PERCUSSIVE NOTES

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Contents

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18

22

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PERCUSSIVE NOTES

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A New Chapter

To the members of the Percussive Arts Society community: For more than five years, members of the PAS Board of Directors, Board of Advisors, current and past chapter officers, and many others within our community have had conversations and meetings, created task forces, and surveyed our members in order to understand and improve the chapter experience within the Percussive Arts Society.

We learned that the general concept around what a chapter does has not changed in nearly 50 years, even as the world around us and our own organization have evolved in so many ways. This is why, together, we are excited to share some changes. We are confident that these changes will serve to enhance the chapter experience for our current and future members.

One of the most noticeable changes that you will see effective 2021 is that the program known as Day of Percussion™ will no longer be held on a state level, but rather on a regional basis, with our inaugural events scheduled for April 2022. This change will allow state chapters to better identify the needs and interests within their communities, and create meaningful new programs and activities to meet those needs.

In addition, chapter elections will be held on a three-year basis, and we encourage everyone who is interested to get involved. All current members will be notified when elections are held for their state chapter, and you are encouraged to apply or nominate someone.

We invite everyone to review the new *Chapter Officers Handbook*, which gives updates to the structure and regional information, as well as potential programs that each chapter may provide.

We are looking forward to the future and are excited for the new, more inclusive opportunities that these changes will create for the PAS community.

Sincerely,

Joshua Simonds

Joshua Simonds
PAS Executive Director

Improvisation and Percussion: Dame Evelyn Glennie as Sound Creator

By Dr. Georgina Hughes

In recent years, improvisation has become increasingly significant in the performance practice of Dame Evelyn Glennie. Her mission statement "to teach the world to listen" is perhaps most powerfully embodied through this medium, wherein holistic multi-sensory engagement with sound manifests the centrality of the listening process in performance. Glennie chooses to define herself not as a solo percussionist but as a "sound creator," and improvisation is intrinsically connected to this articulation of her creative identity.

In researching Glennie's career trajectory, the issue of contextualizing her improvisational work has presented a number of challenges. First, the notion of defining a mode of creative communication that is inherently subjective and spontaneous is largely a contradiction in terms. Second, the role and value of improvisation has different meanings dependent upon a range of cultural, historical, and genre-specific parameters, which makes appraisal of such works contingent upon a broad range of paradigmatic and ideological frameworks. Third, it is important to establish if improvisation can be deemed innovative specifically in the context of Glennie's career, given that the general remit of solo percussion performance is based upon experiments with sound (in both practical and aesthetic terms). In many ways, more questions than answers emerge in attempting to consolidate and analyze Glennie's trajectory as an improvising sound creator.

A number of preliminary research questions preceded engagement with Glennie's work in particular. Is improvisation a precursor to composition, a form of composition, or the antithesis of composition? Is improvisation truly unshackled from rules and convention, or is it best understood as an accumulation of all prior learning experiences? Is improvisation a manifestation of the player's confidence or an acknowledgement of the performer's vulnerability and fallibility? And if it is all of these things, is it possible or even necessary to define the term at all? Rather than isolating improvisation as a distinct discipline or process or art form, it may be better to view it as part of the continuum of musical learning and experience.

First, it is fundamental to define improvisation in broad aesthetic terms, in order to engage with the reasons why this mode of musical communication resonates so strongly with Glennie. It is freedom; it is creativity; it is communicating with and through one's instrument; it the value of process over product. Smith and Dean offer the descriptor that it is "the simultaneous conception and performance of a work."[1] But does such a simple definition suffice? What of the prior musical experiences which may inform and direct the improvisation? The *Harvard Dictionary of Music* attempts to describe it as: "The art of performing music as an immediate reproduction of simultaneous mental processes, that is, without the aid of manuscript, sketches or memory."[2]

Does this mean than improvisations that emerge from the foundations of a lead sheet should be disregarded? Are we to understand improvisation as an entirely mental process, devoid of emotive impetus?

Further to this, there is ambiguity in terms of identifying the point at which interpretation becomes improvisation. This is particularly pertinent when considering Glennie, a performer associated (certainly in her early career) with the conventions and formalities of art music. When does the intuitive and expressive performer become an improviser? As highlighted by Gould and Keaton: "All musical performances, no matter how meticulously interpreted and no matter how specific the inscribed score, require improvisation."[3]

Given that Glennie has released re-

cordings that have been variously categorized as art music, avant-garde, popular, and jazz, it is relevant to consider improvisation in relation to specific musicological contexts. Art music is an obvious starting point, since this represents her earliest career experiences; jazz is also a necessary inclusion in light of her current collaboration with Trio HLK, an ensemble associated primarily with this genre.

Throughout the history of Western art music, the role and status of improvisation has been unstable, at times viewed as central to both composition and performance, and at others deemed culturally inferior. The reasons for this can be linked most tangibly to two interconnected issues: the emergence of the score as the representation of the musical art work, and the status of the performer in relation to this.

Improvisation in art music is perhaps most readily associated with the Baroque era, wherein extemporization, ornamentation, and embellishment were standard aspects of performance practice, representative of a democratic creative relationship between composer and performer. The technique of *Schlagmanieren* in realizations of Baroque timpani scores is reflective of the role played by percussionists in this respect. But as printed music developed as an increasingly lucrative industry, and its wider dissemination afforded less direct creative control, composers began to exercise greater management of the musical product.

The Classical era continued to explore improvisation primarily as a manifestation of the skills of the virtuoso, most notably in the concerto cadenza, whilst the burgeoning generation of amateur musicians grew increasingly cautious of advancing beyond the guidance of the score. Manderson outlines the metamorphosis of improvisation from standard to specialized practice:

> We think of classical music as the very opposite of improvisation, as the creature of a calculated perfectionism of creation and reproduction. The composition is carefully set down and deviation is not permitted. The performer is enlisted as the servant dedicated to reviving as faithfully as possible this precise and immobile object.[4]

Manderson's description of the performer as "servant" marks an important paradigm shift. The musician is now subservient to the directives of the composer. The increasing subjugation of the performer to the dictates of the musical score presents a definite threat to the role and value of improvisation in art music. Limited awareness of the potential range of applications for timpani and Janissary percussion instruments thus confined the performer to increasingly specific and prescribed orchestral roles. With the changing ethos of the Romantic era, where the composer assumed status as genius and the score emerged as the definitive artefact and representation of the musical work, even the most

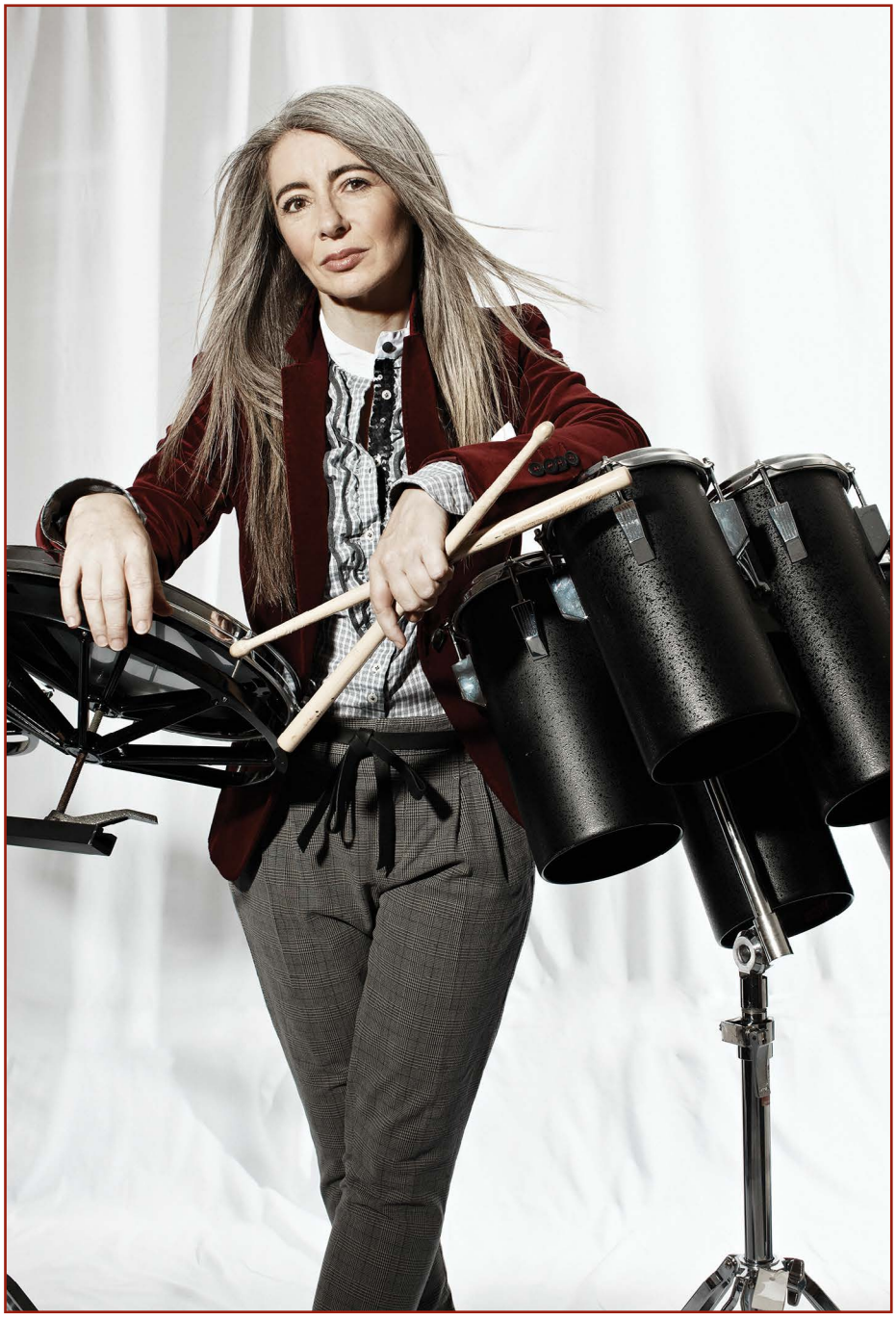

Photo by Philipp Rathmer

Glennie's interest in improvisation is perhaps reflective of the search for a musical democracy, wherein all genres and contexts are equally valid.

distinguished performers were relegated to serving as the conduit through which the composer's vision was conveyed. Despite the popularity of virtuosic performers in the Romantic era, improvisation in any context was regarded as novelty and entertainment. As noted by Stewart: "Improvisation came to be thought of as 'the other' of musical composition, not only as a musical process, but also in terms of its social status."[5]

Much of the history of percussion in Western art music is invariably associated with "the other." Despite increasing use of the section in the Romantic orchestra, its function as a representation of primitive or exotic color perpetuated the status of percussion as peripheral to the sonority of Western art music. It makes sense, therefore, that the gradual emancipation of percussion throughout the next century would seek to reframe and embrace this "otherness," facilitating a domain wherein experimentation and creative freedom become central features.

The impulsive creativity that emerged so forcefully in the visual and literary arts through abstract expressionism and existentialist writing in the opening decades of the twentieth century did not arrive so readily for the discipline of music. As noted by Toop: "Music seemed strangely immune to the concept of unfettered spontaneity."[6] Growing interest in noise and non-traditional instruments, a move away from standard notation, and aleatoric compositional processes extended the scope for controlled degrees of freedom.

But even the most rebellious composers of the twentieth century did not fully abandon the security of a semblance of musical structure. Even within an atmosphere of creative autonomy and diversification, improvisation in art music was not automatically viewed as an imperative. It is significant that experimental composers often did not choose to define their works as improvisatory. Stockhausen preferred the descriptor "intuitive music,"[7] whilst Cage's oscillating views on the term are well documented.[8] Given that both Stockhausen and Cage are associated with seminal repertoire for the emerging ensemble and solo percussionist, their ambiguous views are particularly relevant. Art music retained the assumption that the score dictates the parameters within which the performer must operate; the idea of full interpretative freedom is not the immediate or inevitable consequence of experimental compositional processes.

The genre of jazz is perhaps associated most strongly with improvisation in the zeitgeist. Its relevance in the context of Glennie's career also arguably demonstrates most clearly her intention to avoid categorization or stasis; musicians who enjoy success in one genre are not always motivated to explore other domains to any significant degree.

From its emergence in New Orleans at the turn of the twentieth century, jazz was positioned as a challenge to the cultural elitism of the art music canon. Improvisation was intrinsically connected to this rebellious assertion of freedom and creative democracy. In many ways, Glennie's mantle of "sound creator" mirrors this intent in rejecting labels or stereotypes. By the time free jazz emerged in the 1960s, improvisation was inextricably connected to performance practice in this domain. Yet to position improvisation as the central element serves in some way to negate the broader value of the genre. Jazz means much more than spontaneity in performance. As Gracyk notes: "In his later years, Duke Ellington came to believe that 'jazz' could not be defined, and he stopped using the term because too many styles were contained under a single heading."[9]

Ellington's desire to avoid terminology that could limit the perceived scope of the art might also be applied to descriptors of improvisation, which never seem to fully articulate its complexities. In contrast to the often disparaging attitude towards the discipline in art music, jazz improvisation is at times described in overly idealized terms. Alterhaug observes: "One of the most common myths surrounding improvisation is a romantic one: the improvising jazz musician is the incarnation of God; improvisation is a supernatural phenomenon, a privileged gift of the chosen few."[10]

Alterhaug instead prefers to position improvisation as part of the continuum of creation and performance, a feature that applies to any musical genre or medium. Glennie's interest in improvisation is perhaps reflective of this search for a musical democracy, wherein all genres and contexts are equally valid.

If this egalitarian attitude towards embracing the many facets of contemporary music is embraced, where do we situate percussion performance in the creative democracy of improvisation? Perhaps more than any other instrumental discipline, the roots of percussion performance are tangibly interconnected to the process of improvisation. In practical terms, the exponential growth of the percussion family has necessitated ongoing investigation of new sound objects and configurations. Aligned with this, the emancipation of noise asserted a philosophical connection between percussion and freedom; experimentation was a natural byproduct of this ethos.

Many percussionists in the later twentieth century, at the vanguard of

extended techniques, felt compelled to improvise due to the fact that little repertoire existed. So the contemporary professional percussionist is required to experiment for both practical and artistic reasons. Instrumental setups, timbral variations, venue acoustics, programmatic directives, and graphic scores all demand that the percussionist play with sound in preparing and performing repertoire. In this respect, improvisation is an integral part of multi-percussion performance practice. Experimentation is thus part of the process of becoming a solo percussionist.

In recent years, several performer-academics have expressed concern with regard to the standardization of solo percussion in conservatory pedagogy, fearing that freedom is stifled by the more prescriptive methodologies that have emerged as a result of the acceptance of solo percussion. To some extent, contemporary solo percussion is now facing an identity crisis; it is no longer the "other" of art music. So can Glennie's growing interest in improvisation also to be viewed as a means of consciously seeking to advance the horizons of solo percussion — to expand and extend the rebellion? Is improvisatory practice a further assertion of the "otherness" of contemporary percussion?

It is important to acknowledge that Glennie's decision to situate improvisation at the center of her musical output is not without precedent in the domain of percussion performance. Xylophone virtuoso George Hamilton Green integrated extemporization into his ragtime performances of the 1920s, and included improvisation in his pedagogical publications; marimbist Keiko Abe has consistently integrated improvisation into her performances and compositions. Numerous pioneering jazz percussionists have demonstrated the relevance of improvisation as a means of developing new modes of musical expression. Yet Glennie's decision to define herself as a "sound creator" does serve to heighten the importance of experimentation and creative agency, freeing her from associations with any specific musical genre, instrument, or performance environment. As she notes: "By seeing myself as a sound creator rather than a percussionist, all the walls come tumbling down as it opens up other avenues of music."[11]

So where is improvisation most significant in Glennie's output? It is integrated into commissioned concertos and solo multi-percussion works; it is a means by which she invents and explores new percussion instruments and sound-objects; it is the driving creative impetus behind experimental albums that are entirely improvised, including *Shadow Behind the Iron Sun* (2002) and *The Sugar Factory* (2007). It is part of eclectic collaborations with artists including Bjork, Roly Porter, and Jon Hemmersam. In her current work with Trio HLK, Glennie integrates multi-percussion improvisation into interpretations of jazz standards. It is featured in her solo experiments, including two recent YouTube series: *Playing Around the Office* and *Evelyn Glennie Improvisation*. These YouTube videos provide an important insight into what Glennie means by the term "sound creator"; she interacts and engages with a range of standard percussion instruments, new inventions, and found objects. A passion for interacting with the nuances and intricacies of percussive

EVELYN GLENNIE AND IMPROVISATION

Suggested Sources for Further Listening and Engagement

Discography

Glennie, E. (1999) *Shadow Behind the Iron Sun* [CD] RCA Red Seal

Glennie, E. and Frith, F. (2007) *The Sugar Factory* [CD] Tzadik

Glennie, E. And Porter R. (2019) *ODB 17* [online]. Available from: https://www.trestlerec.com/onedaybands.html

Trio HLK, Lehman, S. And Glennie, E. (2018) *Standard Time* [CD] Ubuntu Music

Videography

Glennie, E. (2012) *Evelyn Glennie: Documentary on the Making of the Album Shadow Behind the Iron Sun* [video online]. Available from: https://www.youtube.com/watch?v=xGuUX1NE0ck

Glennie, E. (2016) *Evelyn Glennie: Playing Around the Office Part 3 – Barimbulum* [video online]. Available from: https://www.youtube.com/watch?v=9WUzm-VlmTZc

Glennie, E. (2017) *Evelyn Glennie: Playing Around the Office Part 6 - Simtak* [video online]. Available from: https://www.youtube.com/watch?v=IN1WWS9xO-RY

Glennie, E. (2019) *The Sounds of My Kitchen Sink* [video online]. Available from: https://www.youtube.com/watch?v=9SRqDPT7ZDk

Glennie E. (2019) *The Sounds of My Kitchen Corner* [video online]. Available from: https://www.youtube.com/watch?v=SnuMRCT5dVY

Riedelsheimer, T. (2004) *Touch the Sound: A Sound Journey with Evelyn Glennie* [DVD] Docurama

Trestle Records (2019) *ODB 17 – Evelyn Glennie/Roly Porter (Interview)* [video online]. Available from: https://www.youtube.com/watch?v=KblVihczuQg

sounds and extended techniques are fundamental.

Her most recent video features an improvisation on her kitchen sink; imposing virtuosic performances reliant on expansive multi-percussion setups have thus been replaced or at least consolidated with more intimate and introspective sound journeys. These explorations move Glennie definitively towards what Stene has described as "post-percussive" or "post-instrumental" practice.[12] This may be where the connection between improvisation and innovation is most significant in Glennie's work. Progressing from virtuosic art music to the freedom of improvising on found objects or collaborating with jazz ensembles are by no means an automatic or presumptive trajectory for the world's first full-time solo multi-percussionist. Ultimately, Glennie is open to any musical opportunity or experience that allows her to grow and evolve as a sound creator. Speaking of the importance of improvisation in this respect, Glennie notes: "I think that as a musician we're always exploring sound, that we have to do it. It's like an artist exploring textures and colours and shades and shadows…You want to feel as though there's yet another layer to explore."[13]

Viewed from the perspective of sound creation rather than solo percussion, improvisation is further freed from the need for definition or categorization. Playing with sound becomes an organic, instinctive, and natural mode of communicating with and through one's instrument. Regardless of how much we may seek to define, describe, and characterize the art, improvisation remains an inherently personal and subjective process, with multiple layers of musical and aesthetic meaning. In some ways, the most vague and ephemeral descriptions therefore become the most relevant. Perhaps we should simply allow improvisation to exist as "a phenomenon on the edge of magic."[14]

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3. Carol S. Gould and Kenneth Keaton (2000) "The Essential Role of Improvisation in Musical Performance," Journal of Aesthetics and Art Criticism, 58 (2), p.143
4. Desmond Manderson (2010) "Fission and Fusion: From Improvisation to Formalism in Law and Music," *Critical Studies in Improvisation*, 6 (1), p.1
5. Jesse Stewart (2016) "Musical Improvisation and the Academy," *Music and Arts in Action*, 5 (1), p.39
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Dr. Georgina Hughes is the Program Director of the B.A. (Hons) Music course in the Department of Creative Arts, Media and Music at Dundalk Institute of Technology, where she teaches a range of subjects including musicology, history, analysis, musical theatre and performance. After obtaining her undergraduate degree from Trinity College, Dublin (majoring in percussion performance), Georgina completed an M.A. in Music at Queen's University, Belfast. She has recently completed her PhD studies at University College Dublin with a thesis titled "Creativity, Collaboration and Diversification: Dame Evelyn Glennie and the Evolution of Solo Percussion Performance." Georgina continues to collaborate with both Glennie and the team of archivists working on the Evelyn Glennie Collection. As a percussionist, Georgina has performed extensively as both a solo and orchestral musician. Solo appearances include performances at the National Concert Hall, Bank of Ireland Arts Centre (Dublin), Waterfront Hall (Belfast), Newry City Hall, and Trinity College (where she was concerto soloist with the TCD Orchestra in the final year of her degree). She is a founding member of the South Ulster Percussion Ensemble and the D.I.T Percussion Ensemble (now TU Dublin). PN

The Bullroarer

By Dr. James Whiting

The bullroarer is a pseudo-musical instrument that produces a howling or whirring sound, or "call," when spun in a circular motion.[1] Bullroarers consist of a flat, perforated piece of bone, slate, flint, ceramics, or wood, measuring from 10 to 35 cm in length. This piece is fastened at one end to a string made of fiber, hair, gut, leather, or cord. By holding the string and spinning the bullroarer in circles over your head, it twirls through the air, creating a unique, eerie "whirring" sound, like a swarm of winged insects.

The quality and impact of a bullroarer's call varies with factors such as the strength, endurance, and expertise of the swinger; component materials of both bullroarer and string; weight; shape and length (oval, rectangle, and tear-drop shapes); thickness and edge detailing; and environmental acoustics (proportions of open or enclosed space, resonance, damping, humidity)."[2]

Nineteenth-century scholar Rev. Lorimer Fison conceived the term "bullroarer" when comparing the traditional Australian instrument with a wooden toy of the same name from his childhood.[3] Modern-day rural communities maintain use of the instrument's traditional names, such as the *tundun* and *hevehe* in Australian Aboriginal and New Guinean cultures respectively.[4] Fison's term "bullroarer" is the most commonly utilized name for modern-day musical applications.

ORIGINS

From the late nineteenth century, and spanning into the twentieth century, anthropologists worldwide recorded bullroarer mythologies, rituals, and initiation traditions. They argued their significance in theories of diffusion and independent invention. Archaeological and Paleolithic[5] findings have determined that the bullroarer was used among many of the world's cultures, including the Ancient Greek and Egyptians, Aboriginals of Australia, Native Americans of North and South America, Sami of Scandinavia,[6] and the Maori peoples of New Zealand.[7]

While each iteration of the bullroarer varies slightly throughout these cultures, its documented use is in spiritual and functional contexts. The Australian Aborigines and Ancient Greeks used the bullroarer to imitate spirits during ritual ceremonies, including the initiation rituals of boys becoming men.[8] In Australian and New Guinean ancient culture, women were forbidden (under pain of death) to see, touch, or use the bullroarer.[9] Many researchers believed the bullroarer was interpreted as a phallic object[10] and given to newly circumcised young men in order to promote healing and to "warn off females."[11]

The Maori people of New Zealand refer to the bullroarer as the *purerehua*, meaning "moth," due to the instrument sounding similar to a moth's wings during flight. The *purerehua* has been used extensively in both ancient and modern-day ceremonies and rituals, including those of healing and various rain dances. Additionally, the Maori people use the *purerehua* in popular music showcasing the New Zealand landscape.[12] The Native Americans used bullroarers similarly to the Maori culture, to summon wind and rain, promote fertility, and ward off evil spirits.[13]

MODERN APPLICATIONS

In parallel with various traditional uses, the bullroarer is used as a pseudo-musical instrument in several musical compositions. As the sound of a bullroarer is caused by sound waves in unen-

Composers throughout the twentieth and twenty-first centuries have utilized the bullroarer as a soundscape, depicting imagery of certain cultures or raw landscapes.

closed air, it is classified as a free aerophone[14] and is used mostly by percussionists.[15] Composers throughout the twentieth and twenty-first centuries have utilized the bullroarer as a soundscape, depicting imagery of certain cultures or raw landscapes. Experimental composer Henry Cowell (1897–1965) was perhaps one of the first to incorporate the bullroarer in his 1925 work "Ensemble" for string quartet and "thunder sticks." Peter Garland provides an anecdote referring to the bullroarer by both of these names: "One of the thunder sticks came loose while being swung and headed in a heroic, sacrificial trajectory straight at a music critic in the audience! That must have been one *powerful* bullroarer!"[16]

Cowell's 1941 piece "Trickster Coyote" also called for a bullroarer among other percussion instruments. Michael Udow calls for six bullroarers in his "African Welcome Piece" (1973) for percussion ensemble and choir. Through the use of the "multilinial mode of drumming," which often accompanies dances in a tribe, Udow utilizes polyrhythmic structure and cross rhythms to create an African musical style.[17]

Other compositions with the use of the bullroarer include, but are not limited to, Peter Garland's "Three Songs of a Mad Coyote" (2008), John Luther Adams' "Inuksuit" (2009), Derek Bourgeois' "Symphony No. 59" (2010), Sean O'Boyle's "Concerto for Didgeridoo" (2010) and "Percussion Section Concerto" (2013), Brian Reitzell's score for NBC's *Hannibal* (2013–2015), Julie Giroux's "Of Blood and Stone" (2015), and Timothy Jones' arrangement (2002, revised 2015) of Dean Gronemeier's "Tied by Red" (1995). Additionally, the bullroarer is featured in the movie *Crocodile Dundee II*, where actor Paul Hogan uses it to "make a phone call" to the local Aboriginal community.

CONCLUSION

It is challenging to determine the earliest ancient cultures to construct and utilize the bullroarer. While the bullroarer is most frequently associated with Australian culture, one could suppose that the Aborigines (as the oldest civilization, according to Klein)[18] were the first to use the bullroarer in their rituals and ceremonies. While the bullroarer is still used today in traditions across a range of cultures, its uses have spread into the art of music—with credit to composer Henry Cowell for its initial use in "Ensemble."

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Dr. James Whiting is an Australian percussionist, conductor, music director, and composer living in Las Vegas, Nevada. James teaches at the University of Nevada, Las Vegas in the School of Music and Department of Theatre, and serves as the Resident Music Director of the Nevada Conservatory Theatre. James has released two original jazz albums, both receiving critical acclaim and radio play in over 70 countries. Dr. Whiting holds a Bachelor of Music degree in Jazz from Queensland Conservatorium of Music, Australia; a Master of Music degree from the Queensland Conservatorium of Music, Australia; a Graduate Diploma in Education from the Queensland University of Technology, Australia; and a Doctor of Musical Arts degree in Percussion from the University of Nevada, Las Vegas. PN

Terms Used in Percussion
Basically Boulez: "Le Marteau sans Maître"

By Michael Rosen

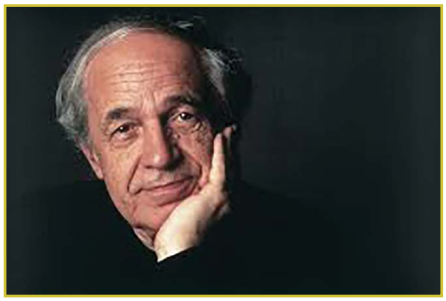
"Le Marteau sans Maître" ("The Hammer Without a Master") was written by Pierre Boulez (1925–2016) in the years 1953 to 1954. In 1955 he changed the order of the movements and added three new ones. The premiere was at an international contemporary music festival in Baden-Baden, Germany, but not without controversy. The piece was almost withdrawn from the festival by the French selection committee.

"Le Marteau" is considered by many to be the most influential and best composition of the post-war avant-garde, although it has its detractors who point out the strictly serial incomprehensibility of the work. Timbre and sonority are the main components. The text is taken from poems by René Clair (1898–1981), who was associated with the surrealist movement in art and poetry in the 1930s. Clair was also an early filmmaker who made several films in America, including *I Married a Witch* and *And Then There Were None*, both of which were commercial successes.

I consulted with the French percussionist Jean Geoffroy — who worked directly with Boulez — about this piece. Concerning the choice of instruments Jean told me, "At the time when Boulez wrote for *cloche double* it was for kind of 'agogo bells,' and for *cymbalette* the French use *clochettes*, which is something like *sonnailles* [sleighbells] or maracas. It's really up to the percussionist and the conductor, of course. It really depends on the way it sounds. Anyway, the choice of all these colors are very important because it's a kind of extra European culture reference. In France, we often speak about the sound of an Indonesian Gamelan when we speak of 'Le Marteau.'"

Karen Ervin Pershing participated in a performance of the piece that Boulez conducted in the 1980s. Afterward, she wrote an article that appeared in the July 1988 issue of *Modern Drummer* titled "Le Marteau sans Maître — A Performance Guide to the Xylorimba, Vibraphone and Percussion Parts." In the article, she quoted Boulez as saying that "Le Marteau" is "distinguished by the use of instruments designed to give a special, even exotic coloring to a given ensemble." (You can read her entire article online at https://moderndrummer.com/wp-content/uploads/2017/06/md104cs.pdf.)

For the cymbalette, I use an instrument that was used in early jazz to accompany tunes to give them a "jassy" touch! When Jean saw this a photo of this instrument, he approved of it. Luciano Berio also scored for cymbalette in his composition "Circles" for soprano, harp, and two percussion. I know of no other works with cymbalettes. If readers know of another, please let me know.



Pierre Boulez

Cymbalettes

Concerning the xylorimba, Jean tells us, "In my opinion, composers just needed to have a larger ambitus [range] and not a real specific color. Bergerault and Premier made this instrument especially for Messiaen's music. We use a 4-octave xylophone for the xylorimba. Bergerault makes a xylorimba, but I prefer the old Premier instrument because the sound is better for 'Le Marteau.' When these pieces were written, percussionists in France used xylophone mallets and sometimes hard vibe mallets."

George Van Gucht, who was a founding member of the Percussion de Strasbourg,

said in an email to Bob Becker, "In 1964 I made the first recording on my personal xylophone of 'Marteau sans Maître' on a 3½-octave Bergerault instrument (Fa 4 to Do 8). It is indicated as a Xilorimba (written with that spelling), but that is false. It is actually a xylophone. As for the xylorimba, it's the Percussion de Strasbourg in the 1960s that asked Bergerault to make the first Xylorimba (only one), named by the Percussion de Strasbourg; its range was five octaves from Fa to Fa. The Percussion de Strasbourg were the only ones to own such an instrument in France, which made it possible to play works by Olivier Messiaen, who wrote for three keyboards: xylophone ('L'Oiseaux Exotiques'), marimba, and xylorimba ('Couleurs de la City Celeste'). You can find these pieces in *Les Instruments de Percussion* by Jean-Paul Vanderichet (a made-up name from the syllables or parts of the first names of the members of the Percussions de Strasbourg!)."

Several composers have written for the xylorimba including Alban Berg, Olivier Messiaen, Helmut Lachenmann, Karlheinz Stockhausen, Michel Cals, and William Bolcom. It was a popular instrument during the vaudeville era in America (see the YouTube video at *https://www.youtube.com/watch?v=w29tmRmyS-k*, played by David Warne. A group called The Xylo-rimba Orchestra made a recording (78 rpm, of course) of the song "Sweet Hawaiian Dreams" in the 1920s.

"LE MARTEAU SANS MAÎTRE"

Note the tempo indications in Italian, which are used universally, and those in French that are only used by French composers. Boulez mixes French and Italian musical terms with each other rather indiscriminately. I have not translated the Italian tempo markings unless they are mixed with the French because they are standard musical indications. I have repeated translations that occur in all movements so one can follow the score as it unfolds. Square brackets [ ] indicate my comments to the translation.

LEGEND PAGE

Xylorimba (écrit low f to c; sonne and octave higher): xylorimba (written low f to c; Sounds an octave higher) [I have used a 4-octave xylophone for this part.]

Vibraphone (écrit et sonne f to f): vibraphone (sounds as written f to f)

Percussion (consists of [includes]: frame drum; two pairs of bongos; a pair of maracas; claves; cloche double [agogo bells]; triangle; high [small] tam-tam; deep [low, solemn sounding] gong; very deep tam-tam; a very large suspended cymbal

Cymbalettes — each hand consisting of four cymbalettes [like sleighbells or metal maracas]. The part is to be played by one player.

Duration: about 35 minutes

I

Pour 4 (5): 5 eighth notes over 4

Pour 6 (5): 5 eighth notes over 6

II

Les nuances seront executes "ponctuellement": The nuances must be punctiliously executed.

Tempo rigoureusement exact jusqu'a l"indication contraire: Each tempo must be rigorously exact until the next tempo change.

Baguettes douces: soft mallets

Toutes les sonorités très équilibrées entre elle: all the sounds very well balanced

Baguettes de caisse claire très légere: very light snare drum sticks

sur l'extrême bord de la peau: on the extreme edge of the head

Laisser les sononités sans équilibre; l'échelle des dynamiques du xylophone différents de celle de l'Alto: Don't try to balance the sonorities; the dynamics of the xylophone are different than those of the viola. [Note that the composer uses the word xylophone instead of xylorimba at this place.]

Plus rapide, irrégulier et heurté: very fast, irregular and unsteady [bumpy!]

baguettes dures: hard mallets

2 bongos disposes en quinconce: two sets of bongos set up in a staggered arrangement

baguettes de caisse claire plus Lourdes: heavier snare drum sticks

accorder les bongos très aigu et très près uns des autres: Tune the bongos very high and very close to each other in pitch.

Equilibrer de nouveau les sonorités: Balance the sounds again.

Tambour sur cadre: drum struck on the frame [some say this is a frame drum]

Encore plus rapide: again faster

Subt. revenir à rapide: Return to the faster tempo suddenly.

Encore plus rapide: very fast again

Accélerer…Encore plus rapide: Speed up again to the fast tempo.

Sans ralentir: without slowing down

Très court: very short

Equilibrer de nouveau les sonorities: Balance the sonorities again.

