Blades also states that "the arranging of the larger of the orchestral timpani to the left (as for example in the U.S.A., Britain, Italy, and France) positions the bass notes to correspond to the pianoforte keyboard, as do the bars of the xylophone, etc."[31]

While any good musician can take a decent instrument and make it sound good, a great musician strives to own, make, or have customized an instrument that fits his or her personal needs and wants. Goodman and Duff both selected their own drums, but the conductors they worked with were often an influence. Other influences include the hall or location where they performed, whether or not the orchestra was on tour, and sometimes what repertoire was performed. Overall, it can be summed up by saying that Duff helped to design instruments and play in a style based on a European tradition while Goodman produced his own timpani and helped to define the American tradition of timpani playing. Both men's timpani were of the Dresden design for the inside two drums, and cable or chain for the outside drums. While similar, the sound associated with each man was completely different.

PROMINENT STUDENTS

Goodman

During Goodman's 41 years at Juilliard, he taught many students who went on to become players and teachers in the percussion world. Most of his students graduated from Juilliard in the late 1950s through 1970s and either still play full time with top symphony orchestras, have recently retired, or have passed away. The following alphabetical list of prominent players and/or teachers who studied with Goodman, along with their respective organizations, was posted by James Bartelt on a PAS web forum. Many additional Goodman students are teaching and playing in many different positions throughout the world today.[32] (Note: Some of the players listed here have retired or passed away.)

Jason Arkis (Minnesota Orchestra)
Michael Aronson (New York freelance)
Jack Bahrends (Baltimore Symphony Orchestra)
James Earl Barnes (Cimbalom artist, Pennsylvania conductor, composer)
Leland Beach (Louisiana Philharmonic Orchestra)
Fred Begun (National Symphony Orchestra)
Louis Charbonneau (Montreal Symphony)
Gerald Carlyss (Philadelphia Orchestra, Indiana University)
Anthony Cirone (San Francisco Symphony Orchestra, Indiana University)
Daniel Druckman (New York Philharmonic, Juilliard)
Eugene Espino (Cincinnati Symphony Orchestra)
Vic Firth (Boston Symphony Orchestra, founder of Vic Firth, Inc)
Gordon Gottlieb (Juilliard)
Jonathan Haas (New York freelance, Peabody, New York University, Aspen)
Benjamin Herman (New York freelance)
Richard Holmes (St. Louis Symphony Orchestra)
Barry Jekowski (San Francisco Symphony Orchestra)
Elaine Jones (San Francisco Symphony Orchestra, Opera)
John Kasica (St. Louis Symphony Orchestra)
Roland Kohloff (New York Philharmonic, Juilliard)
Peter Kogan (Minnesota Orchestra) [also a Duff student]
Jesse Kregal (Buffalo Philharmonic)
William Kraft (Composer, Los Angeles Philharmonic)
Morris Lang (New York Philharmonic)
Andy Lewis (Santa Rosa Symphony)
Larry Mathis (University of Alabama)
Leon Milo (Composer—France)
Wilson Moorman (Santa Fe Opera, New York freelance)
Albert Pollick (New York freelance)
Arthur Press (Boston Symphony/Pops)
James Rago (Louisville Orchestra)
Ted Rubright (St. Louis freelance)
Arthur Storch (San Francisco freelance, California State University Hayward)
Thomas Stubbs (St. Louis Symphony Orchestra)
Gary Werdesheim (Florida State University)
Garwood Whaley (Educator, publisher)

Duff

Duff's students are generally younger than Goodman's students due to the fact that Duff was a decade younger than Goodman. This partially explains why there are more students of Duff currently playing in orchestras throughout the world. This list is far from complete, due not only to Duff's teaching many years at four schools, but also because of his annual summer master class. The alphabetical list that follows includes students who studied with Duff in school, does not include performers who studied briefly with

him, and was compiled from Cloyd Duff's list of former students[33] along with contributions from the PAS online forum, Dwight Thomas's web page, and correspondence with Michael Baker.

Tim Adams (Pittsburgh Symphony)
George Alexsovich (Brevard)
Jim Atwood (Louisiana Philharmonic)
Michael Baker (Mexico City Philharmonic, Symphony Nova Scotia)
Jack Bell (Atlanta Symphony)
Tim Bishop (Virginia Symphony)
Pattie Buxser (New England Symphony)
Paula Culp (Minnesota Orchestra)
Roger Faulmann (South Dakota)
Tom Freer (Cleveland Orchestra)
Thomas Fries (Trinity Chamber Orchestra)
Michael Geary (Des Moines, Quad City, Cedar Rapids Symphonies)
Dave Gooding (Germany)
Mark Guthrie (Kalamazoo Symphony)
Randall Hicks (New Jersey Symphony)
Bill Hill (Colorado Symphony Orchestra)
Doug Howard (Dallas Symphony)
Douglas Igelsrud (Syracuse Symphony)
Rebecca Kite (University of Maryland)
George Kitely (Baldwin-Wallace)
Peter Kogan (Minnesota Orchestra)
Ken Krohn (Israel Symphony)
Garry Kvistad (Nexus)
John Lindberg (Virginia Symphony)
Bill Linwood (Victoria Symphony)
Jack Moore (Minnesota Orchestra)
Robert Pangborn (Detroit Symphony)
Eric Remsen (Minnesota Opera)
Marilyn Rife (San Antonio Symphony)
Sally Rochotte (Toledo)
Michael Rosen (Oberlin)
Daniel Ruddick (Toronto Symphony)
James Strebing (City of Birmingham Symphony Orchestra)
Dwight Thomas (Omaha Symphony)
Robert Van Sice (Peabody Conservatory, Yale)
Ken Watson (Hollywood Studios)
Bill Wilder (Atlanta Symphony)
Charles Wilkinson (National Symphony Orchestra)
Mark Yancich (Atlanta Symphony)
Paul Yancich (Cleveland Orchestra)
Earl Yowell (St. Paul Chamber Orchestra)

CONCLUSIONS

The careers of both Goodman and Duff were long, influential, and exemplary. Although they shared many similarities, they also had drastic contrasts in their lives and careers. Goodman is described sometimes as a showman and flamboyant, whereas Duff is said to have been reserved and stylish. Both men lived through the Great Depression, World War II, many technological advances, and the revolution of the "American" tradition of timpani playing. Both men worked with numerous conductors, often the same gentlemen.

Both Goodman and Duff produced many prominent timpanists and percussionists while teaching at their respective schools. Many professional timpanists in orchestras today are former students of one of these men, but rarely of both. Goodman and Duff never met to share their talents in public, but did write to each other after retirement.[34] Both men were inducted into the PAS Hall of Fame, made their own mallets, and taught more future-professional and professional timpanists and teachers of their time than any other teachers in the United States. If there are two 20th-Century American timpanists—two pillars in the percussion world—worth comparing, Saul Goodman and Cloyd Duff are a logical choice.

The author gratefully acknowledges the assistance of the following people: Jim Atwood, Michael Baker, John Bannon, James Bartelt, George Brown, Carol Calato, Anthony Cirone, Christopher Deane, David Edwards, Mark Ford, Tom Freer, John Godoy, Carol Jacobs and the Cleveland Orchestra Archives, Richard Jones, Morris "Arnie" Lang, Brady Spitz, Richard Wandel and the New York Philharmonic Archives, and the Percussive Arts Society online community.

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Extended Vibraphone Techniques in Deane's 'The Apocryphal Still Life'

By Joshua D. Smith

"The Apocryphal Still Life" was commissioned by PAS to be used as a "test piece" performed by all the contestants involved in the 1996 PAS Vibraphone Competition. The work is a four-mallet vibraphone piece that requires a performer to execute multiple performance techniques such as one-handed rolls, dead strokes, and one-handed harmonics. Concerning the motivation behind this piece, Deane wanted to reflect the idea of "a still-life study in motion—which is a contradiction."[1]

SPECIAL PREPARATIONS

Out of Deane's title of an apocryphal, or fictitious, still-life came the special vibraphone-bar preparations. Deane composed this piece so that two notes, *d′* and *e′*, would sustain throughout, regardless of the position of the damper bar, thus replicating the still-life. By exploiting these prepared notes, Deane composed a piece that successfully juxtaposes layers of varied rhythmic durations and densities with layers of notes that are sustained throughout the composition with effortless continuance, and by combining these different layers, Deane effectively portrays the contradiction of a still-life study in motion.

To enable the *d′* and *e′* to sustain throughout the composition, special modifications must be made to the suspension cord that supports these bars on the instrument's frame. Deane encourages performers to "lift the cord that runs through the nodal points of the two pitches around the 'hook' support so that the cord is on top of the hook. Lifting the cord allows these two pitches to ring when struck regardless of the damper bar position."[2]

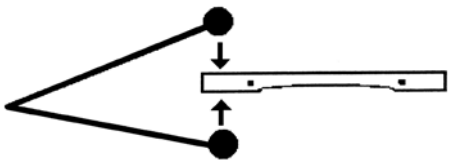
Since vibraphone bars in the same register are all supported by the same cord, it is possible for adjacent notes (in this case *c′* and *f′*) to be affected by such a cord preparation, in that they will not dampen fully when the damper bar is engaged in the "up" position. If adjacent notes are adversely affected, then a performer should fasten additional padding to the damper bar at the point where it comes in contact with the notes *c′* and *f′*. Deane states that "the proper effect of the piece relies on these bars (*d′* and *e′*) ringing fully."[3] These prepared pitches are introduced in mm. 2–3, as illustrated in Example 1.

ONE-HANDED ROLL

Another method by which Deane merges rhythmically complex notes with notes of sustain is by requiring the performer to utilize a one-handed roll in which each of the two mallets respectively strikes the bar on opposite sides: the top side and bottom side. This technique is borrowed from marimba performance and referred to as a "mandolin roll" as it emulates the hand movement that is used to sustain a pitch on a mandolin string. Deane states, "It has been a commonly held attitude that the mandolin roll is an antiquated technique, and was only used historically because the technique of one-handed rolls with both mallets on the top side of a bar had not been perfected. The mandolin roll is not the same as rolling on the top side of a bar. A mandolin roll can be more aggressive and immediate as compared to other forms of one handed rolls. It is a different technique and should not be discounted."[4]

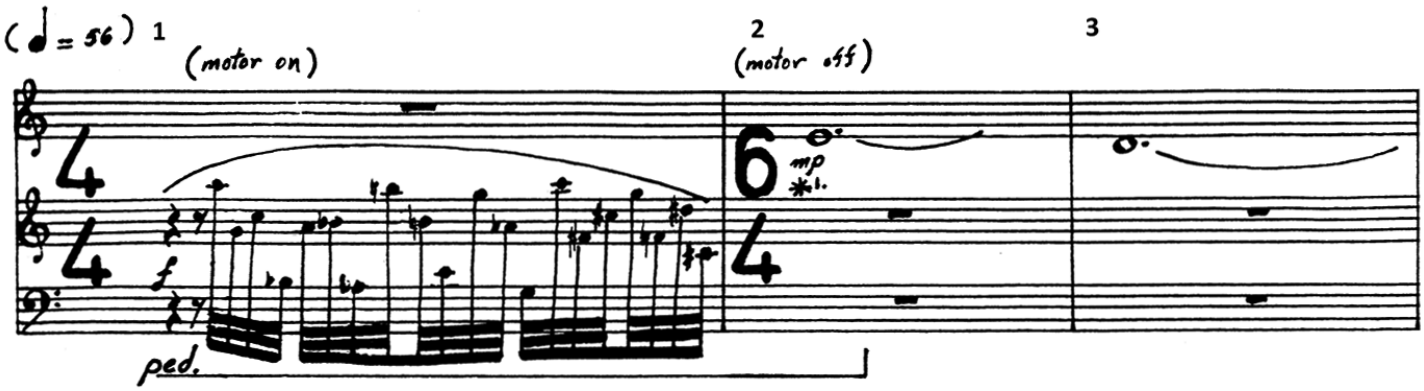
To aid in the success of producing a one-handed roll, Deane suggests that "the roll be played by having the two mallet heads straddling the upper and lower faces of the *f′* bar."[5] This technique is illustrated in Example 2.

