PERCUSSIVE NOTES

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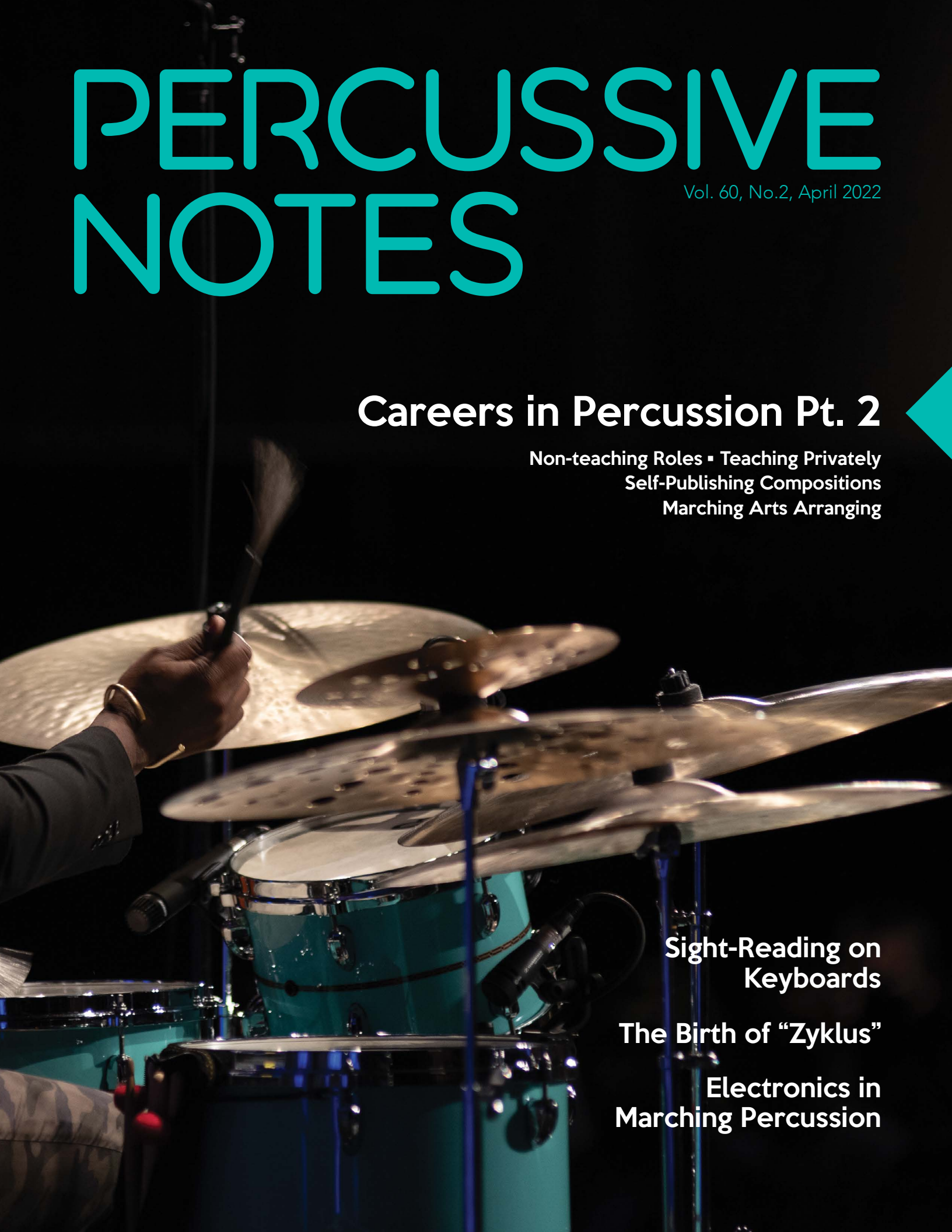

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Contents

PN

FOCUS

DRUM SET

RESEARCH

MARCHING

WORLD

TECHNOLOGY

SYMPHONIC

KEYBOARD

50

54

COLUMNS

PERCUSSIVE NOTES

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How to reach the Percussive Arts Society:

VOICE 317.974.4488 **FAX** 317.974.4499
E-MAIL percarts@pas.org
WEB www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M. EST

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I'm very excited to be writing this message as I look forward to so many of the programs and initiatives that we have worked to establish over the past couple of years become realized this spring and summer. By the time you read this message we will be embarking on the first ever Regional Days of Percussion in Greensboro, North Carolina; Lincoln, Nebraska; and Fresno, California. The artist and clinician lineups for these inaugural events are spectacular and serve as a reflection of the initiative of our membership and leadership in these areas of the country. I am thankful to the chapter presidents from these regions and those who have been willing to host the Days of Percussion.

Additionally, this summer we will hold the first of our two new Solo Artist competitions in the area of drum set. We had intended to establish this event prior to the pandemic, but it has been on hold as a result. We are looking forward to gathering June 14–16 in-person, and we have an extraordinary roster of talent participating. The event will include world-class educators and performers as the adjudicators, and it will take place in downtown Indianapolis.

We were thrilled to see a robust pool of applicants for PASIC 2022 and are in the midst of reviewing those applications throughout this month and next. I have no doubt we will have another extraordinary convention with world-class talent from all facets and genres. I want to thank the committee members and committee chairs for their work in reviewing the numerous applications. Their role in the process is absolutely vital and brings important perspective and vision.

I also want to mention that all committees have openings, and we very much encourage the membership to get involved at this level. Applications to join a PAS committee open on April 1, and you can find more information at pas.org.

Finally, I want to thank the editorial staff for their outstanding work in creating these past two editions of *Percussive Notes* focusing on careers. These issues will be a tremendous resource for our membership for many years to come, providing a wonderfully diverse look at the many avenues one can choose from the foundation of a percussion education.

I hope you all enjoy some refreshing spring weather and find your way to one of the above events celebrating percussion in the coming months.

Cheers,

Michael Burritt
PAS President

CALL FOR ARTICLES

Percussive Notes welcomes articles of interest to percussionists and drummers involved in all genres of music. We are interested in articles that inform and educate percussionists and drummers in the areas of drum set, health and wellness, marching percussion, world percussion, keyboard percussion, and orchestral/symphonic percussion. We also welcome percussion-related articles on education and technology. Individual articles can deal with technique, scholarly research, and/or historical information.

Before submitting an article, please read the submission guidelines at *https://percussivearts.tfaforms.net/4728494.*

Non-teaching Roles and Responsibilities of the Percussion Instructor

By Oliver Molina

The work of a teacher is multi-faceted, yet ever rewarding. Aside from teaching paradiddles all day, percussion teachers wear many hats. This article focuses on the plethora of different things teachers do in addition to their teaching responsibilities. These non-teaching roles vary from job to job but span a wide range of professional activities.

When I was a graduate assistant at the University of Iowa, our director of bands put in our contract "other duties as assigned." We would joke about these "other duties," but each job has its advantages and disadvantages. These are the extra things that our music degrees may or may not have prepared us for. I mention all this not to deter anyone from teaching, but to shed insight into the daily job responsibilities. Some of these extra roles and responsibilities may also hold future business or career opportunities, allowing for working and networking with others in related fields.

The information in this article is based on the many years of experience from members of the PAS Education Committee, including my own as a high school band director and college professor. Our careers include teaching at different levels from elementary to college; the responses were diverse and abundant. I have categorized these different responsibilities into seven areas: administration, creative work, recruiting, maintenance and inventory, service, mentorship, and others.

ADMINISTRATION

No matter the grade level or how many students there are, expect an amount of administrative work that comes with teaching. Depending on the size of the program and if there are other teachers or directors to collaborate with, this workload may vary. Some programs are able to have outside help from a hired administrative assistant, a band-parent booster organization, or student worker(s.) There are endless forms to be filled in, paperwork filed, copies made, events planned, and emails sent that require attention for the day-to-day functioning of the program.