5-octave marimba-xylophone (Leedy Solo Tone model)

Tambour sur cadre: frame drum
Céder Lent: Slow down to a slow tempo.
Baguettes douces: soft mallets
Revenir à Plus Lent: return to a very slow tempo

III

No percussion

IV

Assez rapide: rather fast
m.droit: right hand [main droit]
m.gauche: left hand [main gauche]
Les points d'orgue et les points d'arrêt comme de brusques coupures dans le tempo, sauf indications contraires: Make the entrances and the cutoffs very suddenly in tempo, except where indicated
Les liaisons qui se trouvent dans les parties de xylophone et d'alto en pizz sont mises pour éviter, en indiquant la valeur réelle: The connections between the xylophone and viola parts that are played pizzicato are indicated to avoid coordination, only to indicate their real value
Accelerando… Il moins rapide: speed up to a slower tempo than before
Étouffez: dampen the sound
plus long: rather long [longer]
long: long [refers to the length of a rest]
Moins lent: slower
Prendre cloche double: take the double bells [pick up the double bells]
Cloche aigüe: the high bell
Frapper avec une batte de fer: strike with a metal beater
Aigüe: high [strike the high bell]
Frapper avec une baguette douce de xylo: strike with a soft xylophone mallet
Cloche grave: low bell
Le tenir de la main gauche: hold it with your left hand
Êtouffez: dampen [the ˆ over the first e is a typo, it should be a ´]
Triangle: côte droit-côte gauche du triangle: the right side and the left side of the triangle
Étouffez le triangle posant les 3e et 4e doigts sure le côtes droit: dampen the triangle at the diamond shaped note [otherwise play the note marked d with the right hand and the ones marked g with the left hand]
la batte à l'interieur de trangle: strike on the inside of the triangle
étouffez id: dampen in the similar manner
laissez vibrer: let ring

V

No percussion

VI

maracas (ou sonnailles): maracas or sleighbells
Tempo rigoureux: very strict tempo
Sempre sans nuances: always without accents [soft and very steady dynamic]
Suivant les dynamiques: follow carefully the dynamics using soft mallets for soft dynamics or hard mallets for loud
Cédez: slowling down
Court: short
plus long: longer
long: long
étouffez ces sonorités en jouant ceci avec the plat de la main: dampen each sound with the palm of the hand following the rhythms indicated
tr˜ ˜ ˜ ˜ ˜ ˜: roll
serrez: get faster [accelerando — literally means tighten]
moins long: less long

VII

Rapide: quickly
Revenir au tempo: return to tempo [after an accelerando]
Poco acceler----revenir au tempo: slight accelerating…slow down the tempo
Assez court: rather short
ces deux "cédez" se font sentir sur la vitesse de l"accelerando: these two places where the tempo slows down are within the speed of the accelerando [Note the French and Italian mixed together!]
très court: very short [at the fermata]
beaucoup plus vif poco rit. - - acceler - - - revenir au To: slightly faster to very fast to slight ritard to accelerando to return to tempo I
pour 4–5: 5 over 4 eighth notes

VIII

assez lent: rather slow
accelérer peu à peu jusqu'à la mesure 20 pour arriver à quarter note équivaut à 92: accelerate little by little just until measure 20 to arrive at quarter note equals 92
Moins lent: slower [less slow]
subitement ralenti: suddenly slowing down
Prendre cloche double: take [pick up] the double bells
Sur la tranche du metal avec une baguette de bois: strike the piece of metal with a wooden mallet
plus court: shorter [rather short]
ralentir: slow down to quarter note equals 63- - - return to *a tempo* (quarter note equals 92)
à l'aise: with ease; comfortably; gently
revenir rapidement au To: return quickly to tempo where quarter note equals 92
ped.: pedal [depress the vibraphone pedal, let ring]
*: lift the vibraphone pedal [dampen]
Court: short [indicated over a fermata]
Étouffez avec la main: dampen with the hand
2 bongos disposes en quinconce: two sets of bongos set up in a staggered arrangement
Baguettes de bois très effilées: very thin [light] wooden sticks [snare drum sticks]
Sans ralentir: without retard [no ritard]
Ralentir - - - beaucoup: slow down a lot
(*) etouffez ainsi: dampen this way [like this] [on vibraphone part]
Cédez: ritard
Subitement Lent: suddenly slow
les petire notes ne doivent pas être jouées à l'intérieur d'un strict tempo, mais créer — par leur nombre et la tension de leurs intervalles — un tempo assez flou: the small notes should not be played within a strict tempo, but should create — by their number and the tension of their intervals — a rather fuzzy [blurred] tempo
acceler. Brusque: accelerate suddenly
rit. rapidement rester moins rapide at (quarter note equals 92): ritard quickly

to quarter notes equals 92 the remain less fast
prendre de la w.d.: take [the maraca] in the right hand [la main droit]
baguette, de la m.g.: stick with the left hand [la main gauche]
5 pour 4: 5 over 4
Subitement assez lent: subtly slowler
5 pour 6: 5 over 6

IX

Tempo libre de récit: the recitative, not in strict tempo
Libre: freely
Ralenti: slowing down
Assez lent: rather slowly
Encore plus ralenti: slow down again
Sans ralentir: without slowing down
Un peu ralenti: slow down a little
Presser un peu: pressing forward a little [accelerando]
Ralenti: slowly
Presser: move forward [accelerando]
Presser beaucoup subitement ralenti: accellerando then suddenly slow
Advantage: more
Tempo récit: in the tempo of the recitative
Modéré, sans rigueur: moderately with strictness [a supple tempo]
Cédez: slow down [rallentando]
Lunga pausa (l): a long pause [Note the Italian word *lunga*]
Presser... jusqu'à... vif: accelerando up to fast
Tam-tam aigu: high tam-tam
Gong grave: deep gong
Tam-tam très profonde: very deep [low] tam-tam
Brusquement revenir à assez lent: suddenly return to rather slow tempo
Assez vif: rather fast
Lent: slowly
Sans rigueur, mais ralenti: not precise, but slow
Modéré, sans rigueur: moderately but not stiffly
Très libre: very freely
Étouffer: dampen
Avec le pouce, frotter la cymbal du bord au centre entournant rapidement (comme sur un tambour de basque): rub the cymbal with the thumb from edge to center rapidly (like on a tambourine) [This doesn't sound at all.]
Laissez vibrer jusqu'à extinction du son: let it ring until the sound dies away

I enjoy getting mail from readers to help us all do a better job of using the appropriate instruments and making our crazy terminology clearer. As always, thank you all for sending in your questions and comments about "Terms Used in Percussion." If you would like me to tackle a question about terms you are not sure of, please send it to mrosen@oberlin.edu *and I will answer you directly, then put my response in a future article.*

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. He has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. *He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. He is a 2019 inductee into the PAS Hall of Fame.* PN

An Interview with Pedro Carneiro: Portuguese Ambassador to Percussion

By Benjamin Fraley, D.M.

In late May of 2013, I was on my way to Lisbon, Portugal to perform and give a clinic at the 2nd Annual Festival de Percussão at the Escola Superior de Música de Lisboa, hosted by Pedro Carneiro. I knew this trip was going to be an important musical experience, and personal as well. I grew up in Rhode Island, which has one of the highest percentages of people of Portuguese descent in the United States. With help from a grant from the Fundação Luso-Americana para o Desenvolvimento (Luso-American Development Foundation [FLAD]), a foundation that financially and strategically supports innovative projects and encourages cooperation between Portuguese and American societies, I was able to make this important trip happen. My trip became so much more than I intended it to be. It wasn't just percussion and hanging out in a great European city; I learned so much about Portuguese traditions, music, and instruments, and a great deal about what music, arts, and education in Portugal is like from Pedro Carneiro.

Many percussionists may know Pedro Carneiro due to his collaborations with composer John Psathas and his work as a solo classical percussionist. However, being a percussionist is only one part of Pedro's diverse professional career. He is an instrument and mallet inventor, he composes, conducts, and is an advocate for youth music programs. Carneiro is deeply committed to the musical development of Portugal as well as fostering the work of young professional musicians. In 2007, Carneiro co-founded the Orquestra de Câmara Portuguesa (Portuguese Chamber Orchestra) and serves as Music Director. Comprised of the nation's top young professional musicians, the orchestra has become the Orchestra in Residence at the Centro Cultural de Belém (Lisbon) and performs and tours to impressive critical acclaim. In 2013, Carneiro co-founded the Jovem Orquestra Portuguesa (Portuguese Youth Orchestra) and joined the European Federation of National Youth Orchestras. The youth orchestra has toured to Germany and Romania and has performed at the Young Euro Classical Festival.

To me, the most impressive thing about Pedro is not only his artistry as a musician, but his willingness and dedication to working with young musicians in Portugal. I interviewed Pedro Carneiro recently in order to learn more about Pedro, music education in Portugal, and his involvement with OCP and JOP.

Pedro Carneiro (Photo by Patrícia Andrade)

Benjamin Fraley: How would you describe your early musical experiences?

Pedro Carneiro: My father was a teacher and trumpet player who performed with the radio orchestra and a brass quintet. So my early musical experiences were listening to orchestra and chamber music rehearsals and following my father and family around to performances. I suppose my early musical experiences are dealing with, not so much the concerts, but the backstage experience and the experience of dealing with musicians in the music-making process. I never really thought about it that way, but it probably shaped what I do today very strongly.

BF: A lot of great art has been created through artists combining their skills and talents. Can you talk a bit about your collaboration and relationship with John Psathas?

PC: John and I first started collaborating quite a few years ago on various pieces. I went to New Zealand to perform his vibraphone concerto called "Psyzygysm," which he wrote for me. It was an amazing experience. It was a great concert called *Velocities*, which I performed with some New Zealand musicians. This was my first time in New Zealand, which was around 2001 or 2002.

Then I recorded "View from Olympus," which is his concerto for percussion, piano, and orchestra, which was a really intense experience. I had never performed the piece, so I recorded it without ever having performed it. It was stressful, but ultimately very rewarding. John then wrote a piece that has become incredibly popular, which I am very proud of, called "One Study One Summary" for marimba and junk percussion. Actually, these junk sounds were all sounds that I recorded just on a mini disc a bit randomly. I never expected that John would get over a dozen sounds together in his MIDI setup and cook up such a feast of sounds.

Collaborations with composers are always very special because they also become personal relationships. I have had many relationships with composers over the years, and they can be very fruitful relationships, but on a deeper level you become friends in the process. My relationship with John Psathas has become a friendship and is a very special one. I'm happy and proud of what John has achieved as a composer and that I was able to collaborate with him.

Pedro Carneiro conducting the Jovem Orquestra Portuguesa at the Konzerthaus Berlin. (Photo by Kai Bienert)

BF: In addition to performing and composing, you also conduct and work on instrument and mallet design. Have you always had a variety of interests in various aspects of music, or have these opportunities developed as your career has progressed?

PC: I see the musician's role in a more complete way. I don't really see much difference between getting work, or performing a work, or conducting, or composing, or researching for sound. It all boils down to the percussionist's mind set, which is that sound knows no dogma. Experimentation is the key! I'm interested in mallet design because I want to expand the branch of expression on my instrument, as many other instrumentalists do. So rather than finding my sound or my voice, I want to expand all these voices so they can suit different musical needs — be it improvisation, or early music, or whatever I need in this palette. I have to keep expanding it, because a new need will arise at some point, and I have to be ready and prepared.

BF: Tell me about your role in the European Federation of National Youth Orchestras.

PC: We created the National Youth Orchestra of Portugal, and when we found out about the federation [EFNYO], we knew it was very important. It basically puts all these national youth orchestras under the same umbrella. We get together once a year to discuss common problems and try to find common solutions. We are very proud of the Jovem Orquestra Portuguesa [JOP: the Portuguese Youth Orchestra]. We are very proud to represent Portugal in this European organization.

This alone helps promote what we do and what Portugal is doing, but also puts us at the core of what is happening at the global level. This is extremely important for a country that is at the beginning or the end of Europe, or on the outskirts, in a sense. It is im-

portant to be together where the action is happening and to be a part of that action.

BF: How do you think ESML (Escola Superior de Música de Lisboa) and its programs differ from other schools?

PC: Regarding the differences between ESML and universities in the U.S., we have to understand the roles of music schools and how they are funded. It's very different here in Portugal from the U.S. In the U.S., the students will mostly fund the schools through very high fees, and then the school is able to invest in instruments and facilities, and basically deal with the students as clients. This is a completely different system (in Europe) of a state school that takes money from the state. A state school will have an extremely small budget, and the students will pay very close to nothing compared to what the students pay in the U.S. In my school, we are extremely limited with a budget that does not really allow for the school to be well equipped to compete at a global level. So we, as teachers in this school, are limited with the constraints that the investment in culture and education are very low compared to other European countries. The business model of the school differs so much from the U.S., and it really means that we have our hands tied. The program differs from other schools in the sense that, unfortunately, we are not able to cater as well as other European schools. I know it is not as positive of an answer as you expect, but this is the reality. Nonetheless, we have our fair share of miracles and have very successful students working all over Europe and the world.

BF: I remember you telling me in 2013 that one of the reasons you started OCP (Orquestra de Câmara Portuguesa) and JOP (Jovem Orquestra Portuguesa) was because you saw a need for students and young professionals to have a place to cultivate their musical talents. How did you go about establishing these organizations, what has the result been, and what challenges have you experienced?

PC: The challenges are huge because OCP and JOP are basically political organizations in the sense that politics is the art of managing nations. The investment in arts from the state is marginal. We still do not have a culture of philanthropy, however. So, we have our hands tied. In one sense, the state does not invest in emerging arts organizations. The little money that's available is for the old established arts organizations. On the other hand, possible sponsors still don't have a generalized interest in emerging arts organizations.

Carneiro conducting the Orquestra Portuguesa in 2017 in Berlin, Germany (Photo by Patrícia Andrade)

So, what we are doing with this first generation means that I hope there will be a second generation picking up these programs and projects. I don't think it will be possible in my lifetime to evangelize for philanthropy and to evangelize politicians to develop this awareness. I think what we can do is to help raise a generation of sonic warriors in the best possible sense of the Tibetan Buddhist sense of warriorship. That way, we will really be able to grow with immense dignity and strength and advocate for these values in their own way. The challenges are immense. We apply for funding very regularly with little assurance of being awarded a grant.

The challenge is enormous, but the rewards are unbelievable. We have a group of young musicians who never cease to inspire us on many levels. And this is the reason why we do it, because it's really worth working with these musicians. Their level of commitment is immense. The potential is simply staggering. I think some of my best musical experiences have been shared with these young musicians.

In the summer of 2018, we toured in Romania and Germany, and we presented a new concerto by a young Portuguese composer for a group with mental disability and symphony orchestra. This small ensemble of people with mental disability is a project that we've also been doing for 12 years. We want to put on stage what we believe, which is that music is inclusive. Music has the power for social change and for inner personal change. So we were very happy to share that in Berlin on our third visit to the Young Euro Classic Festival and the Concert House.

BF: I noticed that the OCP performed their music memorized and standing. Where did this idea come from?

PC: As percussionists, we stand up to play most of our instruments, and we are free to engage the body in such

a way. Plus, my wife is a dancer and works with the musicians with body awareness. So it's just a question of involving mind and body in a harmonious way. Memorizing music is an act of courage. I think being onstage is an act of courage, and an orchestra playing from memory is one of the ultimate acts of courage. We did that in Berlin last year with the youth orchestra, and we took that to a new level last July by memorizing the whole second half of the concert, which was a Beethoven symphony. The process then has to be different: the process of learning the music. You cannot just learn your part; you have to learn the whole score. You have to know how you relate to others, and that's also politics. So this is an experience. Of course, you can only do this with a really committed group of people, not with a regular orchestra, so to speak.

BF: You told me once that you promote yourself as a Portuguese artist, not for blatant nationalism, but because you feel that Portugal has a lot to offer. What do you think the musical world does not know about Portugal?

PC: I think things have changed, and I've definitely changed since 2013. I don't think it's nationalism. I think the world is a richer place when you know other cultures. In addition, we are gradually losing the boundaries of cultures. I see more and more that we are becoming globalized, even in the arts. This is so interesting and such a blessing that we can access experiences from just observing. I think that we really have to try and strive to discover other cultures and other ways of looking at life and remembering. So I think the fact that I try to promote myself as a Portuguese artist is just sharing my viewpoint from this culture or a particular viewpoint from this culture. It's an old culture; there are definitely interesting things about it, and there are major problems about it because of our size and our scale. Our cultural legacy of the 20th century is not very diverse and not very interesting due to fascism.

There are things to be explored via discovering other cultures, and I think percussionists are usually very good at this because all our instruments come from such diverse cultures. We are experts at exploring that. I'm less interested in promoting the national identity of Portugal than I was in 2013, probably due to some tiredness of all these processes. However, I still believe that there are interesting things we could share about the Portuguese culture, most of which is the movement happening now with young people performing music at an extremely high level. I think it's still a hidden gem, and we are doing just that by promoting the Portuguese Youth Orchestra.

BF: I feel like the Adufe — a two-headed hand drum measuring from 12 to 22 inches square covered in goatskin — is one of percussion's best kept secrets. Is the Adufe something that Portuguese percussionists are encouraged to know about?

PC: I don't think Portuguese percussionists are particularly interested in the traditional arts and in our school. We don't even have any sort of budget for inviting someone to teach these traditions. I hope it can be taught at school and promoted together with the western classical canon.

Rui Silva is a young percussionist who lives in the Azores islands and is doing an incredible job with Adufe traditions and construction, and he's the one who is probably the most knowledgeable. He's building some great Adufes and building some new repertoire. His master's thesis is really super interesting, and he's a super interesting guy.

The Adufe (see Rui Silva playing the drum on YouTube at https://www.youtube.com/watch?v=y1-V6XwZE9U)

BF: What upcoming projects are you looking forward to?

PC: Right now, I am mostly trying to deal with the many musical hats I wear. We have a new rehearsal space that we revamped. It was an old school gym, and now we have open rehearsals and concerts. I'm trying to keep my playing up with some new commissions at the same time, doing work with OCP and JOP. It's like the spinning plates in the circus. Sometimes they stop spinning and I have to go back to them and get them spinning again. Percussion, conducting, and running this project and its many facets gives me a sense of purpose. And, at the end, Music is pure purpose.

Dr. Benjamin Fraley is a percussionist, composer, and educator residing in Eau Claire, Wisconsin. A veteran of many musical genres and percussion disciplines, Dr. Fraley has performed and trained throughout Europe and North America. He holds a Bachelor of Music degree in Percussion Performance and Music Management from The Hartt School at the University of Hartford, a Master of Music degree and Artist Diploma from the College-Conservatory of Music at the University of Cincinnati, and a Doctor of Music degree from Florida State University. Dr. Fraley performs frequently in the Northern Wisconsin area while also maintaining a private studio, composing music, and researching new topics regarding percussion pedagogy. PN

Mike Mainieri: A Retrospective

By Allan Molnar

Record company executive, music producer, performing artist, composer, studio musician, educator, musical-instrument electronics designer, and, of course, vibraphonist are all words that describe Mike Mainieri's contributions to the world of creative music. Mike's diverse and successful career in the music profession is nothing less than brilliant and inspirational. He has participated in significant creative projects with a wide variety of world-renown artists who together shaped the course of contemporary music and influenced the foundation of its current educational programming. Mike's work with such artists as Billie Holiday, Dizzy Gillespie, Jim Hall, Dave Valentin, Carole King, Wes Montgomery, Paul McCartney, Buddy Rich, Ray Barretto, and many others demonstrates his ability to successfully adapt a creative skill set to a wide range of high-pressure professional challenges and opportunities.

He has been a remarkable innovator in both the art and technology of music. Recently, I had the opportunity to interview this astounding musician.

CARDBOARD RESONATORS

Allan Molnar: Mike, you've seen many changes in the vibraphone over the years, from cardboard resonators to 3.5 octaves and beyond! Please begin by telling us about your vibraphone with the cardboard resonators.

Mike Mainieri: It was the first instrument my mother bought for me back in the late 1940s, and it was a two-and-a-half-octave Deagan. All the bars were the same size; it was quite light. You just collapsed both end pieces and the pedal, and there was a handle where you could pick it up and go on the subway or just put it in your car.

All of the resonators were made out of cardboard except for the low C and the low C-sharp, which were made out of some kind of brass or copper. I don't really remember, but most likely brass. I think the reason was because it was made during the war when they needed all of the metals and steel for the war effort.

I still have the bars. I don't have the actual instrument because I kept it in the cabin of one of my sons, which during a storm had a very bad leak. it ruined all the resonators and just completely demolished it — corroded, I should say. Of course, I hadn't played it since I was maybe 13 or 14 years old. I played it on the Paul Whiteman show in 1952 when I was fourteen years old. I performed with my trio. But it was well made because it sounded really good. It's surprising that it would sound that good, being sent down through a cardboard resonator.

VIBRAPHONIST AS BAND LEADER

Molnar: Tell us about that trio that you played with.

Mainieri: It was two neighborhood friends — the guitarist was a young lady by the name of Marie Leola, and the other was a bass player who was later the bassist on the early Johnny Carson show. He was also sixteen years old. I was fourteen, but I had started that trio about a year before, when I was either twelve-and-a-half or thirteen. We would do weddings and socials, bar mitzvahs — just local gigs. One of the things I learned at an early age — and I encourage vibraphonists to do this today — is, if you're planning on working a lot, make sure you're the leader of the band. Because as a vibraphonist, it's most likely you won't be called until they run out of whatever is first called, like the bass player and a drummer, pianist, saxophonist, somebody who plays trumpet — you might be on the list after trombone. Anyway, I was pretty much a leader from the time I was twelve or thirteen years old until this day.

Molnar: What repertoire were you playing with that trio?

Mainieri: I would love to show you my old fake book, which my step-grandfather gave me. It has about five- or six-hundred standards with all the lyrics. I mean, that was written from probably 1952 or '53 all the way back. And it had everything — "Body and Soul".... It had sections, like medium tempo, up-tempo, swing, Spanish or Latin songs, Jewish, Italian. You were prepared when you went to a wedding or bar mitzvah — they even had polkas in there and waltzes. I learned as many tunes as possible, and I actually got very good advice from my step-grandfather, who was an excellent rhythm guitarist. He said, "Most of these tunes will have an 'A' and 'B' section — a bridge. And then the 'C' will be like the first and second verse. You basically play the verse three times. So when you're practicing, play the bridge three times also." How many times when you're young, you'll get on a gig and, and somebody says, "Oh, I didn't know this tune." And more than once somebody asked me or somebody else, "How does the bridge go?" So that was an exercise that he made sure that I employed.

DEAGAN AND MUSSER

Molnar: Tell me about the vibraphone you were playing when you auditioned for Buddy Rich's band at Birdland. Was it the vibraphone with the cardboard resonators, or were you playing a different instrument at that ime?

Mainieri: I originally played Deagan. And then when I was about eighteen years old, I bought my first Musser. I had been gigging quite a bit up until that day, so I could afford to buy a Musser. I don't know who owned it then, and they would not endorse me at that time. Then, the following year when I had won the *DownBeat* New Star poll, Deagan endorsed me and I switched from Musser to Deagan, which I played until the 1990s. Once I was with Deagan, they would send me vibraphones — three-octave and two-and-a-half octave instruments.

VIBRAPHONE PICKUP SYSTEMS

Molnar: Describe your first attempt at creating a functional pickup system for the vibraphone.

Mainieri: The key for me moving from acoustic to electric was when I was playing with Jeremy Steig and the Satyrs, around 1964. Jeremy Steig was the flutist. They had a blues singer who played electric guitar, and everybody was electrified, including the bass player, and Warren Bernhardt, the keyboardist, was playing a Clavinet. They were all playing through amplifiers. We were playing at this club called the Café Au Go Go in the [Greenwich] Village. After a set, I went to the back and asked one of the patrons if they could hear the vibes, and they said, "I couldn't hear a note." [The band] didn't have mikes for every instrument. So I was playing acoustic with hard mallets.

I noticed that folk guitarists used to use this little sort of a "hot dot" — a piezo — on their acoustic guitars. They would plug it into a little preamp and an amplifier. I decided to try putting one on each of the bars, right at the nodal point. I had a friend who was a tech geek, and he said, "I can build a rail for you." The mistake he made on the first run through with it was that he didn't use direct currents. If one of the piezos fell off, then the whole system would go out, and then it had to be changed. It's like Christmas tree lights; you need them alternating current, right? So he redid it, and from 1965 on one of my first albums, you could hear that I'm playing amplified, and also using wah-wahs and different pedals. So from '65 on, I started experimenting

with using different pickup systems. And we could talk about the conversion to MIDI that happened in the '70s. That was fun.

Molnar: Was there any overlap with your use of amplification and working with Buddy Rich, or was that completely an acoustic gig?

Mainieri: This was after Buddy. I played acoustic on my gigs with him. He wouldn't have dug that anyway. My last acoustic gig with him was in '64. I started playing with Jeremy right around that time, but I didn't employ the pickups until sometime in late '64. We were playing clubs like The Electric Circus and rock venues like the Fillmore West and the Fillmore East. We were in that milieu of electric music, so it really came in handy, and that's when I made the mistake of not using and applying overhead microphones. So all through the Steps years, there were no overhead mikes. I didn't use them because I would just go on stage and plug my vibes into an amplifier. I used the Roland Jazz 120 amp. I still have a couple of them. Rather than having an overhead acoustic mix, they'd put a mic right on the amplifier so that they could get the wah-wah pedals and octave dividers, and whatever synth I was using. But I wish I had used overhead mics so I could have gotten the organic sound of the vibes.

SITTING IN WITH FRANK ZAPPA

Molnar: You told me once that Frank Zappa sat in with you on one of the gigs you played with Jeremy Steig in the Village. Tell us about that.

Mainieri: Frank was playing upstairs at a venue with The Mothers of Invention. On every Saturday he, a guitarist named Joe Beck, a couple of the guys in his band, and we would chip in and write some sort of chamber music and hire a couple of violinists, woodwinds, French horn, or whatever. Frank and his friends would come down once in a while to sit in with us. That that's how that happened.

Molnar: Did Zappa ever embrace your vibraphone pickup system? He was certainly more than a hobbyist on vibraphone and prominently featured Ruth Underwood, Ed Mann, and Dave Samuels on mallet instruments. So I imagine that he would have been very interested in exploring all the innovations you created.

Mainieri: Perhaps I inspired him, because up to that point — this was '64 — he wasn't writing for vibraphone at all. It was after that. Go back to those early Zappa records. There were no vibes, if I remember correctly. In any case, I shouldn't take credit for that, but we had some fun, Frank and I.

MIDI VIBES

Molnar: What first inspired you to adapt your pickup system for MIDI functionality? Was that back in the late 1970s and early '80s?

Mainieri: It was evolving before I employed it, of course. Keyboardists were starting to use synthesizers, and I love the sound of the Moog. Walter Carlos — who later became Wendy Carlos — and who wrote the music for Stanley Kubrick's films and recorded *Switched on Bach*, lived across the street from my studio. He had very early ARP and Moog synthesizers. Walter and I became friends, and he was exploring ways to use technology. The early MIDI system was very finicky. Sometimes it would just skip notes, or trigger one note and stay on that note, and I'd have to turn the volume down. There were also damper issues, and the very early system had a slight delay. But as we went along, we started fixing some of these problems.

It was really a collaborative effort with people who knew a hell of a lot more about MIDI systems and electronics than I did, but my innate curiosity kept pushing it forward. I thought it was great, especially when Mike Brecker started playing the EWI [Electronic Wind Instrument]. I would go on the road with three or four synthesizers and all kinds of pedals, and I was having a great time. I don't know how the audience felt about it, but Mike Brecker and I were really into it, and so was Warren Bernhardt. We were really into exploring all of these various pedals and octave dividers. As a matter of fact, I convinced Deagan to make me two instruments — the very first two instruments that had pickups. There was the Commander that they made for me, that I used for many, many years on most of the Steps albums right through the late '70s, '80s, and '90s. And they also made me a suitcase version, which I gave to a very good friend of mine, a vibraphonist named Craig Peyton — a dear friend I've known for 40 years or so. It was three octaves and the bars were all the same size. You would just open it up, pull out the four legs, and there was a pedal, like on a Fender Rhodes, to control the damper. Craig still has it and uses it.

DEAGAN'S 4-OCTAVE VIBRAPHONE

Mainieri: Deagan also made me a 4-octave vibraphone, from C to C, which you can hear on an album I made called *Wanderlust*, on a cut called "Flying Colours." I still have that instrument. Back in the day, I split the damper pedal in half, where the first half is two octaves — C to C to C — and then two octaves above that from C to C to the high C. The damper had two springs here and two springs there, and two rods where the pedal was situated. If I pressed the side down, I could sustain a chord on the lower half. With the left foot I could sustain the lower half and improvise up high without having the damper at all, or vice versa — hit a chord up here and then play on the bottom two octaves.

About a year ago somebody ap-

proached me who was a technician, a tech geek, and a vibraphonist, and said, "Whatever happened to that four-octave instrument that you have?" I said, "I have it stored somewhere. I haven't used it in years. It had some problems. Whoever created the damper system for me didn't do a very good job." He said, "I'll do the whole thing over for you." So he drove from Indiana and picked up the instrument. He has had it for about eight months, and K&K Sound has made a pickup system for that instrument.

THE SYNTHIVIBE

Molnar: I think that it's fair to say that your mid-1970s technology-based explorations, which led to the development of the Synthivibe, foreshadowed the MIDI revolution. Then, you were poised to forever revolutionize the modern music industry by influencing the development of MIDI mallet controllers that have since been developed by music manufacturing companies such as Alternate Mode (malletKAT), Wernick (Xylosynth), and Pearl (EM1 malletSTATION). The Synthivibe was indeed a very interesting instrument. How was it developed?

Mainieri: That was around 1976. I bought a synthesizer that was made in England called the EMS synthesizer, which came in a suitcase. I swear it was no thicker than this and no wider than that [gesturing]. It felt like it weighed about four pounds. You'd open it up, and it had all of these plug-ins for the oscillators, and the keyboard looked like something you would give to a child for their birthday. You would just touch it with your fingers — you didn't have to press on it — and the static electricity from your body would trigger the instrument. It was polyphonic, so you could play triads. And, and I thought, "Oh, this is it!"

My plan was to plug it into my vibraphone — my then-acoustic MIDI system. But then I wondered if I could just build an instrument where I could use this EMS concept. It would not be an acoustic instrument; it would be something like the KAT. So a friend and I went up to Amherst University, and they helped us design this instrument. I swear you could build it for a hundred dollars. Basically — you would not believe this — it was a piece of plexiglass. It was five octaves. All the bars were made from a big piece of copper that I bought at a hardware store. We cut the bars out of this big piece of copper and Super-Glued them over the plexiglass. On the edge, we put some very cheap pine — sort of like something you would buy for painting. Inside were the guts of the EMS synthesizer. And I could play it; the static electricity from my body would trigger the instrument! I could MIDI it with a Moog, the Oberheim, or any of the synthesizers that were polyphonic at that time.

But I was wondering how to play this with mallets. One of my older sons, who used to fool around with cars, said to me, "Dad, why don't you just put some foam — this metallic that they use for mufflers, or something like that? And then spray some metallic paint on your mallet handle and see if that works." It did. So I used to play it with two mallets and, as a matter of fact, that's also on that *Wanderlust* album. I think it's on the very first cut. It sounds like somebody playing a keyboard, but it's me playing this instru-

STEPS AHEAD AND MIKE MAINIERI / A PROFILE

Born in New York City on July 4, 1938, Mike is primarily recognized as an award-winning jazz vibraphonist, but with equally remarkable talents as producer, arranger, and composer who has contributed to shaping the cutting edge in music. During the 1950s and early '60s, he performed with such legendary artists as Buddy Rich, Billie Holliday, Dizzy Gillespie, Coleman Hawkins, and Wes Montgomery. At the age of 20, he won *DownBeat*'s International Jazz Critic's Award.

In the late '70s, Mike founded the pioneering jazz/fusion group Steps (later Steps Ahead), which originally included Michael Brecker, Eddie Gomez, Steve Gadd, and Don Grolnick. Mike has continued to tour and perform with Steps Ahead the last forty years featuring these legendary artists in his group:

Saxophonists: Michael Brecker, Bendik Hofseth, Bill Evans, Alex Foster, Donny McCaslin, Bob Mintzer, Bob Berg, Ravi Coltrane

Pianists: Don Grolnick, Eliane Elias, Warren Bernhardt, Rachel Z, Kenny Kirkland, Dave Kikoski, Joey Calderazzo

Guitarists: Mike Stern, Steve Khan, Chuck Loeb, Hiram Bullock, Adam Rogers

Bassists: Eddie Gomez, Victor Bailey, Darryl Jones, Tony Levin, Baron Browne, James Genus, Marc Johnson, Larry Grenadier, Scott Colley Richard Bona

Drummers: Steve Gadd, Peter Erskine, Steve Smith, Rodney Holmes, Billy Kilson, Clarence Penn, Jeff "Tain" Watts

Mike's other noteworthy jazz collaborations have included recordings and performances with Joe Henderson, Art Farmer, Dave Liebman, Al Jarreau, David Sanborn, Marcus Miller, Joe Lovano, Jim Hall, Toots Theilsman, Paul Simon, Linda Ronstadt, Billy Joel, James Taylor, Dire Straits, Bonnie Raitt, Michael Franks, George Benson, and Paul McCartney, and on Don McClean's classic album *American Pie*.

ment. It's five octaves, and you could hear some swirls and crazy stuff like that, which you couldn't basically do on a keyboard.

So that was how I came up with the Synthivibe, which is on an album called *Love Play*, which I made in 1976. There's a photo of it on the back cover where I'm lying horizontally on the instrument. It was only about four inches thick, so they propped me up on it. So that's what the instrument looked like. Unfortunately, I only got to use it for about three or four years. I played at the Montreux Jazz Festival and took it to Europe and played quite a few gigs with it. On one of my trips back from Europe, it disappeared at JFK airport. Somebody stole it or it got lost, but I have no idea whatever became of the instrument.

THE FUTURE OF THE VIBRAPHONE

Molnar: Given the current accessibility of online learning, do you plan to give private lessons or masterclass sessions from your home studio?

Mainieri: It's the perfect time for me to do so. I've given lessons here and there over the years whenever somebody would call me.

Molnar: What's your take on the future of the vibraphone?

Mainieri: That's a loaded question. You have the KAT, and there's also the Xylosynth. These controllers will be the future, especially if you're touring, because it's really difficult to schlep a vibraphone around. It's incredibly expensive unless you're touring in a van and you can bring your instrument with you. I've been lucky.

I don't know why, but the instrument has always been a sort of outlier. As I began this interview talking about my little trio, my advice was to be a band leader. I really can't predict the future, like we could not predict the pandemic we're in right now — you know, sitting at home for a year. But we're going to come out of this. There are going to be big changes in technology. As we talked about, it might come to the forefront quicker than we ever imagined.

MIKE MAINIERI PERFORMANCE VIDEO RESOURCES

Mike Mainieri and Buddy Rich 1961: *www.youtube.com/watch?v=Jm7tIv-WiaKU*

Montreux Jazz Festival Switzerland 1978: *www.youtube.com/watch?v=u_sDeMFHkC8*

Mike Mainieri featured with WDR BIG BAND 2017: Part 1: *www.youtube.com/watch?v=YtI20TH-9p8*; Part 2: *www.youtube.com/watch?v=dvSI-gyKbFOM*

Allan Molnar (*www.percussionstudio.com*) is a recording artist, composer, vibraphonist, drummer, and percussionist who resides in New York, where he freelances in the music profession and holds the position of Jazz Lecturer at Lehman College (Bronx, New York). He serves as Producer and Artistic Director of the Johnny Pacheco Latin Music and Jazz Festival at Lehman College. Previously, Allan was active in Toronto, Canada as a performing artist and educator. His experiences include many live and recorded performances in a variety of genres including jazz (Glen Hall, Roswell Rudd, Don Thompson, Phil Nimmons), Latin (Vibrason, Con-Cache, Larry Harlow), and pop (Nelly Furtado, Jarvis Church, Stacie Orrico). Molnar is a recipient of the prestigious Prime Minister's Award for Teaching Excellence. He continues to work as an independent music-education consultant and as a resource teacher for the Canadian Teachers Federation through the Sharing Teaching Excellence program. He is a faculty member of the KoSA International Percussion Workshops and has served as chair for the PAS Music Technology Committee. He is the cofounder and artistic director of The ALIVE Project (Accessible Live Internet Video Education) and provides arts-oriented distance learning opportunities for students in schools worldwide. PN

The Available Fingers
A practical approach for groove embellishment

By Luis Ricardo Méndez

Editor's Note: At Virtual PASIC 2020, attendees of Gavin Harrison's clinic were treated to an excellent lesson on a playing technique that is also the subject of this article by Luis Ricardo Méndez. If you missed Gavin's clinic, read on; you'll no doubt dig this approach to coloring your rhythmic ideas. I first saw Bernard Purdie use it to add great variety to more than one of his famous beats, and from Walfredo Reyes, Sr. I learned older applications of this approach that Cuban timbaleros apply to rhythms like the Danzon/Baqueteo, which is where I believe the roots of this technique lie. Explore and enjoy! —David Stanoch

As drummers, we tend to play rimclick on the snare drum when we want to lower the dynamics and give a mellow quality to the groove. (In this article, the term "rimclick" is used to refer to the woody sound that is produced when the rim of the snare drum is hit with the shaft of the drumstick, while the tip — or the butt end — is kept firmly over the drumhead. Terms such as "side stick," "cross stick," "rim clock," and "Latin rimshot" have been employed to designate the same effect.) In such instances, the riding hand is often used to add variety on the hi-hat or the ride cymbal. But playing ghost notes on the snare drum can get very tricky — unless we are aware of a rarely discussed technique in which the fingers are used to hit the drum.