Example 2



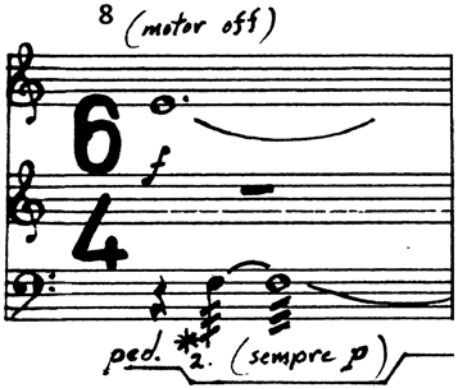
To ensure that the *f′* sustains with a consistently balanced sound, it is imperative that a performer roll on the extreme outside edge of the bar. By rolling on the edge of the *f′*, a performer can successfully avoid rolling

Example 1



close to the nodal point of the bar, which will produce an unbalanced roll sound. The first time Deane calls for this performance technique is in m. 8, as illustrated in Example 3.

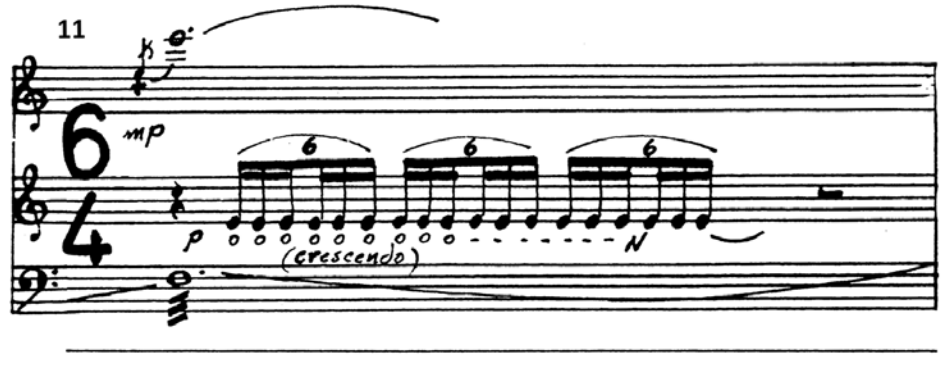
Example 3



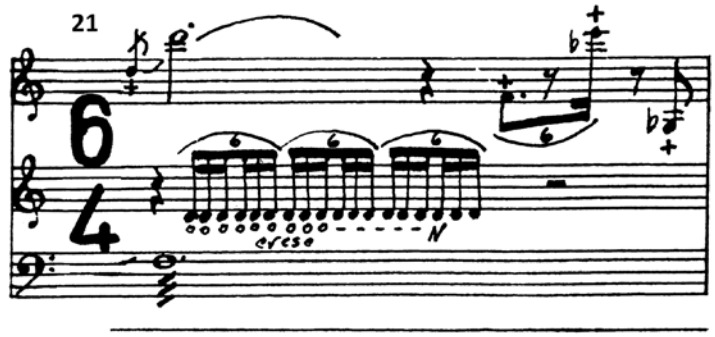
DEAD STROKES

Deane requires the performer to execute dead strokes and harmonics and notates these instances with a small circle (◦) above or below noteheads for harmonics and a plus symbol (+) above or below noteheads for dead strokes. While the method of performing dead strokes is similar to the method used in other Deane pieces, vibraphonists must perform harmonics in "The Apocryphal Still Life" with only one hand. Deane introduces both of these techniques for the first time in m. 11, as illustrated in Example 4.

Example 4



Example 5



ONE-HANDED HARMONICS

"The Apocryphal Still Life" is the first published piece that requires a performer to execute one-handed harmonics. Deane anticipated a lack of familiarity with such a technique from the percussion community and included extensive instructions in the performance notes. Harmonics are produced when a vibraphone bar is touched in the center with very light pressure and struck with another mallet or bowed with a bow. In "The Apocryphal Still Life" it is necessary to use one mallet while the other mallet in the same hand strikes the bar, and this is achieved by placing and resting the inside or outside mallet head directly in the center of the bar and striking the node of the same bar with the remaining mallet head.[6] The decision of touching the bar via the inside or the outside mallet head is left up to the performer.[7]

When deciding which mallet to use, one needs to take into account the particular four-mallet grip he or she is using, as both Burton grip and Musser (Stevens) grip produce varied degrees of ease and success for individual performers. Example 5 illustrates an occasion where Deane requires a performer to execute isolated dead strokes, a series of harmonics, and a one-handed roll in the same measure.

HARMONIC ARTICULATIONS

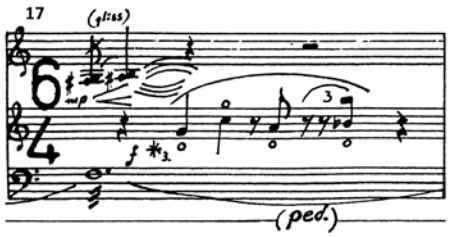
There are multiple instances throughout this piece where Deane includes harmonic articulation markings that combine circles, dashes, and the letter "N," as also illustrated in Example 5. Concerning these markings, Deane states, "The note phrases that have circles below the noteheads that change to dash marks ending in an 'N' should be played by beginning the grouping with the harmonic being produced… At the point when the dash marks appear, the player should begin moving both mallets in the same direction, thus transforming the sound of the note from a pure harmonic to a normal ('N'), pure bar tone."[8]

When performed successfully, musical passages such as these produce an effect of a normal tone emerging from the harmonic. Observe that in m. 21 (Example 5), the harmonic passage is played on *d′* and produces a sound two octaves higher. This harmonic production begins after the D two octaves above (*d‴*) is struck in a normal fashion on beat one. By moving the mallets on the *d′* from the harmonic production to a normal production, a performer can effectively convey a sense of pitches effortlessly transforming to pitches two octaves lower. Moreover, Deane introduces musical figures beginning in m. 107 that begin on normal notes and progress to harmonics—a reverse order from prior passages.

It is also worth mentioning that Deane requires a performer to execute one-handed harmonics in an isolated fashion on different notes, which is illustrated in Example 6.

This "melody of harmonics" is in opposition to harmonics that are played in a repeated manner on the same note. Performance of one-handed harmonics on either isolated notes or with a continuous rhythm on the same note should prove unproblematic once a performer has mastered the appropriate performance techniques.

Example 6



GLISS

In m. 17, Deane introduces a musical example that requires the performer to play notes together in the manner of a glissando. As also illustrated in Example 6, Deane begins this musical gesture with the $f^{\sharp}$ and g, and ends with the $a^{\sharp}$ and b. The most effective method for executing this type of effect is to strike the mallets across the proper vibraphone bars in a sweeping movement that makes contact with only the notes encompassed chromatically between the $f^{\sharp}$ and the b. Essentially, through the performance of this sweeping movement, one of the mallets will contact only the "natural" notes while the other mallet will contact only the "accidental" notes. In various places throughout this piece, Deane requires a performer to execute this sweeping movement in all three octaves of the instrument. It is vital for a performer to position his or her body, arm, and mallets in a way that effectively allows for clear articulation of these musical passages.

CONCLUSION

Deane's sophisticated treatment of the extended performance techniques found in "The Apocryphal Still Life" lends to its appeal. This piece will prove a worthy addition for vibraphonists looking for inventive solo concert literature to add to their repertoire.

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Percussive Arts Society
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Indianapolis, IN 46204 USA.
Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.

Difficulty Rating Scale

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

REFERENCE BOOKS

Cirone's Pocket Dictionary of Foreign Musical Terms

Anthony J. Cirone
$9.95
Meredith Music

The title says it all: this 4.5 X 5 3/8 inch, 235-page dictionary contains more than 4,000 foreign (i.e., non-English) musical terms (including Italian, French and German), as well as more than 160 musical examples and comprehensive sections for percussion and strings. The book is divided by language into the following sections: Tempo Indications, Musical Directives, Musical Phrases, Percussion Instruments and Terms, String Terms and Directives. Of particular usefulness are the 70-plus pages of percussion instruments and terms in Italian, French and German. This petite reference book could easily fit into a percussionist's gig bag, and it could also be quite useful for a percussion student to have available for that moment when a music term presents a translation problem.

—Jim Lambert

Drummers' Rites of Passage on the Parade Route

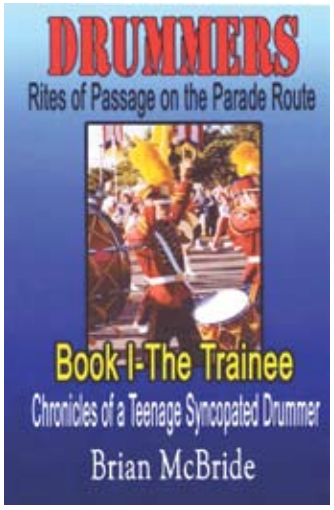
Brian McBride
$19.95
PublishAmerica

In this honest and entertaining book, Brian McBride gives us a peek into the world of the Long Beach Junior Concert Band and the Syncopated Drummers. This band had a long history as a musical activity for hundreds of high school musicians, performing in numerous parades and other events. McBride chronicles his journey from initial introduction to the group by his friend, to becoming a trainee and finally a full member of the drum section.

McBride instantly fell in love with the sound of the drums and the culture that went along with membership in this exclusive organization. He describes his choice of tenor drum as his instrument and auditions he had to pass to be accepted. He also provides details about his inner struggles and victories that are sometimes heartwarming and sometimes almost shocking.

This is fun reading for anyone interested in the history of marching percussion. There is some light profanity, but the book deals with the reality of the times—a kind of "Napoleon Dynamite" for drummers. It is subtitled "Book I – The Trainee," so there must be more to come. McBride has done a good job capturing the mood and the history of this musical era and has created both a valuable resource and an interesting book to read.

—Tom Morgan



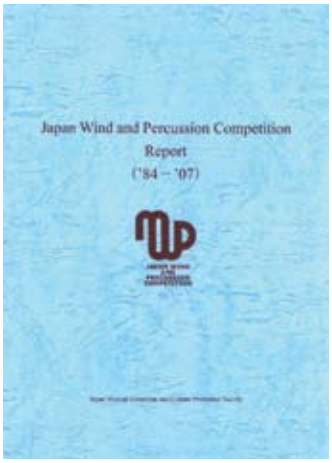
Japan Wind and Percussion Competition Report ('84–'07)

Price not included
Japan Musical Education and Culture Promotion Society

This 141-page paperback is an English-printed report from the Japan Musical Education and Culture Promotion Society of the winners of the Japan Wind and Percussion Competition from 1984 through 2007. Included in its first 95 pages are very basic descriptions of what instruments were included for this annual Japanese competition, who the judges were, where the competitions occurred (in Japan), and who the winners were, as well as where their follow-up winning performances occurred (in Japan). A statistical analysis of how many participants per selected instrument is also included. Percussion rotates in this competition; in other words, there is not an annual percussion competition.

Starting on page 97 is a listing of the "composite" repertoire that the winners performed each year. This might be particularly useful for percussion students to evaluate, either for the purpose of performing this repertoire or for the purpose of entering similar international competitions (although other competitions' repertoire would not necessarily be the same). The overall usefulness of this tome is limited and designed primarily for reference or research.