Managing a budget is one of the main areas of administrative work. This includes receiving funds from different sources and spending funds for various needs. Ryan Lewis from Ouachita Baptist University says he manages four different financial accounts related to his percussion program. Each year a program may need to budget for buying instruments, sticks and mallets, drumheads, sheet music, performance attire, or other miscellaneous items. For large-ticket items such as marimbas or timpani, Karli Vina at Shenandoah University has written proposals to administration, procured quotes and bids, and processed invoices and payments. Other expenditure budget items may include hiring and paying supplemental staff — e.g., paraprofessionals for marching band or teachers for private lessons. When the school year concluded each spring, Michael Crawford hired a percussion staff for a week-long, summer drumline camp when he taught in the Frisco Independent School District in Texas.

To create a budget, there may be a set amount distributed each year, but other revenue sources may be required to cover the yearly program needs. Other sources include hosting fundraising events, working with fundraising companies, applying for grants, or raising money through student fees. The management of funds is a job in itself, and it may be better to hire someone so you are not personally liable.

Travel is another activity that adds a mountain of paperwork — for example, filling out field-trip forms, ordering busses or equipment vehicles for weekly stadium rehearsals, football games, contests, or figuring out meals including per diem for the students. In 2016, Bernard Long Jr. brought students from Normandy High School to the Liberty Bowl in Memphis, Tennessee for five days. Since

"I've learned more about hitches and trailer jacks than I ever thought I would need to know."

this was an overnight trip, extra meetings with the superintendent were necessary. This past year I brought my percussion ensemble to perform at PASIC, which came with the added paperwork of booking the hotel, reserving the bus and trucks, collecting gas receipts, and more. Planning all the logistics before the trip is just as essential as keeping all the receipts and other required paperwork for documentation after the trip.

Aside from going on large trips, planning is needed for events for the school and the surrounding community. Yearly scheduling of concerts may involve meeting with your administration and other stakeholders, such as other music directors; approval is needed before setting dates and booking locations. Facilities requests for the marching band rehearsal fields, auditoriums for concerts, gyms for color guard, or weekend camps need special attention. The end of the school year is particularly hectic with scheduling performances for the concert bands, jazz bands, percussion ensemble, steel band, chamber groups, and color guard with other events needing the performing arts center.

In addition to playing on campus, Michael Huestis at Prosper ISD in Texas receives requests multiple times a month for the drumline or steel band to play at elementary schools, district functions, school board meetings, and the grand openings of businesses in the community. The weekly scheduling of extra or after-school music rehearsals takes a great deal of planning as well. Other extra events include hosting guests. At the University of Southern Mississippi, John Wooton has about six guest artists each year, with all the planning and organizing of logistics happening in-house.

Teachers may also have the opportunity to work with guidance counselors or advisors to help schedule classes and influence their students' class schedules. This helps to ensure that students are placed in the correct ensemble or that they are on track for their degree plan. More percussion-specific planning includes organizing and implementing stand-alone auditions for large ensemble placements and coordinating percussionists with specific parts assignments for opera, musicals, and other campus events/shows.

A huge administrative task is communication, not only with your students but with your fellow teachers, parents, and the community. Long accomplishes this through band boosters, meeting with community leaders for sponsorship, and communication using email and social media. Parent/teacher nights are a great opportunity to meet. Crawford worked with spirit organizations and game-day activities to collaborate for pep rallies, parades, halftime-show timing, and stand tunes and cadences.

Lastly, administrative work would not be complete without making copies. These copies could be sheet music or a game-day itinerary. Having a copy machine in your band room is ideal, but some schools have a central location in the main office where all copies are made.

There is a great deal of administrative work for the percussion teacher. From managing budgets to planning events to making copies, all are vital to running the program from day to day and year to year. With their experience in these areas, many percussionists have moved up from full-time teaching to full-time administration.