The possibility of playing ghost notes with the fingers is due to the fact that once the hand is ready to play a rimclick, the fingers are available to strike the drumhead as well. World-famous drummers such as Bernard Purdie and Gerry Brown have successfully employed this technique to create some smooth and active grooves, both in the studio and in live settings.

There are several ways to hit the drum with the fingers. However, the method proposed in this study can be a good starting place from which to develop the technique. First, we will focus on how to hit the snare drum with the fingers. Next, we will practice several coordination exercises to execute rimclicks and finger strokes with ease. And finally, we will incorporate those sounds into different types of grooves for the drum set.

FINGER STROKES

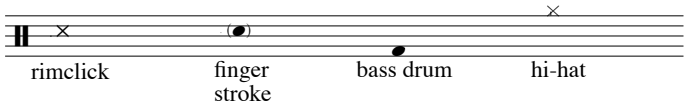
Let´s begin at the starting position typically used to play a rimclick. Hold the drumstick between the thumb and index finger. Place the stick across the snare drum and extend the remaining fingers over the drumhead.

To execute a stroke, lift the middle, ring and pinkie fingers off the drumhead.

Hit the drumhead forcefully and with straight fingers. In order to produce a single sound, make sure the three fingers meet the head at the same time. After hitting, the fingers go back to the starting position.

Strive to get an even tone out of each finger stroke when practicing the following exercises. Also, keep the stick in contact with the drumhead and the rim to avoid any undesired sounds.

MUSIC KEY



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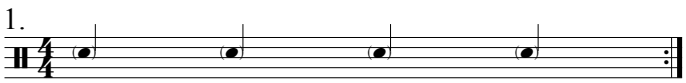

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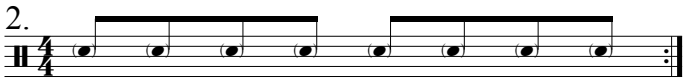

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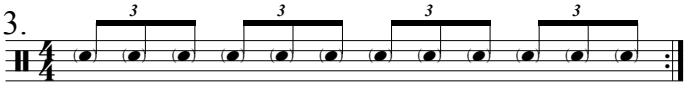

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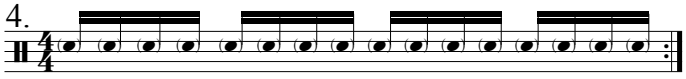

COORDINATION EXERCISES

The next set of exercises will help you develop the ability to alternate finger strokes with rimclicks on the snare drum. They are intended to be played with one hand, so stay relaxed and take your time.

To ensure ease of execution and an even blend of sound, keep the heel of the hand on the drumhead when playing the rimclicks.

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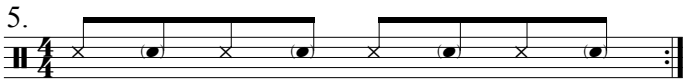

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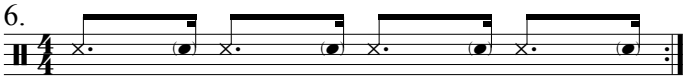

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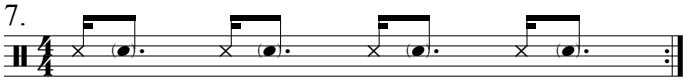

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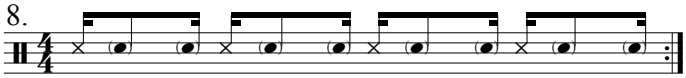

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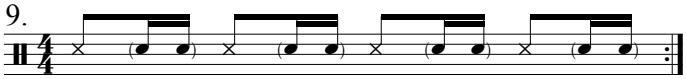

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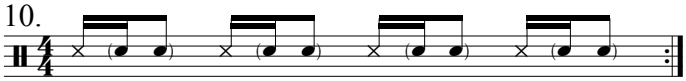
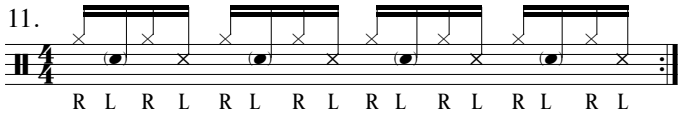


The following exercises incorporate the sound of a closed hi-hat played with the tip of the stick. Match the level of the finger strokes with that of the hi-hat, just as you´d do when playing regular ghost notes with the drumstick.

11.



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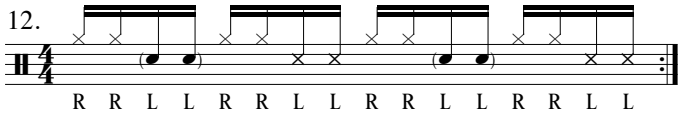

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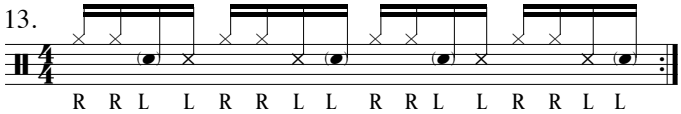

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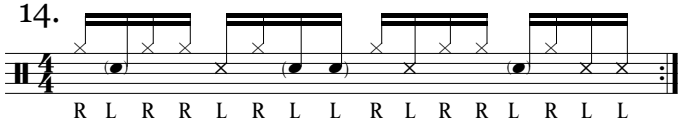
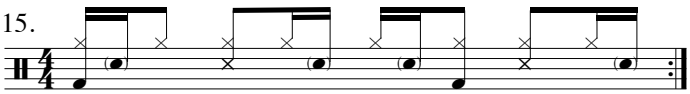


GROOVE APPLICATION

Be certain to have a good command of the previous exercises before attempting the following examples. For this particular groove application, think of rimclicks as accented notes, and think of all finger strokes as the interspersed ghost notes that add motion to the rhythm.

15.



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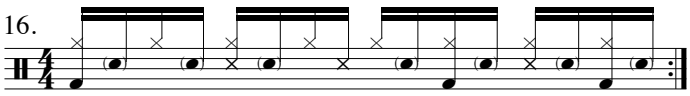

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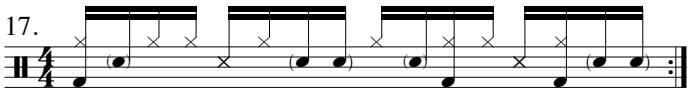

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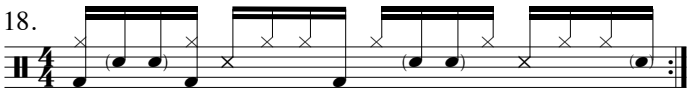

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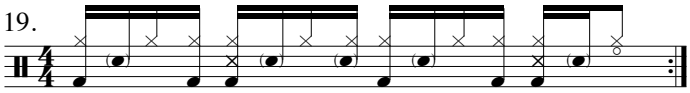

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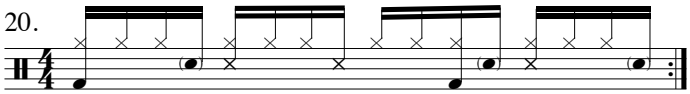

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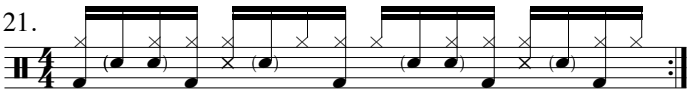

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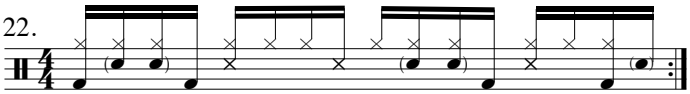

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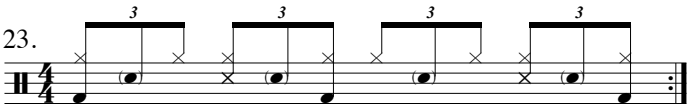

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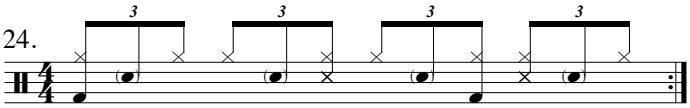
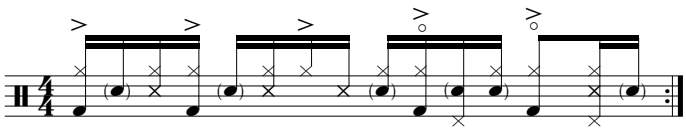
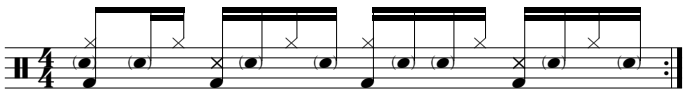


Once you feel comfortable with these grooves, incorporate accents on the hi-hat to change their character and feel. For added variety, substitute a rimclick for any finger stroke.

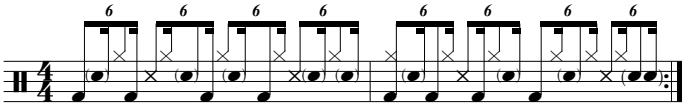
Finger strokes can also be applied to busier styles of drumming, such as those found in funk, fusion or Latin music. Below we have the layered and syncopated beat based on the song "Soul Vaccination" by Tower of Power.



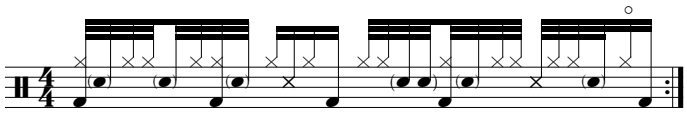
The following groove is based on Steve Gadd´s mozambique.



Here we have a linear swung-rock pattern, which is taken from the song "Temperamental" by the band Mr. Big.



The last example shows finger strokes in the context of thirty-second notes.



Mastering these ideas may take some time. Hopefully, this study will get you inspired to experiment and create some grooves of your own. In closing, let your ears determine the right time to use this approach when you find yourself in a real musical situation. Have fun, and good luck!

Luis Ricardo Méndez is a Venezuelan drummer and percussionist with a degree in Percussion Performance. He is finishing his studies of Latin American musicology at the Central University of Venezuela. He played timpani in Orquesta Sinfónica Gran Mariscal de Ayacucho for nearly 10 years, and has played drums in pop and dance bands. He teaches music theory and solfeggio at the National School of Music "Juan Manuel Olivares" in Caracas, Venezuela. PN

How to Sell It
Techniques for Heightened Stage Presence and Audience Enjoyment

By Dr. Marco Schirripa

As musicians, our primary goal is to captivate audiences. We strive to present high-quality musical performances, utilizing technique to control sound quality, and our countless years of study to develop coherent and compelling musical interpretations. Recent research has revealed, however, that visual stimuli play a significant role in how one perceives a musical performance. Every rock, pop, or rap concert I have attended has been a true multisensory experience, incorporating visual stimuli such as dancing, lighting, projection, and the spectacle of thousands of people enjoying the same music. While a production of this magnitude would not necessarily translate well to the concert hall for a performance of Bach's violin music, it can serve as a reminder that most concert music is intended, at least in part, to entertain. Thus, we should deeply consider the visual elements of our concert music performances, too. Through committed attention to visual details, we can appear more prepared and professional on stage, while creating engaging, multisensory experiences for our audiences, even if on a much smaller scale than Beyoncé.

Even the smallest physical subtleties make a world of difference in how an audience perceives a concert music performance. Elements such as one's professional dress, stage organization, or body language all contribute, positively or negatively, to the final product. Something seemingly insignificant, like the position of a music stand, will affect what the audience sees and experiences.

Though I have always been painstakingly detail-oriented, especially when it comes to live performances, my experience as an educator has shown me that not all musicians are the same. Discussions with students about the visual aspects of their performances have led me to compile a "stage presence checklist," including elements one can control in most performance situations for any instrument, voice, or ensemble. These suggestions are derived from my personal practice and experience, along with several texts influential to my research and career, including Karen A. Hagberg's *Stage Presence from Head to Toe* (2003) and *What Every BODY is Saying* (2008), by Joe Navarro.

BEFORE THE PERFORMANCE

Throughout my years as both a student and teacher, I have witnessed several absolutely brilliant performances dragged down by awkward stage presence or inattention to visual details. Not everyone has an intuitive knack for visual organization or self-expression, but it was so clear during these performances that simple changes to the performer's or space's appearance would have provided a more comfortable and enjoyable experience for the audience. If you purchase a Salvador Dali original painting for $22 million, I highly doubt you are going to tack it, free hanging, to your bedroom wall. You would likely also obtain a frame in which to display the masterpiece with the respect it deserves. We should treat a musical performance with the same respect, presenting it in the "frame" that best complements its quality!

It all starts with the setup of the performance space. Is the stage organized? Will you or your instruments be placed so they can be clearly seen, projecting the best possible sound to the audience? Can you utilize different lighting schemes to highlight each work on the program? The audience *will* notice chairs, instruments, personal items, open doors, or any other visual stimuli unrelated to the music. It is important to plan ahead and scrutinize these details to prevent the audience from focusing on anything but the performance at hand.

A comment I often receive from friends and relatives who watch my solo performance videos is how they wish they could see me up closer and in person. Percussion instruments tend to be some of the most engaging to *watch* someone play, so it is even more important to allow our audiences to see us clearly. As such, one should consider the angle of the instruments, their positions toward the front or back of the stage, and — something often overlooked — the placement of music stands. Unless you are playing from

The performance begins before you enter stage and ends well after you have stepped off.

memory, it is important to place the music stands in such a way that they don't become a wall between you and the audience. This could mean turning your instrument 45 degrees to change the viewing angle, lowering the stand far enough to avoid visual obstruction, or possibly even devising some alternative stand to solve the issue. I always practice with the music stand and instrument set up the exact way I plan to in performance, as making a change close to a concert can be problematic after months of practicing a different way.

Just like stage organization, the audience will definitely notice details about your personal appearance. Do your shirt/pants/dress match your shoes? Should you be wearing a belt, and does the belt match? I am no fashion expert, but that does not change the impact of how one presents oneself. It is worth investing in well-fitting "concert black," or whatever one chooses to wear in performance. If you feel you truly do not have an eye for clothing and what fits well, seek out the opinion of a friend or professional who does. Your clothing and personal grooming are an opportunity to express your individuality, but that individuality should be the most professional and presentable version of yourself. However you look, it should be clearly *intentional*. Show the audience that you put the effort toward every aspect of their concert experience.

STARTING AND ENDING

One virtue I constantly stress to my students is that the performance begins before you enter stage and ends well after you have stepped off. Furthermore, an individual work begins well before the first note is struck and is not over until after the applause. When preparing for a concert, I always rehearse what I will do during the applause — walking on and off stage and bowing, along with any speaking I may choose to do in between pieces. I also encourage any chamber ensemble of which I am a part to do the same, deciding on the order we will enter and exit the stage, which person will lead bows, and so forth. If performers appear awkward during applause or between pieces, the overall presentation will be compromised, even if by a small amount.

Below is a general outline of how performers may effectively enter and leave stage, derived from Hagberg's wonderfully detailed *Stage Presence from Head to Toe*, pp. 13–17.

a. Entering Stage

1. Walk at a moderate pace, with clear intent, to the space where you will play. Focus on your destination and not the audience.
2. Focus on confidence and good posture: back straight, eyes on the horizon, arms naturally at your sides.
3. Arrive to the spot where you will bow, then turn to the audience.

b. Bowing

1. Make eye contact with the audience for 2–3 seconds, showing your gratitude nonverbally.
   i. Eyes open and not squinted (so visible to the audience).
   ii. Postive facial expression[1]
2. Bow!
   i. Feet together, body facing the audience.
   ii. If you walked out with an instrument or beating implements, hold them in a comfortable position. You may also place your hand on a large instrument already on stage, such as timpani, a keyboard percussion instrument, or piano.
   iii. Lean forward from the waist, eyes going to the floor.
   iv. Free hand/hands should be close to the side, naturally sliding down and up during the bow.
   v. Stay down for around two seconds. (I like to look at my feet and say, in my head, "These are my feet!" before coming back up.)
   vi. If applicable, acknowledge accompanist or ensemble and bow again with them.

c. Leaving Stage

1. After completing the bow, show another 2–3 seconds of gratitude.
2. Turn and exit stage in the same manner you entered.
3. Especially during voice or percussion recitals, there may be many different pieces of shorter length. In this case, it may not be necessary to leave stage after every single work.
   i. Plan stage exits to coincide with thematically related works or instances where the stage must be rearranged.
   ii. If you remain on stage following an applause, bow as normal, then move with intent to your next playing area instead of off stage.

PERFORMING THE MUSIC

In between the bows, let us not forget about the actual music. It is also valuable to consider, control, and practice ancillary physical gestures that will occur throughout the performance of each piece. While there exists plenty of research and clear ideas about how a performer's physical gestures impact the audience's perception of the music, this is a broad topic full of debate and room for interpretation. Thus, I will not explore it further here, but I will include suggestions for further reading below.

We can, however, objectively discuss the moments before the first note and after the last. As mentioned previously, it is helpful to consider the music starting five seconds before you actually sound the first note and ending five or more seconds after the last note. I like to leave a few seconds of silence before I approach the instrument to allow myself to

start experiencing the mood or emotion I hope to communicate through the piece. This time also allows the audience to relax from the noisiness of the applause. By ensuring your posture, facial expression, body language, and general pacing reflect what you are striving to convey, you make an impression on the audience, guiding them into the emotional or programmatic headspace most appropriate for your performance.

While this is another area open for creativity and interpretation, it is important to consider the character of the work while developing your personal "character" for the performance. A dark or sad piece may best be paired with a solemn facial expression and a long, drawn out breath before the first note, while a short, fast encore piece might pair better with a more informal and less meticulous approach. Regardless, it always helps to practice moving gracefully and deliberately and avoiding any sort of sudden twitching, stick/mallet adjustments, or other unintentional visual stimuli during the silence.

The conclusion of a piece should be treated similarly. After the final notes, treat the following seconds as still part of the piece, with your gestures reflecting the character of what you just played, whether that involves slowly lifting sticks to mirror the resonance, or pulling away from the instrument after an exciting and explosive final passage. Either way, remain "in character" for several seconds. Especially after slower works or pieces with ambiguous to no tonality, it may not be obvious when the piece has ended based on sound alone. Having a moment where the performer noticeably "breaks character" creates a clear cue for applause. As a rule of thumb, I like to remain in character for a couple seconds longer than it feels like I should, to account for nerves, then wait one or two more seconds once all motion and resonance has stopped, before conclusively ending the performance. Here is my personal brief checklist on how to break character and let the audience know you are finished:

Eyes: Break focus on your performance and make eye contact with audience. It helps for this motion to be more abrupt than gradual, so there is a clear shift in mood.

Hands: Hands quickly lower to the sides or to a comfortable resting place if performing a handheld instrument.

Feet: If standing, take a step back from the instrument while your hands and eyes perform their respective duties. If sitting, one may lean back, clearly relax, or even stand up from a tall stool.

Multi-movement Works: In between movements, when no applause is expected, avoid making eye contact with the audience. Instead, as you "break character," either stop to compose yourself, or move to make preparations for the next movement. The audience should never wonder if the piece is over!

CONCLUSION

Conducting oneself with professionalism and rigorous attention to detail has a profoundly positive effect on the audience's perception of a performance. As all human senses are connected, visual stimuli will enhance or detract from one's concert-hall experience. Looking good helps you sound good! Go out there and sell it!

RECOMMENDED READING

Broughton, Mary and Catherine Stevens. "Music, movement and marimba: an investigation of the role of movement and gesture in communicating musical expression to an audience." *Psychology of Music* 37(2) (2009): 137–153.

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Schutz, Michael and Fiona Manning. "Looking Beyond the Score: The Musical Role of Percussionists' Ancillary Gestures." *Music Theory Online*, Volume 18, Number 1, April 2012. http://mtosmt.org/issues/mto.12.18.1/mto.12.18.1.schutz_manning.php.

ENDNOTE

1. For more information on facial expression and nonverbal communication, one may reference publications on stage acting or criminal investigation. One such effective text is *What Every BODY is Saying*, by Joe Navarro (Harper-Collins, 2008).

Marco Schirripa holds bachelor's degrees in Percussion Performance and Music Theory from Ithaca College, as well as a master's degree and doctorate in Percussion from Indiana University, where he was awarded the prestigious Performer's Certificate. Dr. Schirripa serves as Assistant Professor of Percussion at the University of Texas Rio Grande Valley. Marco has performed on international stages, including the U.S. Navy Band Saxophone Symposium, the International Tuba and Euphonium Conference, Zeltsman Marimba Festival, and several PASICs. He was named a finalist in the 2012 PAS International Marimba Competition, and took first place in both the 2013 Great Plains and 2014 Southern California International Marimba Competitions. He has also been active in the commissioning and premiering of works by composers as diverse as Masahiro Ishijima, Gordon Stout, Matthew Recio, Leroy Osmon, and Joshua Oxford. His playing appears on albums featuring the music of Gordon Stout, Dominick DiOrio, Leroy Osmon, and Amaury Leon Sosa. Marco's compositions have been performed around the world and his work is available through C. Alan Publications and Keyboard Percussion Publications. He is a member of PAS, Pi Kappa Lambda, and the American Society of Composers, Authors, and Publishers (ASCAP). PN

Beats to the Feet

By Neal Flum

Effective time management is an important component of marching percussion ensemble teaching. There's so much to do during a rehearsal and, often, time is quite limited, particularly when it comes to warm-up for the battery or full percussion ensemble. For the marching band program I currently teach at Pelham High School in Pelham, Alabama, we identified a need to improve our ability to successfully perform rhythm and timing elements while on the move, while also functioning within the rehearsal time we have available (typically three after-school marching band rehearsals per week, each two to two-and-a-half hours in duration). Within those rehearsals we might have as much as 90 minutes or as little as 20 minutes to accomplish our percussion-specific rehearsal goals.

In order to address improving our rhythm and timing on the move within a smaller window of time, I re-visited an exercise I put together for a clinic at the North Alabama Percussion Festival in 2014. Adapting material from Thom Hannum's *A Percussionist's Guide to Check Patterns*, I put together an exercise I titled "Beats to the Feet." My adaptation took the basic concepts of Thom Hannum's duple check pattern and variations and isolated the four-note pattern and the duple variations to each beat in a 4/4 measure. My goal was to have my students focus on rhythm as it relates to pulse and tempo.

It has been my experience that students were able to imitate rhythms after I demonstrated them or if they were playing them consecutively, but when we isolated them to a particular beat or place in a measure, executing that skill set became more challenging. Adding in the challenge of isolating rhythms to a particular beat in a measure while on the move led to the current approach we use at Pelham High School. It is especially helpful to the bass drum section because it takes the duple rhythms we typically find in their music and isolates those rhythms to where they might typically be found within their individual part.

In being able to practice "Beats to the Feet" on the move, we first put together a standard "box" drill: mark time 4, forward 16, mark time 4, left "crab step" 16, mark time 4, backwards 16, mark time 4, right "crab step" 16, and finally mark time 4 and forward for 16.

With our box drill in place, we now had several options: We could use the foundation or any of the individual patterns for the entire box drill; we could use the three-note patterns (1–4), the two-note patterns (5–8), or the one-note patterns (11–14); we could also use the two-note patterns 9 and 10, alternating between the two for the box drill.

Whatever option we used, we finished the box drill by marking time for 4 and playing legato sixteenth notes at 3-, 6-, 9-, 12-, or 15-inch heights for the final 16 counts, depending on what height we used for the foundation or variations. We could also substitute a particular duple variation for the four beats of legato sixteenth notes. We played a release at the end of the legatos to coincide with our halt and then a sticks-in or sticks-up on beat 2. If you wanted to repeat the entire sequence, you could choose to not play a release.

A particularly helpful learning outcome of our "Beats to the Feet" on the move was identifying when the rhythms occurred on the left foot and right foot, and what beats coincided with each. We also emphasized that beats 1 and 3 were "strong" beats and 2 and 4 were "weak" beats. When we practiced this exercise either marking time or on the move, we focused on which foot was the release point for a certain rhythm. In that way, we connected our feet to the rhythms. Essentially, our approach provided a map for locating rhythms and understanding how they functioned with respect to pulse, tempo, feet, and hands (especially duple variations 11–14 when considering the hands).

The "Beats to the Feet" exercise also provided us with an opportunity to include the front ensemble, whether we were stationary or on the move. For example, playing "in the round": the front ensemble begins on beat 1, the snares on beat 2, the multi-tenors on beat 3, and the bass drums on beat 4 (with some imagination, this can be applied to the front ensemble by itself). You can also have one battery segment play the four-note foundation while the other two battery segments play the same or different variations. For

example, bass drums play the foundation, snares play #2 and multi tenors play #4.

For the drum set player (either in the ensemble or as an individual), orchestrating these patterns for practice "around the kit" is yet another application of the concept (Thom Hannum's text, *A Percussionist's Guide to Check Patterns*, covers those basic orchestrations).

One additional option that might be explored is having wind players join the battery percussion. The winds could play the same concert pitch, different notes of an assigned chord, or the written keyboard part (arpeggios). Although the front ensemble could join in on any of those three options, involving wind players would necessitate assigning articulations and other wind-instrument specific information (slurred vs. tongued, for example).

"Beats to the Feet" should serve as a helpful template from which you can create different options for your students in the practice room or on the move. Most importantly, it should help you address the problem of making effective use of limited marching band rehearsal time when moving and playing is essential to your students' development as performers.

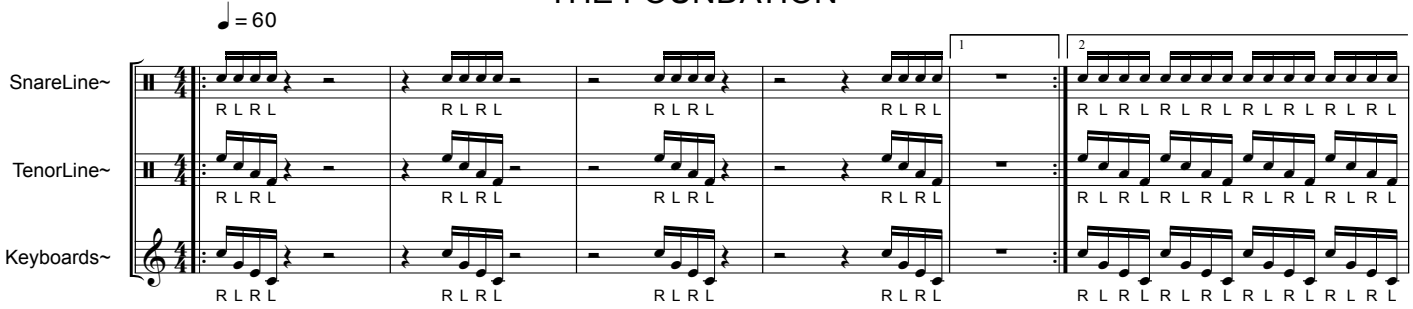
Neal Flum is the battery coordinator and arranger for Pelham High School in Pelham, Alabama, a member of the PAS Marching Percussion committee, and a member of Thom Hannum's Mobile Percussion Seminar staff. He retired in 2019 from the University of Alabama, where he was assistant director of athletic bands, director of pep bands, and director and battery arranger of the marching percussion section. He formerly served as president and secretary of the Alabama PAS chapter, and as interim and then chair of the PAS Marching Percussion committee from 2007–2015.

BEATS TO THE FEET

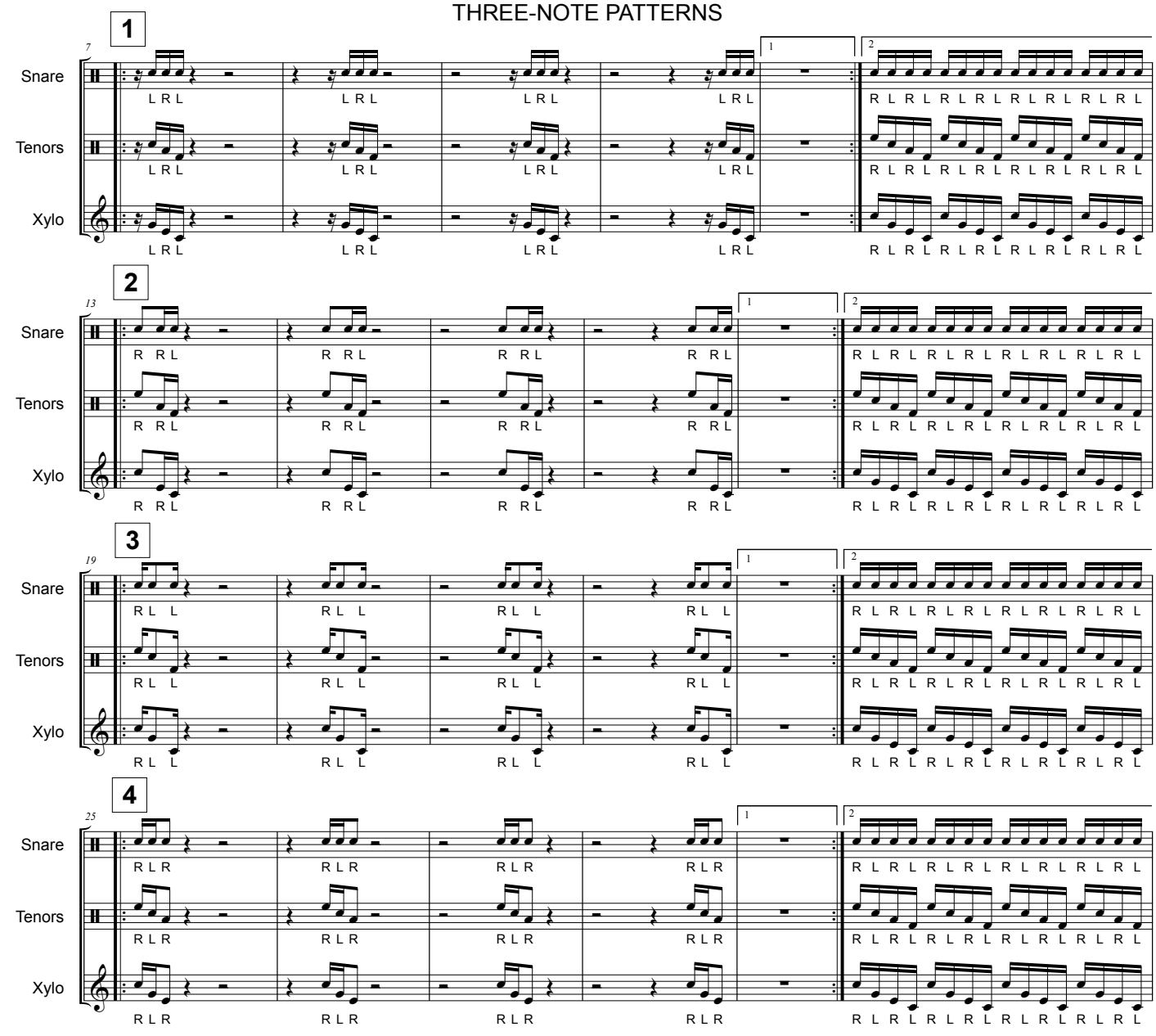
Bass Drums--same part as snares Repeat first four bars four times

ORIGINAL: Thom Hannum,
A Percussionist's Guide to Check Patterns, ©2009
Adapted: Neal Flum, 4.11.2014

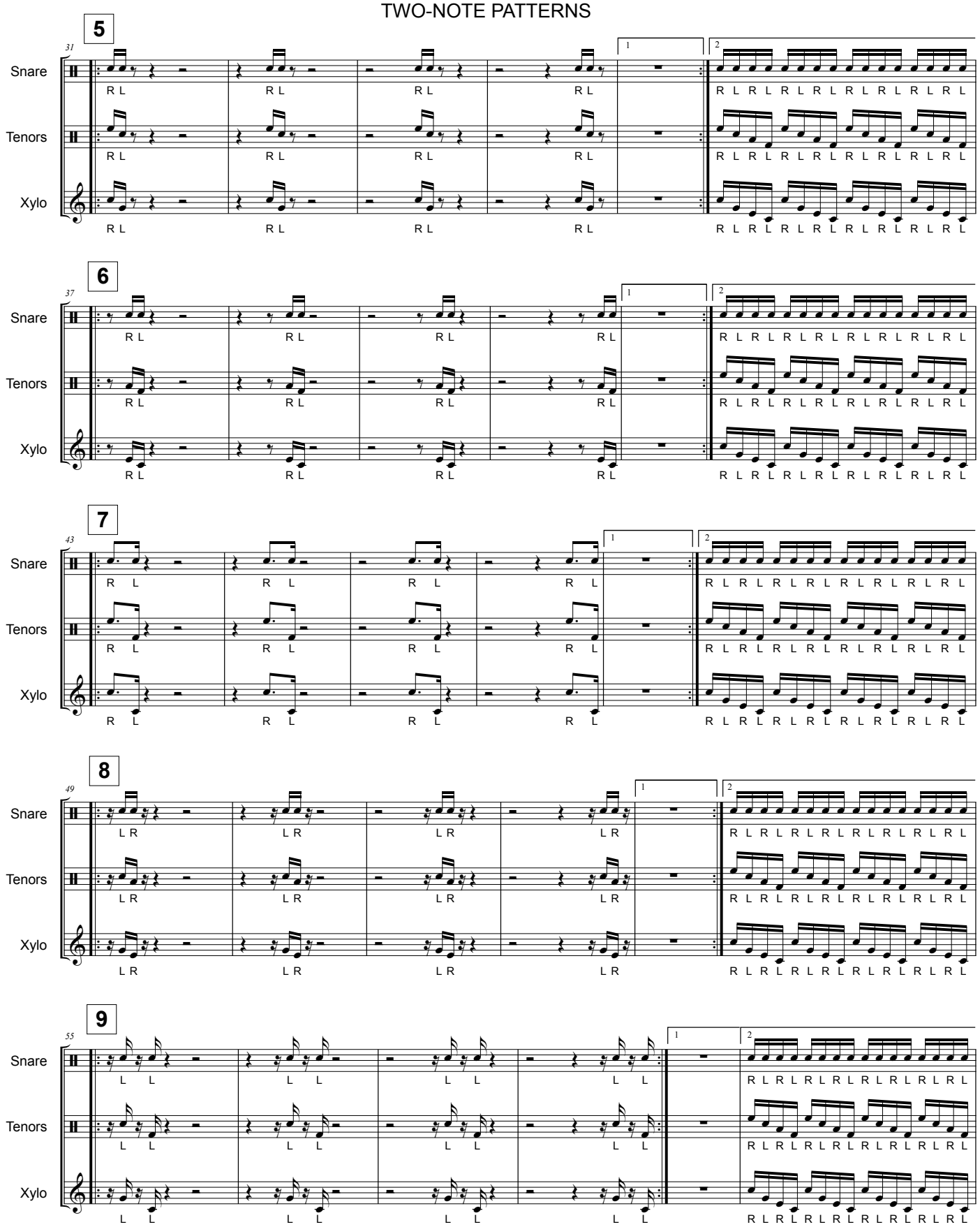
THE FOUNDATION

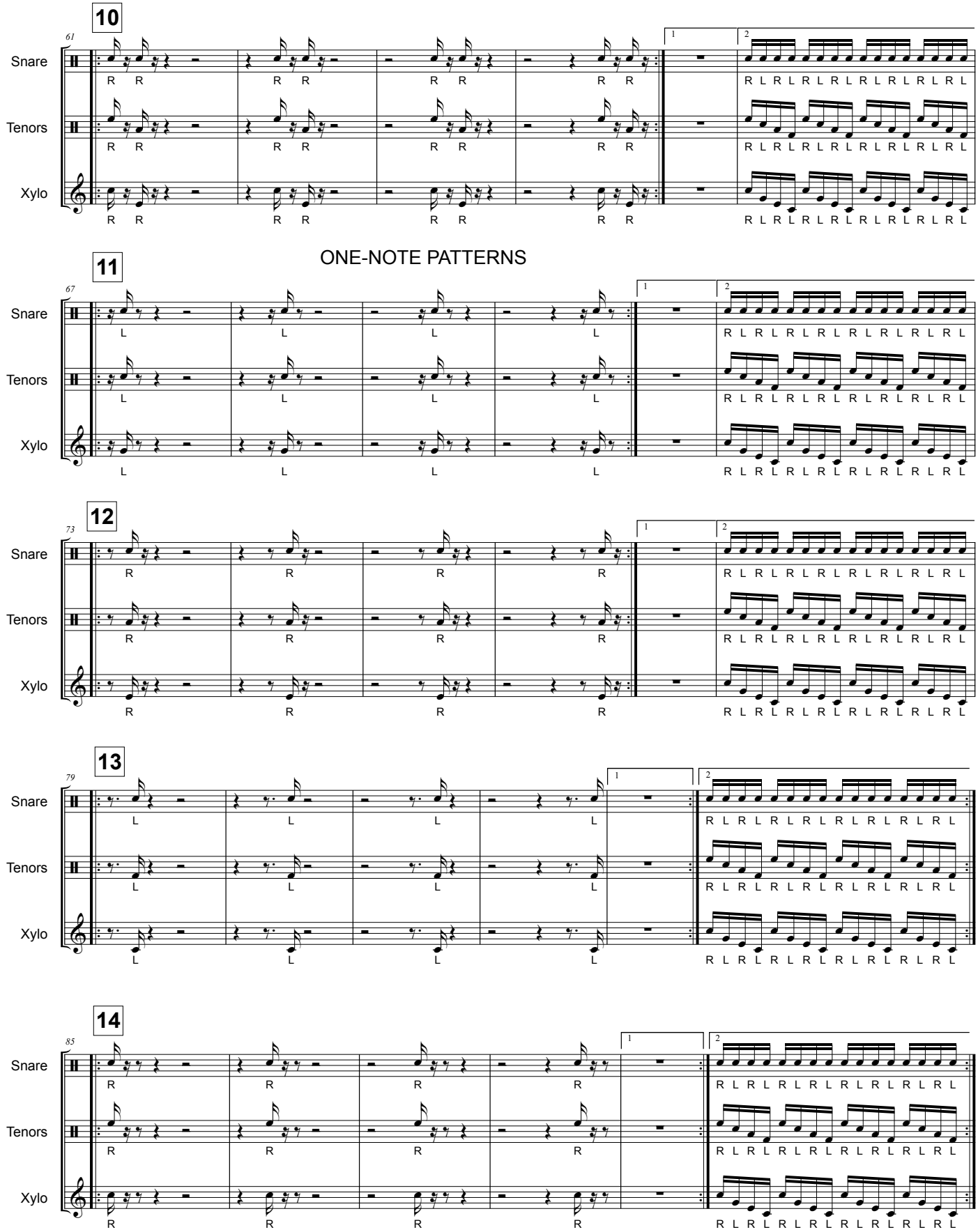


THREE-NOTE PATTERNS



TWO-NOTE PATTERNS





ONE-NOTE PATTERNS

PN

Cracking the Chorale: Roll Speed

By Dr. Andrea Venet

The goal of this article is to provide introductory considerations when performing rolled passages in marimba literature. Deceivingly advanced, the concept and application are necessary throughout all difficulty levels in marimba literature. Understanding sonic characteristics of the marimba is essential and should inform decision making with roll speed.