—Jim Lambert



On Musical Interpretation in Percussion Performance

Anthony J. Cirone
$14.95
Meredith Music

Anthony Cirone's new book surveys a range of musical excerpts from orchestra and band literature and explores ways percussionists, as well as conductors and composers, can increase their interpretative skills. Cirone played percussion with the San Francisco Symphony from 1965–2001 and also taught at San Jose State University during those years and at Indiana University from 2001–07. There is no question about the credibility of the advice and direction provided in this new publication.

The book's 38 pages cover foreign percussion terms, muffling, articulation, dynamics, phrasing and a vast number of musical elements related to the challenges of interpreting percussion music. Following an introduction, the book covers 11 areas of interpretation. Although the table of contents lists those 11 separate sections, the design of the book makes it a bit of a challenge to differentiate those ideas, in that they all run together without clear separations.

As stated in the foreword, the concept of interpretation is to express a very personal opinion as to how a particular section of music should be played. Therefore, it seems best to consider this publication as a basis for building the best concepts and tools for interpretation rather than to expect the book to provide specific directions.

The musical examples are especially good for establishing concepts, since the most well-known composers and major works are used. For instance, timpani muting examples come from Beethoven symphonies, cymbal examples come from Dvorak, Britton, Mahler and Kodaly, mallet selection come from works by Persichetti and Strauss, and articulation uses material from Copland. The real fun of reading this book is found in the various comments and short stories Cirone tells, based on his many years of experience as a performer. The book is informative, stimulating, creative and so well reflects Cirone's personality.

—F. Michael Combs

PERCUSSION METHOD BOOKS

Rudimental Arithmetic
Bob Becker
$60.00
Keyboard Percussion Publications
For most musicians, college and high school algebra classes are a distant (and not too fond) memory. These "required" courses rarely made a musical connection with finding the value of *x*. However, math hits a little closer to home with contemporary rhythmic applications and rudimental snare drumming in particular.

Bob Becker, Nexus musician and author of *Rudimental Arithmetic, A Drummer's Study of Pattern and Rhythm*, has developed a drumming method that combines the mathematical concepts of rhythm with a collection of exercises and etudes. Rarely does a snare drum method book connect conceptual applications of the mathematical foundations of rhythm with musical applications. Becker achieves this goal and more.

When I first received this book, I grabbed my sticks and pad, eager to get started. I quickly learned that the sticks and pad could wait a little while. As with any strong educational process, Becker concisely explores the mathematical concepts of rhythmic groupings and meter before applying it to exercises and etudes. These discussions are thorough with numerous examples.

The book is organized into seven parts: Meter, Rudiments, Permutations, Partitions of Numbers, Polyrhythms, Exercises and Etudes. Each part discusses basic rhythmical concepts and demonstrates the appropriate mathematical formula(s). Then Becker applies these discussions to written musical notation. While there are exercises in each part of the book, the final two parts conclude with numerous pages of outstanding exercises and etudes. To complete the text, Becker adds a glossary of terms (both mathematical and musical) as well as a wonderful bibliography.

How we think about music is integral to the sounds we produce as musicians. *Rudimental Arithmetic* challenges the reader to mentally explore and articulate the foundations of rhythm for greater potential of application. The book provides "useful tools for improvisation, interpretation and composition in all forms of rhythmic music." Students of all ages will want to explore this valuable 190-page text, which gives us insight into Becker's thought processes regarding rhythm. All in all, *Rudimental Arithmetic* adds up to an outstanding resource.

—Mark Ford

KEYBOARD PERCUSSION INSTRUCTIONAL BOOKS

Mallets for Drummers
Lynn Glassock
$19.95
Meredith Music
Conceived to be a basic two-mallet mallet primer for a percussionist with only a drumming background, this excellent 48-page method book contains several logical sections, including the first three, which primarily concern themselves with theory before moving ahead into brief etudes, then longer solo pieces. All etudes and solos are included on the enclosed CD recording. This method book for keyboard percussion could be utilized on xylophone, vibraphone or marimba. Glassock has presented an excellent introductory method book for the "savvy" non-keyboard percussionist.

—Jim Lambert

KEYBOARD PERCUSSION SOLOS

Butterflies, Mountains, Bamboo **III**
Stephen Crawford
$14.00
HoneyRock
Stephen Crawford's latest work for solo marimba depicts the musical images of his trip to Taiwan and visit to Mt. Jhuzin. This particular mountain had been a training area for the military and is open to the general public for two days out of the year to celebrate the Yangmingshan Butterfly Festival. Butterflies from around the region and even Japan and Okinawa migrate to the mountain to drink the nectar of a flower that grows there.

Crawford incorporates a lyrical "butterfly motive," an energized "mountain motive" and a pentatonic folk melody to represent the various aspects of the festival. The butterfly and mountain motives constantly alternate between each other in the introduction, followed by the butterfly motive developed in a charming chorale. Then, the mountain motive is broken down to simple chords and built back up by adding one note at a time. Repetition and transposed motives lead into the rubato pentatonic melody. Short re-statements of the original two motives bring the piece to an energetic close.

This six-minute piece would work well for an intermediate marimbist due to the repetition and easily accessible motive lines. A 4.3-octave marimba could be used, except a 5-octave marimba is required for one phrase of the pentatonic melody.

—Brian Zator

Insect Music **III**
Ken Metz
$12.95
HoneyRock
This work for solo marimba consists of five short movements that "attempt to convey physical motions or images of the insect in the title." The duration of the work is approximately six minutes, with the last two movements lasting only 30 seconds each. A 5-octave marimba is required, but a 4.3-octave could be used by transposing seven notes in the third movement up an octave.

The movement titles (and insects they represent) include "G Hopp" (grasshoppers), "Ballad of C Roach," "Ant Invasion," "Bness," and "Romance of the Moths." Each movement uses dissonance and atonality to convey its respective image, with the ant and bee movements played at fast tempos while the other three movements are played at slow or moderate speeds. The disjunct lines and lack of tonal centers create an unsettling feeling throughout.

—Brian Zator

Greensleeves **IV**
Arr. Gordon Peters
$5.00
Studio 4 Music
Although this publication date is 2008, Gordon Peters crafted this four-mallet arrangement for unaccompanied four-octave marimba in 1952. Scored in A minor, the familiar "Greensleeves" takes the performer through two verses of the short 47-measure composition. This arrangement would be appropriate for the intermediate-level keyboard percussionist.

—Jim Lambert

Koda for solo Vibraphone **IV**
Jan Freicher
$15.95
HoneyRock
This piece won the first-place award in the 2008 PAS Italy Composition Contest. It is a fairly lengthy vibe solo that falls in the pop medium. It is not very difficult, with limited independence between the hands, but is lengthy enough for a junior or senior college recital. A mature high school student could also perform this solo, although it is too long for most state solo and ensemble competitions.

It is easy to read and uses the range of the vibraphone well, but is not necessarily a unique contribution to the repertoire. The most challenging aspect of the piece is some right-hand octaves in the melody in the middle section and some rhythmic syncopation creating a Latin feel. It is recommended for the intermediate vibist who has had some experience with pedaling and mallet dampening.

—Julia Gaines

Continuum **V**
Daniel Kessner
$10.00
Studio 4 Music
This is a 12-minute marimba solo for advanced players. This version, premiered by Karen Ervin Pershing in 2003, is a revision of Kessner's original 1984 composition. The most significant change is a new first movement. Presented in four movements with no pauses, "Continuum" elicits a "smooth continuum of sounds, moods, and tempi." The performer can easily portray this through Kessner's flurry of sixteenth notes in the outer movements, and tremolo/chorale effects in the inner movements. Kessner's specification of mallet choice, as well as when to switch mallets, also assists the compositional impetus.

The performer must have great technical facility and be able to execute double-lateral strokes and one-handed rolls at small intervals, mandolin rolls, and fast, two-mallet runs at a soft (*pp*) dynamic level. Advanced college, graduate students, or professional percussionists will enjoy the musical and technical challenges encountered in "Continuum."

—Eric Willie

Ostinato **V**
Jesse Monkman
$14.00
Tapspace
This approximately five-minute, unaccompanied marimba solo is a technically challenging composition that originated as an exercise for four-mallet dexterity (according to preface notes by the composer). The c-minor tonality, left-hand ostinati and syncopated right-hand melody permits the performer to develop independence between the upper and lower voicings. The composition would lend itself to solo recital material for the younger college undergraduate.

—Jim Lambert

Spectrum **V**
Daniel Berg
$12.00
Keyboard Percussion Publications
"Spectrum" is an attractive four-mallet marimba solo by marimbist Daniel Berg. Similar to his popular composition "Over the Moon," "Spectrum" creates a collage of uneven rhythms and shifting harmonies that slowly envelop the listener. According to the composer, "Spectrum" is similar to a prism. Berg hopes that the audience will hear "different sources of inspiration" in this prism such as "rhythms from the Japanese marimba virtuoso Keiko Abe and harmony from the music of genius Quincy Jones."

While no meter is indicated for "Spectrum," Berg writes in 7/8 or 5/8 much of the time. The glue that holds the music together is a left-hand ostinato that primarily shifts by half-steps

or whole steps. Meanwhile, the right hand performs a pleasant melody that gradually increases the tension both harmonically and rhythmically. The six-minute composition eventually returns to a variation of the original theme before concluding softly. "Spectrum" would be a fine choice for any intermediate- to advanced-level marimbist. The music is charming and suitable for any recital or concert.

—Mark Ford

Milt Jackson, Transcribed Solos of the Master **VI**
Arthur Lipner, editor
$27.95
MalletWorks Music
This book is a compilation of 16 transcribed solos that were performed by famed jazz vibist Milt Jackson. The work that went into this book is staggering. Each solo was transcribed by one of six people and then edited by Arthur Lipner. Most pieces contain the head followed by Milt's solo written out in intricate detail, complete with chord changes. A discography of the recordings used for the transcriptions follows the table of contents, and a short note from the editor ends the book. The final solo, "Things to Come," also includes a reprint of an article from the June 1995 issue of *Percussive Notes*, which was the analysis of this solo. MalletWorks has informed us that they are going to be putting up clips of the original solos on their website, along with piano accompaniment tracks that can be used in a play-along manner.

This resource is invaluable to any jazz vibe player wanting to learn from the master. Studying the solos in this book would be a good start to personal transcribing if a student has not begun that type of work yet. This book should be used as a resource and practice study guide rather than a performance "cheat sheet." Using the book as a quick solution to a solo performance would not be using the book to its fullest. It contains valuable information and can be seen as a history book in the world of jazz vibraphone.

—Julia Gaines

KEYBOARD PERCUSSION ENSEMBLES

Two Part Inventions Nos. 1–5
J. S. Bach
Edited and transcribed by Harry Marvin, Jr.
$1.00 each
HaMaR
Not much can be changed when one "transcribes" Bach's original "Two-Part Inventions." Although each transcription in this set (No. 1 in C major, No. 2 in c minor, No. 3 in D major, No. 4 in d minor and No. 5 in E-flat major) is labeled for two marimbas, this reviewer sees only the occasional notation of a roll as an edited contribution by Harry Marvin. These transcriptions can obviously be used pedagogically for an intermediate duet of keyboard percussionists either at the high school or early college level.

—Jim Lambert

TIMPANI

Trek To Gongga Shan **VI**
Moses Mark Howden
$125.00
Self-Published
This is an interesting concerto, written for timpani (five drums) and orchestra. The orchestra score includes two flutes, clarinet, oboe, bassoon, two horns, trumpet, two trombones, percussion and timpani. The timpani are tuned to E, A, B, D, E, and these tunings outline the modal theme that is developed throughout the work. The main-theme motive consists of D, E, B, A, D.

The work is written in one movement, and is a loose, three-part form (fast, more relaxed, fast). The composition only takes about seven to eight minutes to perform, but it has numerous areas to show dazzling technical facility and dexterity by the soloist. In addition to carrying the melodic material, the soloist must negotiate several cadenza-type passages. One technical requirement consists of steady sixteenth notes in one hand, which continue for several measures, and the thematic materials are played over these with the other hand. There are only a few pitch changes, and the mallet changes are clearly notated. One passage is performed with rattan mallet handles, but most of the work requires regular articulate mallets.