CREATIVE WORK

The following duties vary from situation to situation but may open up opportunities for a percussion teacher and may provide prospects for supplemental income. Show design within the marching arts is a prominent opportunity for creative work. This may include developing a theme or storyline, selecting music, creating props, writing drill, or designing uniforms. All of this can be done as a one-person team or in collaboration with others such as composers, arrangers, drill writers, program coordinators, teaching staff, or guard instructors. With the rise of WGI and indoor drumlines over the last decade, more groups are creating drill or staging in-house to help offset the cost of the activity. Every part of a marching show needs to be imagined and then implemented.

For percussionists specifically, the marching arts have opportunities to arrange or compose music for the battery, front ensemble, and even for sound design/electronics. Justin Ball, current doctoral candidate at Florida State University, has arranged percussion parts for high school, middle school, and university marching bands to fit the pedagogical needs and the abilities of the ensemble. There may also be opportunities to arrange or compose music for percussion ensemble, steel band, or another group that needs something specific. Wooton states that "Composing and arranging is perhaps the greatest perk of my job."

Over the past ten years, running electronics and sound for marching bands has exploded to the point that is has become a full-time job. This includes knowing the ins and outs of live sound reinforcement with microphone placement, sound mixing, software management, and more. From his experience with audio engineering, Chase Banks co-founded a recording company. He

encourages students to get hands-on experience with recording gear through an elective audio engineering course or on the side by borrowing school gear. Additionally, many music teachers are the go-to people to run sound at campus events.

The venture into electronics has also seen a rise in audio and video recordings. With the recent rise of affordable technology, DIY recording projects have allowed many programs to get high-quality recordings. Wooton notes that, "Especially since the pandemic, we have put many videos online. I do all the video and audio editing. I love it, but it is time-consuming." Ball has recorded several videos for college and job applications, and also for such social media and online platforms as Rhythm Monster and Drumeo. He has also taken this knowledge and made a series of tutorial videos on how to get started called "The Recording Percussionist" on YouTube.

Many full-time faculty positions include the stipulation that instructors maintain active careers as performers in an area relative to their teaching duties. Depending on the circumstances, this could be as an orchestral or chamber musician, as a soloist, a jazz musician, in commercial music, or a combination of any of these.

RECRUITING

Recruiting occupies a fair share of non-teaching responsibilities but pays dividends to build a program. This also takes on different shapes and forms. Recruiting means travel. This may include speaking or performing engagements, ensemble tours, private lessons on the side, or holding festivals (many events of these types have recently been held virtually as well). Keeping in contact with band directors and prospective students is crucial. Ryan Lewis sometimes travels to schools that are up to four hours away. Crawford held beginning band recruitment drives at multiple campuses that included screening incoming sixth graders for potential percussion placement, contacting parents regarding their interest in band/percussion, and working with local instrument supply distributors for "beginner kits." He also visited students' homes to distribute welcome bags for incoming freshmen to foster a sense of community.

Maintaining an online and social media presence is essential for recruiting. Bernard Long promotes his program using Facebook, Instagram, SnapChat, a website, email newsletters, and the local newspaper. Concert promotion may include designing posters or creating teaser videos. When I taught high school band, I created short videos that were played as part of the morning announcements. We also played some of the pieces during the lunch periods in the open courtyard. Finding performance opportunities other than just the regular semester or year-end concert helps get the word out.

Recruiting for your program may also mean being an advocate for the arts. Advocacy may take different forms and is not limited to making formal presentations to decision-makers such as boards of education or legislators. Informal advocacy may look like concerts that also showcase the musical content and the musical challenges students have met and mastered. Advocating for music is a never-ending job with potential budget cuts happening every year.

SERVICE

Service to your program or music department is necessary no matter where you teach. Some serve by driving busses, trucks, or vans to transport students or equipment. Mandy Quinn serves as an assistant band director at East Central Community College in Mississippi, and has regularly driven a box truck to football games and marching band contests; Long also drives students to honor-band auditions, rehearsals, and other performances. In the spring of 2020, many percussion instructors became an instrument delivery service so that their students could practice when the school year went virtual. At South Dakota State University, Aaron Ragsdale drives the equipment truck and trailer for the marching band. He says, "I've learned more about hitches and receivers, trailer jacks, which fuses run which lights, which converters we need for which electrical setup, etc., than I ever thought I would need to know. Certainly, it was nothing we covered in 'Methods and Materials,' or 'Pedagogy and Literature.'"