WHAT IS A CHORALE?

In general terms, a chorale is a musical form in which a simple melody is harmonized within a polyphonic texture in the style of a hymn, originating from German Lutheran liturgical music during the 16th-century Reformation. In the context of marimba repertoire, chorales or chorale-like sections are found in a large portion of standard marimba pieces and predominately utilize marimba roll technique. When playing a chorale on marimba, the purpose is to create a sonorous, fluid sustain with seamless voice leading and chord changes, much like the sound you hear from a church organ or choir. In order to achieve this feat, we must have a solid understanding of marimba capabilities, marimba physics, and how that applies to our execution of hand-to-hand roll speeds.

MARIMBA: NATURE OF THE BEAST

The marimba is an acoustic, chordal, struck instrument sharing inherent characteristics with other non-sustaining instruments such as the harpsichord or lute. Despite its status as non-sustaining, we strive to achieve prolonged sound and emulate capabilities held by other sustaining instruments such as the cello, organ, or voice. One way to create this texture is by employing a marimba roll — the act of playing quick, consecutive notes in alternation for certain durations of time. In doing this, we are able to create a sustained texture on marimba and fill out the "horizontal sound-space."

Three factors can be used to determine appropriate roll speeds, which help facilitate sonority in sustained passages. These factors, which are dependent on each other, include dynamics, range, and intensity, and are synthesized together based on specific musical applications. "Traditional" marimba rolls, which are executed by hand-to-hand strokes, are the basis for this discussion, but the factors taken into consideration can also apply to lateral and one-handed rolls.

DYNAMICS

Dynamics affect ring time for a bar. A note struck with a louder dynamic, such as *forte*, will be audible to the human ear for a longer period of time when compared to the same note being struck softly. Each note will ring for a certain amount of time before the sound decays. Therefore, our job is to negotiate how consecutive notes interact and share that sound-space as it pertains to creating sustain. If notes are struck in close proximity, one after another, then the resulting sound from each note will overlap, and it is our job to determine this spacing to achieve the desired texture.

Dynamics impact how rapidly we strike notes in alternation. Basically, quieter dynamics require faster roll speeds, and louder dynamics require slower roll speeds. If softer notes decay faster, then we need to fill up the space with more of them in order to get a nice overlap. Because louder notes last a bit longer to our ears, then we can relax the speed at which we alternate because fewer notes are needed to create overlap within the given time frame. In addition, playing with a slower roll speed can make it easier to achieve a big sound, helping facilitate loud dynamics.

Hold the phone! I know — this is probably the exact opposite of what you have heard or been told, and you may stop reading this article right now! The concept of rolling slower for softer dynamics and faster for loud dynamics is a legitimate technique; there isn't an always-or-never approach in music so, of course, there are exceptions. Stay with me; this concept will be addressed further.

RANGE

The range of the marimba greatly impacts our speed limits. In general, the lower range of the marimba rings longer than the top. (You can test this out by playing the lowest and highest pitches and com-

paring time of decay.) Roll speed in a musical context is relative to the range in conjunction with dynamics; these two factors work in tandem. As mentioned before, a louder dynamic creates longer ring-time for the bars, but the relative sustain at the very bottom of the instrument will be longer than at the top. In order to achieve similar dynamic levels or textures between low and high ranges, the lower requires a slower roll speed relative to the higher range.

To explore this further, experiment by rolling on a D-major chord at the bottom of the instrument with a moderate pace at a dynamic of *mf*, then do this at the top of the instrument without changing your roll speed. You will find that unless you increase your pace up at the top, the roll sounds rhythmic. Our goal is to find the "sweet spot" (or "sweet speed") for optimal sustained overlap in each register.

Application

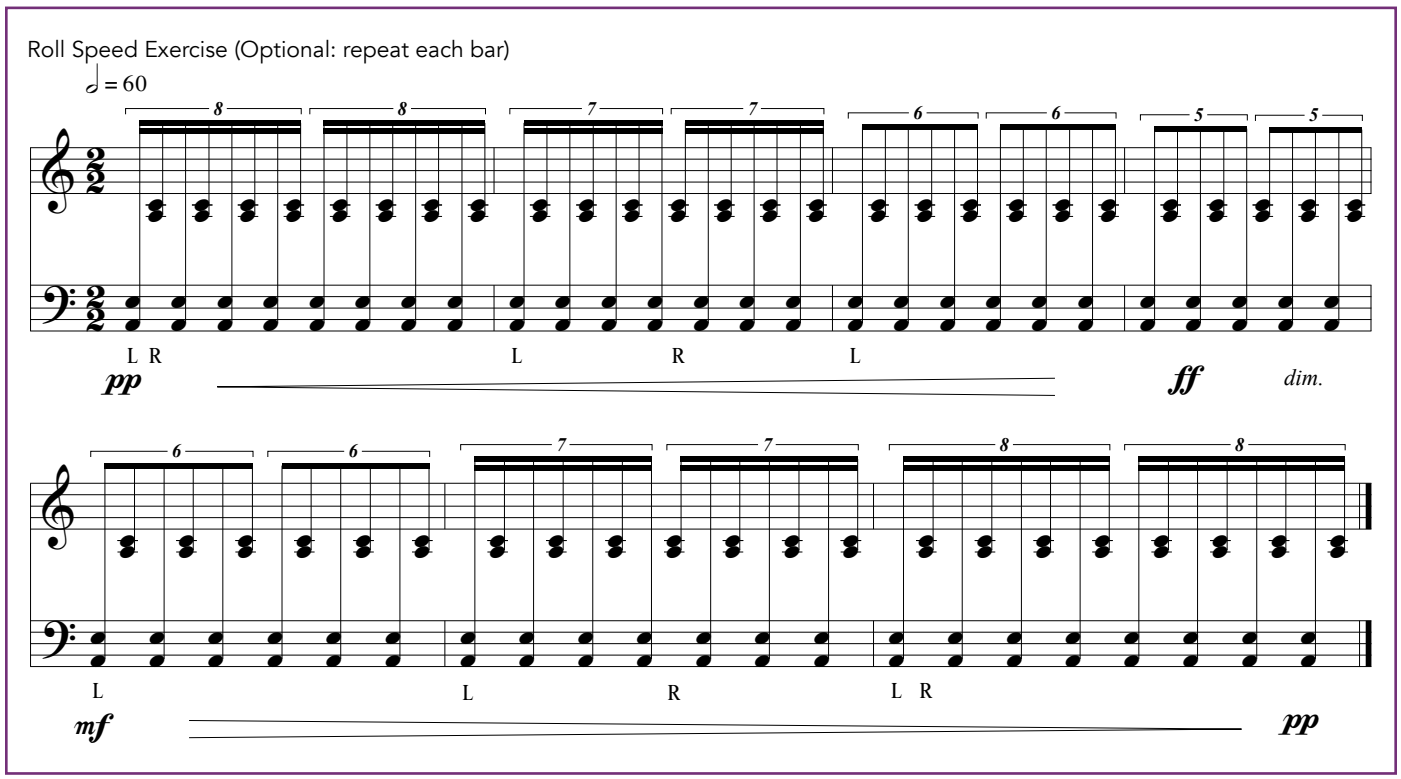
A simple way to demonstrate how pacing and dynamics work together is by playing the stationary exercise shown in Figure 1. Here, the roll speed gets slower as dynamics increase, and faster as they decrease. Starting with the fastest subdivision at *pp*, we will down-shift one increment at a time through the crescendo, ending on the slowest subdivision at the loudest dynamic. Once at *ff*, do the same in reverse (as dynamics soften, speed gets faster). Try this in different ranges, on different chords, and adjust the tempo.

INTENSITY

Intensity refers to the musical effect we are trying to express, and it can also dictate roll speed. Diverging from the factors of range and dynamic, we can exploit roll speed for expressive purposes as a manipulation of a sustained texture, in the same manner that vibrato is utilized on other instruments. A faster roll speed can communicate more intensity, especially at louder dynamics and in a low range, for example. Comparatively, a slower roll speed can also be potently expressive. Communicating musical intensity through use of a marimba roll based on speed can be particularly effective when juxtaposed with rolls whose main purpose is sustain. Essentially, it allows us to vary pacing within a homogenous texture for dramatic effect.

As promised, we come back to the aforementioned concept of rolling slower at soft dynamics and faster for louder dynamics. This technique can be used as a device of musical expression. In general terms, a faster roll speed has more intensity and is more obvious when applied at louder dynamics. So you might be at an ideal speed limit necessary for having optimal overlap in the ring of the bars, but "juicing" it faster can give it an extra sense of tension and brilliance. Conversely, at quieter dynamics the spacing between notes can become more obvious at a slow speed, resembling a rhythm rather than a roll (or sustained texture). Rolling too slowly prevents us from filling up the sound-space because each note disappears more quickly, diminishing the overlap. This is more apparent in higher ranges on the marimba, and may be something to utilize as an expressive effect because it sounds dramatic in a primarily sustained musical environment. I will illustrate the use of this convention for expressive purpose in later examples.

Figure 1

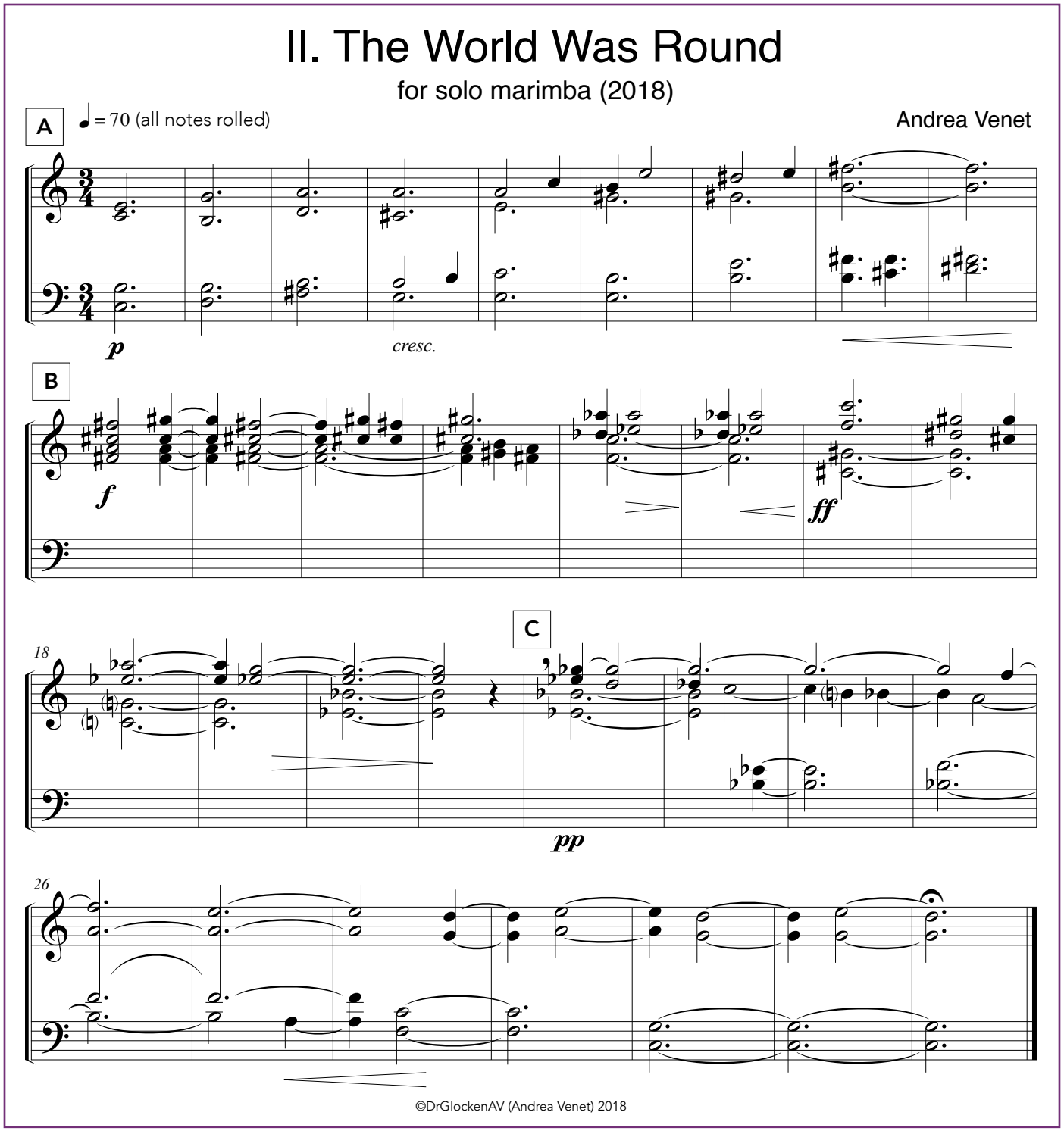


Breaking it Down: Musical Application

How does this transfer to actual music? I have provided in Figure 2 a musical example of a chorale I wrote titled "The World Was Round," which is the second movement of a two-part set. In this chorale, each section can be performed in different octaves, allowing the player to "choose their own adventure" in terms of range, dynamics, roll speed, and expression. For the purpose of this article, the higher-range options will be called "Version A" and the lower range "Version B."

Version A is the opening of the chorale. Written with the lowest pitch on c3, this sits nicely in the mid-range of the marimba and gradually ascends, allowing for opportunities to adjust roll speed and intensity. Below the beginning of the excerpt, I have provided an example of a roll speed expressed as an approximate metered rhythm, based on a tempo (70 bpm) that easily hosts a subdivision at the giv-

Figure 2



en dynamic for these purposes (see Figure 3).

If I move this first section down an octave, with the lowest note being c2 (Version B), the rate of alternation between hands is going to be slightly slower, based on longer overlap of notes in this register. Although subtle, this allows me to find the "sweet spot" of resonance. On paper, attempting a literal rendering of this subdivision within the marked tempo and meter looks a bit complicated; in practical execution, it basically results in a few less notes per chord change while still perceiving the same general tempo, in order to achieve a similar sustain and dynamic between registers (see Figure 4).

A second example from this chorale is a section marked at *forte*. It is also possible to play this section in two different octaves, the higher option being in the upper-mid register. In this cadential moment of the piece, a faster roll speed is helpful to accommodate both range and musical intensity (see Figure 5).

In the written octave (Version A), I choose to "juice" the roll speed a little faster in performance to complement the register and create a bright intensity, especially because the previous phrase ascended to build into this moment. For this, I will express my pace in an approximate subdivision, which results in "9-lets" played hand-to-hand (see Figure 6).

If I play this section down an octave (Version B), it sits very nicely in the mid-range of the marimba, where the bars sing very easily. This is a situation where I can use the natural tendencies of the marimba range to my advantage in order to get a big sound. Contrasting from Version A, where I purposely employ a faster roll

Figure 3

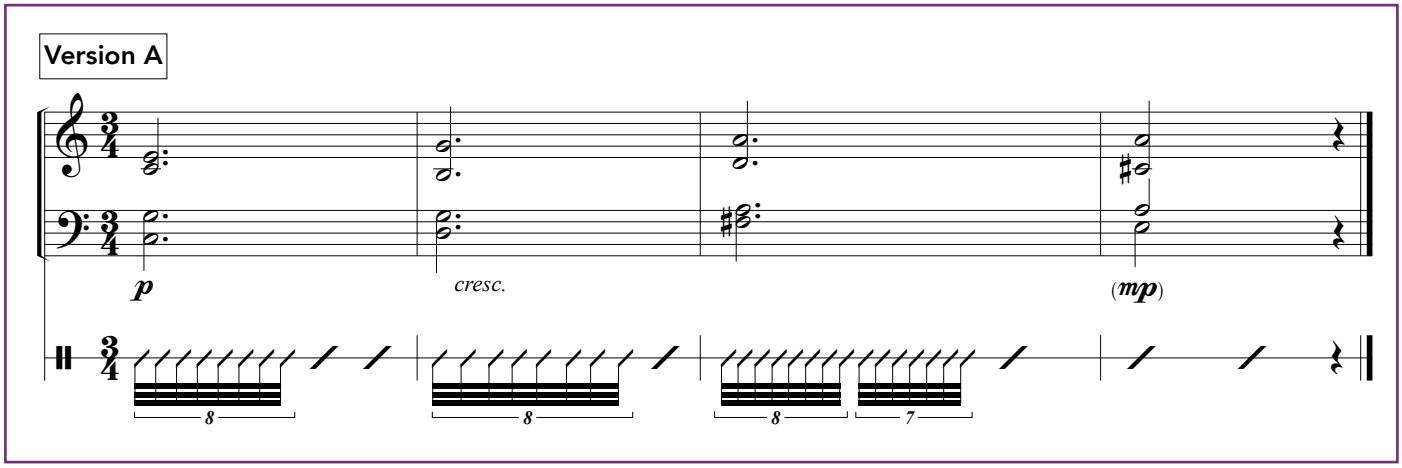


Figure 4

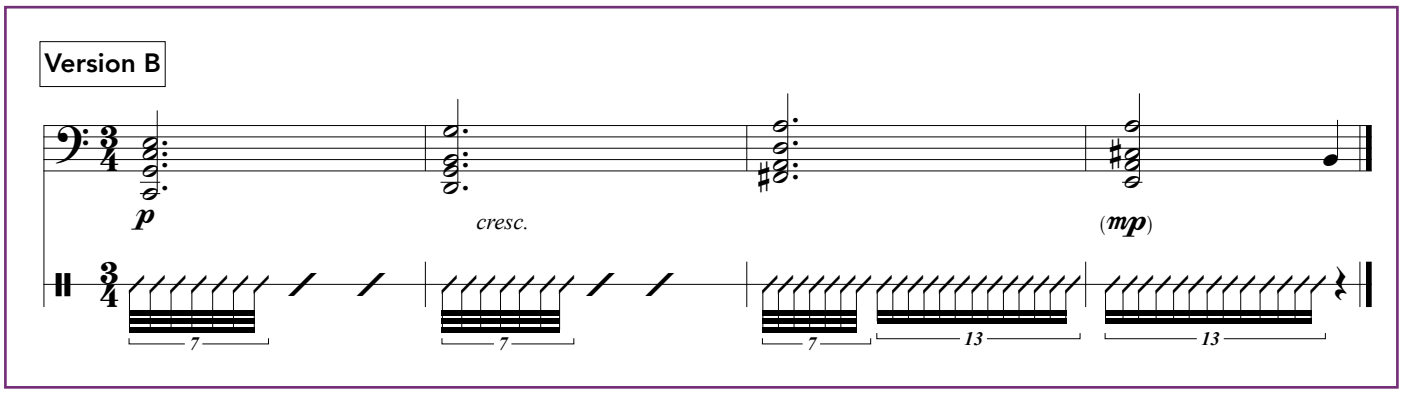
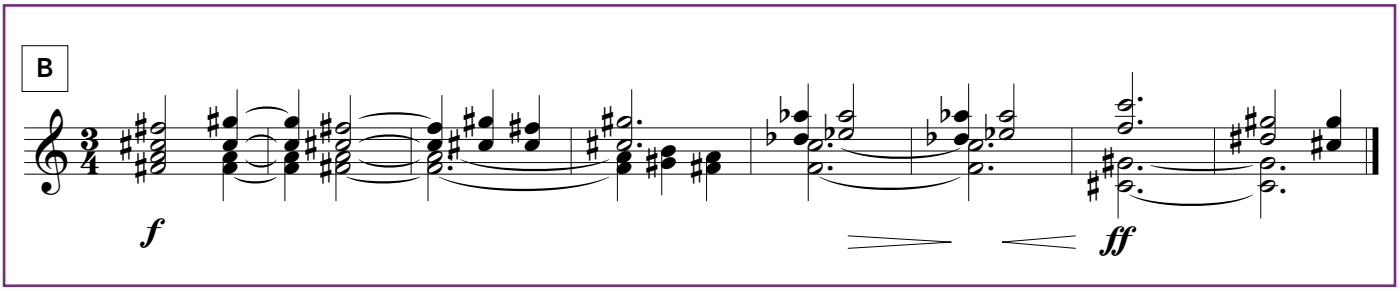


Figure 5



speed to create a bright, prolonged musical tension, in Version B I am aiming for smooth sustain at *forte* with a slower roll speed that I can maintain comfortably. If I play at a pace that is sustainable at the louder dynamic (rather than as fast as possible, using more energy than needed), I have more power to comfortably get a big sound out of the bars with each stroke (see Figure 7).

In measure 16, which is the highest registral point in the piece, I choose to open up (slow) my roll speed for dramatic effect in both versions. This is represented in both examples.

Figure 6

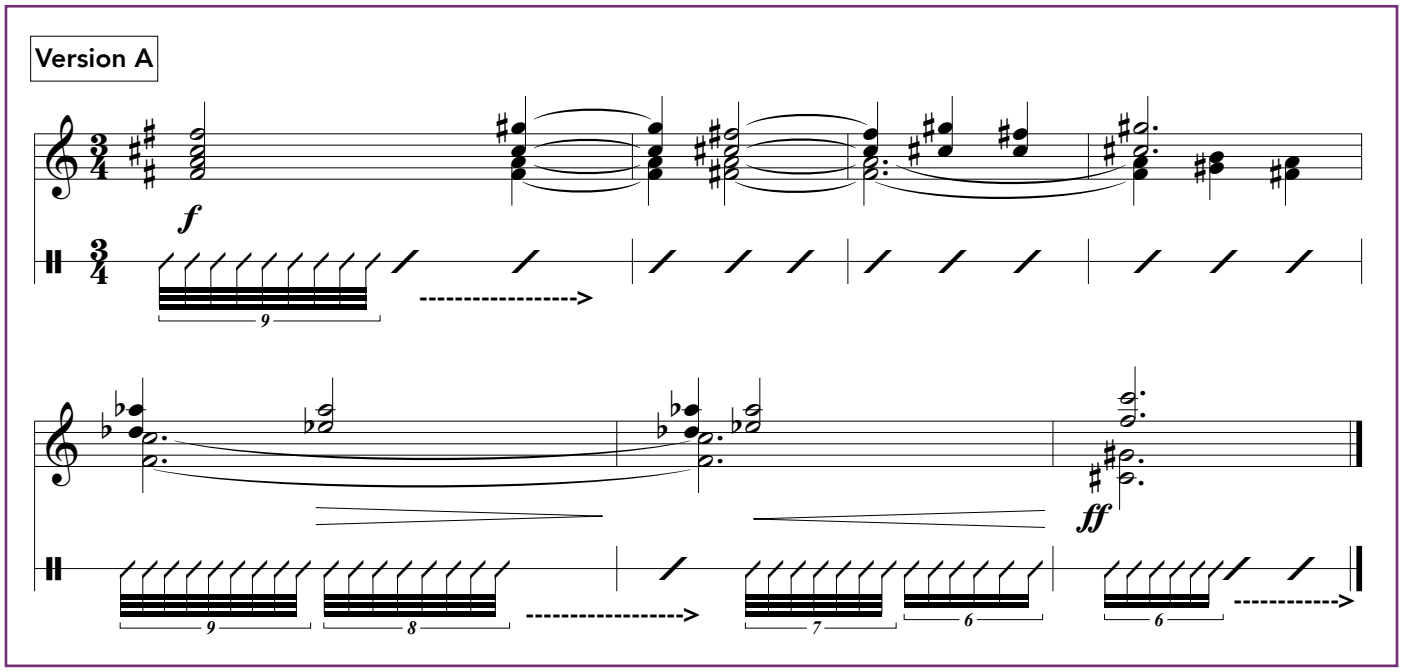
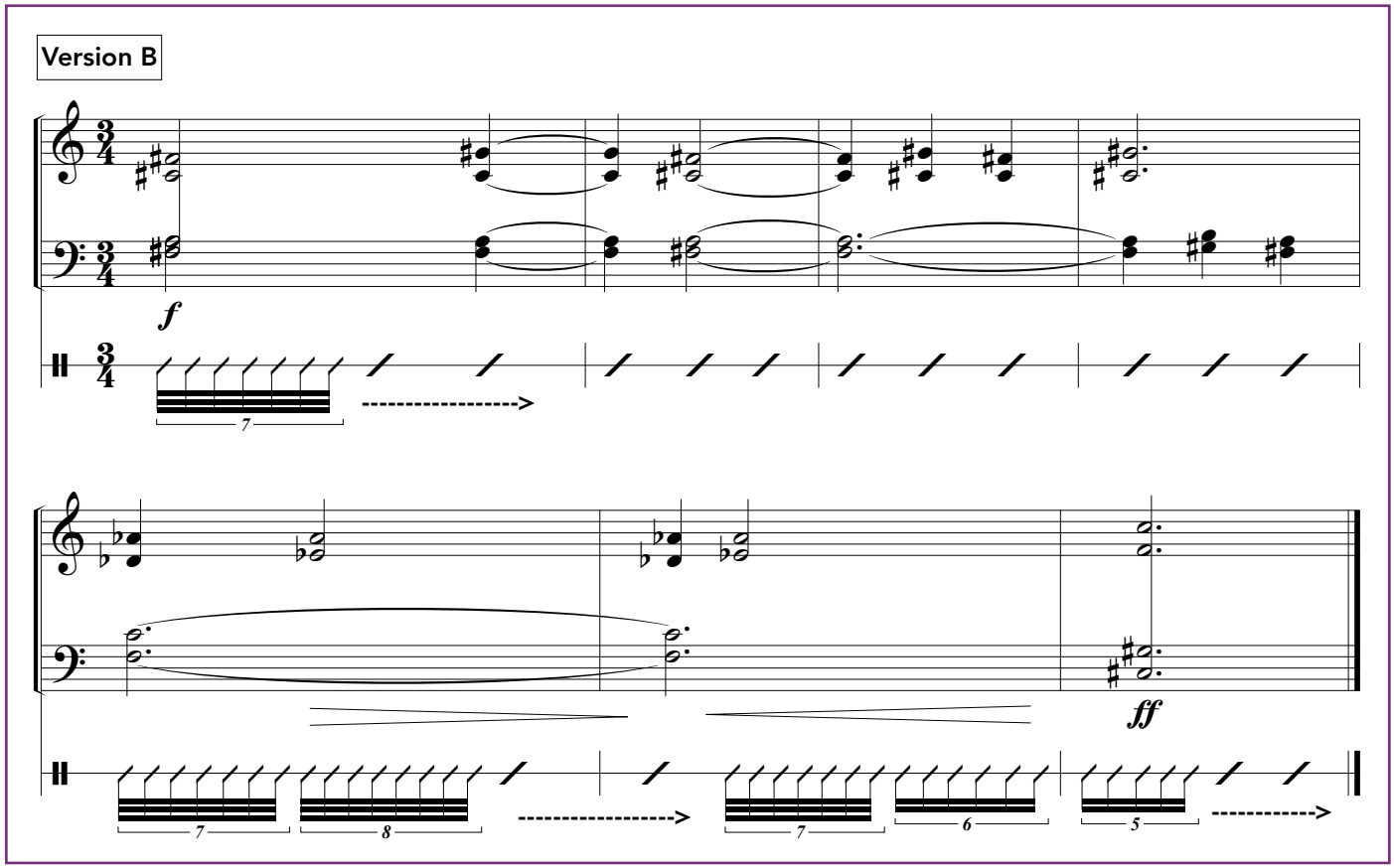


Figure 7



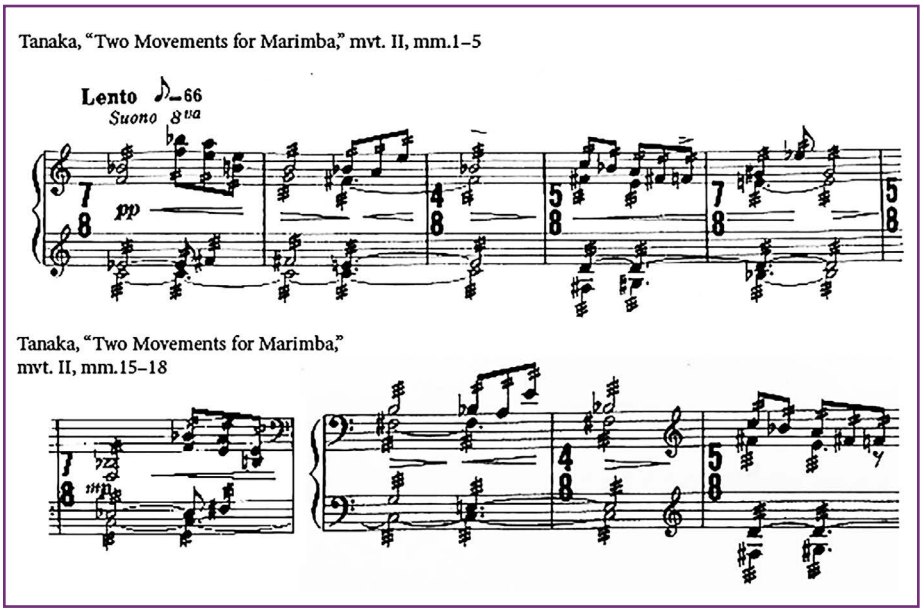
It should be noted that the subdivisions provided in the examples are *approximations*. In real-life performance, I am not necessarily thinking about playing rolls as metered rhythms. Flexibility in pacing may be less strict at the beat-to-beat level, especially if I am trying to bring out specific voices as they move around. I would also like to note that different performance spaces and mallet choices may affect your speed limits. While keeping relative levels in proportion to each other in regards to dynamics, range, and intensity, a very wet hall can allow you to slow everything down, or a dry space may require you to speed everything up.

Finally, changes in instrument range during the course of a piece can also equalize your pacing. This means that a speed you find appropriate for *piano* dynamics at the low end may be very similar to *forte* dynamics much higher on the instrument. If you were to stay at the same dynamic and move from bottom to top, you would notice that the higher range may sound more like an open rhythm rather than a sustained texture if you did not speed the roll up. By increasing the dynamic as you ascend in range, the relative speed at the bottom and the top may be very similar. To a certain extent, this phenomenon is present in the opening phrase (mm.1–9) of "The World Was Round," as the opening gradually ascends in range and increases dynamically to the first cadential point. (see Figure 1).

OTHER MUSICAL EXAMPLES

The Japanese marimba repertory is an excellent cannon of standard works that regularly contain substantial chorale sections. In addition, there is often similar motivic content in contrasting registers throughout the piece. A prime example that relates to what we have discussed here is in the second movement of "Two Movements for Marimba" by Toshimitsu Tanaka. The second phrase, which starts in measure 15, is repeated material from the opening of the movement, notated down an octave. Here, considerations of register and dynamic can be applied through subtle changes in roll speed to create a smooth, fluid texture in both sections (see Figure 8).

Figure 8



Wide Voicing

A second example where voicing and soft dynamics impact execution are excerpts from "Time for Marimba" by Minoru Miki. In this work, Miki utilizes very widely voiced rolls to create an ethereal, whispering texture that comes across as harmonics emphasized by the upper voice. These sustained, chorale-like moments are dramatically juxtaposed with full, more aggressively textured passages. With widely voiced note-groups that span the instrument, roll speed generally needs to be faster to accommodate the higher voices. Closely voiced chords in any range read better to the listener as a unified collection of sound, but when voices are spread apart, our ears naturally isolate the registers. Playing with a faster roll speed blends the highest voice into the sustain of the lower voice so it does not sound like an independent rhythm.

I have provided three examples from "Time" of widely voiced, unison intervals spanning the instrument from two to three octaves. All three examples occur at low dynamic levels, and two live in a high register. Dynamics and range will dictate a faster roll speed in general. However, voicing and transparent intervals are an additional factor here, so it is even more imperative that roll speeds remain very quick while employing subtle changes for shaping in order to remain a smooth, sustained texture.

In the first excerpt (Figure 9), and the lowest in range of the three examples, the sonorous bass note allows for a slightly slower (yet rapid) pace between hands when compared to the other two excerpts for a *pianissimo* dynamic. As an exercise for comparison, bring the top voice in the right hand down an octave while rolling to hear the difference necessary with pacing.