As expected in a new work, there are many challenging rhythmic figures to address. Even so, the work is well designed and could be handled by an advanced college or professional orchestra. This is an ideal setting to feature your timpanist, as it is fairly short, thus being able to fit most concert programs. The copy that was sent for review included a CD and DVD, which featured a terrific performance by the composer.

—George Frock

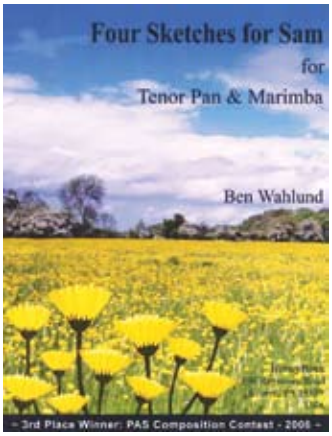
PERCUSSION ENSEMBLES

Big Country **IV**
Bela Fleck
Arr. Olin Johannessen
$40.00
Tapspace
Bela Fleck's "Big Country" has been arranged for large keyboard percussion ensemble (plus drumset, bass, percussion and optional soprano saxophone). True to the original 1997 Bela Fleck CD, this arrangement will challenge the two four-mallet marimbists the most; however, the remaining keyboard parts are not overly easy (glockenspiel, xylophone, two vibraphone parts and optional bass marimba). An enclosed CD permits the purchaser to print the individual parts for "Big Country."

Once the ensemble members feel the Bela Fleck fusion groove, "Big Country" is certain to engage an audience who is familiar with this fusion-jazz-like musical style. This nearly-three-minute composition is suitable for the mature college percussion ensemble.

—Jim Lambert

Four Sketches for Sam **IV**
Ben Wahlund
$22.95
HoneyRock



This set of short tenor pan and marimba duets placed third in the 2006 PAS Composition Contest. The first duet, "Little Yellow Flowers," utilizes a D lead pan, but the following three need a double tenor with a range down to the F below middle C. A 5-octave marimba is required for the four-mallet marimba part. The final duet, "Dream Fields," also utilizes two brushes in the pan part in addition to two mallets in one hand. The marimba part in this sketch also utilizes a bow.

The sound of these duets takes this duo medium out of its traditional paradigm. The sketches are contemporary sounding in nature and are true duets, not necessarily pan with marimba accompaniment. They have tempo markings of Andante/Allegro, Medium Funk and Moderato. They are based around experiences the composer has had with Sam, his dog. These pieces are a welcome addition to the limited repertoire for this duo.

—Julia Gaines

Cop Drama **V**
Jim Casella
$45.00
Tapspace
Anyone who has enjoyed (or been amused by) television "cop show" soundtracks will find "Cop Drama" an entertaining (as well as challenging) six-minute percussion ensemble homage for the advanced high school or college group. Scored for 12 percussion plus rhythm section (electronic keyboards, guitar, electric bass and five-piece drumset), it is composed in three sections that capture some musical fingerprints found in most police dramas—suspenseful funky rock with stop-time rhythms (think "The Streets of San Francisco" theme), a bit of hauntingly slow-swing "film noir" lounge music (complete with solo hi-hat part) and modern, mixed-meter soundscape.

"Cop Drama" captures the sound and style of its namesake very well, but requires extensive instrumentation: glockenspiel, xylophone, crotales, two vibraphones, chimes, four marimbas (two 4.3 and two 4.5) and percussion (five suspended cymbals, ribbon crasher, large zil-bell, two concert toms, bongos, congas, tam tam, djembe, snare drum, metal guiro, cabasa, three cowbells, two splash cymbals, flexatone, claves, bell tree, two sizzle cymbals, vibraslap, temple blocks, ten-inch Chinese opera gong, woodblock and high vibratone). It is thickly scored and may be possible to perform with fewer players (two marimbas instead of four), but four-mallet ability, familiarity with mixed meters (15/8, 7/8), a strong sense of groove and rhythmic accuracy are a must for everyone. The guitarist and keyboardist must read notation and chord symbols, as well as be familiar with stylistic considerations ("clean" guitar solo, ability to switch between synth patches). The rhythm section is required to successfully replicate the instrumentation of the original genre.

A performance CD and pdf files of the parts are included. For those with a sense of humor and appreciation for the difficulty in actually performing this music, "Cop Drama" will be a fun, challenging piece for performers and audiences.

—Terry O'Mahoney

Cranktool **V**
Brett William Dietz
$38.00
Keyboard Percussion Publications
Although this entire work is in 5/4 and the quarter note remains at 140 bpm, rhythmic and dynamic challenges make this piece for five percussionists especially interesting. Player 1 plays electronic drums throughout; player 2 plays kick drum, snare drum and cymbal; player 3 plays octobons and cymbal; player 4 plays timbales and hi-hat, and player 5

plays brake drums and cowbells. This is an intriguing combination.

Lining up these various rhythmic lines (especially without a conductor) would be a considerable challenge, but the end result should be a musically interesting performance. However, one might consider this as a major hurdle of simply putting all the notes together accurately. That feat, in itself, should appeal to more creative percussion performers. Some phrases "line up" as an ensemble; many do not. The feel in most sections is 4/4 with two of the beats elongated by one eighth note, but other section might be best felt in 10/8. There will be lots of creative juices flowing for any group striving to perform this interesting work.

—F. Michael Combs

Extremes **V**
David Mancini
$29.00
Keyboard Percussion Publications
This reissue of a 1987 composition for percussion septet is scored for vibraphone, marimba/bells, chimes/two stainless-steel bowls/large suspended cymbal, snare drum/medium suspended cymbal/large gong, four tom-toms/gong/two pieces of electrical tubing, bass drum/small suspended cymbal/clock chime, and four timpani. Although listed as a grade V composition, there are few passages in this contemporary sounding, eclectic 5:30-minute composition that would challenge any percussionist beyond a grade IV level. The timpani part is one of the more challenging parts. Consequently, this ensemble is appropriate for the mature high school percussion ensemble or younger undergraduate college percussion ensemble.

—Jim Lambert

The Swords of Moda-Ling (revised 2008) **V**
Gordon B. Peters
$35.00
Studio 4 Music
This seven-minute, 1966 percussion ensemble composition by Gordon Peters has been revised and republished. The 2008 revisions include (from Peters' prefatory remarks to this publication): "instrument placement, addition of a short improvisatory section, extension of the final section, dynamic balances and generally more detailed indications for both players and conductor."

This large ensemble (nonet) includes traditional percussion instruments plus a piano part. The piano and timpani parts are the two most challenging parts of this traditional—yet ever popular—percussion ensemble composition.

The composer states that "Moda-Ling" is a contrived word from "doodling" with modal scales—characteristic of his mentor/composition teacher at Eastman, Bernard Rogers. This ensemble would be appropriate for the mature high school percussion ensemble or the undergraduate college percussion ensemble.

—Jim Lambert

Pegasus **VI**
Ben Wahlund
$25.00
HoneyRock
This difficult work for solo snare drum and percussion trio was written for Rich Holly and the Northern Illinois University Percussion Studio. The trio includes vibe/woodblock/cabasa; marimba/woodblock; and bass drum/tambourine/woodblock/orchestra bells or crotales. The solo part utilizes a few special performance techniques: playing with fingers on the batter head as well as on the snares, and various types of rimshots. In addition, the first section of the solo uses double-sticking patterns and sixteenth-note quintuplets.

The next section makes use of a Swiss-triplet-type sticking pattern at a faster tempo. Following a coordinated-independence Latin-like section, a corps-style section makes use of double bounces and diddle patterns. The piece closes with a written-out *ritard* and a long diminuendo utilizing a brief rhythmic pattern reminiscent of the opening.

The accompanying percussion parts are somewhat less difficult. Percussion I includes four-mallet chords and some interesting cabasa patterns. Percussion II requires a five-octave marimba and uses several contemporary four-mallet techniques. Percussion III includes extensive coordinated-independence passages between the bass drum and orchestra bells. All of the percussion parts include ostinato patterns at various points throughout the piece.

All-in-all, "Pegasus" is a very demanding snare drum solo with a challenging accompanying percussion trio. This solo is suitable for senior or graduate recitals.

—John Baldwin

Synergetic Simpatico **VI**
John Max McFarland
$24.00
Tapspace
This duet for drumset and multiple percussion seeks to break the stereotypical viewpoints in which each instrument tends to be utilized. The drumset is used as a contemporary, traditional percussion instrument, and the multiple percussion setup is used in a more groove-oriented way.

The instrumental configurations for each player are quite large. The standard six-piece drumset is augmented with a high set of octabons, timbales, high and low Jam Blocks and a cowbell (all played with foot pedals) and four cymbals. The multiple setup includes bongos, hi, mid and low RotoToms, concert bass drum, piccolo snare drum, brake drums, cowbells, sizzle cymbal, splash cymbal, high and low log drums, mark tree, temple blocks, 13-inch hi-hats, China cymbal and ride cymbal. Setup diagrams and notation guides are provided.

A recording of the piece and notes on performance are included with the score. This is a high-energy piece involving lots of odd meters (11/8, 17/16, 21/16, 6/4 and 13/16 all within the first nine bars), mixed meters, and some metric modulation. Each player is featured in soloistic passages with the other player accompanying. There are canonic sections that are very effective and complex unisons that are spectacular, often occurring unexpectedly. The conclusion builds to a *fff* unison that is a fitting ending to the work.

This is a very challenging duet that will require players well grounded in 21st-century rhythmic devices. It would be an exciting addition to any percussion recital or percussion ensemble concert.

—Tom Morgan

UFO Tofu **VI**
Bela Fleck
Arr. Tom Gierke
$45.00
Tapspace
This percussion nonet is scored for xylophone/glock, two vibraphones, four marimbas, timpani and drumset. It is a difficult arrangement from a 1992 recording by jazz-fusion composer Bela Fleck. Starting with a quarter-note tempo (in 7/4) of 225+ bpm, the eighth-note figures (D-major tonality) in the keyboard percussion (vibraphone and marimba 1) are incredibly fast. The opening introductory passage gives way to several mixed meters (e.g., 2/2, 5/2, 6/8)—providing an almost Frank Zappa-style of jazz fusion, in which the keyboard percussionists carry 90% of the effort.

In his prefatory remarks, the arranger states that this arrangement reflects Fleck and his Flecktones' "marriage of bluegrass and funky fusion jazz." If that is the style of music that a percussion ensemble is desiring, this arrangement fits the bill. An enclosed CD permits the purchaser of this arrangement to print the individual parts. This 3:15-minute arrangement is suitable only for a very mature college percussion ensemble.

—Jim Lambert

MARCHING PERCUSSION

Let It Rip
Danny Raymond
$19.95
Tapspace
This DVD includes performances of nine snare drum solos ranging from rather simple to extremely difficult. The less difficult solos incorporate various teaching or developmental concepts, including matching single strokes, dynamics, doubles (strokes and diddles), different playing spots, etc. Both matched and traditional grips are used. A variety of drums are used, including an old-style, rope-tension drum. Brushes are used on "Clean Sweep." The solos may be heard both with and without voice-over commentary. A section titled "Tips and Tricks" includes discussion, instruction, exercises and application of backsticking, twirling, flips, stick toss, fakes, swipe/sweep, disappearing brush and rim roll.

The "Special Features" section includes specific exercises for specific solos. Raymond also discusses his ideas on soloing, practicing, concept of time and the roots of rudimental drumming styles. A presentation and description of each of the five drums used includes makes and models, sizes, finishes and heads. A very valuable feature of this DVD is the inclusion of printable pdf files of all nine solos, along with corresponding exercises and comments.