Ragsdale also says the largest part of his non-teaching time is spent in some committee or shared governance structure. His service has included working through the scholarship budgets with ensemble directors, helping revamp the curriculum, reviewing promotion and tenure materials, chairing search committees, and serving as a faculty advisor to student groups. Ryan Lewis has shared a similar load of service on these different committees: Artist Series, Calendar, faculty searches, Competition, CORE Courses, Interdisciplinary Studies, Graduate Council, Nominating Committee, Technology, Performing Arts Committee, Title IX adjudicator, and his school's top governing council, the University Committee.

Other forms of service include assisting within the community and surrounding areas. Crawford helped facilitate and judge All-Region/Area Band auditions and All-Region/Area Jazz auditions. Even within PAS, committee members are volunteering their time to the organization for many things, including providing examples for this article.

MAINTENANCE AND INVENTORY

Many of the following tasks may fall under the administrative role, but when it comes to percussion there is so much more involved. The organization, repair, and maintenance of all the percussion equipment can equal hundreds to thousands of dollars each year. Electronic equipment such as mixers, microphones, synthesizers, electronic drum modules,

audio interfaces, and cameras may also fall under the jurisdiction of the percussion teacher. All of this gear should be accounted for regularly and maintained to ensure it is working properly.

This maintenance can be overwhelming and may include, but is not limited to, the changing and tuning of drumheads, marimba mallet/timpani stick wrapping and covering, uniform/harness fittings for marching drums, cleaning of instruments, labeling of storage areas, repairing/replacing non-functional equipment, and ordering more instruments or parts. I keep a small portable toolbox in my office and a tool chest with labeled bins for miscellaneous replacement parts. Fixing gear may come with a lot of trial and error along with research in instrument catalogs and contacting other percussion friends or colleagues. Some schools even have a dedicated Percussion Instrument Supervisor/Repair Specialist; this all depends on the size of the program and the scope of the budget.

Lastly, every percussion job involves some level of logistics. When percussion gear is involved, planning logistics for concerts, rehearsals, festivals, auditions, football games, and other events is key. This includes coordinating and overseeing the use of all percussion equipment, but more importantly how to properly pack and load gear. Aside from the daily usage, managing equipment rentals for the community or honor bands and renting specialty instruments occurs. One of my favorite things to do is plan stage logistics for a percussion ensemble concert or recital; it is a fun but necessary challenge.

MENTORSHIP

Many may find this category to be the most meaningful part of their job, though it has little to do with music; it is all about the student. Official roles may include academic advising to help schedule classes within the student's degree plan. Ryan Lewis advises an average of ten to fifteen music majors each year, while Wooton oversees only percussion performance majors and graduate students. While working at Rockford Public Schools in Illinois, Austin Shoupe served as a capstone project mentor for any student interested in completing a community capstone project centering on performing. This required attending meetings with the students and any other mentors. Another official function teachers perform is writing letters of recommendation. Many teachers are well-qualified to write these letters, as they have had students for multiple years and know them well.

Teachers sometimes also serve as guidance counselors. They attend Individual Educational Plan (IEP) meetings for any students who require learning modifications, and create student sup-

port groups where teachers have an intervention with low-performing or at-risk of dropping out students. Teachers can also help influence class schedules, college choices, and other life decisions. Dan McGuire at Science Hill High School in Tennessee clearly states, "I do not have a degree in psychiatry, but a big part of this job is shaping young people to be decent human beings, including relationship advice, etc."