In the second excerpt (Figure 10), the *piano* rolls serve as means to continue and sustain the resonance created by the *forte* accented dyads preceding them.

The third example (Figure 11) is the broadest demonstration of widely voiced chorale texture, utilizing four-note uni-

son chords spanning three octaves while maintaining a delicate, whispering sound. This stunning section is a culmination of the sustained, ethereal motivic interjections presented throughout the piece before the final recapitulation.

For the third example I have included an approximate rhythmic breakdown that can be applied to the first measure shown, based on the dynamic, range, and marked tempo of 45bpm (see Figure 12).

MALLET CHOICE

The specifics given in this article in terms of tempo and subdivisions for "II. The World Was Round" were done using medium-soft marimba mallets appropriate for playing chorales in a mildly resonant space. Fortunately, performing in a more reverberant space makes the circumstances better for the performer. My suggestion for a general chorale mallet would be a graduated set (e.g., Malletech LHS5s and LHS1s). I realize that not all marimba repertoire allows the use of the "perfect" rolling mallet, especially when chorale-like sections are within the context of an entire piece that requires something harder, and that is okay. For the Japanese marimba repertoire such as Miki's "Time for Marimba" and Tanaka's "Two Movements for Marimba" I generally use harder mallets with an elongated head. In general, roll speeds may need to be a bit faster across the board with harder mallets because they have more articulation and pronounced overtones than softer mallets. However, all the same rules apply in terms of dynamics vs. range vs. intensity, and are relative to the specific musical context.

"Time for Marimba" and "Two Movements for Marimba" resemble the many works that utilize chorale sections with marimba rolls as one of many textural devices within the piece. The beauty of understanding how dynamics, range, and intensity translate to the marimba is that you can achieve a quality sound without being completely dependent on mallet choice, perpetual warp-speed rolls, or an ideal performance space.

Figure 9

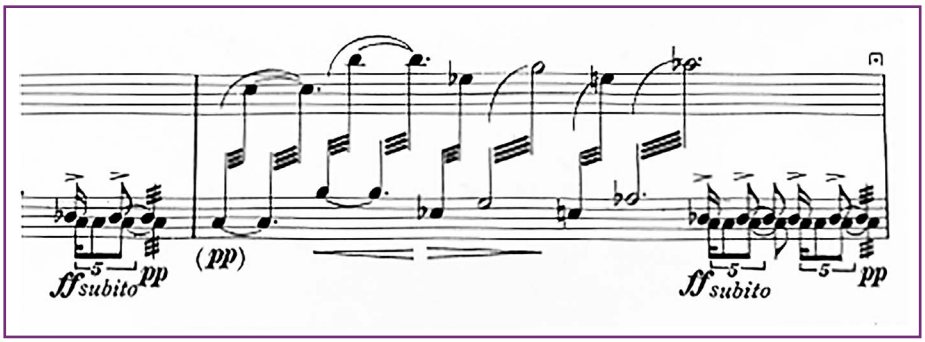


Figure 10

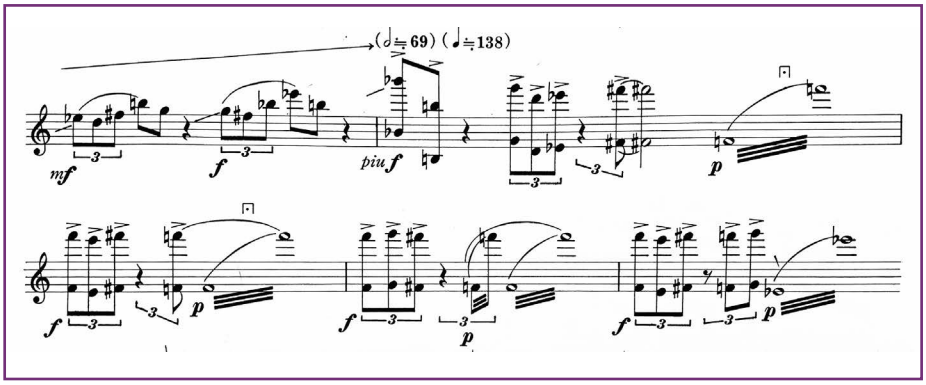


Figure 11

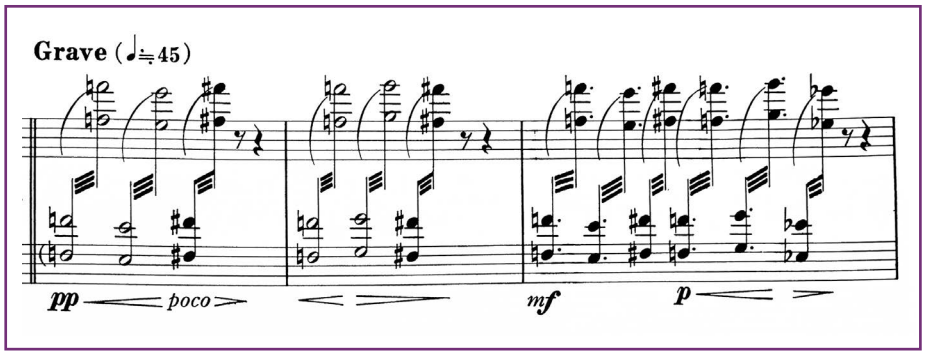
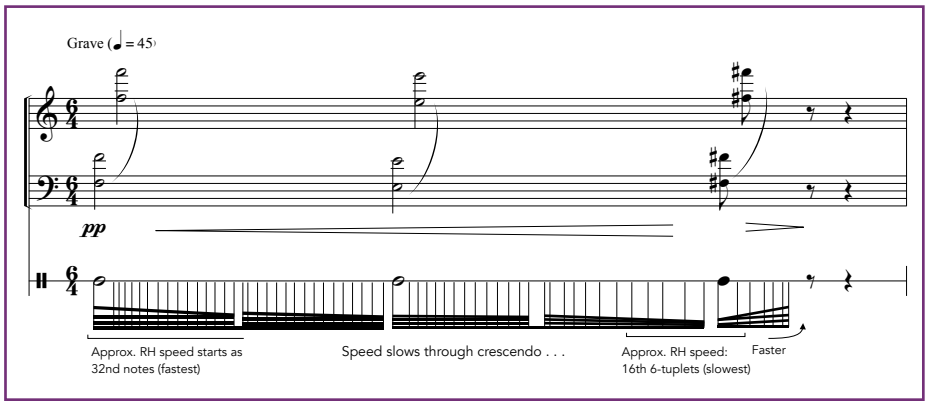


Figure 12



CONCLUSION

Marimba rolls are deceivingly complicated and often lack detailed exploration in our early percussion studies. They are found throughout the entire scope of the repertoire — from beginning to advanced literature — and are a major technical skill required by all levels of performers. Each of the three factors discussed — dynamics, range, and intensity — should be collectively taken into consideration within your musical context. The literal rhythmic breakdowns in the examples provided are simply an illustrated tool for specificity, and will likely differ based on individual acoustic circumstances. Your "speed limits" in the context of a single work may remain consistent relative to each other, while being faster or slower overall based on the environment and instrument you are playing. However, the concept should remain the same. The important thing is understanding how these factors translate to marimba physics, giving you an informed foundation for making thoughtful decisions and adjustments based on performance space, mallet choice, and instrument. Good luck cracking the chorale!

SOURCES

Score examples have been used with permission from Zen-On Music Company, Ltd. (Tanaka, "Two Movements for Marimba"), Norsk Musikforlag A/S (Miki, "Time for Marimba"), and DrGlockenAV Publications (Venet, "The World Was Round").

The video and sheet music for "II. The World Is Round," in addition to other resources, are available at *www.AndreaVenet.com*.

Dr. Andrea Venet, who is Assistant Professor of Percussion at the University of North Florida, is a percussion artist, soloist, educator, and composer specializing in contemporary and classical genres. As an international soloist, chamber musician, and clinician, Andrea maintains an active performance schedule; select recent appearances include the Barnes Foundation (Philadelphia), WASBE & Àgora Actual Festivals (Spain), the Celebrate Marimba Festival, and with the Prairie Music Residency Brass Band (SK, Canada). Her duo, Escape Ten, remains active as signature performing artists nationally and internationally, and commission new works for percussion duo. You can hear them on their albums *Our Favorite Things* (Ravello Records) and *Colours of a Groove*. Venet's published compositions and media can be found at *www.AndreaVenet.com*. PN

Experiential Insight into the Vibraphone: Advice for a Well-Rounded Percussionist

By Dr. Haley J. Nutt

"The vibraphone is probably the most misunderstood instrument in music."[1] Lionel Hampton made this statement over 75 years ago, but how relevant is it today? The vibraphone has only been in existence since the 1920s, and it is still struggling to compete with the widespread success of the marimba and xylophone in Western music. The vibraphone's identity coincided with the formation of jazz, and there it seems to have found a permanent home. Musicians from Lionel Hampton to Red Norvo to Gary Burton have explored the instrument's capabilities and utilized it in countless jazz-affiliated settings. However, the percussion repertoire of the 21st century has seen a dramatic increase in the popularity of classical percussion ensemble music. These so-called "percussion orchestras" treat the vibraphone, as well as the rest of the mallet family, quite similarly to the string section of a symphony orchestra, supplying the melodic foundation that defines the entire nature of the piece.

Will the heightened role of the vibraphone in this academic setting be detrimental to its original niche in the performance-oriented jazz band? Many musicians have argued that jazz is a dying art, but exactly how does this correlate to the unique art form of vibraphone playing? What will this mean for the great vibraphone players of today, and how are they maintaining their performance success in such an ever-changing time in our history?

To gain insight on the future of the vibraphone, as well as advice for upcoming gigging vibraphonists, I interviewed two talented percussionists in North Texas: Joey Carter and Ed Smith.

Joey Carter is a music professor at Texas Christian University in Fort Worth, Texas. He is a teacher by day, teaching music theory, ear training, jazz, and private lessons in percussion and jazz piano, and a performer by night. Carter is a well-rounded percussionist who plays numerous events as a jazz vibraphonist, drum set artist, percussionist, jazz pianist, and organist. He is an experienced player on a live stage and in the studio. Carter has been a featured soloist at numerous festivals, both jazz and otherwise, and has gained national recognition as an arranger of movies, big bands, drumlines, and musicals. As widespread as his set of skills may be, Joey insists that playing the vibraphone is where the majority of his passion lies, representing the perfect combination of percussive and melodic/chordal quality.

Ed Smith is a music professor at University of North Texas in Denton, Texas. He is a talented vibraphonist, having played on numerous jazz records, film soundtracks, and operas. He also played the vibes in a world music concerto written by the drummer of The Police, Stewart Copeland,

"We are looking at new ways of playing and new kinds of genres to write for. It is up to us as players to branch out."
—Joey Carter

as a member of the group D'Drum. Smith is an avid composer, having written at least 30 works for vibraphone. He is also a performer of gamelan music, including both *gender wayang* and *gong kebyar*. He has traveled to Bali to study this kind of music more extensively and is currently the director of the UNT Gamelan Bwana Kumala. Smith also teaches at Southern Methodist University and Cedar Valley College.

These two men have traveled slightly different paths toward establishing their careers, but a few similarities are important to mention. Carter and Smith's professors introduced them to the vibraphone, but it wasn't until after graduation that they were able to truly expand their knowledge. Joey Carter bought a vibraphone right after he finished college in the early '90s, and he immediately began gigging around the Arlington and Fort Worth area. He soon began working with a guitarist named Tom Burchill around TCU. "I had worked with Tom as a drummer, so he knew that he could count on me, and he knew that I would get better as we went."

Ed Smith immediately fell in love with keyboard instruments in college because they allowed him to combine his love of guitar playing with his knowledge of drumming. Once he graduated, he moved to Boston in 1975 and began studying with David Friedman in New York.

Even though their careers began approximately twenty years apart, their approach was quite similar. First, both of them understood that becoming a vibraphonist on a professional level would require many, many hours of practice. This becomes almost impossible in the academic setting, where responsibilities to classwork are quite time consuming. Second, they knew that nothing could take the place of personal experience. Having the opportunity to perform and fail in front of an audience holds a lot more meaning than performing and failing in a lonely practice room. Carter could have easily spent more time practicing before he began playing with Burchill, but instead he took a risk, knowing that he might play terribly. Boston was the vibe capitol of the world in the '70s, so Smith took a risk and moved to a completely new city just to get the best experience possible with the best teacher available. Both men graduated college with a certain amount of knowledge, evaluated their current situation, and found the path to best fit their end goal.

Both Carter and Smith certainly acknowledge the "greats" of the vibraphone world, such as Milt Jackson and Gary Burton, for their stylistic and technical innovations related to the instrument. However, other musicians seemed to have had a larger impact on their respective styles of playing. The compositional genius of J.S. Bach and Igor Stravinsky has inspired Ed's vibraphone style. He also credits a lot of his improvisational techniques on the vibraphone to his knowledge of gamelan and other world music. Other jazzers, such as Thelonius Monk, John Coltrane, and Erick Dolphy, inspired Joey's style of improvising on both vibes and drumset. "I am influenced by jazz musicians who had a very individual approach and were masters of the music," he says. "The instrument is irrelevant."

This path of inspiration brings us to a conclusion begging to be mentioned: these two men do not limit themselves to only studying music produced by the vibraphone — a small pool of information in an ocean of musical knowledge. Instead, they approach all music on an open and equal plane, regardless of the means by which it is produced. Successful musicians acknowledge that music is diverse but interrelated in order to develop an open style of listening and playing that is invaluable.

Carter and Smith also have important speculations when it comes to defining the vibraphone within a certain genre, agreeing that is it still mostly associated with jazz. Carter explains, "The jazz

thing is more commonplace because it's been done before, it's comfortable, and it's something that people recognize." However, Smith insists that jazz vibraphonists are still innovating new ideas, taking the instrument "further than it has ever been." Another factor to consider is that jazz music has been "relegated to an art status," according to Carter. The fate of jazz, whatever it may be, will directly affect the vibraphone's status to some degree. Unfortunately, it seems that the improvisational nature of jazz itself fails to interest the general public. "It's just not really commercial music," Joey admitted.

The vibraphone is also in constant competition with the marimba, making it even more difficult to define it as a separate entity. As Ed puts it, "There has always been more written repertoire for [marimba] than the vibraphone, and of course, the sound of the marimba is more pleasing to most. I think the vibraphone is still a mystery to most percussionists because of the intricacies of controlling the sound with pedaling and mallet dampening." Carter acknowledges the success of the marimba over the vibraphone, also pointing out that the majority of percussion music, both marimba and vibraphone repertoire included, is more likely to be applied within the classical, academic setting.

All of these conjectures might appear to be setbacks for the future of the vibraphone in performance settings, but the two interviewees offered more insight into the situation. Most importantly, the purposes of playing in an academic setting are much different than in the "real world." Students learn music, apply and gain knowledge, and keep variables, such as familiar practice spaces and lesson teachers, constant. In a public setting, however, the atmosphere is much less certain, but can be far more interesting. For example, Carter is part of a "Texas garage jazz" band called Bertha Coolidge that only gets the opportunity to perform together once or twice a year. Even though the gigs are seldom, they are some of Carter's favorite performances. "Each experience with those guys, even back when we were doing it all the time, is very fresh," Joey says. "Being unpredictable is good." The unpredictability of performing, especially in a type of jazz group, is a highly beneficial experience that cannot be duplicated naturally in the academic setting.

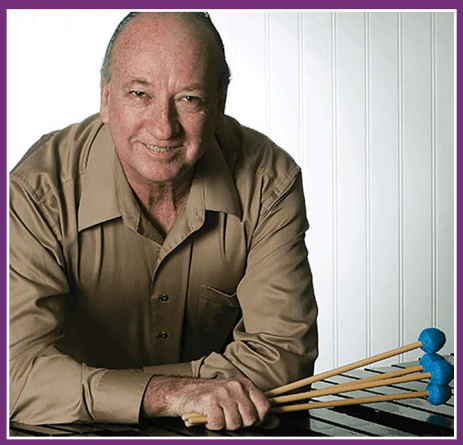
Music for the purpose of learning certain skills and techniques also differs from the music intended for a live venue. Etudes and exercises are extremely important, but they do not usually spark the interest of audience members. These educational pieces teach us possibilities of the instrument, but to what extent? "Again, the whole academic setting has put the instruments into boxes, and that's the whole problem in the first place," says Carter, who feels strongly about this issue. "Because the instrument doesn't define anything about the music really. It doesn't matter what instrument you're using on anything. You can use anything in any situation."

When we apply this phenomenon to the vibraphone, it is evident that we have let generalizations and past conceptions define the future. The academic setting affiliates the vibraphone mostly with jazz, and sometimes with the percussion ensemble, but it is also seen, and has potential of being seen, in countless other genres of music. The world music concerto that Ed Smith played with D'Drum combines world music with rock and classical music, merging multiple genres to create a unique and interesting collaboration that people want to hear.

"I think it is important to see, as percussionists, that we are still in that stage where we are looking at new ways of playing and new kinds of genres to write for. It is up to us as players to branch out," insisted Carter. Regardless of the perceived direction of the vibraphone, the bottom line is that percussionists are inventing new ways of playing and composing for the instruments every day, and musicians shouldn't let the walls accidentally instigated by schooling prevent us from branching out. Ed puts it simply: "I feel the vibraphone has endless possibilities. It's all up to the imagination of the artist."

Both Carter and Smith have excellent advice for the current and future generations of vibraphone players. Ed recommends that the student understand, on a very comprehensive level, the differences in engineering between the wooden marimba and the metal vibraphone. "The vibe, because of its metal bars, starts off as a cold instrument," Smith says. "I highly recommend to upcoming students to work diligently on pedaling and mallet dampening for clean sounds and to explore phrasing through variables of strokes and touch to make the instrument breathe."

Carter's advice is quite simple and applicable to any gigging musician: "Learn a lot of songs. I don't think that the process of actually improvising and getting



The vibraphone is still a mystery to most percussionists because of the intricacies of controlling the sound with pedaling and mallet dampening.
—Ed Smith

around on a song is all that challenging. Getting through a lot of material is the real trick."

Once vibraphonists understand the engineering of the instrument and become familiar with plenty of charts, they unlock a new level of opportunities. Add to that a spark of creativity and determination, and the future of vibraphone playing becomes as exciting and unpredictable as it once was to Lionel Hampton.

ENDNOTE

1. Lionel Hampton, with James Haskin, *Hamp—An Autobiography* (New York: Warner Books, 1989), 37.

Dr. Haley J. Nutt recently completed a PhD in musicology from Florida State University with a dissertation titled, "The Collegiate Percussion Ensemble: Institutional and Gendered Practices in the American Academy." She also holds a master's degree in historical musicology from FSU and a bachelor's degree in music education from Texas Christian University. Haley has presented her research on American percussion practices at numerous conferences, including the Society for Ethnomusicology and PASIC. She serves on the PAS Scholarly Research Committee and the PAS Diversity Alliance. PN

Resolving Hand Problems

By Dr. Darin "Dutch" Workman with Dr. Steven Anisman

As drummers/percussionists, our hands are the most important parts of our bodies. Without them, we could not make music. So what happens when our hands fail to work, or fail in some degree to work? Hand problems typically begin with mild loss of coordination, then progress to pain, and finally to dysfunction. The sooner I can be involved as a doctor in the process, the more successful the healing can be. I would like to take you into my clinic and show you how I treat hand injuries.

The process of going through school to be a doctor was the most difficult thing in my life. Once the in-depth information on the body is learned, we spend the rest of our life honing skills on how to figure out how the problem started, what damage happened, how to resolve the problem, and teaching the patients how to resolve and prevent it in the future. All this is to get them back to playing as close to their potential as possible.

I would like to explain what I have been doing for over 25 years to restore players of all ages and skill levels to their optimal playing levels. I hope you will enjoy the process, from first meeting with the patients to the pure joy of releasing them, once again playing to the top of their potential with no pain. I love seeing careers saved; that's why I love my job.

When someone asks for my help, the first thing I do is meet with that person and get as much pertinent information as possible. Sometimes, the least likely things are, in fact, the most important, so I try to be very thorough. The following paragraphs are from a patient who agreed to share his story with you. First, he was asked to give a background of his life to get an accurate injury picture.

"I've been drumming for 45 years or so," he said, "most of that time without any pain. As a kid, I would spend eight hours practicing some days, and it never bothered me. It may have bothered the neighbors or my sister, but I felt healthy doing it. I went to med school about 25 years ago, and I am now a cardiologist. That means I practice [drums] way less — sometimes not for weeks at a time. When the band gets together, we play for hours. This means I put a lot of stress on the hands for a while, but then don't keep those muscles strong and those tendons relaxed in between."

He then gave information on how the injury happened in as much detail as he could remember. To me, it is always helpful to hear what the patient thinks happened to cause the injury.

"About 20 years ago, I started making metal sculpture, which put my hands through a whole new set of motions and tensions. About 10 years ago, it all caught up with me. After a few long days of holding a bunch of nails in specific positions with long pliers for hours at a time, my left thumb started to hurt. I didn't think much of it, but since then, it has never really gone away."

The patient was next asked to point to the exact location(s) of the pain and what movement(s) and positions cause the pain. Again, it is best to get as much

Dr. "Dutch" Workman (l) Dr. Steven Anisman (r)

information and description from the patient as possible. In this case, the patient is a doctor, so it makes it easier for us to speak the same language, so things are conveyed more clearly.

"The only tender spot is on the thenar eminence dorsal side, almost directly in line with the extensor side of the thumb, specifically the length of the extensor pollicis brevis over the first metacarpal; it doesn't extend down into the tendon sheath. The pain from use seems to be more on the palmar side, but now I'm questioning if that's accurate. It really has felt like it's in the snuffbox — really in the V created by the thumb and the rest of the hand. That joint now hurts whenever I play drums for more than a few minutes. I can always notice it, and it often keeps me from playing for very long. I miss being able to play without pain."

The next step in the process is to find out what he has done so far to figure out what may be going on. The results of doctors the patient has gone to before gives us information that will save us time and effort in healing the problem. Here is the history of who he saw before he contacted me:

"I saw a rheumatologist about this, and since I also need my hands for surgeries, we did a pretty extensive workup. My x-rays were totally normal, suggesting it's not arthritis, and my bloodwork was also normal, suggesting it's not an autoimmune or inflammatory disease. On exam, the rheumatologist noticed some tenderness in the joint and in the thenar eminence (the meaty part below the base of the thumb), which fit with mild tendinitis (inflammation of the tendons), which typically goes away on its own."

This musician has tried a number of ways to resolve the problem himself. Since this patient is also a doctor, he followed a pattern of things to do in an effort to figure it out and resolve it: stopping what causes the pain, using medications to decrease the symptoms, and altering his physical approach to playing. He also provided information on how well those efforts worked.

"I tried a bunch of approaches to make it go away. I didn't drum for months at a time (it's now been a year since my band got together due to Covid). I tried NSAIDs like ibuprofen, which helped it feel a little better, but didn't solve the problem; without ibuprofen, the pain was still there. I tried warming up more, stretching, playing more often (with a practice pad in front of the TV, just to keep the hands limber). Nothing really worked. The things that irritate it are pretty predictable. Playing drums — especially hard backbeats for a long time — is guaranteed to make my hand sore, and I've had to shift to an uncomfortable grip, holding the stick between my index and middle finger sometimes, just to finish a song. I play matched grip, but traditional

is no better. If I keep playing through the pain, the joint fatigues and I can't keep a good grip on the stick. I tried wearing gloves with the hope that I'd need to use less force to pinch the sticks, but that just felt too weird."

Along with the above information, since the patient is a doctor, he went a step further by more deeply analyzing what was going on in the physiology of the hand and wrist. In addition to playing, he discovered other uses of the hand that cause the same pain that playing does. This is extremely helpful for me in order to pin down precisely where the problem is and what I need to do to get the patient over the hurdle and getting him back to normal.

"Almost anything that involves a pinching motion will cause pain. Holding a steering wheel for a long time, holding a book open, and especially twisting a Q-Tip in my ears will bring it on. I actually hadn't realized how commonly I was feeling discomfort until I saw an article in *Percussive Notes* by Dr. Workman, in which his bio mentioned that he specializes in drum-related injuries. I sent him an e-mail, and it turned out we had quite a bit in common. I picked up his book (*The Percussionists' Guide to Injury Treatment and Prevention*) and to me, tendinitis still seems like the most likely diagnosis. He asked me to write a little bit about what's been going on, and I think the next step is we'll see what we can do about it and report back to you here in these pages. At the time of this writing, we haven't formed up a diagnosis and haven't tried any treatments; this is real-time reporting here."

So there you have it. The patient is now under my care, and we begin the process of ruling out various possible injuries until we find the two or three most likely candidates. From there, I will begin treatment to see if and how the patient responds. That response will expose the one or more injuries (rarely does a patient suffer from only one problem) that stand in his way of fulfillment. The years of education and experience allow me to work my way through a myriad of treatments, whittling away at the problems until they are all gone.

At the same time, we begin to gradually get the patient back to playing, and transition him up the difficulty levels until he's without pain or relapse. Sometime in the future when the patient is healed, I will write an article entailing how it happened so those of you who have or will have hand pain can benefit from this experience.

Dr. Darin "Dutch" Workman, BS, DC, CCSP specializes in the treatment of drummer/percussionist injuries (since 1989), working on many of the top players in the world. He is the author of *The Percussionists' Guide to Injury Prevention and Treatment*, *Percussive Notes* editor for Health and Wellness, PAS Health and Wellness committee chair for 12+ years, and recipient of the PAS 2006 Outstanding Service Award. He has been a professional player and teacher for over 35 years, has been teaching, writing, and lecturing for over 20 years, and is on the faculty at Southern Utah University (biology, human anatomy, and masters classes). He specializes in drum set and hand percussion both live and recording. He can be reached for questions at: *docworkman@gmail.com*.

Steven Anisman MD, FACC has been a physician since 2001 and a cardiologist at Southwestern Vermont Medical Center since 2008. He has been a drummer since 1978, and he attended North Texas State (now University of North Texas) in the late 1980s. He was the studio drummer on Paul Horton's debut album, and has been playing in bands throughout his life. He is published in the *British Medical Journal*, the *Journal of Community Mental Health*, and *Disease-A-Month*, and has published multiple articles in *Modern Drummer* and *Drumhead* magazines. PN

Standing Out from the Crowd: Producing Your Best Cover Letter and CV

By Gordon Hicken and Timothy Jones

Upon graduating, a logical next step for many collegiate percussion students is applying for a new position, whether it be admission to graduate school or a teaching position in public schools or higher education. In addition to honing the technical, musical, and pedagogical skills required to earn these positions, students must also develop organizational and writing tools that will elevate their application materials in consideration for such positions. Below, we present some tips and suggestions that we hope will help your documents stand out to a search committee or admissions team.

PRESENTATION

The appearance of your materials will affect the committee's first impression of you. All of your documents should look polished, clean, and organized. Carefully consider your font choice, text size, indentations, and margins for your curriculum vita (CV) or resume and your cover letter. Avoid cluttering your document with overly ornate fonts or extraneous formatting. Ensure that your text is large enough to be easily legible, but not so large as to appear that you are padding your document. Also, be sure to submit your final documents in PDF format. This guarantees that your formatting will appear exactly as you intend it to when the files are opened, distributed, and potentially printed. Word processor files (e.g., .docx, .pages) are prone to missing fonts, incompatible versions of software, and unintentional reformatting.

While there is great merit to a one-page cover letter and a CV full of achievements, ensure that the pages are not so jam-packed with text and information that they are difficult to navigate or digest. It is better to submit a legible two-page cover letter as opposed to a one-page letter that is crowded with quarter-inch margins and eight-point text size. However, if you do plan to utilize more than one page in your cover letter, ensure that your writing is concise and that you actually have enough information to warrant a document of that length.

Your CV should have a clear hierarchy that guides the reader through the entire document. Each major section (e.g., Education, Teaching Experience, Performing Experience) should be labeled with the same format and sub-headings, and entries should present all relevant information in a concise package. The "Styles" or "Paragraph Styles" tool in your word processing software is very helpful when trying to maintain consistent headings, sub-headings, and other structures. Your CV's format should allow readers to quickly summarize an overview of your professional experiences, but also provide them with enough direction to locate specific details quickly. Avoid padding your document with extra spacing to add pages. Committees will see through the fluff!

CLEAR, CONCISE GRAMMAR

The cover letter and CV should both be concise and to the point. Committees see many applications and need to quickly determine who will advance in the process. This is not to say that either document should skim details, but focus on your strengths and think about how you can encourage the readers to turn the page to learn more about you.

Your cover letter is essentially an invitation for the committee to look at your other documents. Provide relevant information that reflects your accomplishments up to this point in your career. Utilize action language and examples of accomplishments (e.g., "I published an article" or "I collaborated with colleagues"), both of which are more effective than items that you *might* do or that you *plan* to do.

For example, "I hope to bring prospective students to campus at PAS University" is less effective than, "In my previous position, I invited prospective students to the PAS State campus so they could

Focus on your strengths and think about how you can encourage the readers to turn the page to learn more about you.

experience the life of a student for a day." Your experiences and accomplishments will lead the committee to the conclusion that you can and will do more of the same at their institution. The cover letter is a perfect place to highlight initiatives or activities that are not easy to list on a CV. These items will help committee members connect the dots on how you managed to accomplish goals with your studio or ensembles, and how you will do the same at their institution.

Try to consider your own cover letter and resume from the perspective of a group of people who have not met you. How will they perceive you? Does your cover letter speak clearly of your qualifications; demonstrate your ability to succeed in the areas listed in the job description; display professionalism and organization; show that you are collegial and a beneficial addition to the team; make them excited for the unique qualifications that you bring; and show that you are genuinely seeking this job?

ACCURATE LISTINGS OF ACCOMPLISHMENTS AND ACHIEVEMENTS

Your cover letter and CV should exhibit your finest accomplishments and achievements. While this is essentially a chance to brag about yourself and what you have done in your career, it is also important that you do so accurately and efficiently. Avoid terms such as "countless," "endless," and other hyperbolic words that can make your accomplishments seem inflated or inaccurate.

For example, "I taught countless students who were successfully admitted to colleges" would be better if it were more specific, such as: "Three of my private students earned admission to PAS University last year."

On your CV, try not to list the same accomplishment multiple times unless it is absolutely warranted. Repeat listings appear as though you are padding your document and may lead the committee to question why you need to list the same accomplishment multiple times. Also, be sure to put your most meaningful and relevant accomplishments towards the beginning of your CV. Everyone applying for collegiate percussion jobs probably performed in their undergraduate wind ensemble, but not everyone performed in a notable ensemble at the summer festival you attended last year.

You are only as strong as the weakest point on your CV. Though you may want to keep a chronological record of personal growth and success, a long list is not necessarily needed for most applications. Carefully consider whether certain entries will frame you as a strong candidate or weaken your credibility. For example, if you are 35 years old and have completed your DMA, listing your high school honor band is likely unnecessary.

As your career progresses and your reputation grows, your CV should shrink to only include major contributions. Think about Steve Gadd: his reputation and accolades precede him, so other than fulfilling the curiosity of the reader, he needs little more than his name on his CV. His artistry and body of work are prominent, and his influential drumming extends into many areas of music and the arts. If you are the director of a collegiate percussion program, certain qualifications and experiences are implied through your title. It's easy to get buried in writing about the tasks that affect your day-to-day routine (our busy work) and miss the highlights of why you are a great candidate for this position.

WRITING FOR THE SPECIFIC POSTING

Be sure to address each of the specific areas of expertise outlined in the position description. Do not simply talk about how you meet the criteria, but discuss how your unique skill set will enhance the position and the institution to which you are applying. Remember that most schools display a mission statement or some other declaration that establishes the goals of their program, and certain schools maintain traditions (e.g., percussion orchestra or military-style marching band) that define that institution. Do your research, address these aspects of the program, and show how you will be an asset once you get the job.

If you're applying for a teaching position, be sure to put your relevant teaching experience as high as possible on your CV and mention it in your cover letter. If you avoid your pedagogical experience when applying for a teaching job, the committee will likely question that avoidance and your qualifications. The same goes for a committee that is looking for a performer. Don't neglect your relevant performance information when that is the committee's focus.

Should you provide information that is not requested? This is a subjective point of applying for jobs. Some applicants will stick to what is requested and make a strong case, whereas others will read between the lines and contribute additional pages with their teaching philosophy, successes in their current or previous programs, and even take a calculated risk in providing goals and intentions for the job to which they are applying. If your cover letter and CV are focused and compelling, the additional information can demonstrate maturity, big-picture thinking, and vision. However, be careful when pushing the boundaries, as search committees are already swamped with applications that don't meet the application criteria, are incomplete, or are poorly put together. A massive stack of unsolicited papers could easily go straight in the recycle bin.

FINALIZING THE MATERIALS

It is usually helpful to get at least one other set of eyes on the materials you intend to submit with your application. Let a trusted colleague read and critique the materials without any preamble from you to justify why certain things are on your application. This will allow you to get honest feedback, questions about unclear information, and ideas for closing any gaps. Always, *always* proof your application materials with fresh eyes before finalizing and mailing or submitting. Typos, auto-correct errors, and grammatical inconsistencies can unintentionally convey to the committee a lack of care, professionalism, and attention to detail.

When applying for several jobs in short succession, be very careful about cutting and pasting information. A fatal mistake that nearly every committee sees is the applicant who applies to as many jobs as possible and accidently leaves the name of another institution or job title in the current application. We all know that most people cast a wide net. Jobs are not abundant, and we often search to find the right fit for ourselves. Remember, every search committee hopes to find the candidate who specifically wants the job at their university. So, what makes the place you are applying for special to you? What attracts you to that school or program? Articulate your intentions clearly in your cover letter.

Finally, remember that you intend to enter the search committee's world — the place where they work, socialize, pour out their hearts and artistic energy, and invest significant amounts of time. The committee does not take filling a position lightly, and they are studying applications carefully for the perfect faculty member to fill the missing piece of their puzzle. Take time compiling your documents, put your experiences and accomplishments at the forefront of your materials, and display your passion for what you do. Leave the search committee with no doubt that you are the correct choice for the job.

Dr. Gordon Hicken is an Assistant Professor of Music and Percussion Coordinator at Stevenson University, and he is a member of the percussion faculty at the Interlochen Arts Camp.

Dr. Timothy Jones is the Coordinator of Percussion Studies at UNLV. He has worked as a freelance percussionist in Las Vegas for 20 years, and travels globally as a performing artist. PN

New Percussion Literature and Recordings

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VI+	Difficult

GENERAL REFERENCE

Artful Noise — Percussion Literature in the Twentieth Century
Thomas Siwe
$28.00
University of Illinois Press

When choosing a textbook from which to teach or learn the history of solo and ensemble percussion literature, it would be difficult to find a better author than Thomas Siwe. In addition to accolades as Professor Emeritus of the University of Illinois, Urbana-Champaign, PAS Hall of Fame Member, and former PAS President, among many others, he is the author of the renowned *Guide to Solo and Ensemble Literature* and has spent a lifetime engaged with such repertoire on a personal basis. Just as the cement is beginning to dry on some of the early history of such repertoire, Siwe is certainly the person for the job.

Siwe writes in a manner that will appeal to both the interested academic, as well as students in a percussion literature or 20th century music class. Each chapter is concise and succinctly organized, yet provides essential information on watershed pieces and movements in our artform: Origins: Experiments with Instrumentation, An Emerging Literature for Percussion Ensemble, Henry Cowell and the West Coast Dance Scene, Post World War II: America Rising, Serialism: Permutating Indefinite-Pitched Instruments, Chance and Indeterminacy in Music, Electronic Music, Music-Theater, Sonorism: The Color of Music, Minimalism, and The Solo Percussionist: Center Stage. Each examines a handful of representative works and composers, with an additional "Other Works to Consider" list at its conclusion.