This is an excellent DVD for use by any level of percussion student interested in learning about and developing the skills for contemporary rudimental snare drum techniques. This DVD should be part of the library of every band director and drumline instructor.

—John Baldwin

Stadium 54 **II–V**
David Reeves
$36.00
Tapspace
This is a collection of drumline cadences of varying lengths. According to Reeves, "Though the book lends itself to a band-in-the-bleachers or parade scenario, these works can be used in any setting where a drumline is called on to perform, or even just as fun study pieces to work on the battery section's timing and groove skills. Some of these works are fairly straightforward and technically simple while others require a little more preparation and technical prowess."

The book includes ten stadium grooves and four cadences. Scored for snares, tenors (quints), bass drums and cymbals, Reeves provides alternatives for varying number of performers (e.g., 4–6 bass drums), as well as a legend for various effects on all instruments ("skank," stick-shot, short and long buzzes, muffled sounds, et al.). Every piece is given a detailed musical description, performance notes, as well as an approximate performance time. The accompanying CD provides play-along tracks as well as a pdf file from which to print the parts.

This is a must-have for every band director, drumline instructor and drumline member. With every groove or cadence having a different style for its foundation (samba, techno, Latin, etc.), there are plenty of variations to keep the percussion section active in the bleachers or in a parade. Reeve's professional

presentation of the material, as well as the accompanying musical descriptions, provide performers with an approach to drumline composition that makes it musical as well as fun.

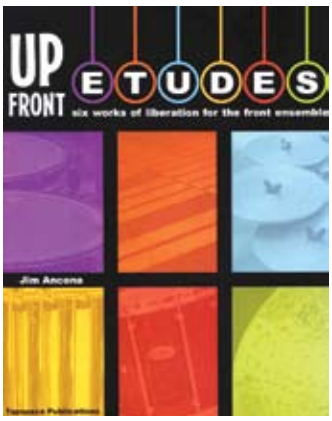
—Eric Willie

Up Front Etudes **III**
Jim Ancona
$30.00
C. Alan Publications
This book of front ensemble etudes is a successor to the book *Up Front—A Complete Resource for Today's Pit Ensemble*. These six etudes were written to bridge the gap between scale exercises and literature. Written in a wide variety of styles and keys, each etude is meant to address a specific issue that faces the front ensemble.

The first etude, "C5," addresses accent control using two mallets. The second etude addresses linear two-mallet lines in an arrangement of Saint-Saens' "Hemiones," although the author used the rough translation "Wild Asses" as the title. The third etude begins to focus on four-mallet technique and requires students to have a fairly good command of interval changing. Written in a 12/8 Afro-Cuban style, it requires some syncopation from the timpanist and accessory players. The fourth etude, a Bach chorale, focuses on four-mallet marimba rolls and vibraphone double-laterals. The fifth etude represents the author's desire to explore 12-tone composition techniques while pushing the players to practice one-hand octaves. The final etude is a tribute from the author to a friend, David Reeves. A play on Reeves' popular piece "Pieces of Eight," "Pieces of Dave" contains several quotes from previously written music and allows the keyboard players to work on single-alternating sticking permutations accompanied by an intricate triangle part.

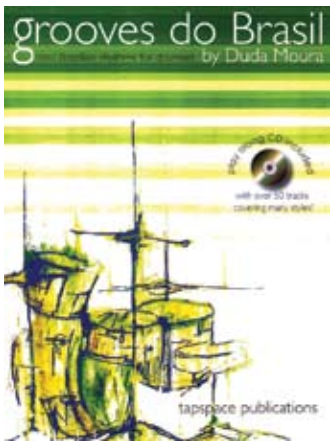
Each etude is preceded with a page of narrative by the author, and the accompanying CD contains pdf files of the parts in addition to recordings of the etudes. It is a well-thought-out book that could be used by front ensemble directors who would like to give their pit a little more meat to chew on.

—Julia Gaines



DRUMSET

Grooves do Brasil **IV**
Duda Moura
$19.95
Tapspace



For those looking for a good way to become familiar with Brazilian popular drumset grooves, this book will be very helpful. It is well organized and very simple and clear in its approach. Eleven different Brazilian grooves are presented: bossa nova, xote, samba-rock, samba-reggae, samba-funk, ijexa, baiao, arrasta pe/galope, traditional samba, batucada and frevo. Each groove begins with a short introduction and a presentation of "native percussion voices," or the foundational rhythms performed on accessory instruments. Also included is a phonetic guide to the name of each of the grooves.

Each groove is written out and corresponds to a track on the CD included with the book. Every track is performed with a full ensemble. After the groove and its variations have been covered, there is a play-along track called, "Okay, now YOU'RE the drummer!" Here is where the student applies the groove to a musical setting. Each track is made up of a short vamp.

This book is very straightforward and easy to understand. Musicians who clearly know the style perform all the tracks very well. This book is an excellent introduction to Brazilian music.

—Tom Morgan

Improvisational Practice Techniques **I–VI**
Anthony Di Sanza
$20.00
RGM Music
While improvisation is usually associated with jazz and popular styles, improvisation has been part of nearly every musical tradition. But today, musicians seem to divide into those who improvise (jazz and pop musicians) and those who don't (classical musicians). But as Di Sanza points out in his excellent book, any musician can utilize improvisation as a vital part of practicing to move away from the drudgery of mechanical preparation for a performance and into "process oriented" practice.

Di Sanza defines process-oriented practice as "holistic" practicing, or "practicing that explores a wide and freely traveled field of music and technical manifestations, where one is always considering the whole while practicing the specific and is primarily concerned with long-term development and growth." It is the "freedom to pursue one's curiosity, allowing the personal artistic voice to mature and gain courage in the interpretive process." This is the antithesis of goal-oriented practice, with the sole focus of preparing for the next performance. While the goal-oriented approach is certainly necessary, Di Sanza posits that improvisational techniques can be employed to expand practice into a time of artistic exploration and development that will bring depth to the final performance and result in lasting musical growth.

The book presents five improvisational processes that can be applied to practicing. Each process is thoroughly explained with musical examples provided. The first is "Thoughtful Repetition." Here the musician repeats a phrase or gesture, creating a loop with little pause in between. After playing the phrase in the most natural manner, the player begins to manipulate the phrase, exploring changes in dynamic styling, high points, articulation, etc. "Manipulation of Existing Material" is the next process, which is "founded on the idea that one can manipulate, or alter, the existing musical material to assist in musical and technical practice." Here, variations based on the piece can be created "as a means for improving one's performance of the written page." In other words, through the process of varying the written material, the performer will gain a deeper understanding of the material. The book includes many excellent examples of how this process can be applied to practice.

The third process is "Gradually Increasing Melodic/Rhythmic Complexity." Here the percussionist creates "improvisational lines that are initially very simple, ultimately growing in musical and technical complexity. Gradually including more intricate figures, the percussionist works towards physical and musical command of the material as it evolves, eventually allowing one to freely apply the improved capabilities to the written page." Di Sanza provides an example of an independent-roll exercise for the marimba. A one-handed roll is performed with the right hand while the left hand improvises a melody, first in quarter notes and rests, then becoming more active. Then the hands are reversed.

The last two processes have special application for the percussionist. "Timbrel Pallet Expansion," as the name implies, involves "the sounds one creates and tends to involve a freer approach to improvisation." Beginning with one or two sounds, the percussionist improvises, playing close attention to the timbre of each sound. More sounds are added gradually. An application of this process to hand drumming is provided in the book. The final process, "Directed Free Improvisation," is particularly applicable to multiple percussion. Because the multiple percussionist must, in a sense, learn a new instrument each time a new piece is started, simply improvising on the new configuration of instruments is an effective way to become familiar with the different shapes, sounds and trajectories needed to perform the piece.

Many percussionists have employed these kinds of improvisatory processes without thinking too much about them. Certainly drumset players have used the last two for a century. But Di Sanza has given us a clear description of each process and excellent suggestions as to how they may be applied. Anyone studying percussion (or any instrument) should be exposed to these ideas.

—Tom Morgan

Ultimate Play Along for Jazz Drummers **III–V**
Steve Davis
$34.95
Advance Music/Kendor
Ultimate Play Along for Jazz Drummers is a very useful play-along instructional package. The play-along tracks permit one to experience a wide range of realistic performance variables including tempo (from 100 to 320 bpm), forms (AABA/ABA, blues, 16- and 20-bar forms, unusual length forms) and jazz styles (e.g., "two" and "four" feel, "Elvinish feel").

The book begins with a few jazz basics—ride cymbal pattern, brush pattern, comping rhythms and some solo phrases. The focus of this book, however, is to provide practical performance settings in which to practice general time feel, phrasing, comping on the snare and bass drum, or soloing over specific form lengths. The book provides information regarding the style, form, tempo, number of times through the tune, introductions/codas, and a recommended listening example for each tune. The first two CDs contain 21 piano and bass tracks. The third CD is a "study CD" that features only the drum tracks that would normally have accompanied the piano and bass tracks. This unusual feature allows the reader to focus specifically on the sample drum track (an excellent idea).

Ultimate Play Along for Jazz Drummers is an extremely practical approach to jazz drumming basics and would benefit almost any drummer. Many other play-along packages have not allowed drummers to focus on the specific, practical requirements that this

book offers (different tempos/forms/styles). Congratulations to Steve Davis for providing jazz drummers with some material they can really use.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Family Portraits: Erika (daughter) for vibraphone and violin **VI**
Stuart Saunders Smith
$35.00
Smith Publications
The title of this piece implies a duo, but this is primarily a vibraphone solo. The violin has a very small part at the end that is not technically challenging, but is rhythmically and tonally challenging. This is a typical Stuart Saunders Smith piece written without meter or key but with many rhythmic intricacies and accidentals. The dynamics are almost serialized and the pitches can appear quite random if not studied well. The vibe part is not technically challenging, only requiring single-independent and double-vertical strokes, but uses large-spread intervals over the entire vibraphone range. Clearly the most challenging element of the work is the ability to turn an otherwise random-sounding collection of notes into a piece of music. The piece is 12 pages long and will require an advanced vibe player and an advanced audience.

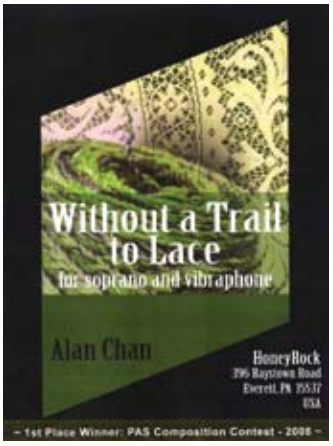
—Julia Gaines

Magdalene **VI**
Stuart Saunders Smith
$35.00
Sonic Art Editions
Since 1995, Stuart Saunders Smith has been experimenting with chamber music pieces that he describes as "music of co-existence," where each player has a separate part and performs it without regard to the other players. There is no score, just individual parts, so the music relies more on chance coincidences than performer choices. The performance notes inform each player to play his or her part, making no attempt to coordinate with the other players.

This work is written for soprano saxophone and two percussionists. Each percussionist uses identical setups consisting of a snare drum, two suspended cymbals and triangle. A legend indicates which instruments to play and which mallets are needed. The composition is presented in five movements, and each is specified as *andante*. Even though the tempos are similar, the mood or style changes identify the different movements. There are no meters, but the rhythmic note groupings are to be strictly followed. Texture nuance includes striking the cymbals on the bell and middle, sliding across the top, playing on the cymbal stand, and using the mallet head and handle. This is a very creative work that should be quite impressive for advanced solo or chamber programs.