In addition to teaching music, some teachers mentor in other subjects and areas. Kyle Lutes, who teaches in Seymour Community Schools in Indiana, has done supplemental coaching or tutoring in other academic areas. McGuire has had academic teachers reach out to him if any of his students are struggling in their classes, either with grades or behavior. He attempts to find the root of the problem and often lines up tutors as needed. Shoupe coaches his students to be better musicians and professionals outside of class context. This includes writing emails, making resumes, dressing appropriately, audition skills, and teaching tactics.

Most importantly, some teachers serve as surrogate parents to their students. This may include being a mom or dad for those students who lack a strong family life or mentor. In this role, teachers can help students with issues such as parents drinking too much, anxieties over what happens with their home life, making smart personal decisions, pregnancy, choosing between family needs, and personal success. Long has driven a student to the hospital. Lutes has supplied food and clothing for his students. McGuire states, "I make it a point to develop personal relationships with my students. Because of this, I find that they will open up to me whenever they encounter difficulties in their lives. I attempt to instill the knowledge that we are in this together, and that I will be there every step of the way."

OTHER ROLES

This last category is a catch-all that covers a wide range of different roles and responsibilities. Sometimes non-percussion-related classes need to be taught or covered. Lucas Bernier, who teaches at the University of Mary in North Dakota, has taught such classes as sight-singing, music appreciation, music technology, orchestration and arranging, and music theory; Ryan Lewis has taught non-music classes such as Liberal Arts Class/ Freshmen Experience, Cooking and Chemistry, and the Physics of Music

Every year teachers are required to earn credit for their professional development. This may be accomplished by attending conferences such as PASIC, Midwest, or other music-education conferences. But this also includes watching required Family Educational Rights and Privacy Act (FERPA) and other compliance videos that deal with reporting child abuse, sexual harassment, bloodborne pathogens, cybersecurity, bullying prevention, suicide prevention, and more.

The opportunities for teacher supervision outside the classroom abound. Some serve as chaperones on bus trips, lunch and hall monitors, or serve on the morning and afternoon car line. Each spring, teachers assist in proctoring high-stakes testing when the entire campus turns into a testing center. Other roles and responsibilities include acting as a medic with CPR certification, making clothing alterations for uniforms, acting as a custodian for the music facilities, or acting as a discipline administrator. Lastly, we may have the opportunity to perform alongside our students. Sometimes spots need to be filled in due to a student's last-minute absence or illness; sometimes a strategic part assignment for the teacher to play may be the glue that keeps the ensemble together.

CONCLUSION

From administration to mentorship, from logistics to video editing, the career of a teacher is exciting yet challenging. Naturally, teachers may encounter non-teaching roles and responsibilities beyond those mentioned in this article. While we attend to these obligations, the goal of teaching music should remain at the forefront of our profession as it continues to evolve.

I am grateful to the members of the PAS Education Committee who submitted the various tasks they have done throughout their teaching careers. Their responses were rich in depth and variety, which helped add to the content of this article.

Dr. Oliver Molina is an Associate Professor of Music and Assistant Director of Bands at Northwestern State University of Louisiana. He serves as Chair for the PAS Education Committee and as Vice President of the Louisiana PAS Chapter.

Teaching Privately

By Rick Mattingly

Teaching privately can be a good source of income for musicians, but it has some disadvantages compared to being employed by a school — one of the main ones being that your income can fluctuate quite a bit over the course of a year. In addition, you often have to find your own students. But there are many advantages as well.

SCHEDULING

When teaching privately, you have some flexibility in terms of scheduling. Granted, if you are primarily teaching school-age students, you generally can't start lessons until after school hours (except, perhaps, in the summer). But you can decide which days you want to teach (including weekends, if you wish) and how many hours a day you want to teach. You also don't have to teach more than you want; if you fill up your schedule, you can offer to put people on a waiting list or recommend another teacher.

You also have flexibility in terms of being able to take a day (or a week) off if you need to. You don't want to do too much of that; students (and their parents) want a teacher who keeps a regular schedule. But things can come up, whether it's an out-of-town gig, going to PASIC, sickness, or whatever. Yes, most schools will let teachers take time off for legitimate reasons, but it's a lot easier if you are working for yourself.