The book contains extensive endnotes, as well as a bibliography and list of scores. Ironically, for someone with a lifetime of first-hand experience teaching and programming this repertoire, Siwe rarely recounts personal stories and experiences and sticks to a "just the facts" approach, only reflecting on his own activities in the book's preface. Although I'm sure Siwe could write an even longer book about his own experiences, his journalistic style of writing here expands the book's usefulness to settings outside the immediate percussion world.

This book would best serve as a survey of concert percussion music, as the topic of each chapter (or composer) could easily fill an entire book on its own. That being said, Siwe does an outstanding job providing both an easily digestible history, as well as a jumping-off point for additional reading and listening. Fitting a century's worth of new and unique music into a 224-page book is not an easy task, but Siwe does so in a way that left me feeling excited to explore this repertoire further and better equipped to present it in a teaching environment.

—Jason Baker

KEYBOARD PERCUSSION SOLO

9 Miniatures and a Fantasy III–V
Brett William Dietz
$30.00
C. Alan Publications
Instrumentation: 4.3- or 4.5-octave marimba
Web: *score sample, audio recording*

"9 Miniatures and a Fantasy" is a varied and well-constructed collection of intermediate etudes for solo four-mallet marimba. Each of the nine miniatures is dedicated to developing a particular technical or musical concept such as changing intervals, four-mallet stroke types, polyrhythms, and compound meter. Composer Brett Dietz traces the core of many of these miniatures to works by such composers as Michael Burritt, Philip Glass, Mitchell Peters, Paul Smadbeck, and David Stock, and as such these etudes would serve extremely well as a sort of "taste test" for performers interested in devoting their energy to the longer and more involved source material. However, these miniatures are by no means artistic larceny, and the composer has skillfully blended his own original musical ideas with the characteristic technical and stylistic traits of the pieces that inspired this collection.

Nearly all of the miniatures are less than a minute and a half each, and teachers and students who prefer to tackle technical development through a larger number of small projects, rather than a smaller number of large ones, might find that this collection proves to be a superior option to "Rhythm Song" and other similarly useful-but-lengthy intermediate works. (In this way, the collection bears a strong pedagogical resemblance to Rebecca Kite's *Anthology of Lute & Guitar Music for Marimba*, although the musical aesthetic is decidedly more modern.) For those seeking a more substantial challenge, the collection's concluding capstone is its four-minute "Fantasy for Marimba," which combines techniques and musical material from all nine miniatures into a cohesive and satisfying musical exploration that would be perfectly at home on a college audition program or end-of-semester jury performance, or perhaps even an advanced high school solo-and-ensemble festival program.

One of the things I appreciate most about this collection is its pedagogical usefulness to a wide range of students. The easily digestible nature of the miniatures, as well as their thoughtful sequencing, perfectly align with the tendency of today's students to gravitate towards shorter pieces without sacrificing developmental content. Furthermore, the composer's decision to provide optional parts that allow for the collection to be fully performable on a 4.3-octave instrument will ensure that more students can access this highly effective series.

I highly recommend this collection to any developing intermediate four-mallet player or their teachers, including high school and college students, and I plan on using the collection myself in some of my own teaching.

—Brian Graiser

Nocturne for Lost Souls V
Robert Clayson
$20.00
C. Alan Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

Robert Clayson has composed this work based on a programmatic Christian parable of the rich

man and the poor man (from Luke 16: 19-31). Starting in 3/4 at a moderately slow tempo (quarter note equals 70 bpm), the opening transitions to 7/16, which is marked at a faster tempo of quarter-note equals 80. This section continues to measure 67, which returns to 3/4 with a crucial transition into a beautiful 12-measure chorale in F minor.

From his prefatory program notes, the composer states: "A slow-moving chorale section portrays Abraham's initial response to the rich man's request. Abraham calmly and firmly explains that there is nothing he can do. Realizing all hope for himself is lost, the rich man then begs Abraham to warn his family about his suffering, but he is again denied by Abraham, who says, 'they have Moses and the Prophets to warn them.' The rich man repeats his request until eventually Abraham leaves, and the rich man is left to ponder his own suffering. The piece ends with a minor chord that is played five times, one for each of the rich man's brothers joining him in eternal suffering."

This solo would be appropriate for the undergraduate junior or senior recital. This composition presents the programmatic content of a sober decision in a profound and sophisticated fashion. A 5-octave marimba and advanced four-mallet technique are essential for a successful performance.

—Jim Lambert

The Path Before Me **V**
Walter Mertens
$20.00
C. Alan Publications
Instrumentation: vibraphone
Web: *score sample, audio recording*

This five-minute unaccompanied vibraphone solo was adapted by Walter Mertens from his "Song of the Open Road" for vibraphone and orchestra. It could be characterized as tunefully sophisticated and pensively legato in its structural content. Mertens' program notes reveal additional inspirational traits including being inspired by Walt Whitman's poem "Song of the Open Road," in which Whitman describes the many choices one can make in life, the different "roads" one can take, but at the end of one's lifetime, one comes to the final place where one should be.

Perhaps the myriad of choices that any individual makes during one's lifetime are paralleled in this 93-measure composition through its different harmonic variations — yet, ending quite peacefully and almost reflectively in A major. There are a few calculated silences (pauses), which permit the listener to think upon what has just been presented.

This composition would make a thoughtful recital piece to contrast with more lively and dramatic presentations. Intermediate to advanced four-mallet technique is a prerequisite to an effectual presentation of this composition.

—Jim Lambert

Rayleigh **III–IV**
Cody Holmes
$40.00
C. Alan Publications
Instrumentation: 4.5-octave marimba
Web: *score sample, audio recording*

This piece for solo marimba is based on the light phenomenon called rayleigh scattering, which accounts for the color of the sky. The composer states, "When writing this solo, I often thought of sunsets and how the colors uniformly changed from warm to cool as they traveled further from the sun." He describes this as "abrupt but smooth changes while maintaining the same tonal center and melodic material."

The piece is incredibly rich as it derives a lot of its harmonic movement from the chord extensions. Staying true to the description, the changes are abrupt but not unwelcome, evoking a complex palette of tonal colors reminiscent of the works of Michael Burritt or Blake Tyson. Melodically, this piece struggles a bit due in part to the richness of the harmony but also because of the technical demands and the notes between the melodic content.

This is a perfect piece for players looking to push themselves technically but who are not quite ready for "Merlin," "Mirage," or "Three Moves." Holmes makes excellent use of the entire instrument, so a good grasp of movement across the instrument is paramount to the success of this piece.

"Rayleigh" is an excellent piece and will dazzle audiences of all types — perfect for players looking for some technical development and rich harmonic exploration.

—Joe Millea

Reflections on Wood **V**
Mark Neal
$25.00
C. Alan Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio and video recordings*

This is an interesting collection of solo works written for a 4.3-octave marimba. Each solo is unique in tempi, style, and rhythmic creativity. The solos are written so that each could stand alone, or the four could be combined into a 20-minute feature on a recital program.

"Frankie's Place" features an introduction in D major, which leads to a quick section of rhythmic patterns. The second section is lyrical with a change to E-flat major and features rolled figures. The return to a quicker tempo goes through several key changes, and meters that include 6/8, 7/8, and 4/4.

"Starward" is written in 12/16 meter and uses numerous ternary patterns. There are many unusual rhythmic figures that create syncopation. At measure 44, the right hand performs quarter-note triplets against four quarter notes. The solo concludes with a return of the ternary note groups, which fade to silence.

"We Go Forward" is in E flat and in 6/8. Rhythmic patterns in the beginning of the piece use a combination of syncopation and eighth notes. The remainder of the solo is divided into phrases of duple and triplet figures.

"Fur Annelies" is written in a 9/16 with six flats, and creatively alternates the rhythmic groups between those of 2+2+3+2 and 2+3+2+2. Meter and tempo changes make this an exciting experience.

It is evident that Mark Neal is a creative artist with the way he employs fresh rhythmic patterns in each solo.

—George Frock

Rustle **V**
Chad Floyd
$18.00
Chad Floyd Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio and video recordings*

Chad Floyd's new four-mallet marimba work is the result of an improvisation session on an old instrument that, among other issues, had a noisy frame. Hence the name: "Rustle." It incorporates fun grooves in both duple and complex meters with tonal melodic material that is pleasing to the ear.

The piece is composed in three major portions: two groove sections at the beginning and end, and a middle section that is intentionally rhythmically disjunct. The first groove is constructed thoughtfully, being based on a simple quarter-note motif that begins the piece. It is Gordon Stout-esque in its mechanics, with a busy left hand playing a series of ascending gestures on offbeats while the right hand simply oscillates between two eighth-note pitches. The groove section at the end is a variation of this first groove but written in 7/8 instead of common time, giving the listener the sense that the piece has successfully developed and matured. Both of these sections expand naturally on the initial material, and they both cadence satisfactorily when they run their respective courses.

The middle section, like other pieces written with this structure, sounds more improvisatory and experimental. As such, the groove elements that exist at the beginning and ending are not as noticeable here. Even though this diversion section is written in a series of duple time signatures, there are times it will sound to be in a complex meter. This is because of Floyd's use of accents in the right hand and his syncopation of some bass-note entrances. When performed correctly, this section sounds like the perfect foil to the outside grooves. However, reading it can be difficult because several measures begin with awkward syncopations, since everything remains in duple meters.

Everything else about the piece is quite straightforward. It remains in the key of D-flat major, never deviating from this key signature. And since neither hand holds an interval wider than a sixth, and most of the fast gestures are written in stepwise motion, it fits the hands nicely.

"Rustle" is a combination of fun grooves and interesting motivic development that will be as enjoyable for an intermediate player to develop and perform as it will be for most audiences to hear.

—Kyle Cherwinski

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

In the Stillness Beneath the Trees III
Robert Clayson
$15.00
Tapspace Publications
Instrumentation (1–3 players): solo 4-octave marimba, optional accompaniment of vibraphone, glockenspiel, and sizzle or suspended cymbal
Web: *score sample, audio and video recordings*

This permutation-based marimba solo can display the hypnotic nature and grace that the instrument is capable of. It can be performed as a true solo, or with a two-person accompaniment that can easily be sight-read by intermediate players or comfortably prepared by younger students.

The work is beautiful in its simplicity. The piece is meant to resemble the swaying of trees on a windy day. As such, it is written almost entirely in sixteenth-note arpeggios that sway up and down the instrument in a gentle, hypnotic fashion. There are slight deviations of this pattern in the form of melodic "pops" — accented notes that are played outside the established texture. These "pops" are placed in a manner that imply longer melodic gestures, which creates another layer of content for the audience to appreciate.

The optional accompaniment is meant to support the longer melodic gestures implied by the "popped" marimba notes. Both of these parts are sparce and simple, mostly utilizing long notes that interact with the accented marimba notes. They grow denser and more complicated as each section approaches a cadence, but only up to simple eighth-note patterns that even novice students would be able to handle with a little instruction.

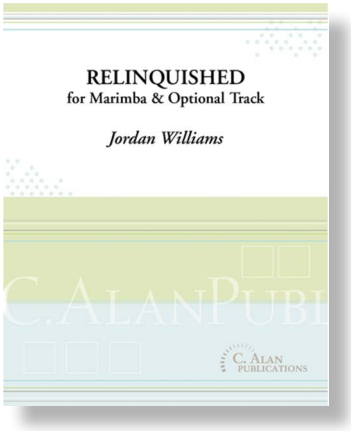
The only letdown in the work is a short section in the middle that diverts from the arpeggiated structure of the rest of the piece. For ten measures, the composer creates a new texture of moving block chords performed with rubato and active dynamic motion. It gives the soloist an opportunity for self-expression through the instrument without being tied to the hypnotic sixteenth notes of the rest of the piece. The letdown is that this section is only ten measures long. It is such a charming diversion that it could have been slightly expanded upon without being a distraction from the rest of the work.

The composer's intent was to write a piece that he could perform with some of his youngest students being able to accompany him. While he was successful in this goal, he was also successful in creating an approachable piece of music that can be enjoyed as an intermediate soloist, an instructor with his or her students, and by just about any audience who will hear it.

—Kyle Cherwinski

Relinquished II
Jordan Williams
$15.00
C. Alan Publications
Instrumentation: 4.3-octave marimba, optional electronic playback
Web: *score sample, audio and video recordings*

"Relinquished" is an interpretation of the story of Jonah. The electronic track utilizes a combination of aquatic sounds, ambient pads, and modern electronic percussion sounds. No click track is included, as all tempo information needed by the player is provided by the electronic playback. Technically, the marimba part is accessible, and



would work well for a younger player. The option of performing with the track allows a flexibility for performance; students who may not have access to the equipment necessary for stereo playback may be able to perform the work. The composer has provided sticking suggestions at points, which will aid younger players in making informed and logical sticking decisions on four-mallet marimba. "Relinquished" would be a good piece for any high school director to have on the shelf.

—Jamie Wind Whitmarsh

Song of the Open Road V
Walter Mertens
$40.00
C. Alan Publications
Instrumentation (2 players): solo vibraphone, piano
Web: *score sample, audio recordings*

This is a wonderful, three-section concert piece for vibraphone with piano accompaniment (there are also orchestra and wind ensemble versions). With this 10-minute piece, Walter Mertens has offered a stunning contribution to the concert vibraphone repertoire. The piece was inspired by Walt Whitman's poem of the same name.

Mertens has truly captured Whitman's spirit and nuance with this idyllic work. The piece is divided into three sections, with the main theme making up the bulk of the material. It is at times reminiscent of Aaron Copland, Johannes Brahms, and even Eric Ewazen. The vibraphone part soars over the top and is brilliantly voiced to both sit above the texture as well as blend within it.

The solo vibraphone part is technically difficult but very playable by most competent players. A player who has a good grasp of basic four-mallet, dampening, and pedaling techniques will have success. Because it is so lyrical, a good sense of musical phrasing is paramount. The player should understand when to push and when to pull both with the dynamics and tempo.

I highly recommend "Song of the Open Road" for anyone who is looking for a stunning work for solo vibraphone with accompaniment. It strikes the perfect balance for depth and challenge for the player as well as accessibility for the audience.

—Joe Millea

KEYBOARD PERCUSSION DUO

Windsong 2.0 III
Jeff Calissi
$24.00
C. Alan Publications
Instrumentation: two 5-octave marimbas
Web: *score sample, audio and video recordings*

"Windsong 2.0" is a marimba duo based on a movement from Jeff Calassi's solo piece, "Windsong." This duet requires two 5-octave instruments and is a joyful contribution to marimba literature. This rhythmic and tonal piece features shifting meters in an interesting King Crimson-meets-the-marimba style. Repetitive rhythmic groves are featured liberally as are octave passages and rhythmic interlocking. The high quality, easy-to-read score and two parts also contains program notes on the piece and composer.

One suggestion I could offer is for performers to insert slight fermatas or breath marks at the end of each measure in bars 116–119. The runs there end with a thirty-second note at the close of each bar, but the online recording clearly has a pause in between each of those bars.

This duo is well crafted in the vein of Smadbeck's old standard, "Rhythm Song," but in a more enjoyable manner if one can imagine that. As the Smadbeck piece is a favorite of mine, "Windsong 2.0" is now at the top of my favorite list! Sharing Calassi's love for the musical adventures found in British progressive rock, I can only hope he'll bring us closer to the edge on a new day with a "Windsong 3.0" for bass, drum set, mallet keyboards, and guitar!

—N. Scott Robinson

PERCUSSION ENSEMBLE

1-21 III
Angela Kepley
$28.00
C. Alan Publications
Instrumentation (4 players): vibraphone, two 4-octave marimbas, 5-octave marimba, 4 toms
Web: *score sample, video recording*

Angela Kepley explains that this piece was written after attending the Women's March in Chicago. She says that there was samba music and chanting, and the sounds of the day were in her mind as she composed this work. The piece begins with an ostinato on the lower marimbas while a simple melody is played over them. The rhythms are reminiscent of marching, and the syncopations are a reminder of the samba style. The middle section is a quartet on toms that incorporates call-and-response style along with the samba rhythms. There are sections that require the students to improvise for a measure and half a measure. The final section goes back to the opening marimba music.

This work is fantastic for young students. The syncopation involved is the only reason to give it the medium difficulty rating. However, the syncopations are easy enough for a younger high school or advanced junior-high group.

Kepley did a wonderful job of capturing the chanting, the marching, and what could only be heard as the excitement she experienced that day in Chicago. This is a great piece that would also open the door to discussing the role of music in

social change. Congratulations to Angela Kepley on an excellent addition to the younger student's repertoire.

—Josh Armstrong

and we meet again **III**
Angela Kepley
$32.00
C. Alan Publications
Instrumentation (5 players): bells, xylophone, vibraphone, 4.3-octave marimba
Web: *score sample, audio and video recordings*

Starting with a simple bass line, this 2½-minute piece for a young percussion ensemble builds and moves through charming melodic lines and engaging harmonic shifts that are appealing and captivating. One of the strengths of this work is the simplicity of the parts and the effectiveness of the chords that are utilized. Written for beginners, all of these parts can be learned fairly quickly, as they don't span a wide range of the keyboard, and all parts (except for the vibraphone) can be played with two mallets. In addition, the four-mallet part performs chords that are basically structured in the same inversion and manner, so when a student learns the first chord, he or she can easily master the remaining music.

From a pedagogical perspective, this piece reinforces the use of eighth-note and sixteenth-note structures and variations from beginning to end. There is also a focus on entry-level syncopations and rhythmic figures that are slightly unpredictable, adding interest and appeal to the work. The parts can easily be doubled and tripled to accommodate a larger ensemble, and they are written in a manner to target a variety of skill levels. My only complaint is that the piece does not last long enough; however, it might be the perfect length for beginning performers.

—Joshua D. Smith

Arrival Platform Humlet **IV**
Percy Grainger
Arr. Chalon Ragsdale
$60.00
C. Alan Publications
Instrumentation (14 players): glockenspiel, two vibraphones, xylophone, three 4.3-octave marimbas, one 5-octave marimba, hand bells/staff bells, snare drum, crash cymbals, suspended cymbal, tam-tam, bass drum, celesta, piano, harp
Web: *score sample, audio recording*

This 2½-minute work is an arrangement of one movement of a larger work by Percy Grainger. The original piece is meant to represent "the sort of thing one hums to oneself as an accompaniment to one's tramping feet" as they wait at a train station for their "sweetheart from foreign parts."

The work is through-composed, void of memorable themes coming back later down the compositional map. Overall, there is an obvious playfulness in the character of the work, and the energy of the melodic acrobatics is appealing.

When I put myself in the mind of a director programming this for a percussion ensemble concert, I find myself faced with some hurdles. My primary concern would be the inclusion of piano, celeste, and harp parts. While the piano would have no problem competing with the sonic force of eight mallet instruments, harp and celeste sounds would suffer in a concert hall. While there are work-arounds (such as a MalletKAT or malletSTATION,) you are still left with finding people to play the parts. And this is significant, due to the fact that the fingered keyboard parts are the most complex and contain the most variety in the music.

Most of the percussion mallet parts are written in unison, separated by octaves (or sometimes written in the same octave), with only slight variations in the orchestration from instrument to instrument. Of course, this is how Grainger wrote (and intended) the original music, but experience will prove that four keyboard instruments playing the same melodic line (for example) falls a bit flat on stage, proving to only be a slightly louder version of a solo instrument. Additionally, this piece was also originally written for "Staff Bells," which Grainger designed and constructed with J. C. Deagan to exist as four octaves of handbells, handles removed, and mounted on racks in a keyboard configuration. The arranger suggests crotales played with hard rubber mallets as a substitute.

From a logistical standpoint, getting all of the necessary gear assembled on stage, and for rehearsals, might be a bit of a headache for a performance that lasts less than three minutes. Since Grainger has, in the past, given his "blessing" to the option of re-orchestrating parts to other instruments, perhaps someone could take the time to rewrite the finger keyboard parts for other mallet instruments. The music itself truly is engaging, and worth the effort of programming if an ensemble director truly has a passion for large-scale percussion ensemble works.

—Joshua D. Smith

Babylon **IV**
David R. Gillingham
$75.00
C. Alan Publications
Instrumentation (14 players): crotales (2 octaves), 2 xylophones, bells, 2 vibraphones, 5-octave marimba, 4.5-octave marimba, two 4.3-octave marimbas, 5 Tibetan prayer bowls, chimes, suspended cymbal, rainstick, crash cymbals, 2 brake drums, snare drum, tam-tam, 5 concert toms, bongos, bass drum, wind chimes, 2 congas, hi-hat, piano
Web: *score sample, audio and video recordings*

As could be inferred from the title, this piece is programmatic and inspired by the Bible story of "The Tower of Babel" from Genesis. David R. Gillingham includes program notes that include Genesis 11:1-9, and a description of thematic materials and motives. The piece is in three sections: "Land of Shinar," "Tower to Heaven," and "Confusion of Language." Each section has its own theme, each of which is described in prose and notation by the composer.

The music begins with a quiet and mysterious quality. The opening section features the "Land of Shinar" theme over ostinati in the marimbas. The middle section has a driving tempo and features the "tower" theme. It is appropriately constructed of ascending melodic leaps. The final theme is interspersed throughout the second half of the piece, which ends as peacefully as it began. Coming in at nine minutes in length, the piece is easily accessible to listeners in its variety and beautiful orchestration throughout the many keyboard instruments.

Commissioned by the TCU Percussion Orchestra and Dr. Brian West, I would recommend this work for an advanced percussion ensemble or percussion orchestra. The amount of equipment needed for these large-scale works can be limiting for some groups. However, if you have the gear, I suggest giving this piece a spot on a concert.

—Justin Bunting

Bon Temps **IV**
Joe W. Moore III
$36.00
C. Alan Publications
Instrumentation (4 players): 8 drums, 4 resonant metals, splash cymbal, small China cymbal, sizzle cymbal, ride cymbal
Web: *score sample, audio recording*

Named for the Louisiana saying "Laissez les bon temps rouler" ("Let the good times roll"), "Bon Temps" is a challenging, exciting, fun-to-play, and crowd-pleasing work that would go great on any percussion ensemble concert. Joe W. Moore III includes options for the "drums," including toms, bongos, or timbales, but ultimately leaves the choice up to the player. The same goes for the resonant metals (or glass bottles, or pieces of wood). The notes before the piece state, "Remember to be creative when selecting your instruments. Be thoughtful about your choices in order to make your performance unique." I always appreciate giving the ensemble the opportunity to choose their own sounds.

The playing required is generally aggressive, the rhythm is highly syncopated, and the groove is beautifully "off-kilter" throughout. Score indications include "with abandon" and "groove!" There is an intensity needed to capture the spirit of the rhythmic interplay. From a rhythmic standpoint, the piece includes few true unisons between players, multiple time signatures (though generally 5/8 and 3/4), and advanced rhythms (including quintuplets, sextuplets with irregular accents, and dots and rests within beats in odd places). That said, the piece grooves hard in a, dare I say, John Cage-like manner. The ensemble would need to be comprised of four very rhythmically strong players who are not swayed by what others may be playing against their own part.

I wholeheartedly recommend this piece for an advanced high school or college percussion ensemble that is looking for a rhythmic challenge as well as the chance to take ownership over their instrument, and thus sonic, selection.

—Justin Bunting

Celebration II **III–IV**
Daiki Kato
$40.00
C. Alan Publications
Instrumentation (5 players): 5-octave marimba
Web: *score sample, audio recording*

Celebration III **III–IV**
Daiki Kato
$29.00
C. Alan Publications
Instrumentation (3 players): 4-octave marimba
Web: *score sample, audio recording*

For a piece that could run the danger of being gimmicky with five players on a single instrument, Daiki Kato's "Celebration II" is brilliantly written to make use of all five octaves of the marimba without getting muddy or having the players run into each other. "Celebration III" reduces "Celebration II" into a trio for three players on one instrument. This is accomplished by eliminating the lower octave so that the piece can be performed on a 4-octave rather than a 5-octave

instrument and is a brilliant use of compressed space.

The pieces are aptly named, as they sound bright and cheerful and could easily be imagined as the introduction to an awards ceremony or similar event. The tempo is fast, but the parts are easy to read and doable for an early intermediate student. The challenge lies in the ensemble playing skills. The dynamics are well written and need to be observed carefully by the performers so that the various parts are heard clearly. The players need to be mindful not only of playing the right notes and rhythms so that the parts fit together correctly, but that their playing positions allow room for the person next to them to move.

The length of each version is right in the sweet spot at 3.5 minutes. The audience gets the full effect of the piece without the theme being worn out. This is an excellent use of a single instrument and would be a great opening number to a percussion ensemble concert, particularly for programs with limited instrument availability or a performance off-site that requires transportation of instruments.

—Marilyn K. Clark Silva

Convective Motives **IV–V**
Michael Varner
$40.00
C. Alan Publications
Instrumentation (6 players): 5-octave marimba, 4.5-octave marimba, two 4-octave marimbas, 2 medium toms, 1 set of bongos, 3 suspended cymbals, 1 set of low congas, 2 low toms, 4 gongs, 2 medium congas, bells, ribbon crasher, hi-hat, 2 woodblocks, multi drum, marching bass drum
Web: *score sample, audio recording*

"Convective Motives" is quite fast at 152 bpm, and while the parts themselves are not overly difficult, the speed adds an extra layer of challenge.

The beginning has some interesting extended techniques, such as bowing cymbals and gongs, scraping them with triangle beaters, playing tom-toms with hands, and playing congas with brushes. This quickly gives way to traditional stick and mallet playing, with the occasional return to hands. The rhythms are syncopated, and frequently the same passage is shared between players starting at different parts in the bar. The piece is written primarily in 6/4 and is often notated with 2-3-2-2-3 beaming, which is sometimes effective but sometimes makes reading the rhythms more difficult.

The dynamics are expansive in a sweeping percussion ensemble style. They offer a pedagogical opportunity for students to work on dynamic control at fast tempos. This piece was written to match the same setup and instrumentation of Varner's work "Prevalent Motives" so that they can be performed back to back without having to change the setup.

"Convective Motives" doesn't reinvent the wheel of the percussion sextet, but it does contain elements that would be exciting for intermediate players, and it would be a good choice for a program looking for a lively piece to add to the repertoire.

—Marilyn K. Clark Silva

Digital Dances No. 3 **V**
Marco Schirripa
$28.00
C. Alan Publications
Instrumentation (4–5 players): 4 marimbas (one 5-octave, two 4.3-octave, one 4-octave)
Web: *score sample, audio recording*

Third in a series of marimba quartets influenced by video game and electronic dance music, "Digital Dances No. 3" is a fast paced, unrelenting journey through syncopation and interplay within multiple meters. Although written as a marimba quartet, the piece comes with an arrangement for five players, splitting the bottom marimba part into two parts, requiring an additional 5-octave marimba. One of the top marimba players can share a marimba with a bass marimba player, so it is possible to play this piece with three marimbas and four players, or four marimbas and five players if the performers desire. The advantage of the split part is that it would alleviate some of the difficulty of Part 4, allowing for a group with more varied talent levels to perform the work. Parts 1 through 3 are relatively equal in difficulty, with 1 and 2 dealing with the melody and fast two-mallet passages frequently, while parts 3 and 4 utilize four mallets for chords and arpeggiated lines.

After a brief opening presenting a three-note theme in the upper marimba voice, the piece takes off with a driving bass line that rarely lets off the gas. With several descending octatonic interjections that serve as cadential moments, Marco Schirripa develops the bass and melodies around adding eighth notes that eventually disintegrate into the second part of the piece. Here the melody carries the rhythmic stability, shifting between three and four beats within a measure. Even when the bass enters with quarter notes, the shifting high and low notes help to mask the beat and confuse the listener until the piece enters a seemingly different phrase in 7/8. Schirripa eloquently weaves in the previous melody and develops these two concepts together until a structural, harmonic, and rhythmic arrival that finally returns the piece to the original driving bass line that helps to tie the whole piece together. With a clear return of the introductory material and combining elements developed throughout, the piece finishes and creates a satisfying arc. At around six minutes in length, this keyboard ensemble is a great addition for an undergraduate percussion ensemble concert.

—Matthew Geiger

Drums of Moria **II**
Nathan Daughtrey
$32.00
C. Alan Publications
Instrumentation (5–9 players): bells, shared xylophone or marimba, bass drum, low drum, medium drum, two high drums, suspended or crash cymbal, tambourine
Web: *score sample, audio recording*

I am a huge fan of C. Alan Publication's "Ignite series" for several reasons. The company continues to publish new works for the developing ensemble where percussion ensemble skills can be taught from the ground up, instrumentation is usually flexible and requires only those found in the traditional middle school band room, and the works are often quick and fun for both the young players and the audience. Nathan Daughtrey's newly expanded ensemble, "Drums of Moria," continues in that vein. Inspired by J.R.R. Tolkien's fictional underground mines and dwellings beneath the Misty Mountains described in both *The Hobbit* and *The Lord of the Rings*, Daughtrey centralizes the ensemble around powerful drum parts with aggressive mallet parts as complements.

Although the material used is relatively limited, Daughtrey does a great job at varying the instrumentation and dynamics to create interest throughout. For example, the piece remains in D minor, and the various mallet licks are repeated numerous times during the work, helping those players learn their parts more easily while also providing stability in the arrangement. This is countered with interjecting drum passages and a few fun performance aesthetics the students and audiences will both enjoy; the drummers play on the rim frequently as well as clicking sticks together to create both primal and tribal effects.

"Drums of Moria" as an ensemble can be performed with five or more players. The instrumentation in the score lists several options for expanding beyond the five, with nine unique parts and the option to double several others. Some of the optional parts are more significant to the overall aesthetic than others, so directors will need to use discretion with which parts to include or leave out depending on their ensemble size. With a total time between just two and three minutes, this piece is perfect for beginning and developing percussionists. Driving drum rhythms and catchy minor melodies help to propel this piece for a quick, exciting concert closer or opener.

—Matthew Geiger

False Awakening **IV**
Andrew Patzig
$36.00
C. Alan Publications
Instrumentation (5 players): two 4.5-octave marimbas, 2 vibraphones, snare drum, multi/kick bass drum, sizzle cymbal, crash cymbal, ride cymbal, splash cymbal, glockenspiel
Web: *score sample, audio recording*

The name of this percussion quintet provides a glimpse of the composer's design: "Also known as a 'double dream,' a 'dream within a dream,' or 'nested dream,' 'False Awakenings' are usually vivid dreams in which you mistakenly feel like you've woken up, to only realize this too was a dream once you are fully awake." This piece excellently reflects that experience with the minimal instrumentation required.

There are three experiences (with transitions) within this piece: the first state, in which the quick, incessant rhythms suggest the passing of time with atmospheric, tonal melodies atop. The second section is interesting and more complex, with a divergence from the original key, which suggests the second experience. Lastly, there is a restatement of the main theme before the music tapers away dreamily.

This piece would be excellent for a college ensemble or an advanced high school percussion ensemble. It was originally written for the Troy University Percussion Ensemble, directed by Adam Blackstock. It includes a suggested setup diagram for performances, and mallet selection guide for some parts

—Cassie Bunting

Geaux **IV–V**
Joe W. Moore III
$20.00
C. Alan Publications
Instrumentation (2 players): snare drum, timpani
Web: *score sample, audio recording*

"Geaux" is a percussion duet that explores timbral possibilities for snare drum and timpani in a chamber setting. The piece was composed for a

former student of Joe W. Moore III upon that student's graduation from Louisiana State University, the same institution where Moore completed his doctoral work. At just over five minutes in length, it is wonderfully suited as an opener or closer for any undergraduate recital.

The piece begins and ends with similar rhythmic material, most of which is either in unison or traded between the instruments. Heavily favoring eighth-note quintuplets, the dynamic contrast and accent patterns challenge the players' technical control and ensemble awareness. The middle two sections are significantly shorter than the outer sections but provide a drastic change in character.

The first section, marked "Dance," gives each player a short, melodic feature. This transitions into "Tinkering," which experiments with timbral effects including rimshots, mallet changes, and playing directly on the bowl of the drum. While rhythmically precise, the composer indicates that both players should improvise between playing on the rim and on their sticks, as well as striking different areas of the rim with different parts of their sticks. This is a great chance for students to take liberties as performers while learning to satisfy the requests of the composer.

Overall, I highly recommend "Geaux" for your students. It is a fantastic addition to the repertoire for this instrument combination and offers a variety of educational opportunities for players both as percussionists and chamber musicians.

—Danielle Moreau

Images of Water **IV**
Doug Rosener
$60.00
C. Alan Publications
Instrumentation (11 players): bells, xylophone, 2 vibraphones, four 5-octave marimbas, 2 rain sticks, 4 timpani, 2 triangles, 2 tambourines, finger cymbals, 7 toms, bongos, 4 suspended cymbals, 3 China cymbals, 2 tam-tams, woodblock, sleighbells, splash cymbal, bass drum, crotales (2 octaves), maracas, conga
Web: *score sample, audio recording*

Doug Rosener, composer of this work for a large percussion ensemble, states, "When I was young my family went on yearly vacations to destinations where bodies of water were the main attraction. The memories of those locations, trips, and other experiences remain with me to this day, and were the inspiration for this piece."

"Images of Water" includes three sections: Part I, "The Northern Lake," Part II: "The Wild River," and Part III: "The Vast Ocean." The score is written in traditional notation, but some special techniques are employed to portray the movement and sounds of water, such as bowing the vibraphones and changing motor speeds. The interplay between the higher keyboard sounds and lower drum and timpani sounds (with splashing/crashing cymbals) makes this piece a dynamic portrait of the many opposing and congruent attributes of water: gentle and powerful, soothing and loud, smooth and raging.

I would recommend this piece for an advanced high school ensemble or a college ensemble. It includes mixed meter and several key changes, but incorporates familiar rhythms to these ensemble levels. Additionally, while the clear notation is achievable, the large instrumentation and nearly 8-minute length mean that performances are limited to programs that can meet these requirements. While the composer surely intended for the movements to be performed together (all are attacca), perhaps they could be performed individually. The entire work would be amazing in collaboration with an art or dance department, since its programmatic nature lends itself perfectly to interpretations by other artists.

—Cassie Bunting

Imagined Diversions **IV**
Michael Varner
$32.00
C. Alan Publications
Instrumentation (4 players): 4 tambourines, bongos, high woodblock, temple block, log drum, snare drum, medium tom, bass drum, hi-hat, splash cymbal, small suspended cymbal, medium suspended cymbal, large China cymbal
Web: *score sample, audio and video recordings*

"Imagined Diversions" is a drummy percussion ensemble piece that handily balances musical and pedagogical merit. Musically, the loose use of a rondo form grounds the structure of the piece, allowing composer Michael Varner to veer off on several unique musical episodes that inevitably return to a quirky mixed-meter theme. Pedagogically, Varner has crafted a piece that develops several important skills, such as playing patterns in seven, maneuvering small multiple percussion setups, and executing various techniques on the tambourine.

With this clear overlap in aims, "Imagined Diversions" makes an ideal piece for percussion programs looking to develop essential percussion skills in a musically gratifying way. Several polyrhythms are nested within mixed meters as well as common meter changes. These may be unfamiliar for intermediate percussionists, making this piece most suited for the high school or undergraduate percussion ensemble. At under five minutes, this piece would make a worthy addition to any concert.