—George Frock

Without a Trail to Lace **VI**
Alan Chan
$22.95
HoneyRock



This piece for soprano and vibraphone was the first-place winner in the 2008 PAS Composition Contest and should be performed by advanced, mature musicians. The texts used by Chan are two heart-wrenching poems by Nicky Schildkraut. The first is about a mother and her unborn child, who will immediately be given up for adoption when born, and the second is about a daughter who is trying to reconcile her desires to find her biological parents and the bitterness that comes with their abandonment.

The compositional elements are impressive but are overshadowed by the extreme emotions that come with the text. The soprano must have a clear command of intervals, as the atonal vibraphone part offers little in the way of pitch preparation and accompaniment. The first movement in the vibe part could be played with two mallets while the second requires four. Neither part seems to require a precise rhythm, even though very intricate rhythms are written. The vibe part usually plays when the soprano is holding a long note and vice versa. The second movement requires speech in the vocal part with a solo-like *rubato* section in the vibraphone.

This is an intense piece and should not be programmed lightly. The technique is not the most difficult aspect of the piece, but rather the musicianship required by both musicians to pull off the intensity of the emotional text.

—Julia Gaines

INSTRUCTIONAL VIDEO

Best of the Modern Drummer Festival 1997–2006
Various artists
$29.95
Hudson Music
This five-hour double DVD set features brief performance highlights from the annual drumset extravaganza sponsored by *Modern Drummer* magazine. Despite the title *(Best of ...1997–2006)*, excerpts from 2001, 2002 and 2004 are *not* included. Only a few video clips feature artists speaking; the bulk is reserved for solo, duet or ensemble footage.

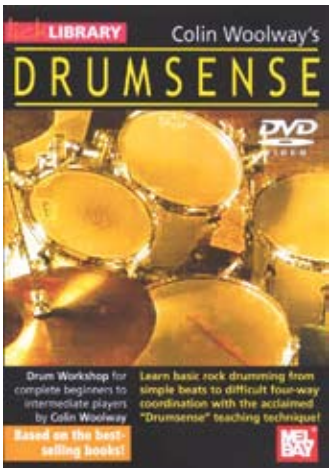
Artists from numerous musical categories are spotlighted, including jazz (Jack DeJohnette, Will Kennedy, Bill Stewart, Steve Smith, Keith Carlock), studio (Steve Gadd, Eddie Bayers, Dave Weckl, Billy Ward, Shawn Pelton, Rodney Holmes), R&B/gospel (Steve Ferrone, Hillary Jones, Zoro, Ronald Bruner Jr., Teddy Campbell, Gerald Heyward, Marvin McQuitty, Aaron Spears), rock (Ian Paice, Chad Smith, Dave DiCenso, Danny Seraphine, Dave Lombardo, John Tempest, Jason Bittner, Chris Adler, Rod Morgenstein, Mike Portnoy, Glenn Kotche, Stewart Copeland), and solo artists (Virgil Donati, Jojo Mayer, Thomas Lang, Nick D'Virgilio). Glen Velez, Giovanni Hidalgo, Airto Moreira, Antonio Sanchez, Horacio Hernandez, Sheila E, Alex Acuna, Karl Perazzo, Raul Rekow, and Bobby Sanabria cover the Afro-Cuban and world music categories. Drum ensembles Hip Pickles and the Drumbassors round out the talent list.

This compilation only offers a taste of the aforementioned artists, but that might be enough to entice a viewer to buy the complete clinic/performance DVD compilations offered for any single year.

—Terry O'Mahoney

Drumsense **I–II**
Colin Wollway
$19.95
Mel Bay
This instructional DVD is based on Vol. 1 of the *Drumsense* books by English drummer/clinician Colin Wollway. This is for relative beginners on drumset and covers much of what is presented in the book. A second DVD presents material from Vol. 2.

Wollway is an excellent player and teacher, and his relaxed approach and his easy-to-understand British accent is pleasant to listen to. His "Drumsense" teaching technique is very effective and is all about relating all aspects of drumming in a systematic way. For example, once one learns to play grooves with eighth notes on the hi-hat, Wollway simply has the student put the left-hand notes in between the right-hand notes,



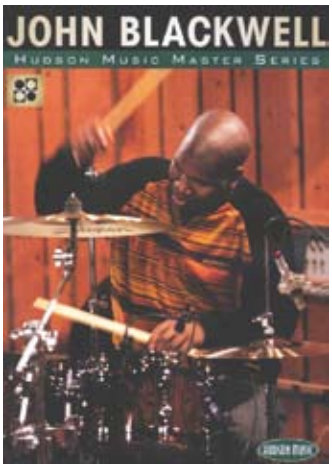
creating sixteenths. The right hand remains the same. This idea is applied to grooves and fills.

The DVD covers basic rock beats using variations of eighth notes and sixteenth notes on the hi-hat, as well as "fill-ins" based on sixteenths. Also included is a section on shuffle patterns that presents grooves and fills based on triplets. Each short lesson builds on what came before, and Woolway's clear instruction and excellent demonstrations make this a very effective teaching tool.

—Tom Morgan

John Blackwell **II–III**
John Blackwell
$29.95
Hudson Music
John Blackwell, the R&B/funk/pop drummer who has worked with such artists as Prince, Patti Labelle and Justin Timberlake, performs original tunes and answers questions in this three-hour master class instructional DVD. Filmed before a live studio audience, Blackwell shares his insights about playing in the pocket, playing for successful pop artists, foot technique, working with a drum machine, developing your sound, showmanship, open-handed concept (left-hand lead), grooving at a slow tempo, personal practice concepts, and the free-hand concept (one-handed roll).

Blackwell's teacher, Marcus Williams,



presents a short lesson and performs a duet with Blackwell. Blackwell demonstrates his considerable chops as he takes several solos, but it's clear why he gets such high profile gigs—his solid overall sense of groove. Bonus features include a pdf e-book with transcriptions, solos from his appearances at the Berklee College of Music, and Spanish/German translations.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Beaming Music

Organized Rhythm (Clive Driskill-Smith and Joseph Gramley)

Equilibrium

The combination of organ and percussion does not necessarily evoke thoughts of beautiful music, but these two exceptional musicians have managed to record something beautiful and fascinating. The CD opens with "Jesu, Joy of Man's Desiring" with Gramley playing the melodic triplet line on vibraphone and Driskill-Smith playing the inner melodic and bass lines. It is a simple and beautiful rendition. The second selection is a bolero by Pierre Cochereau on which Gramley accompanies the virtuosic lines of the organ with a bolero snare drum rhythm. The title track of the CD follows and is an opportunity for Gramley to show off his virtuosic marimba chops.

The meat of the CD is heard in the programmatic William Bolcom selection "Black Host." Gramley plays a host of instruments on this piece, which begins very dark and moves through several emotions with corresponding instruments, including some electronic playback. It ends with a church-like scene with a big organ/chime sound. The next selection is the longest on the disc and has several different movements that offer different sound combinations between the organ and various percussion instruments. The final two movements of this work are the most interesting, with some hand drums employed and in combination with unusual organ stops.

The final set of tracks are arrangements by the duo of Saint-Saens' "Carnival of the Animals." The selections chosen are the "Introduction and Royal March of the Lion," "The Tortoise," "Aquarium," "Hens and Roosters," "The Swan" and "Fossils." These arrangements are fascinating and create sounds that greatly enhance the original music.

The music on the CD is performed flawlessly and is a great contribution to the almost non-existent library of percussion and organ recordings.

—Julia Gaines

Bill's Waltz

Elvin Jones/Don Alias/NDR Big Band

PM Records

This incredible CD features Elvin Jones playing with the NDR Big Band from Hamburg, Germany. But the way it came about is quite extraordinary. It began in 1986 when bassist/pianist Gene Perla took Elvin into a New York studio for two days to record him playing some tunes Perla had written. Perla played on a Fender-Rhodes piano along with Elvin on drums. The original plan was for Perla to then "use MIDI and play everything myself, paying attention to Elvin's unique attacks," evidently with the idea of creating big band arrangements based on Elvin's drumming. For some reason this never happened and the recordings stayed in Perla's possession.

As he recounts, "Twenty years later, during a July '06 Films, Switzerland gig alongside drummer Danny Gottlieb, I played him some of the rough tracks that I had finally started working on earlier in the year. Danny excitedly told me that the NDR Big Band from Hamburg, Germany would probably be open to playing along with the Elvin tracks. A deal was struck."

Perla then spent a month in Paris arranging and orchestrating the tunes, giving one tune to Bill Warfield to arrange. The result is an astonishing recording featuring this outstanding band with Jones in the driver's seat. One would never know there was a 20-year gap between when the drums were recorded and the arrangements were written and recorded.

The ten tunes are, without exception, wonderful. The writing is great and the performance is beautiful. And Elvin sounds like he's been playing in big bands all his life. Among the gems on this CD is "Bill's Waltz," the opening track that is built around Elvin's one-of-a-kind way of playing in three. "Bogota Morning Bird" is based on Elvin's Afro-Cuban feel and also includes conga work from Don Alias that he overdubbed on this and one other Latin tune. The time is amazing on this one! Elvin plays brushes on several ballads and medium-tempo tunes. Perla's writing is beautifully intertwined with Elvin's brushwork, again creating the effect that everything was done together.

Of special note is the doubletime section of "Korinna," in which Elvin's polyrhythmic, swinging brush playing can be heard propelling Claus Vladyslav's trumpet solo. "Swissterday" is a more up-tempo chart, and Elvin's ride cymbal swings the band right along. The killer drum solo section must be heard to be believed. The CD ends with a shuffle arrangement by Warfield of "I'm Popeye the Sailor Man." I had never heard Elvin play a shuffle, and certainly not in a big band setting. But, of course, he sounded amazing.

Perla has given a beautiful gift to all who love Elvin Jones' drumming and appreciate great big band writing. It is a real treat to hear Elvin in this context, and I'm sure he would be very proud of the result.

—Tom Morgan

Con Amor a México

Oscar Salazar

Self-published

Oscar Salazar shares his interpretation of songs by important Mexican composers in his solo marimba CD, *Con Amor a México* (*With Love of Mexico*). The majority of the selections are set in a quasi theme-and-variations format, keeping true to the original strophic (repeated music with different text) form of the songs. The CD flows smoothly, alternating between selections of great energy ("Huapango") and those of a more reflective nature ("Llorona").

Salazar achieves a beautiful tone and epitomizes the sonorous sound of the marimba in "Scherzíno" and "Mazurca No. 1." His technical ferocity is demonstrated in his fast, permeated stickings in "Sones de Mariachi (Sound of Mariachi Musician)," and through the clarity of independent musical lines and contrary motion in "Dios nunca muere (God never dies)." Some of the selections will be very familiar to listeners, such as "Sobre las olas (On the Waves)" and "A la orílla de un palmar (At the Edge of the Palm Grove)."

Con Amor a México encompasses 12 songs. It is my hope that Salazar will publish his arrangements so we will be able to perform these selections and share his love of traditional Mexican music.

—Eric Willie

Ecstatic Sunlight

Julie Spencer

Kultur Puls

Sixteen years after her first solo marimba album, *Ask*, Julie Spencer has recorded and released *Ecstatic Sunlight*, which also consists of works composed and performed by Spencer. While Spencer's first album included short and witty works, Spencer's compositions on *Ecstatic Sunlight* employ longer melodic lines, large-scale forms and introspective inspiration.

"Brothers in Peace" is dedicated to Dr. Martin Luther King, Jr. and Mahatma Gandhi. The work celebrates their lives but also incorporates a quiet remembrance of their tragic deaths. The opening and closing works of the recording, "Waterfalls" and "Ecstatic Sunlight," depict the images of waterfalls and light through Spencer's smooth lines, graceful chorales and flawless runs. Utilizing her love for improvisation, "Almost 5 AM" is an amazing two-mallet solo requiring virtuosic independence and a high level of physical and mental endurance over the course of the eight-minute solo.