LOCATION

Private teaching generally happens either in your home or at a local music store. There can be other scenarios. For example, some teachers travel to their students' homes. And I once taught privately at a high school that brought in private teachers so students could take a lesson during a free period or during band period. But usually, private teaching takes place at a music store or in your own home studio.

If you want to teach at home, you obviously need a place in which to do that, and you need whatever instruments you plan to teach. While the music store will provide you with a studio, they may not provide instruments. I taught at a couple of stores that provided a drum set, and one store had a pair of timpani that they occasionally rented out, so I was able to teach timpani. If I wanted to teach a mallet-keyboard instrument, I had to schlep one in, but most of the music store studios were too small to accommodate anything other than a five-piece drum set. If you teach at home, you have all of your own instruments right there. You'll have to decide for yourself, though, if you want a beginner banging on your $12,000 marimba.

One advantage of teaching at home is that you can take a business-tax deduction for the percentage of your home that is devoted to teaching, and you might even be able to deduct a share of your phone or gas-and-electric bill. But that can be complicated, so see a tax professional before you get into that.

Wherever you teach, you will have to keep track of how much you make and pay income and self-employment tax (which could involve making quarterly "estimated" payments). Some music stores pay teachers and withhold taxes, but in all the stores I taught at, I was an "independent contractor." I basically rented the studio from the store and paid them either a set monthly fee or a percentage of what I got for each lesson. Again, see a tax professional if you are planning to go into business for yourself.

STUDENTS

When you teach at a music store, you can get all kinds of students. Some of that might depend on the store's typical customers. Stores that specialize in guitars, drums, keyboards, and sound equipment generally have a customer base that is rock 'n' roll oriented, and so the teachers usually specialize in rock drum set. Students who are in the school band and need to learn how to play their band music are more likely to look for a teacher in a store that sells band and orchestra instruments (brass, woodwinds, strings). That's the kind of store that a band director might recommend to such a student. I've taught in both types of stores, and I've had a variety of students in each type. Yes, I had more school band students in the stores that sold band instruments, but I also had kids who only wanted to learn drum set. And I had more drum set students in the stores that specialized in drums and guitars, but some of them also played in their school band.

While the large majority of students I taught in music stores were middle-school or high-school aged, I had kids as young as six and adults as old as grandparents. You have to be very well-rounded to teach such a wide range of students. A lot of students will want to learn drum set, but even some of those will sometimes bring in a piece they need to learn for a school band concert or contest, so you need to be able to help them with that. I've known of some local drum teachers who could only play drum set, and they taught by ear or rote. They could not read music or teach students how to read.

Generally, the store will give you the names of people who have called wanting lessons, and then it's up to you to contact them. At that time, you can find out what they are interested in, and if it's not something you feel qualified to teach (or just don't want to teach), you can recommend another store or teacher.

A big advantage to teaching in a store as opposed to teaching in your home is that when people are looking for a music teacher, they often call a local music store. If you are teaching at that store, you will get the referral. But if you are teaching at home, you will have to be more creative about finding students. Some musicians who teach at home contact local school band directors. They might offer to come to the school and give a free clinic, and then hand out contact info in the hopes that some of the students will want to sign up for lessons. If there is a music store in town you deal with that does not have teachers on site, perhaps they will send lesson inquiries your way. You might run an ad in church bulletins. But you will have to find the students yourself. Once you have established a teaching practice, word-of-mouth should help you get students.

CURRICULUM

Whereas a college percussion instructor can have a curriculum that all students must follow, a private teacher has to be more flexible. Once you accept a student, you have to find out what that student wants or needs to learn, and that's what you have to teach. That's not to say that you have to let them dictate how you are going to teach them. For example, I insisted that drum set students learn to read music. I showed them that it isn't that hard, and that they can find transcriptions of beats they want to learn in drum magazines and online. I had a definite methodology for teaching drum set. But with those students, I never did what I was aware that some teachers did: make them spend six months to a year learning snare drum only before they were "allowed" to progress to drum set. Even with the rock 'n' rollers, as they progressed, I would generally encourage them to broaden their knowledge by learning some other styles. But in that environment, I never forced them. I knew teachers who did try to force things on students that the students didn't want to learn, and those students usually quit the lessons.