—Quintin Mallette

Indescribable **IV**
Bryce Craig
$40.00
C. Alan Publications
Instrumentation (10 players): bells, 2 vibraphones, two 4-octave marimbas, 4.3-octave marimba, 4 timpani, Mark Tree, wind chimes, triangles, China cymbal, tam-tam, bass drum, audio track accompaniment
Web: *score sample, audio and video recordings*

Bryce Craig has written a piece for percussion ensemble that not only calls for meaningful improvisation but is both programmatic and approachable. While different in their intent, this piece is comparable to a percussion ensemble interpretation of Daniel Bukvich's popular "Symphony no. 1," with the addition of ambient nature sounds in the audio track. Craig's "Indescribable" honors the victims from the towns of Joplin, Missouri and Moore, Oklahoma, who were devastated by EF5 tornadoes in 2011 and 2013, respectively.

Organized in three musical episodes, Craig conjures feelings of calm, despair, and the resulting "indescribable" ability to pick up the pieces and rebuild after a tragedy. While the aims of this work are lofty, the piece is very approachable. It should be noted that several of the keyboard percussion parts require the sparing use of four mallets; however, these consist mostly of block chords and are easily managed by the beginning four-mallet player. There is limited use of quintuplets and sextuplets; however, the performers are not exposed as these parts are well placed within a large musical texture and coincide with the use of rain and thunder in the audio track. While the mention of electronics may sound intimidating to some, this audio track is downloaded from the publisher's website and only requires a P.A. to run — no specialty software needed.

It is rare that I come across pieces that explore meaningful themes while being sensitive to the needs of intermediate performers and their music programs. This is highlighted by the choice to orchestrate the piece for ten performers, making this piece ideal for music programs looking to engage their percussion sections in a meaningful way. At around ten minutes in length, "Indescribable" would steal the show on any advanced middle or high school concert, and I cannot recommend it highly enough. Congratulations to Bryce Craig on this worthy contribution to the literature, and I look forward to hearing performances of this piece.

—Quintin Mallette

Liz **V**
Daiki Kato
$15.00
C. Alan Publications
Instrumentation (4 or 6 players): one or two 4-octave marimbas, 5-octave marimba
Web: *score sample, audio and video recordings*

Commissioned by the Liz Marimba Quartet and premiered at their debut recital in 2017, "Liz" is a five-minute work for four or six marimbists. It is playable as a quartet on two marimbas or sextet on three marimbas, with either configuration requiring only one 5-octave instrument. Categorized as medium-difficult by the publisher, it is suitable for professional groups or advanced graduate ensembles.

Much of the work is in 6/8, explores three primary tonal centers, and features undulating sixteenth-note passages that outline the harmonic structure. It is evident that Players 1–4 have the most challenging parts, whereas Players 5 and 6 add optional yet supportive material. Four-mallet technique is required for the quartet, focusing on double stops and running melodic lines for the inside mallets. It is important to note that while most rhythmic material in "Liz" is to be expected for a piece of this level, there are barely any moments where the players stop playing. This may lead to fatigue if the performers have not built up the necessary stamina.

Overall, I found the piece to be very beautiful and exciting. I appreciate the option to add more players if desired, while not compromising any textural aspects if those voices are omitted. Certainly enjoyable for any listener, "Liz" would work well as an opener in a variety of performance settings.

—Danielle Moreau

Midwinter Fantasy **III–IV**
Gustav Holst
Arr. Nathan Daughtrey
$36.00
C. Alan Publications
Instrumentation (8 players): bells, vibraphone, chimes, 4.3-octave marimba, timpani, sleighbells, triangle, suspended cymbal, snare drum, concert bass drum, wind chimes, egg shaker
Web: *score sample, audio recording*

Nathan Daughtrey has seemingly done the im-

possible with his arrangement of Gustav Holst's "In the Bleak Midwinter." He has taken a work that is often relegated to the middle of a winter recorder concert (albeit a beautiful piece) and made it something that I am excited to listen to. Scored for 8 players, "Midwinter Fantasy" is brilliantly orchestrated into several different styles and melodic variations throughout the five-minute piece.

The players' responsibilities are well balanced, with no single player doing more than the others. In addition to the way Daughtrey uses the melodic content, his use of rhythmic motif serves as a nice aural anchor point for both the performers and audience. A highlight for me is how well articulated the score is. There is no question where the phrases are and where the music should be going at any point. This is especially helpful for a younger ensemble. Daughtrey writes, "In true 'fantasy' fashion, this setting starts with a simple statement of the melody in the metallic keyboards against flowing triplets in the marimbas. The melody then travels through several contrasting moods and meters before returning to the simplicity of the opening measures."

I highly recommend "Midwinter Fantasy." The variations on the melody and vertical orchestration is excellent. It is an added bonus that you can program a holiday piece without sacrificing depth and difficulty. It is perfect for a strong middle school ensemble and up.

—Joe Millea

Moxie **IV**
Korry Friend
$48.00
C. Alan Publications
Instrumentation (7 players): bells, two vibraphones, 4-octave marimba, two 4.3-octave marimbas, 5-octave marimba
Web: *score sample, audio and video recordings*

Minimalism meets hip-hop in this new work by Korry Friend. "Moxie" pairs inspirations from the music of Mac Miller with that of Michael Gordon. With their collective propensity for layering and cyclical patterns, this natural pairing leads to a sonically pleasing piece that works well for percussion ensemble. While the pairing is inspired, the variety of unique themes makes it difficult to find a thread of continuity throughout the piece. Despite this shortcoming, there are several interesting moments that make exploring this piece worthwhile. The counterpoint is rhythmically intricate and engaging while offering a student ensemble enough of a challenge to make them practice without being too overwhelming.

Given the layering and minimalist influences, each part requires players who are confident playing independently of one another. All but the bell part require four-mallet technique, making this piece most appropriate for the advanced high school or undergraduate percussion ensemble. At 5½ minutes, this septet provides a sweeping soundscape that will also make a visually entertaining keyboard feature.

—Quintin Mallette

Nalu **IV**
Francisco Perez
$50.00
C. Alan Publications
Instrumentation (12–13 players): glockenspiel, chimes, crotales (low octave), xylophone, 2 vibraphones, caxixi, two 4.3-octave marimbas, 5-octave marimba, 4 timpani, 2 suspended cymbals, rainstick, Mark Tree, 4 concert toms, China cymbal, sizzle cymbal, ocean drum, concert bass drum, triangle, optional cajon or djembe or drum set
Web: *score sample, audio recording*

According to the composer, "In the Hawaiian language, the word Nalu stands for wave, in reference to those in the waters surrounding the islands of Hawaii. Through the use of counterpoint, syncopation, hocket, and hints of minimalist techniques, 'Nalu' emulates the varying moods and textures of these ever-changing waves in the Pacific."

The piece is set in three sections, (ABA'), and makes use of beautifully tonal melodies and harmonies to paint a portrait of flowing water. Indeed, "waves" of sounds wash over the listener, with incessant rhythms reminiscent of the constant movement of the seas. The first section introduces the mood of the piece. The composer sets up the waves of sounds by beginning with the rhythmic elements that are a theme throughout. An introspective middle section leads into a more turbulent final section that leaves the listener breathless upon the final iteration of the rhythms.

I would recommend this piece for an advanced high school ensemble or a college ensemble. This arrangement was commissioned by the Roma High School Percussion Ensemble, directed by Moses Simon, for PASIC 2019. The composer notes that there is flexible instrumentation, and the hand percussion part is listed as optional. This piece would showcase a variety of abilities, and would definitely build interdependent musicianship skills at any level.

—Cassie Bunting

Norrskens Dans **VI**
Jacob Remington
$80.00
C. Alan Publications
Instrumentation (18 players): six 5-octave marimbas, glockenspiel, 4 vibraphones (3-octave; two parts ossia 4-octave), crotales (2 octaves), chimes, 5 timpani, 14 mounted cymbals (several varieties), 12 toms, 2 bass drums, 2 tam tams, temple blocks, wind chimes, marching machine, wind machine, 2 triangles, 4 log drums, bell tree, ocean drum, sandpaper blocks, bows
Web: *score sample*

"Norrskens Dans" is a boisterous 11-minute work for large percussion ensemble commissioned by Dr. Brian A. West and the Texas Christian University Percussion Orchestra. According to composer Jacob Remington, "Noorsken Dans" was inspired by his experience living in Sweden near the Arctic Circle, where he endured up to 22 hours of darkness during the winter, and the piece depicts the region's natural beauty as well as the awesome sight of the Northern Lights. For the patiently ethereal first minute and a half of the piece, I'll admit that I felt myself sonically transported to the ice-covered fields of Sweden (perhaps this sensation was somewhat presaged by my experience with the record-breaking Arctic storm that came through Texas in the days leading up to my writing this review).

The composer effectively draws upon all manner of serene and eerie color, using ocean drums, suspended cymbals on timpani, Super Balls on bass drums, and bowed vibraphone to create a chilly and moody atmosphere that seems, well, frozen in ice. What I especially appreciate about this quietly intensifying introduction, and the material's return towards the end of the piece, is the composer's judicious use of the army of performers (all 18 of them) at his disposal. There is an otherworldly humming effect created by the soft-yet-deliberate playing of so many people at one time, and it's a rare and special thing to hear.

However, the relative serenity of the opening soon gives way to the more rhythmically active and aggressive material that defines the vast majority of the piece. Gone is the introspective and patiently crafted sonic sculpture, replaced by a charging, Hemi-powered pickup truck with racing stripes. Virtuosity abounds, particularly in the marimba parts, and the composer's use of polyrhythm and mixed meter mesh with clockwork precision into a growling, growing beast that, once awoken, never ceases in its unyielding, militaristic surge forward until close to the end of the piece, and even then, only momentarily. I'm no expert on the particulars of Swedish culture, but it seems readily apparent to me that the core musical aesthetic of "Norrskens Dans" is clearly derived from trends in American marching percussion, more so than any kind of Swedish folk dance.

If one were looking for music to adapt into an advanced indoor marching percussion performance, "Norrskens Dans" would be an excellent, effective choice that would allow for plenty of creativity in the battery arrangement while providing a path of minimal resistance for the front ensemble. The piece would be a wonderful vehicle with which to show off the keyboard abilities of the front ensemble, while at the same time offering a musical product that is a bit deeper and richer than most indoor drumline audiences might expect.

There are, however, a few notable obstacles that prevent me from rushing to recommend that this work (and others like it) be added to a straightforward concert percussion ensemble program. Chief among those concerns is the orchestration; outside of top-tier drum corps and indoor drumlines, there aren't many percussion programs that can boast a stable of six concert-worthy 5-octave marimbas along with the rest of the required instrumentation. I think that the composer could make an excellent version of this piece for much smaller forces, which would give a much broader population the chance to perform it. Otherwise, if the artistic reasoning behind requiring this particular warehouse full of gear remains inviolate, works like this will lead to widening, not shrinking, the accessibility gap in the percussion ensemble repertoire.

—Brian Graiser

Rhapsody in Blue **V**
George Gershwin
Arr. Stephen Primatic
$59.00
Tapspace Publications
Instrumentation (12–13 players): 3 marimbas (two 4.3-octave, one 5-octave,) vibraphone, xylophone, glockenspiel, suspended cymbals, crash cymbals, assorted hand-held percussion instruments, 4 concert toms, concert bass drum, 4 timpani, drum set
Web: *score sample, audio recording*

Combining elements of jazz and classical orchestral music, "Rhapsody in Blue" is George Gershwin's most recognizable composition and is one that set new standards for American music in the early 20th century. While this piece typically features a piano soloist along with an orchestra, Ste-

phen Primatic has done a marvelous job adapting it for large-scale percussion ensemble.

One of the appealing aspects of this arrangement is that all the players are "featured" at some point, whether it be presenting solo melodic figures, reinforcing harmonic lines, or infusing the ensemble texture with playful punctuations. Additionally, the idiomatic treatment of the instruments presents Gershwin's original musical elements in a way that is instantly recognizable, tasteful, and true to the orchestral version. This is not an adaptation that sounds like a drum corps field show peppered with choppy keyboard runs; in this arrangement you can almost "hear" the violin, flute, and brass sounds wafting through the resonators of the vibraphone and marimbas.

All of the mallet parts can be played with two mallets, cuts can be made for either an 11-minute or a 17-minute version, and adaptations can be employed for the optional chime part and one of the marimba parts (either to share or play on their own instrument). A conductor will likely be required, since there are many points along the journey where tempo fluctuates, emphasizing phrase endings, and then restarts at a different speed. This is truly a mature and thought-out arrangement of a classic piece that will surely connect with players and audience members.

—Joshua D. Smith

Rhyme or Reason **IV**
Nathan Daughtrey
$40.00
C. Alan Publications
Instrumentation (5 players): xylophone, bells, temple blocks, ribbon crasher, vibraphone, bongos, splash cymbal, 4.3-octave marimba, tambourine, 2 congas, China cymbal, 5-piece drum set, crotales (lower octave)
Web: *score sample, audio recording*

Nathan Daughtrey's "Rhyme or Reason" is written for percussion quintet, with most performers playing on keyboards and at least one battery instrument. The work is perpetually active, with very little rest involved. Players are often in pairs, with Players 1 and 2 and Players 3 and 4 sharing material, while Player 5 provides a groove-based foundation on the drum set. A particularly nice moment occurs halfway through, where the marimba players perform with the back of the mallets. When combined with the delicate texture provided by the crotales, vibraphone, and snare rim, a pleasant celestial effect is achieved. Aside from a few moments like this passage, this piece doesn't quit.

Generally, the material is dark, with a quiet intensity permeating the keyboard parts. The motivic figures are consistent and accessible throughout and would capture an audience's ear fairly easily. The usage of keyboards and drums throughout achieve the composer's goal of making "5 percussionists sound like 10." The work is not terribly difficult, though vertical alignment can be a concern in some of the more intricate passages of overlapping material. "Rhyme or Reason" could work well as an opener, closer, or anywhere in between.

—Jamie Wind Whitmarsh

Scatterbrain **IV**
Paul Millette
$40.00
C. Alan Publications
Instrumentation (4 players): two 4-octave marimba, 4.6-octave marimba, 5-octave marimba
Web: *score sample, audio recording*

"Scatterbrain" was a result of composer Paul Millette challenging himself to create something starkly different from his previous works. The result is a terrific composition that is harmonically and rhythmically abstract while maintaining accessibility for the audience.

Millette has done a great job balancing the abstract nature of the piece and keeping the material very engaging. The piece starts with a hocket introduction and is followed by a ferocious section that has an ever-changing harmonic language. The middle tremolo section is reminiscent of the works of Gordon Stout and is very different from a traditional choral section of a marimba work. The third section is even more intense than the beginning. The piece ends quite triumphantly and with some humor.

Millette has masterfully balanced all of the parts in terms of vertical orchestration and player responsibility. Each part contains both primary and accompaniment material almost constantly. This will be tricky to put together as an ensemble. Performers will have to carefully consider the setup of the instruments and be (or become) comfortable lining up intricate passages with some distance between players. Memorization would not be a bad idea for this one, but is by no means required.

I highly recommend "Scatterbrain," which truly lives up to its name (in the best way possible). It requires players who are comfortable in a chamber music setting — and in particular, the marimba quartet setting — and it is appropriate for all audiences.

—Joe Millea

Shepherd's Hey **VI**
Percy Aldridge Grainger
Arr. Chalon L. Ragsdale
$60.00
C. Alan Publications
Instrumentation (14 players): glockenspiel, xylophone, 2 vibraphones, four 5-octave marimbas, 4.3-octave marimba
Web: *score sample, audio recording*

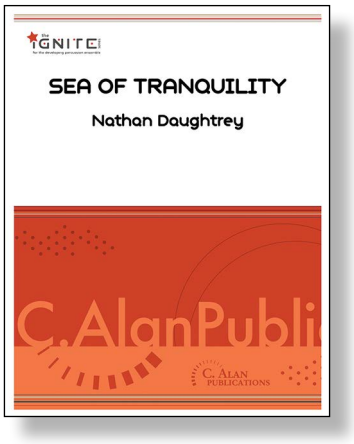
This arrangement puts a classic concert band piece into a large percussion ensemble setting. Although 14 players are required, 10 of those players will be sharing marimbas, requiring only nine instruments on stage. The piece follows the original band work very closely, allowing only minor adjustments for it to make more sense in the percussion setting.

This arrangement provides an excellent opportunity for percussion students to experience all parts of the band setting. Along these lines, studying the band arrangement would allow music-education majors to learn the different roles of the instruments in the band, and then have the opportunity to perform them. This opportunity is rare in our field. Percussion students could gain more understanding of the wind ensemble while studying and performing this piece.

The percussionists will face the same challenges as those who play the wind band piece. One of the largest challenges is to bring out the appropriate lines at the right time, and not allow the ensemble to become a cacophony of notes and rhythms. This will require some direction from the conductor, and a firm understanding of the piece from the ensemble. Along with the thickness of the texture comes the preciseness of the rhythms, which have to be exact for the piece to be effective.

Chalon L. Ragsdale has done an excellent job of bringing this band standard into the percussion world. This work will require a large ensemble with the necessary equipment and qualified players. Therefore, it would be more appropriate for a larger university setting where these assets are more readily available. This piece would go well on any university ensemble concert and should be performed and studied by percussionists everywhere.

—Josh Armstrong



Sea of Tranquility **II**
Nathan Daughtrey
$29.00
C. Alan Publications
Instrumentation (5–9+ Players): bells, vibraphone (or bells), two 4-octave marimbas, 2 timpani, triangle, rainstick (or maracas), claves (or woodblock), suspended cymbal, wind chimes, 2 congas (or toms), shaker (or maracas), bass drum (or floor/low tom)
Web: *score sample, audio recordings*

Originally composed as a vibraphone and bells duet, "Sea of Tranquility" has been expanded to a percussion ensemble. Part of C. Alan's "Ignite" series, this work is designed for young percussionists and provides a good amount of flexibility regarding number of players and instrumentation. The score gives instructions where instrument substitutions can be made as well as which parts are optional, helping make this an ideal work for school percussion ensembles with potentially limited resources.

The title refers to an area found on the moon, with the composer seeking to "create an air of mystery and wonder" for the sound of the piece. I find this to be an engaging concept that I imagine will draw listeners and young performers to the work.

The tempo is slow, and all of the mallet parts are for two mallets. From a technical standpoint, the mallet parts utilize scales, rolls, and double stops (including octaves). This makes the piece a great vehicle to work on these essential techniques. The timpani part stays on the same pitches throughout, which is great, as changing pitches is often my biggest complaint with beginning works. The indefinite-pitched percussion parts are very well written for the beginning player and allow the performers to work on muffled and open triangle playing, suspended cymbal rolls, concert bass drum rolls, and keeping steady time with a shak-

er. Furthermore, there is ample opportunity for all performers to develop dynamics and shaping.

As always, C. Alan has presented a professional product with clear score and parts. The web page for this piece offers a great resource with recordings of both the five- and nine-player versions, as well as the bells-only version (no vibraphone). I highly recommend this for young percussion ensembles!

—Joseph Van Hassel

Secret Light **IV**
Daiki Kato
$36.00
C. Alan Publications
Instrumentation (4 players): vibraphone, 4.3-octave marimba, 5-octave marimba, drum set
Web: *score sample, audio and video recordings*

"Secret Light" uses overlapping patterns, pop harmonies, and odd-meter grooves to create a work that is listener-friendly and engaging. Repetitive and minimalistic in nature, composer Daiki Kato uses idiomatic writing in the keyboard percussion instruments to create textures reminiscent of electronic dance music and marching percussion front ensemble writing.

The keyboard percussion parts are primarily scored for two mallets, with any four-mallet usage being exclusive to chordal and double vertical techniques. The main interlocking patterns occur between the vibraphone and marimba 1 parts, scored against accompanying grooves in the other instruments, making mallet selection, balance, and pedaling important in regard to the vibraphone part. Additionally, the drum set part only indicates snare drum and bass drum rhythms, without any of the ride cymbal and hi-hat parts or ensemble "kicks" heard on the recordings. This would necessitate the drum set player spending time listening to a recording in order to better notate the part.

The most satisfying part of the composition is the slow tension that builds over the first half of the piece, first with the use of a 5/4 meter, then an accelerando, releasing with an arrival into a 4/4 groove. The ensemble will have to be careful of balance against the drum set during these louder moments. Additionally, attention to dynamics (especially softer ones) and phrase direction in the first half of the piece will be essential so the listener can focus on the larger scale development of the music rather than the tedium that can result from static harmony and an intentionally limited rhythmic palette.

—Jason Baker

The Singing Bridge **III**
Michael Barnhart
$20.00
Media Press Music
Instrumentation (3 players): audio playback, 4.3-octave marimba, 3 portable radios, 3 snare drums, 6 graduated metal mixing bowls, 6 wooden graduated salad bowls, 3 frame drums of varying sizes, 3 lead steel pans, 1 anvil, 1 large tam-tam, 1 wind gong, 1 China cymbal, 6 black balloons with BBs inside, 1 Chinese baoding ball, 3 small electric bellows driven organs, assortment of glass marbles, ping pong balls, rubber balls, and wooden beads
Web: *score sample, audio recording*

"The Singing Bridge" is a 2018 percussion trio composition accompanied by a CD of various recorded sounds including those of a singing bridge in Ohio and other timbres (such as the foghorn of a passing boat). Composed by the Shawnee State University composer Michael Barnhart, the idea of using recordings of "singing bridges" (those that make sounds while driven across) appears in the works of other composers such as Joseph Bertolozzi and Jodi Rose, among others. The Media Press package is a bound score with CDR and notes on the composition and instrumentation. The piece makes liberal use of aleatoric graphic notation and standard notation throughout. Curiously, the graphic notation isn't explained. Some of it appears more easily interpreted for those used to notation involving a time scale for syncing up ensemble with recorded accompaniment. Some of it is quite easy to understand, but it would have been handy to have an extra page explaining the notation. One typo exists on page 4 where it is stated the "CD establishes tempo with 2 bars of '11/14'" should state 11/4 as the meter.

The piece starts off with various indeterminate sonic events accompanied by the CD that includes swirling inflated balloons with BBs inside, various snare drum rolls, and a trio of radios. As the piece alternates between graphic and standard notation, the standard material is easy to read. For the steel pans, tuning/range isn't really an issue as those are used merely to swirl an object inside, so they should be small enough to allow the players to lift and move them about. While the score calls for a glass marble to be used, the instrument list includes ping pong balls, so those would probably be less harsh for the steel pan moments. There are various timbres where the effect of swirling the instrument with an object inside is meant to mimic the effect of driving an automobile across a bridge with a serrated metal surface, causing a sustained timbre from the tires interacting with that surface (hence, the "singing bridge"). The marimba parts are easy to execute with three players on a 4.3-octave instrument with four mallets each.

This is a great piece for percussion instructors to expose younger students to graphic notation, aleatoric interpretation, and time scales used to sync up with recordings and/or indeterminate ensemble events. Anyone familiar with the percussion music of John Cage should be able to grasp the piece's approach and prepare a trio to perform without a conductor.

—N. Scott Robinson

Twins **III**
Daiki Kato
$20.00
C. Alan Publications
Instrumentation (2 players): 2 tambourines, 2 triangles, 2 snare drums
Web: *score sample, video recording*

Daiki Kato's new work features three sections based on the same rhythmic motif. The first section has the performers playing two tambourines, the second playing triangles, and the final section playing snare drums. The rhythms used in each section are fairly simple, with a little syncopation added. The music requires a good grasp of rolls on all three instruments, as well as open and closed triangle technique.

Performers will need to pay careful attention to instrument selection, allowing the audience to hear the difference between the paired instruments. The piece also requires a good sense of time and communication in regard to rhythms and balance.

Kato has offered a wonderful intermediate duet for younger college or high school musicians. This would be a great piece to include on an undergraduate recital or percussion ensemble concert that will be enjoyed by performers and audience alike.

—Josh Armstrong

Water Spirits Redux **IV**
Nathan Daughtrey
$40.00
C. Alan Publications
Instrumentation (7 players): bells, xylophone, vibraphone, 4.3-octave marimba, chimes, 4 timpani, bongos, concert bass drum, an assortment of toms, cymbals, and accessory percussion
Web: *score sample, audio recording*

If a first-century Roman mythical poem told a tale about a 1980s video game during a 21st-century indoor percussion show, it would sound like this piece for percussion ensemble. Set against the backdrop of a story about a love triangle between a merman, nymph, and a witch, this 6½-minute journey is teeming with melodic momentum, mood-setting dissonance, and exciting percussion punctuations. While this work was originally written as a high school wind band piece that featured the percussionists, the wind parts have been revamped as an accompaniment track for this "redux" version for percussion ensemble. Utilizing sine waves and glitch sounds, this accompaniment track has the distinct flavor of electronic music from the 1980s and creates an effective sonic atmosphere for the work.

Directors will appreciate that the percussion parts target a variety of experience levels, as there is a healthy mix of drum-based and mallet parts, with only the marimba part requiring four-mallet playing. Challenges in the parts range from being able to play fast sixteenth-note-based arpeggiated figures in the mallets, layering intricate drum rhythms in hocket fashion, and locking-in driving figures with the accompaniment track. Performers and audience members alike will certainly connect with the indoor-percussion-based compositional ideas present, such as short melodic phrases that are repeated and transposed higher to create momentum, swells of dissonant eighth-note figures underneath percussion activity, and a driving tempo that continues to the last note.

The composer has peppered the work with a healthy amount of musical "special effects" that fit the story line, such as cymbal swells and ribbon crasher hits. In short, this work has parts that are attainable by most percussion programs but sounds more complicated and intricate than it looks on paper. It is only a matter of time before ensembles across the country start programming this piece.

—Joshua D. Smith

A World of Our Creation **III**
Louis Raymond-Kolker
$40.00
C. Alan Publications
Instrumentation (7 players): 2 glockenspiels, double seconds (steel pan), desk bells (one chromatic octave), Swish Knocker (or sizzle cymbal), 2 vibraphones, hi-hat, triangle, brake drum, metal mixing bowl
Web: *score sample, audio recording*

As one who loves the sound of pitched metallophones, this piece is squarely "up my alley." However, the creativity of constructing a metallic

percussion septet is not merely for sonic purposes. The composer writes about his time at McCallum High School, for whom the piece was written, and the ability of young people to address climate change. As a result, Louis Raymond-Kolker wrote this piece using no wooden instruments. He explains, "We've made wonderful, creative instruments and sounds, but there may be a point at which we will only have what we've created, and nothing else." Simply put, this is a beautiful yet chilling concept.

The music itself is rhythmic, lively, and bright. It is quite reflective of the composer's admittedly great experience in high school and how it can be a time of great discovery and creativity. Some extended techniques are required such as bowed vibraphone and Hot Rods on glockenspiel. Melodic material jumps from instrument to instrument, so it is important for players to understand when they are ostinato and when they are melody. Additionally, there are some sixteenth-note licks in the keyboard parts, but in general they are based in patterns that should be attainable for most strong keyboard players.

This work is perfect for a high school or college percussion ensemble. Given the concept of the piece, it would work particularly well for a themed concert or perhaps a local Earth Day celebration. Any director looking for a new septet should absolutely check this one out.

—Justin Bunting

Ye and Banks and Braes O' Bonnie Doon II–III
Percy Aldridge Grainger
Arr. Chalon L. Ragsdale
$40.00
C. Alan Publications
Instrumentation (9 players): orchestra bells, vibraphone, 4.3-octave marimba, 5-octave marimba, chimes, suspended cymbal, 2 timpani, string bass (optional)
Web: *score sample*

Chalon L. Ragsdale's arrangement of "Ye Banks and Braes O' Bonnie Doon" reworks Percy Grainger's band piece for percussion ensemble. The arrangement is a nod towards Grainger's affinity for mallet percussion instruments, and the piece is more of a mallet percussion ensemble than a multi-percussion ensemble, as the chimes, suspended cymbal, and timpani are not used until a few bars at the very end.

The marimba parts are each two-mallet and entirely rolled. The vibraphone part has a few pedal markings, but the player is instructed to use mallet or finger dampening as much as possible to maintain the legato feel. The overall effect is of a vibraphone solo on Grainger's iconic melody with warm marimba harmony underneath. The accompanying instruments are used well; the orchestra bells come in at just the right time to provide a countermelody, and the flourishing finish with the chimes, timpani, and suspended cymbal make for a satisfying ending.

Ragsdale maintains Grainger's preference for English terminology, using "louden" in place of "crescendo" and "slow off" in place of "ritardando." The arrangement is kept short, right at three minutes, which is a nice length for this level of piece. Because the players share instruments and the marimba parts can be doubled, this piece would be doable for programs with varying numbers of players.

"Ye Banks and Braes O' Bonnie Doon" would be a good addition to a beginning percussion ensemble concert that wants to feature a vibraphone player who is developing dampening skills. The marimba parts would be a good opportunity for players new to the instrument to get more comfortable, given the exclusively rolled passages. The catchy, pretty tune will hold the same appeal to audiences that Grainger's band pieces always have.

—Marilyn K. Clark Silva

Zeug IV
Josh Gottry
$29.00
C. Alan Publications
Instrumentation (4 players): brake drum, impact drum (or kick drum laid flat), ride cymbal, bass drum, tam-tam, snare drum, China cymbal, 4 concert toms
Web: *score sample, audio recording*

Josh Gottry's "Zeug" is an energetic work for percussion quartet that is sure to appeal to performers and audience members. The instrument list is modest and common to most percussion or band programs, making the piece accessible to a wide variety of schools, ensembles traveling to a state festival, or even a college group on a recruiting trip. The work is exciting and "drummy," coupled with Gottry's signature use of recurring rhythmic motives.

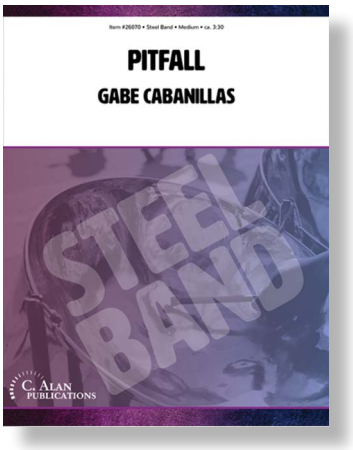
Set at a brisk tempo of quarter note equaling 168, the rhythms are mainly quarter-, eighth-, and sixteenth-note based, with occasional eighth-note triplets that cut across the grain of the largely duple texture. I can't help but hear a contemporary marching percussion influence in the "melodic" way rhythms are voiced and traded between the instruments. The charm and economy in which the rather small array of instruments is scored, often alternating between drum and metal sounds, also invokes a nostalgia for the early percussion ensemble works of the 1930s and '40s.

The technical demands should fall within the capabilities of medium/advanced high school to early college students. However, if performed without a conductor, the piece will serve as a strong teaching tool for ensemble awareness regardless of individual student ability. Sections alternate between those where one of the instruments provides a repeated pulse and others with true "hocket" textures that provide a greater challenge. While this might require some explanation and rehearsal for less experienced performers, the recognizable and straightforward rhythms will aid in developing the appropriate listening skills. I certainly plan to try this piece with my students and hope that others find it appealing, especially when considering smaller, socially distanced repertoire.

—Jason Baker

STEEL PAN ENSEMBLE

Pitfall IV
Gabe Cabanillas
$36.00
C. Alan Publications
Instrumentation: steel band ensemble
Web: *score sample, audio recording*



If you are looking for an exciting finale to add to your next steel band concert that is guaranteed to get your audience dancing, then "Pitfall" is the piece for you! The work is inspired by dramatic and life-threatening chase-scene imagery, as though you were running from angry crocodiles and dodging falling trees as you escape through the jungle. Written for the composer's alma mater in 2008, it is ideal for any college or advanced high school ensemble.

"Pitfall" is non-stop fun and frenetic energy right out of the gate. While venturing back and forth between simple triple and duple meters, both the drum set and electric bass provide a driving soca-like groove and heavy rock rhythms throughout. The composer includes parts for the engine room, which consists of congas and shaker, but indicates that both are optional and may be omitted if desired. Opportunities for vocalization are present in measures 60 and 108, where players are encouraged to cheer whatever words, sounds, or phrases best fit the group's preference.

There are two extended solo sections for players to "trade" solos and several deceptively challenging syncopated rhythms, both of which add to the educational value of the piece. However, I would have liked to see a bit more dynamic contrast, as the range stays within *mezzo-forte* and *forte* throughout the work. This, coupled with the reoccurrence of the high-C on lead pan, makes me yearn for something quieter at times. Despite these concerns, "Pitfall" is a worthwhile investment and definite crowd-pleaser!

—Danielle Moreau

TIMPANI SOLO

The Shared Breath of the Earth V
Louis Raymond-Kolker
$18.00
C. Alan Publications
Instrumentation: 4 timpani
Web: *score sample, video recording*

There are numerous works for solo timpani, and some are quite unique in content, style, and innovation. This publication approaches timpani performance quite differently than the norm, as it is composed for a set of four drums, scored in a melodic fashion. This is accomplished by having the two outside instruments tuned to low F-sharp and high G-sharp. The two middle drums handle the many note changes via pedal movements.

Some note changes have glissando notation, but all of the other note changes must be made by quick movement, so that the notes are clean and not "glissed."

The solo opens with half-note rolls, which change expression via crescendo and decrescendo notation. This introduction section concludes with a fanfare-type ending and a change to hard mallets. The expression and technical figures include rapid sixteenth notes with accents, sextuplets, and nine-tuplets, which are played over quarter-notes. There are numerous pitch changes, so the challenge includes rhythmic maturity, but also much ear-training to execute the melodic material correctly. The solo concludes with a return to the rolls and a change back to softer mallets.

This is a very challenging and impressive piece. It will require some serious time at the piano or keyboard to learn the many pitch changes required. I hope many timpanists will want to take on the challenge.

—George Frock

Two Dances for Four Timpani **IV**
Larry Anderson
$18.00
C. Alan Publications
Instrumentation: 4 timpani
Web: *score sample, audio recording*

This publication presents two pieces, each of which describes its style in the title. The first solo, "Salsa," is a bright-tempo piece that features the syncopation found in Latin-jazz tunes. There are a few unusual pattens such as quarter-note triplets and quintuplets. One section imitates a cowbell pattern by playing on the rim. This texture is mixed with regular notes with the other hand. This solo should be fun to hear and play. The only negative comment would be that there are very few dynamics written, so the soloist will need to add expression to make it more interesting.

The second solo, "Galop," is a rapid presto in 2/4. The composer suggests hard, cork, or wood mallets for clarity. This is so much fun that students will want to play it. The themes feature a strong reference to the Offenbach tune used for the Can-Can ballet music. Color changes are made by changes between playing in the center and normal playing areas. In one phrase, or section, pedal movement is needed to play a scale moving between E and E-flat. Another technical difference is the use of buzz notes, which closes the development section, and a return to the opening. This publication should be very popular for the performer and audience.

—George Frock

PERCUSSION SOLO

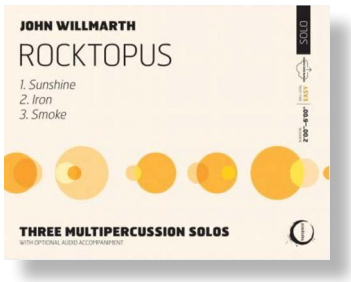
Blue Creek Hymn **V**
Michael Barnhart
$12.00
Media Press Music
Instrumentation: psaltery
Web: *score sample, audio recording*

Yes, this piece is for psaltery, and yes, it belongs in this journal. Why am I this confident? Predominately, because I was skeptical. I received this piece to review and was instantly full of questions and hesitation. However, once I delved into the score, I noticed the myriad ways in which this piece is a perfect fit for percussionists. While the psaltery is not the most well-known instrument from the zither family, it fits into a tradition of zithers being written for percussionists, such as the hammered dulcimer found in George Crumb's "Quest."