Spencer plays extremely well, and the works speak from her heart and soul. As a side note, "Waterfalls" and "Ecstatic Sunlight" have alternate versions for marimba with percussion ensemble accompaniment.

—Brian Zator

Fiesta Percusiva

Victor Rendón

Self-published

Percussionist Victor Rendón leads an small Afro-Cuban ensemble through eight original compositions, arrangements of traditional melodies, and Mongo Santamaria's classic "Afro Blue" on his latest recording. Playing hand percussion, timbales, drumset and singing, Rendón demonstrates his expertise as he presents a wide spectrum of Afro-Cuban traditional (mozambique, bembe, guanguanco, rumba) and other percussion-based styles (cumbia, bata). He is accompanied by, among others, percussionist Meme Acevedo, Angel Rivera, Roman Diaz and Tom Mattioli.

—Terry O'Mahoney

Griot Incantation

J. Spencer/P. Epstein/G. Blume

Kultur Puls

A CD titled *Griot Incantation* might imply an African-inspired recording—but not in this case. Julie Spencer (marimba, drums, piano, vocals), Peter Epstein (saxophones) and Gernot Blume (piano, harp, bass, mandolin) perform contemporary improvised music that combines their individually diverse sonorities into music that might be compared to the jazz group Oregon (with an occasional touch of the New Age singer Enja). The trio employs wordless vocals, free textural improvisation, rhapsodic piano passages, and groove-based riffs to create ten original compositions that invite the listener to pay attention to the next note.

Musical diversity is a theme on *Griot Incantation*. Beginning with "Exodus," which uses a wordless vocal and free improvisation to create an ethereal mood, each track draws from different musical genres. For example, "Love" is a catchy tune based on a 21-beat rhythmic cycle, "The Last Will Be First" sets an insistent piano ostinato against a soaring sax melody, and "Pilmigrage" is a memorable

alto sax tune accompanied by harp. "Incantation," a 12/8 hand drum/sax duet, is the most African-sounding track, which contrasts nicely with the driving modal style of "Truth," the samba-esque "Falling Leaves," the haunting sax sound of the free-meter tune "First Movement" and the mixed-meter contemporary modal song "Aardvarks."

Spencer is at the heart of each track, contributing her talent on piano, marimba or hand drums. Fans of the group Oregon, guitarist Ralph Towner, or similar contemporary improvised music will enjoy *Griot Incantation* for its musical diversity.

—Terry O'Mahoney

Klung
Gene Koshinski
Equilibrium
Percussionist Gene Koshinski's latest recording showcases his broad range of musical influences and considerable abilities on a variety of instruments. From marimba solos to hand drumming, Koshinski moves effortlessly between various musical genres. The diversity of the repertoire is a testament to Koshinski's musical prowess and talent. The opening work, "Frum-A Drum Song," by Icelandic composer Áskell Másson, is a stark, pointillist work for 13 drums (four bongos, four octobans, four toms, and kick drum). Canadian composer/percussionist Mark Duggan contributes his tuneful piece "Choro" (from his work "Three Americas"), and it evokes the spirit and feel of traditional Brazilian music through tuneful vibraphone, marimba and tambourine parts. "Piru Bole," by John Bergamo, is a percussion/voice solo based on an Indian vocal syllablic framework. Koshinski plays foot-mounted ankle bells and pedal-operated cowbell, cajon and bodhran to accompany himself on this track.

Koshinski contributes his own "Variations (after Vinao)," a modern abstract portrait for two-mallet marimba soloist based on an eight-bar theme, and "Afternoon in March," a rhapsodic two-mallet marimba solo—a gift to his sister at her wedding. Composer David Macbride adds "Staying The Course (after Rzewski)," a driving percussion solo dedicated to the memory of fallen soldiers in the Iraq war (the number of notes correspond to the number of soldiers killed to the date of the recording). Macbride's other work, "Klung," played here by the Quey Percussion Duo (Koshinski and Tim Broscious) and Bill Solomon, is a percussion trio for any group of instruments. In this case, the performers have chosen sounds reminiscent of a wooden and metal gamelan. The recording closes with "Fivolity," a spritely xylophone rag by George Hamilton Green.

—Terry O'Mahoney

Live from Lexington—07–08
University of Kentucky Percussion Ensemble
James Campbell, director
University of Kentucky School of Music
Although no liner notes were provided, this CD appears to be a 72-minute "sampler" from the University of Kentucky Percussion Ensemble's 2007–08 season. Eight composers are represented on the recording. Christopher Deane's "Pyriphlegethon" is an electronic-sounding work using many membranic, metallic and wooden sounds. The keyboard instruments are used more for harmonic sounds than for melodic ones. "…folded…" by Brian Nozny is written for keyboard instruments, but again it is not so much melodic as rhythmic, motivic and sonic. Kyle Gann's "Snake Dance No. 2" incorporates much unison rhythmic playing for drums and metal instruments. "the day after" by David Crowell is presented in three movements: It has a wash of keyboard sounds and colors over a rhythmic line by low drums; the second movement is similar but the keyboard sounds are more motivic and ostinato-like; the third movement is also similar but here the keyboard instruments present more of a harmonic progression over the rhythmic drum patterns. Paul Lansky's "Threads, I, V, VI & VII" feature rather ethereal metallic sounds over very rhythmic drum patterns (I), ostinatos and freer rhythm in high wooden instruments (V), "drummy" lines for low membranic instruments (VI), and very sustained melodic lines for pitched and non-pitched metallic instruments (VII).

Robin Engelman conducts an enthusiastic performance of John Cage's "First Construction (in Metal)." "Signals Intel-

ligence" by Christopher Adler is a rather frenetic work for a variety of instruments using ostinatos and rapid rhythmic passages. Anders Astrand's "Bluegrass Bounce" completes the recording. Although very rhythmic and toccata-like, this is perhaps the most melodic work on the CD.

The entire recording is very well done, musically and technically. Aside from the Cage, the works presented are not exactly mainstream, yet are deserving of performance and inclusion in the recorded repertoire. The CD should rightfully take its place among other outstanding recordings of contemporary percussion ensemble music.

—John Baldwin

Marimba Classica
Katarzyna Mycka and Franz Bach
Mons Records

Katarzyna Mycka's most recent recording, *Marimba Classica*, contains solo works and duos performed with Franz Bach. The repertoire combines pieces written for her and others with whom she has a strong connection. Her recent showcase concert at PASIC 2008 included many of the pieces on this recording. As the members of the audience witnessed, Mycka is an engaging performer with amazing accuracy and a beautiful sound quality. This is brilliantly captured throughout this recording.

The solo works include "Libertango" by Eric Sammut, "Between Dusk and Dawn" and "Marshmellow" by David Friedman, "Ilijas" by Nebojsa Zivkovic and "Etude in e-minor" by Pius Cheung. The duets include "Two Inventions" by Michal Biedrzycki, "Departures" by Emmanuel Sejourne, "Brazilian Fantasy" by Ney Rosauro and "Passacaglia" by Anna Ignatowicz-Glinska. Students and professionals will appreciate and respect the variety of repertoire and virtuosic performances from both Mycka and Bach.

—Brian Zator

Mirages
Eric Sammut
Marimba Productions

Marimbist Eric Sammut has delivered another excellent CD, titled *Mirages*. Unlike his earlier CD, *Four Mallet Ballet*, which featured numerous beautiful transcriptions, Sammut composed most of the music on *Mirages* with only two exceptions: "Zapateado" by Pablo de Sarasate and "Cordes et Lames" (Strings and Bars) by Jean Pascal Beintus. The remaining tracks are Sammut's works: "Caméléon," "Hombre d'Aout," "Mirages" and "Rotation III." While one may recognize some of these titles, this CD delivers them in new arrangements primarily for marimba with string orchestra. Sammut's arrangements are stellar, and his sensitivity to the mood and direction of each work is clear and musical.

The styles of these works range from contemporary classical music to jazz, greatly showcasing Sammut's diversification. To give you some idea of the variety on this disc, the title track "Mirage," a four-movement work, features Sammut on vibraphone with a small jazz ensemble, while "Hombre d'Aout" is a duet for marimba and improvised string bass. The CD concludes with the popular "Rotation III" as an exciting duet for marimba and boo-bams. The remaining selections are with string orchestra, and all of the musicians sound wonderful!

Listeners will enjoy this expressive CD immensely. The high level of artistic quality is unmistakable and Sammut's playing is exquisite. Bravo!

—Mark Ford

Out of the Stillness
Julie Spencer and Gernot Blume
Kultur Puls

Julie Spencer and Gernot Blume explore an improvised realm of music inspired by the visions of Medieval theologian and composer Hildegard von Bingen. The paintings inspired by von Bingen's visions are included in two collections from the 12th century. Each track of the disc represents the duo's interpretation of individual paintings. Some of the titles include "The Seer," "The Mystic Body," "Choirs of Angels" and "Creation of the World." While each track is improvised, there are uses of ostinato, long melody lines and repetition.

The duo uses a wide array of instruments from all parts of the world. Some of the standard instruments include drumset, shakers, cymbals, ocean drum and tambourine, while some of the more exotic instruments include glass marimba, didgeridoo, Swedish nickelharpa, Finnish kantele, sitar, Balinese gangsa, African balafon and prepared harp. Spencer and Blume created multi-track recordings and perform up to four instruments each on some pieces.

As stated in the notes, "The recording reflects the global reach, the timeless depth, and the multi-faceted meaning of Hildegard's creative, spiritual and intellectual life." The plethora of sounds, instruments used and variety of styles exemplify the duo's imaginative approach to music and far-reaching knowledge of musical cultures.

—Brian Zator

Release
RoseWind Duo
Equilibrium

The RoseWind Duo consists of Scott Herring on marimba and Clifford Leaman on saxophone. Their premiere CD consists of seven works for marimba and saxophone, three of which were composed for this duo. While there are quite a few marimba and saxophone duets out there, those looking for additional repertoire pieces should definitely check out this album. There is a great deal of variety in the multi-movement works "Shadows of Wood" by Eckhard Kopetzki, "Nine Etudes" by Braxton Blake and "Strange Dreams" by Nathan Daughtrey. These three pieces and Reginald Bain's "Luminescent" incorporate programmatic elements, while Paul Siskind's "Memoriale" is a beautiful piece in memory of the composer's friend. The title piece of the album, "Release" by John Fitz Rogers, is a gentle work with playful interludes by both players.

Overall, the playing by Herring and Leaman is superb both technically and musically. The variety of works display the performers' ability to blend with each other and understand each other's roles. The varied repertoire, beautiful sound quality and outstanding musicality make this recording a great resource for students, performers and teachers.

—Brian Zator

Returning Sounds
Percussion Duo Hob-Beats
Dux Recording Producers

Percussion Duo Hob-Beats (Polish percussionists Magdalena Kordylasinska and Milosz Pekala) perform three world premieres and two previously recorded works on *Returning Sounds*. Performing five works by Polish, Dutch and Norwegian composers, the duo plays with gusto and virtuosity as they create music that is modern, yet is not so strident or abstract as to deter the listener.

The opener, Anna Ignatowicz's "Passacaglia," is a modern vibraphone/marimba duo that sounds like a lyrical, less academic version of a Bach two-part invention. "Twine" is a fast, minimalist piece with shifting accents for two marimbists, who are required to rely on their musical intuition to act as one (or be "intertwined"). The centerpiece of the recording, "Returning Sounds for Magda & Milosz" by Milosz Bembinow, is a six-part work for marimba and vibraphone written for Hob-Beats. The six movements alternate between ones with lively, tuneful, mixed-meter themes and very slow, sustained passages.