This piece, dedicated to percussionists Matt McClung, begins with dissonant dyads, plucked with thumbnails. After this introduction, the texture gradually transitions to a syncopated mixed meter theme in measure 34. This transition is led through a series of expansive circular glissandi using a thimble, which lightly strums across the strings. This oscillating texture is accompanied with isolated pitches being occasionally bowed using the teeth of a long hair comb. In measure 26 the performer starts sounding a low ostinato on the pitch A3 using the flesh of the right thumb. This gesture quickly transitions to a dancing mixed-meter ostinato to accompany a lilting mixed-meter theme, all using chopsticks. This dancing theme expands in scope until it ultimately climaxes in syncopated pitch clusters, which are played by striking across the strings in various decreasing positions along the psaltery. These clusters then subside back to the sections opening low-A ostinato. After a measured pause, the performer plays a muted song-like melody, which once repeated is allowed to ring openly. This celebratory moment is short lived and eventually is resigned to resuming the dancing chopstick ostinato first introduced in measure 34. It is with this meditative repetition that "Blue Creek Hymn" comes to a close.

This piece by Michael Barnhart offers many gratifying moments and plentiful opportunities for interpretation — great attributes for any piece. For those reluctant to approach a new instrument, the score includes instructions for where to find and how to tune the psaltery. A simple tablature accompanies the notated pitches, which would be a helpful tool when learning this piece. While its modern contemporary style may not be for everyone, "Blue Creek Hymn" offers the percussion performer an opportunity to step away from canonical solo works and expected instrumentation to offer an audience something truly unexpected.

—Quintin Mallette



Rocktopus **I**
John Willmarth
$18.00
Tapspace Publications
Instrumentation: snare drum, small and large toms, large cymbal, China cymbal
Web: *score sample, audio recording*

There are a lot of beginner-level method books, etudes, and pieces for snare drum. This is also true for keyboards, timpani, and most certainly drum set. However, when it comes to the introductory level of multi-percussion, repertoire is scarce. John Willmarth submits this suite to help compensate for this imbalance.

Rocktopus is a collection of three short solos, running at roughly two minutes each, that can either be performed individually or together as a three-movement work. The pieces, "Sunshine," "Iron," and "Smoke," are based on iconic classic rock songs: "Sunshine of Your Love" by Cream, "Iron Man" by Black Sabbath, and "Smoke on the Water" by Deep Purple. This is a great idea of source material, since it will be easier to reference the groove of each piece through these tunes rather than by a metronome marking. Willmarth created the setup from the elements of a standard drum set, making it accessible to a large number of young players. The pieces also come with optional audio accompaniment to give the music another layer of character.

Each piece uses the same formula. They begin with the iconic opening riff of the appropriate song, or rather a rhythmic representation thereof. They then develop into a more active middle section before returning to the beginning via a D.S. al Coda. Each work ends through the use of a short Coda. Everything stays in duple, simple rhythmic gestures. As long as performers have an understanding of eighth and sixteenth notes, they are fully capable of understanding the music on these pages.

If there is one thing to be critical of, it would be the optional audio accompaniment. The tape does a good job of complementing the soloist: providing other drum set sounds when appropriate and supporting large arrivals with unison gestures. However, it all comes from the same limited sound library. Even the atmospheric sound effects employed are the same for all three pieces. With the soloist's console limited to five sounds, the electronic accompaniment could have used a wider variety of effects to help differentiate between each piece.

Introductory-level multi-percussion solos are hard to come by. With *Rocktopus*, Willmarth has helped fill this void in our repertoire. He also made the composition easy enough and the reference material fun enough to make them approachable for young performers. As such, these works deserve to get a lot of play.

—Kyle Cherwinski

The Silence Between... **V**
Michael Varner
$20.00
C. Alan Publications
Instrumentation: 4 mid-range toms, 4 almglocken (tuned to C, C-sharp, D-sharp, F-sharp), opera "bend" gong
Web: *score sample, audio recording*

. This solo explores the sonic possibilities of a minimalistic setup. From the start, four *fortissimo* notes are heard on the low tom, establishing the theme of the piece. An immediate contrast is heard between the *fortissimo* strokes on the tom and *pianissimo* finger taps on the almglocken and gong. This theme is repeated three more times, using both a higher pitched tom and almglocken each time.

The player then transitions from the finger strokes to mallets, phrasing the four-note phrase amongst the almglocken using mallets. The four-note phrase is spread out among time signatures such as 7/8, 11/8, and 13/16, with tom hits filling in the space between the almglocken tones. The almglocken rhythms temporarily abandon the

four-note phrase for a more rhythmically complex pattern in 17/16. This figure reoccurs a few other times within the piece.

Sonic variations used within the piece include deadened strokes, finger taps, buzzes, rolls (on almglocken and toms), and rims played with the shaft of the mallet. The performer must be comfortable with reading multiple time signature changes and multiple staves. The notation uses two staves: the top staff for the almglocken and the bottom for the toms and opera gong. The piece has a call-and-response feel that almost seems to overlap, with the almglocken and tom rhythms intertwining. The result is a captivating solo that sounds like a duet. This challenging piece should prove to be rewarding to both the performer and audience.

—Jeff W. Johnson

Three Grooves IV
Nicholaus Meyers
$20.00
C. Alan Publications
Instrumentation: snare drum, bass drum (18–20 inch, parallel to floor), hi-hat
Web: *score sample, audio recording*

The three movements in this unaccompanied multiple percussion solo (set in three movements) might be performed as a suite or as individual pieces. They are each about two minutes in length, with numerous changing meters. Sounding somewhat like the rhythms of a marching percussion trio, the marked stickings are very rudimental in nature and could serve as an introductory multiple percussion solo for the high school or college solo percussionist. "Groove #1" is 45 measures, "Groove #2" is 47 measures, and "Groove #3" is 61 measures. This set of multiple percussion solos will certainly challenge the intermediate level percussion performer, and they might also provide audition selections for the college-bound percussionist.

—Jim Lambert

MIXED INSTRUMENTATION

Ancient Faces IV
Otto Henry
$17.50
Media Press Music
Instrumentation (3 players): flute, tuba, percussion: bass kick drum, snare drum, suspended cymbal, large cowbell, conga, tambourine, guiro, temple block, maraca, large triangle, bell tree
Web: *score sample, audio recording*

"Ancient Faces" is a tribute to the Fayum mummy portraits. It is scored for a mixed chamber ensemble of flute, tuba, and percussion, sectioned into 11 small movements that take their names, and undoubtedly their inspiration, from different individual portraits, except the last movement, "All Together," in which the portraits are reflected upon as a whole.

This piece is an excellent study for the instruments included. The flute typically carries the melodic content, though most times it is interwoven with the tuba lines. The pitch arrangement is more aleatoric, suggesting serialism, yet it portrays the mood and visage of the persons mentioned in the movements' titles. The percussion part, however minimal, adds depth and variety to each movement. There are comparatively few notes for the percussionist, but this suggests an intentional nature behind each of the sounds selected for the player.

"Ancient Faces" would be a perfect piece for an undergraduate recital or a concert with mixed groups. The percussion required is mostly small, accessory-type items that would be simple to take to a performance, and therefore might be a wise choice for those with limited transport options.

—Cassie Bunting

Horizon III
Chad Floyd
$20.00
Chad Floyd Publications
Instrumentation: 4.3-octave marimba, flute
Web: *score sample, audio recording*

This marimba and flute duo is only available as a digital download on the composer's website, where a MIDI audio file is also posted. The piece was inspired by four quotes of Amelia Earhart, which can be included in the performance with a designated dramatic speaker in certain moments of the score. With a duration of six minutes, "Horizon" is a tonal and rhythmically interesting work with plentiful octave 7/8 ostinati, shifting meters, and arpeggios with some key changes. Mostly, the marimba provides a Latin-esque accompaniment in 7/8 in a freshly original style. Arranged with 16 rehearsal letters plus an intro, the flute melody is spacious and leaves plenty of room for the marimba to be featured.

This composition would make a good sophomore or junior recital piece satisfying for both performers and audience alike. An infectious grooving duet that carries interest throughout, Chad Floyd's compositional sense and musical output are such that percussion students and teachers would be well served in seeking out this piece.

—N. Scott. Robinson

Hypnos IV
Michael Iorio
$24.00
C. Alan Publications
Instrumentation (2 players): vibraphone, clarinet
Web: *score sample, audio recording*

This new work by Michael Iorio brings the listeners into a soundscape that is meant to relax them into a hypnotic state. The piece has no discernable melody, and instead builds upon harmonic structures and timbral differences between the instruments. It opens and closes with arpeggios and sustained tones between the instruments that are interspersed with a few quicker figures. The middle section is a little more chaotic, relying on faster triplet rhythms and syncopations.

The clarinet part will require the abilities of an advanced high school or undergraduate student. The vibraphonist will need a solid grasp of single independent, double vertical, and double lateral strokes. The pedaling is indicated throughout the work. The performers will need a strong awareness of each other's part to allow the rhythms and soundscapes to line up and achieve their goal. The middle section will require intense concentration to allow the triplet rhythms to meld.

This is an excellent work that would go well in the middle of a percussion or clarinet recital. For a percussion recital it would be an excellent "palette cleanser" in the middle of more drum-centric works. Iorio has given the mixed chamber world a great piece that will allow audiences to hypnotize themselves in the sounds that are present.

—Josh Armstrong

It Flows IV–V
Stephen Karukas
$24.00
C. Alan Publications
Instrumentation (2 players): alto saxophone, 5-octave marimba
Web: *score sample, audio recording*

"It Flows" was commissioned by the Hutchens/Myers Duo in 2017 and subsequently premiered by them in January 2018. The title refers to the "water-theme" of the work, illuminated by a poem in the program notes (written by the composer, I assume). Passages of broken chords in sixteenth note and sextuplet rhythms, saxophone trills, grace-note figures, alternate saxophone fingerings, along with "polyphonic" rolls in the marimba help capture the flowing nature of this piece. There are also some lovely improvisatory passages for both instruments and an exploration of regular note groupings within irregular polyrhythms — for example, grouping eighth-note quintuplets into fours in the marimba part. I especially enjoy the mid-section of the piece, where it takes on a minimalist quality with a panning saxophone effect à la Steve Reich.

Technically, the marimbist is called upon to perform rotation stroke permutations, various polyrhythms, double stops, fast inner mallet passages, and single-stroke rolls. Not being a saxophonist, I can't write as well to the difficulty level, but the part includes many fast scalar and arpeggiated patterns, alternate fingerings, and one instance of multi-phonics. Both musicians are required to be very expressive, with lots of dynamic indications and tempo/style/character changes. I recommend "It Flows" for those looking for a musical and technical challenge in an engaging, pleasant-sounding piece.

—Joseph Van Hassel

La Fortuna IV+
Mackenna Tolfa
$24.00
C. Alan Publications
Instrumentation (2 players): 5-octave marimba, piano
Web: *score sample, audio and video recordings*

La Fortuna is a large waterfall and popular tourist destination in Costa Rica, and it is known as the "gateway" to a massive volcano site. This physical site inspired the title and music of this six-minute duet for marimba and piano, as the composer wove together two melodic themes, meant to represent the combination of fire and water in one environment. This piece has a distinctly Spanish sound, and it is sprinkled with minor chords throughout, multiple sections of rubato and ritardando that allow the marimba or piano to stretch out musical gestures (slow triplets into eighth notes), and elements of "furioso" presentations with fast marimba runs up and down the instrument.

Marimbists will have to be comfortable presenting melodic material scored as thick and fast-moving chords, as well as thirty-second-note permutations and scaler runs up and down the instrument. The two melodic themes are utilized in various ways throughout the piece, sometimes

as slow, triplet-based presentations, and at other times they are played in conjunction with the piano as fast, rhythmically-arpeggiated figures.

This piece is technically challenging for both the marimbist and pianist, and it unfolds like a six-minute cadenza that puts the musical spotlight on each player as they both travel through the melodic waterfall en route to the volcano.

—Joshua D. Smith

The Nightingale **III–IV**
Luigi Zaninelli
$20.00
C. Alan Publications
Instrumentation (2 players): piccolo, xylophone
Web: *score sample, audio recording*

At first glance, piccolo and xylophone seems like an unlikely pairing for a duo, but the combined timbres do evoke a nightingale. The xylophone acts as ornamentation to the piccolo parts, emphasizing certain passages and held notes, and staying silent for others. While the notes are dense on the page, the piece is not fast and follows a traditional form alternating between faster rhythmic sections with the xylophone and slower legato sections of only the piccolo.

The xylophone part itself is not overly tricky. It contains a few fast runs that are done in tandem with the piccolo, and a few measured glissandi. The biggest challenge of the part is fitting it in with the piccolo, and it requires good listening skills from the xylophonist, along with the ability to match the xylophone playing to a wind instrument. The piccolo part is a character. The player needs to keep the interpretation open enough to convey the aspect of a bird, while keeping it clear enough for the xylophone player to follow.

While an audience may not want to hear a full concert of only this instrument combination, this piece is just the right length to be effective. For a piccolo player and a percussionist looking for a piece to do together, "The Nightingale" is a nice option.

—Marilyn K. Clark Silva

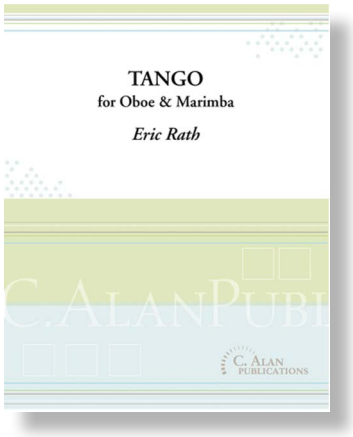
Poe **IV**
Andy Harnsberger
$25.00
C. Alan Publications
Instrumentation (2 players): B-flat clarinet, 4.5-octave marimba
Web: *score sample*

Andy Harnsberger has made his name known by throwing down on solo marimba repertoire — with his own compositions as well as others — so it is always exciting to see a new work from him. "Poe" is a two-movement work written for the Unfiltered Duo — Paul Hayes and Amy Humberd — that explores two themes from specific Edgar Allen Poe poems. The first movement references "Alone" in both title and character, connecting the Poe theme of loneliness and sorrow through various individual lines, chromaticism, and dissonant harmonies. The second movement is drastically different, taking its themes from the Poe journey titled "Dream-Land." In both "Dream-Land" and Harnsberger's second movement, the work is characterized by an excursion of excitement, terror, and discovery through a dark and unknown world.

Looking at the marimba part, there are several technical and equipment requirements needed for a successful performance. The score calls for a 5-octave marimba, yet the lowest note written for the marimba is an A-flat, making this playable on any 4.5-octave or larger keyboard. The first movement uses bows in both hands at various points; however, there is enough time between those chords and the additional material that the marimbist can switch to mallets and back. The remainder of the difficulty lies in the second, faster movement. Here the marimbist must perform a continuum of notes in shifting mixed meters at a quick tempo, which will be doubled rhythmically with the clarinet at times. Halfway through the movement, the piece picks up speed, and the marimba part switches from arpeggiating chords to a more linear, direct approach. Later the work moves into a rubato phrase reminiscent of the first movement and then right back to uptempo phrases. Just as the alluded poem suggests, the piece continues to shift through violent turbulence into isolating quiet, and then back into the more aggressive mixed meter to end the piece.

Although no recording exists yet, I eagerly await hearing this piece performed. The dichotomy employed between the marimba and clarinet in the first movement that shifts to a tangible unity in the second will make for an exciting overall arc that will surely impress and entertain.

—Matthew Geiger



Tango! **III**
Eric Rath
$24.00
C. Alan Publications
Instrumentation (2 players): oboe (or alto saxophone), 4.5-octave marimba
Web: *score sample, audio recording*

"Tango!" is a short duet for oboe (or alto saxophone) and marimba, written in a tango style. As such, the harmonic content and formal design will be clear to most listeners. The roles of the performers are largely static, with the oboe performing linear melodic material and the marimba providing the arpeggiated tango accompaniment. The inclusion of a marimba cadenza is especially noteworthy. The composer includes material in the marimba part but affords the player the liberty of creating his or her own cadenza.

"Tango!" could be a good introduction to performing chamber music with non-percussionists. The work is light, short, and fun; it would work well as a palette cleanser or as a fun closer to an otherwise heavy program.

—Jamie Wind Whitmarsh

Trio for Flute, Clarinet, and Percussion **IV**
Joe W. Moore III
$28.00
C. Alan Publications
Instrumentation (3 players): flute, clarinet, percussion (bells, cajon, djembe, bongos, Thai gong pitched "G"
Web: *score sample, audio recording*

Commissioned by Trio di Risata, this multi-movement work is scored for flute, clarinet, and one percussionist. The first movement, "an object in motion…," largely relies on overlapping material between the flute, clarinet, and glockenspiel. Rising figures drive the progression of the work, along with punctuations and fragmented conversations among the performers. All three parts are very equal in this work, and the blend is achieved partly due to the mallet selection for glockenspiel (hard rubber or hard vibraphone mallets).

The second movement, "an equation…," utilizes a shifting glockenspiel ostinato combined with cajon (played with a pedal) in the percussion part while the winds float serenely above. The cajon and djembe material becomes more active before disintegrating and fading away. Of the three movements, this seems the most technically challenging for the percussionist. The double duty of highly active hand drum and foot pedal work with simultaneous glockenspiel material requires coordination and confidence.

The final movement, "an action and reaction," eschews the glockenspiel for a pure multi-percussion setup, completing a timbral transition from the first to last movement — from pervasive glockenspiel with some non-pitched contributions to all non-pitched percussion instruments. Material from the first movement returns, rounding out the work.

—Jamie Wind Whitmarsh

Variation **V**
William DeFotis
$31.50
Media Press Music
Instrumentation (2 players): piano, low-A marimba, two concert toms, concert bass drum, snare drum, suspended cymbal, triangle, lion's roar
Web: *score sample, audio recording*

Written in 1973 for Kathleen and Allen Otte, this piece explores percussion and piano interplays, blends sonic textures, and presents rhythmic and melodic juxtapositions typically found in art music of the early 1970s. Throughout the six to nine minutes of performance time, this piece shifts between moments of solo multiple-percussion gestures, sparse conversation-like gesticulations, and phrases of duo rhythmic synchronization.

American composer William DeFotis studied with Herbert Brün, Ben Johnston, and Morgan Powell, and worked in close collaboration with Allen Otte. These musical connections and influences shine through in "Variations," as much of the melodic and harmonic material relies on cluster chords, displaced major 7ths, and extreme octave separation of select musical figures. Radical shifts in dynamic presentations are prominent throughout and serve to drive the dramatic narrative of the work.

The percussionist will need to be able to shift rapidly between four-note chords, have great communication skills with a pianist, and be com-

fortable with performing long phrase lines with limited musical material, like a snare drum roll. This piece is a perfect exploration of the combination of multiple-percussion and chamber music, all with the 1970s flair.

—Joshua D. Smith

ANTHOLOGY OF VARIOUS INSTRUMENTATION AND MEDIA

Allen Otte Folio IV–VI
Various
Ed. by John Lane and Lauren Fink
$25.00
Media Press Music
Instrumentation: varies by piece, but options include open instrumentation, toy piano, marimba, vibraphone, snare drum, 4 spoons, additional possible instruments
Web: *audio and video recordings*

Rarely have I seen such an impressive collection of varied artworks, from compositions and poetry to photographs and personalized letters, all flowing from the impact and teaching career of Allen Otte. Over 206 pages are dedicated to the Blackearth and Percussion Group Cincinnati founding member. The *Allen Otte Folio* contains within its pages over 20 works for percussion along with several writings and drawings for a diverse sampling from those directly influenced by Otte at the University of Cincinnati College-Conservatory of Music.

At first glance, the book is an enormous achievement at celebrating the contributors' mentor; however, after further delving into the creativity within, the Allen Otte Folio diverges from a simple homage to a percussion icon and clearly presents an incredible array of standalone compositions, eagerly awaiting to be discovered.

With such a large compilation of works, it is difficult to describe any one piece in particular to appropriately review the overall volume. With that in mind, I feel it pertinent to mention a few significant works that I personally found to be the most interesting compositionally — not to gloss over the submissions by Mark Applebaum or Peter Garland, but to simply highlight some of the works that give this manuscript great depth beyond the dedication to Allen Otte.

Bonnie Whiting's piece, "Control/Resist," combines a familiar exercise known to most percussionists from *Stick Control* with varying recording overlays and distortions influenced by the polarizing political climate at the time. In a similar politically infused tone, "Truth is a Knife" by John Lane explores text that connects the current world with an incisive text from 1975 and a multiple percussion setup. Brian Ganch's work for solo snare drum, tape, and coconut shells includes several traditional notational conventions for the snare drum, then provides performance notes for further detail that end and culminate in the comical number 8, "The piece is not meant to be performed." Along with several interesting keyboard solos and ensembles for marimba, vibraphone, or a combination of the above, sits a beautiful duo arrangement of Arnold Schoenberg's "Sechs Kleine Klavierstücke" for vibraphone and marimba.

I wish there was more space to write about the other clever, creative, or simply confounding works in the *Allen Otte Folio*, but that may be best left to the interested reader. Within this collection is humor, love, and a consistent message of respect and admiration for Otte's influence in their lives. Although the pieces within the collection may be best suited for a niche market of those interested in the contemporary music scene, it may best fit Schoenberg's quote, "If it is art, it is not for all…"

—Matthew Geiger

PERCUSSION DUO

Apex IV
Joe W. Moore III
$24.00
C. Alan Publications
Instrumentation (2 players): bell tree, bongos, small snare drum, kick drum, 2 triangles, 2 glass bottles, 3 pieces of wood, 4 tom-toms
Web: *score sample, audio recording*

"Apex" for multiple percussion duet was composed for the sophomore recitals of two of Joe Moore's students. The title refers to the contour of the musical material, which often starts in the higher pitched instruments and moves down. The instrumentation is a mixture of traditional and "found" instruments, all indefinitely pitched. Moore states in the program notes that he was inspired by the interesting sounds he heard in the percussion ensemble repertoire that semester. I hear perhaps some Cage/Harrison influence in the rhythmic material, as well as a quasi-prepared piano sound in the pieces of wood. I especially like the unique technique of playing on individual bells of a bell tree with triangle beaters. The small setups are also appealing, making this an ideal piece for performing on tour, school visits, etc.

The piece is in an ABA form (fast-slower-fast) and presents the performers with rhythmic challenges including eighth-note quintuplets, tempo modulation, and triplets phrased in groups of four. There are also a lot of dynamic changes throughout, making this a great piece for developing control and expression. "Apex" would work very well on an undergraduate recital, and I highly recommend it to those looking for a fun, drummy, rhythmically challenging piece.

—Joseph Van Hassel

Five More Minutes IV
John Tadlock
$25.00
C. Alan Publications
Instrumentation (2 players): 2 sets of bongos, 4 toms, 2 kick drums, 2 mounted tambourines, 2 suspended cymbals
Web: *score sample, audio and video recordings*

"Five More Minutes" is an energetic and groovy piece geared towards pleasing an audience. The title refers to the composer needing five more minutes of music to fill his master's recital, inspiring the composition of this piece.

The work starts with solo clapping that quickly moves into a hocketed groove between the two players. This is followed by some tasty drum patterns played with brushes, Hot Rods, and eventually sticks (although it is not clear from the score and parts where this change to sticks actually occurs). There is also some rhythmic trading and echo effects during a mounted tambourine part played with both hands. "Five More Minutes" utilizes mixed meters and a variety of syncopated and thirty-second-note rhythms. The tempo of quarter note equaling 100 requires that the performers have strong single-stroke chops.

I very much like the variety of timbres that John Tadlock gets from a relatively small number of instruments. The small setup is also appealing in that the work can easily be set up and torn down for each rehearsal. This work would be ideal for an undergraduate recital.

—Joseph Van Hassel

Looking Down to See the Sky IV
Thom Hasenpflug
$28.00
C. Alan Publications
Instrumentation (2 players): tenor steel pan, 5-octave marimba
Web: *score sample, audio and video recordings*

This beautiful duet, written for tenor pan and marimba, depicts an area off the coast of Cozumel, Mexico called El Cielo (the Heavens). The composer writes, "Here you will find a shallow sandy bottom with a bit of sea grass and hundreds if not thousands of giant starfish. The local dive operators who bring you to this location therefore say that you are 'looking down to see the sky.'" The combination of timbres of the marimba and tenor pan evoke the image of such a serene, aquatic environment. From a logistical standpoint, it is important to note that a 4.5-octave marimba can be used "with appropriate octave adjustments or omissions."

The piece is divided into sections with the following descriptors: "From Columbia Shallows," "El Cielo," and "Ten Thousand Stars." The opening section sounds slow and undulating like ocean waves. The rhythm of the two parts combined often creates duple vs. triple polyrhythms that add to the metric uncertainty. The middle section contains a primarily 7/8 "groove" interspersed with various other time signatures. The final section continues in 7/8 and eventually reaches a return to the thematic material of the middle section. There is a certain joy in the sound here that makes you want to be in this spot in Mexico.

I highly recommend this piece for an advanced college, graduate, or professional recital. Each part individually requires virtuosic playing, and when combined, they also require mature chamber music skills.

—Justin Bunting

WORLD PERCUSSION

World Drumming Jams: 6 World Drumming Ensembles II–III
Joel Smales
$24.95
Kendor Music
Instrumentation (3 and 4 players): cowbell, maracas, claves, 2 sets of congas (high and low)
Web: *sample pages*

This collection is part of Kendor Music's *Classroom Music Series* and is geared toward general music and percussion classes. It contains six small ensemble pieces. The first piece is written for three percussionists, while the other pieces are notated for four percussionists. There can be multiple players on each part, making the collection useful for larger groups. Each piece has a set of preparatory exercises, allowing the players to preview and practice rhythms needed for the upcoming piece.

The pieces have a "world rhythm" feel, without necessarily conforming to a specific style. The son clave pattern is used in both 3:2 and 2:3 formats. At other times, the "three side" of the clave is utilized against a quarter-note pulse, forming a calypso-style rhythm. Words and phrases are often chanted to solidify the rhythms. For example, the students chant, "I like the co-ffee" while playing a sixteenth-eighth-sixteenth-eighth-eighth rhythm.

The pieces are written in common time using quarter, eighth, and sixteenth notes. Dotted-eighth- and sixteenth-note combinations are also utilized. There are "open" sections that may be repeated as many times as needed. Other sections are labeled "call and answer" or "open for solos." A large array of dynamics is incorporated throughout the pieces. The composer mentions that substitutions may be made for the instruments. For example, djembes or bongos may be substituted for congas. Woodblocks, jam blocks, or temple blocks can be used in place of claves. The collection is bound in a book format, but the fine print states that the purchaser may reproduce the material (limited to one school only).

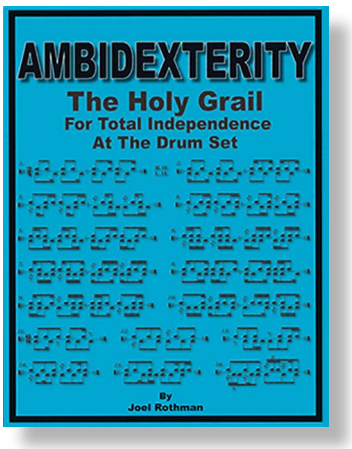
These groove-based pieces should prove to be fun for younger students. They can be programmed on a general music concert, school band concert, or even a private studio recital.

—Jeff W. Johnson

DRUM SET

Ambidexterity: The Holy Grail for Independence at the Drum Set IV
Joel Rothman
$23.25
JR Publications

Many drummers practice patterns leading with their non-dominant hand. For example, right-handed players may experiment with left-hand lead, or even set their kit up in a left-handed fashion. This can be quite a task, challenging both hands and feet. Joel Rothman takes this concept to a new level by presenting a pattern once, then immediately restating the pattern with limbs reversed. Most exercises are presented in two bars, with the limbs switching order in the second bar. This challenge is unique, not being commonly seen in other method books.



Each pattern is presented using a single-line staff, with notes written either above or below the line. The notes in the space above the staff would be assigned to one limb (or multiple limbs in unison). The space below the staff represents another limb (or set of limbs) playing a contrasting rhythm.

The first part of the book contains common-time exercises, mainly consisting of sixteenth- and eighth-note combinations (and their corresponding rests). Sixteenth-note triplets (and their rests) are later utilized, as are other quarter-note-based time signatures (2/4 and 3/4). The second part of the book utilizes the same rhythms in eighth-note-based time signatures (3/8, 5/8, 6/8, 7/8, and 9/8).

The study of this book should allow drummers to gain competence leading with either hand (or either foot) and allow them to phrase rhythms anywhere on the drum set. This method will challenge the reader and hopefully inspire many musical applications.

—Jeff W. Johnson

RECORDINGS

Bucket List
Jim Waller Big Band
Self-Released

Featuring a healthy mix of Latin, funk, and traditional big band music, *Bucket List* delivers crystal-clear audio sounds that are as focused as the band members! The cohesiveness of this group is professional-level, sounds are balanced, and the ensemble electricity floats through the speakers with ease.

Behind the kit, Will Kennedy — longtime drummer with the Grammy Award-winning group The Yellowjackets — lays down the perfect blend of time, punctuations, fills, and flourishes. While this is not a Kennedy-featured disc, his performance nuances and expertise is evident. There are not a lot of "fancy" grooves or fills on this disc, just solid, solid time from Kennedy as he supports an ensemble full of pros.

—Joshua D. Smith

Faune
Raphael Pannier Quartet
French Paradox Records

French-born drummer and composer Raphaël Pannier lets his percussive prowess shine through on this album, his first as leader. While the album features a mix of original compositions ("Midtown Blues," "Lullaby," "Fauna," "Monkey Puzzle Tree") and new arrangements (Olivier Messiaen's "Le Baiser de l'Enfant Jésus," Maurice Ravel's "Forlane," and Wayne Shorter's "ESP"), Pannier's technical intricacies behind the kit poke through the quartet's texture with a musical spice that is undeniably attractive and enticing. Through *Faune*, Pannier explores the two cultures to which he identifies himself: the American culture that taught him jazz and a certain drum tradition and a strong rhythmic control, and the French culture that stamped on him a strong harmonic and melodic imprint and a different drum approach.

With the core ensemble consisting of Pannier, alto saxophonist Miguel Zenón, pianist Aaron Goldberg, and bassist Francois Moutin, classical pianist Giorgi Mikadze is also featured on a few of the tracks, all of which make for a complete album that, while rooted in jazz, hints at classic jazz groups of the past along with French art and musical traditions.

—Joshua D. Smith

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Floorboard Marimba built by William "Billy" Dorn

Gift of Peter Erskine, 2019.08.01

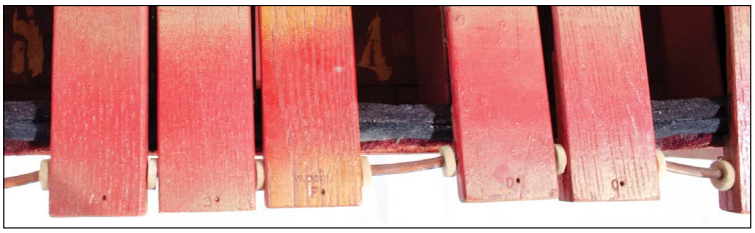
Peter Erskine, when in junior high school and at the suggestion and recommendation of George Gaber, was fortunate enough to take xylophone lessons from noted NBC percussionist William "Billy" Dorn. Each Saturday, for approximately two years, Erskine's parents would drive him from Linwood, New Jersey to Belmont, New Jersey to meet with Dorn. As a percussionist for the NBC orchestra under Toscanini and a long-time studio recording artist, Dorn was an ideal role model for Erskine's development and future career. In 1967, Dorn, who manufactured percussion instruments and mallets, made a unique marimba for the young Erskine to use as a practice instrument — a marimba with bars made of floorboards.

This marimba, with a chromatic range of 2 1/6 octaves from F4 to G6, has a hand-made wooden frame consisting of two joined sound boxes and four removable legs. The bars, which are made from scalloped-oak floorboards measuring 1 7/8 inches wide and 8 1/4 inches in length, rest on felt strips and are held in place by two connecting cords and felt spacers. The four wooden legs are held to the frame by thumb screws and have two metal braces for added support. The instrument is painted with Dorn's customary red paint.

—James A. Strain, PAS Historian

Top-end board showing the date of manufacture (OCT. 7 1967) by Dorn for Peter Erskine.

Bottom-end board with side view of the bars and mounting cords. Note the felt strips on which the bars sit, the cuts on the bottom of the bars for tuning, and the woven cord with plastic tube for spacers and white felt insulator pads. Tension springs and a spare thumb screw for the frame can also be seen.



Close-up of the accidental bars. Note that the keys are stamped C, D, F, G, A (each with a dot after them, signifying a "sharp") and that W. DORN is stamped on the F-sharp bar. The box resonator dividers can also be seen below or between some of the bars.

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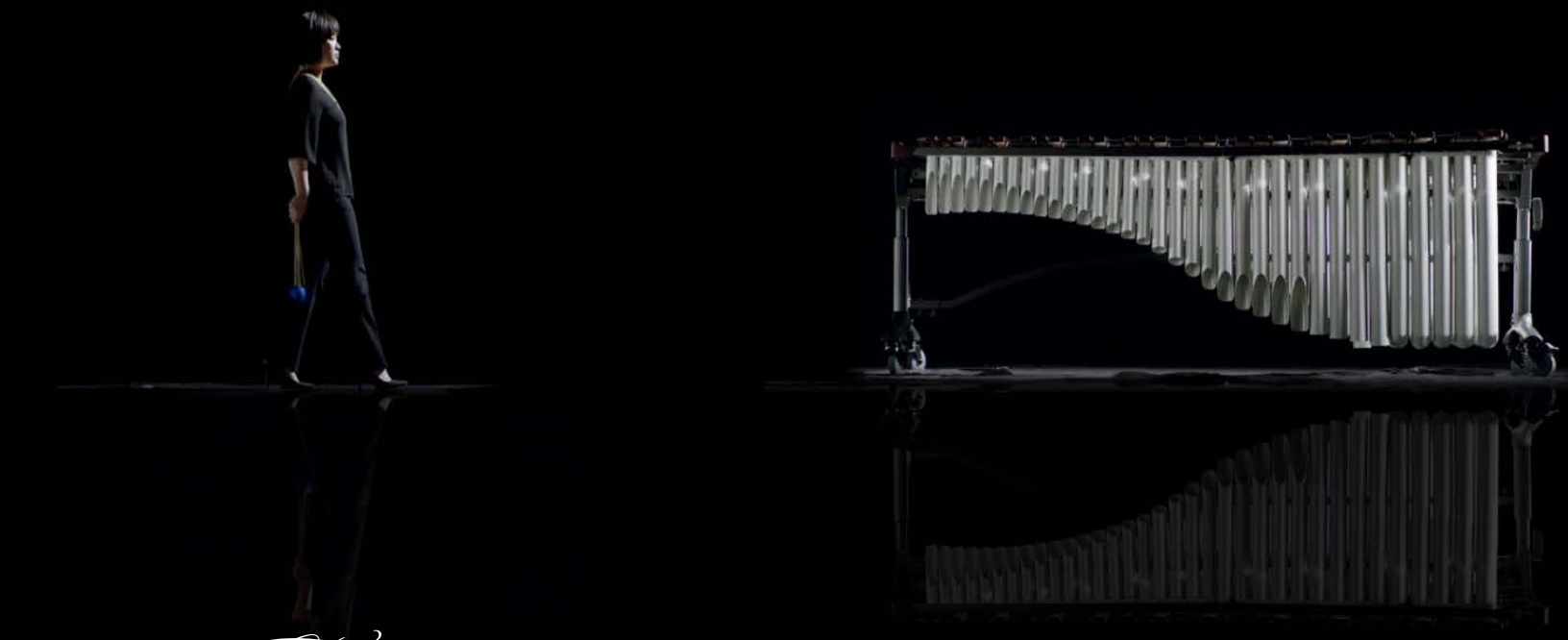

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