"Goldrush," by Jacob Ter Veldhuis, depicts man's eternal search for gold (and metaphorically, bliss). Employing sustained shimmering sounds (crotales, glockenspiel) to represent gold, the 13-minute piece evolves from an ethereal introduction into a lively dance (played on keyboards), to a frenzied section that foreshadows man's ultimately attaining his intended prize (represented by a serene coda section). The CD closes with "Sahaj Manush," a 15-minute portrait of a man who has attained spiritual enlightenment in the ancient religious sect known as the Bauls. This multi-section piece runs the gamut from lush marimba chords to a driving snare drum/marimba duet in its spiritual journey.

—Terry O'Mahoney

Timelines
Michael Udow
Equilibrium

Timelines is a remarkable recording of percussion ensemble works of Michael Udow by several of the world's most renown percussionists: Alan Abel, John R. Beck, Bill and Ruth Cahn, Eriko Daimo, Ian Ding and Wiley Sykes, to name a few. The title track, "Timelines," was composed to feature Abel as soloist. After a brief introduction, the piece continues with a "Bolero"-influenced snare drum part, accompanied by references to the "Dias Irae" theme as well as the second movement of Beethoven's "Symphony No. 5." Abel performs on a variety of snare drums as well as his custom triangles. Perhaps the most rewarding part of this recording is Abel's snare drum cadenza, which has references to several standard snare drum orchestral excerpts.

The next piece, "White Dwarf," features mezzo-soprano Freda Herseth with percussion and tuba. Written in six movements, each lasting approximately a minute, Udow employs blues riffs ("Upon Learning …"), word painting ("Sonic Boom") and tuba with handclaps and foot stomping ("Recital") for his compositional palette. "Toyama" is written in the style of Frederick Rzewski and Steve Reich and is scored for two multi-percussionists. The performers in this recording, Beck and Sykes, achieve musical clarity through their instrument choices and flawlessly execute the piece.

"Schizoid" is a marimba and vibraphone duet (Christopher Froh, Mayumi Hama) based on motives from Udow's opera "Twelve Years a Slave." The parts are complementary of each other throughout the composition and the piece changes character with various vocal cues. "Sandsteps I" begins "with a slow lyrical contrapuntal melody…melds into a completely improvised section with unspecified instrumentation" and closes with a folk-like melody. Bill and Ruth Cahn make the work come alive with their improvisatory musical choices.

"Flashback" has seven movements, each written for Udow's "admiration for the transcendental energy of master musicians" such as Alan Abel, Gary Burton, Percy Danforth and J.S. Bach. The closing selection, "Black Shogun II," is scored for solo percussionist (Ding), three accompanying percussionists, and a soundtrack of recorded work songs. The piece is very hypnotic through its presentation of an array of eclectic instruments: Chinese cloud gongs, Chinese goblet drums, Korean bender gongs and a drum chosen by the soloist to be performed with Middle-Eastern finger techniques.

—Eric Willie

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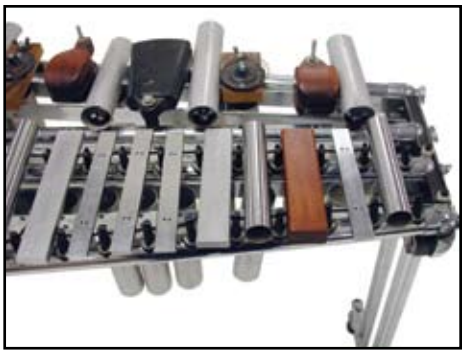
TIMBRACK

Donated by Michael Udow, 2008-08-01

The Timbrack is a unique instrument designed and built in 1977 by Michael Udow in collaboration with the Premier Drum Company's chief of research and development, Peter Spenlove. The instrument, constructed on a basic Premier marimba frame, is a keyboard-configured, multiple-percussion instrument with thirteen different timbres. This arrangement of the idiophones allows for the use of a standard Western, chromatic notational system. However, the corresponding sounds are not chromatic pitches. Instead, the notation represents specific idiophones that produce different timbres. The rack is also organized so that timbres are duplicated at the octave on the "accidental" locations.

The lowest "octave" of the Timbrack showing (left to right) a timbral order of marimba bar, cowbell, nabimba bar, angklung tube, vibraphone bar, clock gong, vibraphone bar, tubaphone cylinder, wood cylinder, marimba bar, angklung tube, and marimba bar.



The upper "octave" of the Timbrack showing (left to right) a timbral order of glockenspiel bar, cowbell, glockenspiel bar, angklung tube, vibraphone bar, clock gong, tubaphone cylinder, xylophone bar, temple block, glockenspiel bar, angklung tube, and tubaphone cylinder.

Built specifically for Udow's third realization of Herbert Brün's "Stalk and Trees and Drops and Clouds," the 48 individual idiophones, all of which include proper mounting for maximum resonance and correctly tuned resonator pipes, can be categorized into wooden and metal elements.

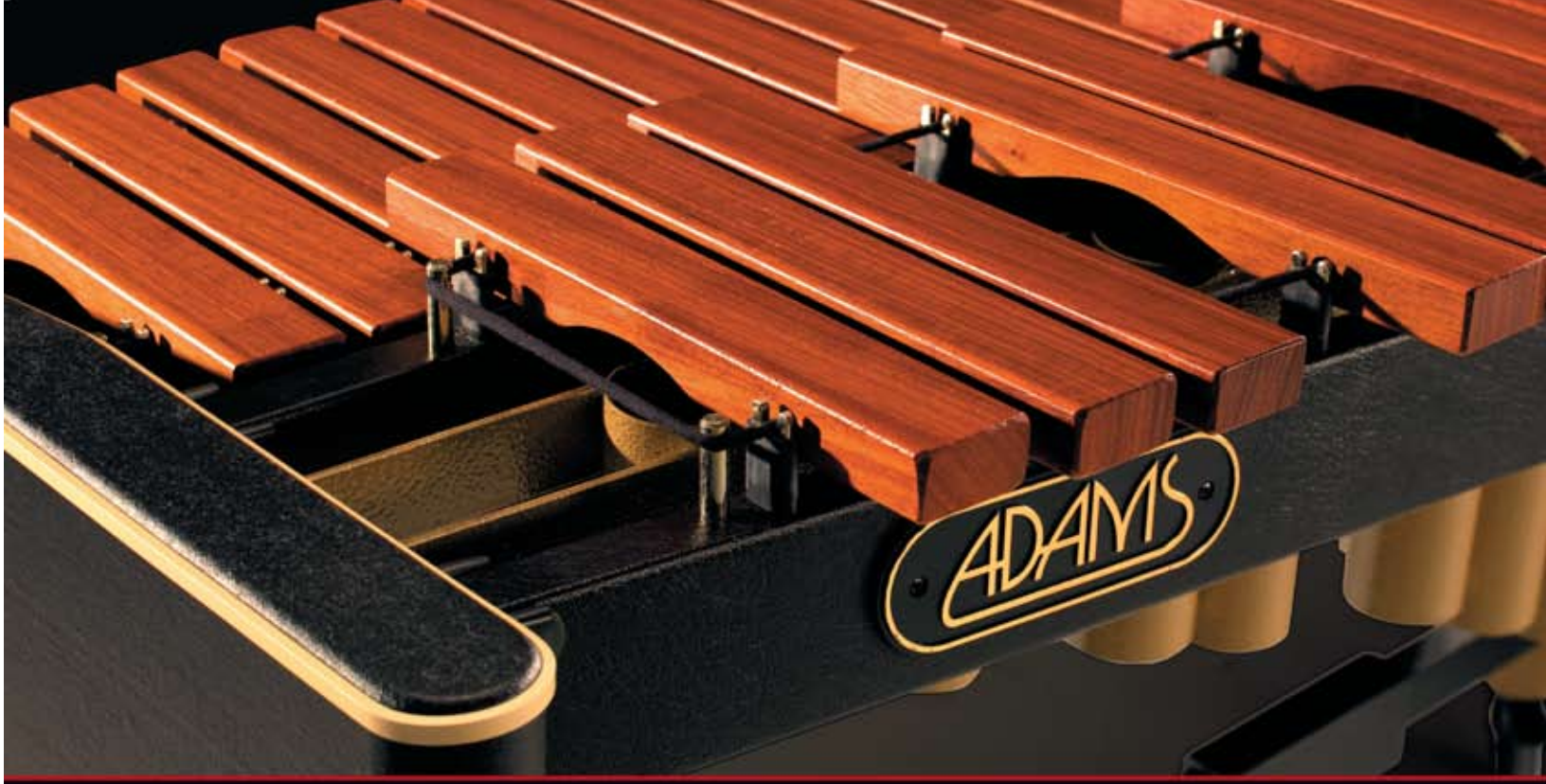
Wooden Elements: 2 marimba bars (pitched), 2 nabimba bars (pitched), 2 xylophone bars (pitched), 2 claves, 2 woodblocks, 2 temple blocks, 2 wood cylinders (semi-pitched).

Metallic Elements: 8 vibraphone bars (pitched), 4 glockenspiel bars (pitched), 8 angklung tubes (pitched), 6 tubaphone cylinders (pitched), 4 cowbells (semi-pitched), 4 clock gongs.

The instrument measures 69 inches in length and 39 inches in width, and has a height of 36 1/2 inches at its tallest point. Though specifically designed for Brün's piece, other compositions for the Timbrack include "Miniatures for Timbrack" (1977) by the Dutch composer Jan Dhont, and "Tacit," "Oh My Ears and Whiskers," "Figures," and "Nightcrawler," all composed by Udow for his percussion and dance duo, Equilibrium.

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

Udow's Timbrack from the performer's side of the instrument. Note the length of the resonators, each tuned to correspond with the timbral organization of the idiophones, as opposed to a pitch order.



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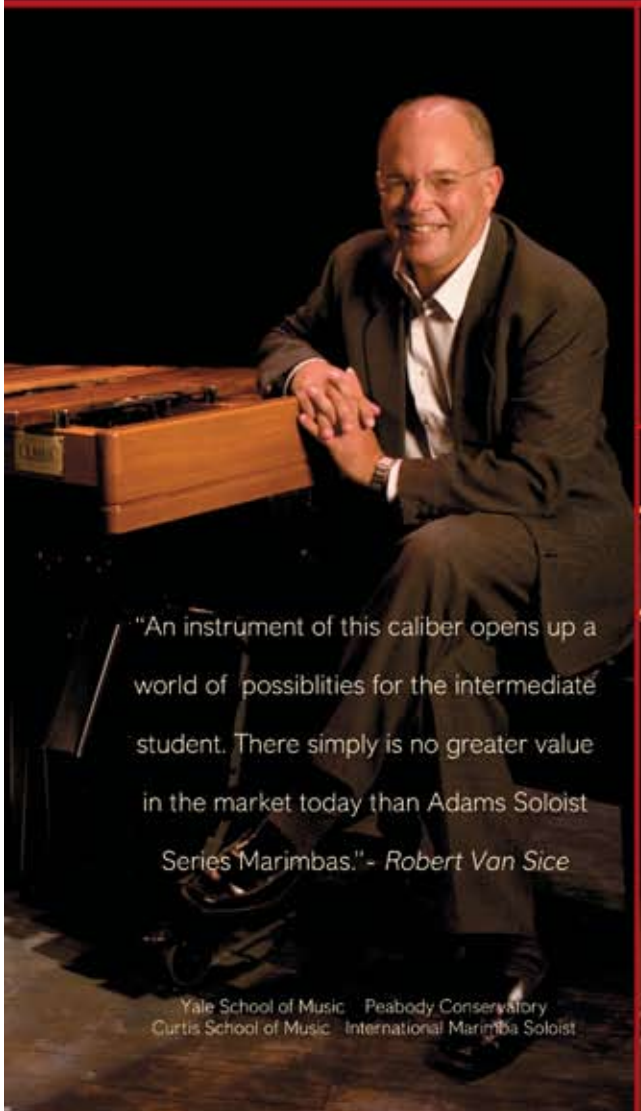

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