A big advantage of private teaching is that you can let each student progress at his or her own speed. Very young students probably won't learn as quickly as older students; but you never know. You have to develop a feel for what each student can handle. With some of them, you can raise the bar pretty high, but with others, if you ask too much too soon, they will get discouraged and give up. With adult students, remember that they often have job and family obligations, so their practice time might be limited. Therefore, they might not progress as fast as younger students who have plenty of time to practice.

PAYMENT

At some of the stores I taught at, students would pay for their lessons at one of the sales counters, and they would be given a receipt or a token, which the students would then give to me. At the end of the day (or week, depending on the store), I would turn in the receipts or tokens and I would be paid so much for each one. The store would keep a percentage for studio rent.

In other stores, I collected the money myself. I would then report to the store how many lessons I had taught that week, and I would pay studio rent based on that. (They trusted the teachers to be honest.) And in some stores, I paid a flat fee per month, based on the average amount of time I used the studio. Of course, if you teach at home, you don't have to pay studio rent. You can charge the same amount that the teachers at local stores charge, but you can keep it all.

When I first started teaching, it was customary for students to pay by the week. If they notified me in advance that they were going to miss a lesson, they didn't have to pay. And sometimes I would have to miss a day, so I never charged them for those days.

A big advantage of private teaching is that you can let each student progress at his or her own speed.

Gradually, it became more common to charge by the month. It was always the same price per month, even though some months would have five weeks, while most months had four. The fee was based on four lessons. In a five-week month, if they missed a week, they did not get a make-up. But if they showed up every week, they got a "free" fifth lesson that month.

An advantage of this method was that my income was more stable. If the lessons were already paid for, students tended to show up regularly. But if I had to miss, then I had to do my best to arrange a make-up lesson. (Those "fifth" weeks came in handy.) Suppose I was notified in advance that a student was going to miss a lesson. Should that student be credited and charged less the following month? And suppose I had a conflict and had to miss a lesson? Sometimes I could give a make-up lesson on a different day, or if I had a free half-hour before or after a student's lesson, that student could take an hour lesson that day. If you are an active freelancer who often has to miss lessons, you might prefer to have students pay by the week so you don't have to worry about making up lessons that are already paid for.

In general, I would find out how other teachers at the store handled missed lessons, and I would adopt the same policy. That's where some of the flexibility comes in. For example, I tended to just charge half a month in December so I could take a couple of weeks off for Christmas and New Year's. But I knew teachers who taught through the holidays. Since the kids were off school for a couple of weeks, there was plenty of time for make-up lessons to compensate for the lessons missed on the actual holidays.

RETENTION

Some students may stay with you for years. Others might only last a few weeks. In some of those cases, perhaps you are just not the right teacher for that student. But a lot of times, when a student quits after just a few lessons, it has nothing to do with the teacher. The student was just trying out music lessons to see if he or she liked it. Perhaps it just wasn't as much fun as they thought it would be, or there was a lot more practice involved than they had anticipated. These days, some kids will start lessons, but then they will discover all the educational drum videos on YouTube and figure they can learn on their own. Not much we can do about that. Just understand that a certain amount of student turnover goes with the territory.

Again, being flexible helps. I had students who took lessons throughout the school year, but quit during the summer due to vacations, camps, swim-team commitments, or whatever. Many of them came back in the fall. And then I had a few students who only took lessons during the summer. They were too busy during the school year, or perhaps they were getting all the music they wanted in a school ensemble. But they wanted to use the summer to get ahead. And then I had students who studied with me through high school, but then left town to go to college.

Obviously, the more students you have, the more you can absorb losing a few from time to time. But be realistic: know that private teaching income can fluctuate, and make your monthly budget based on a minimum number of students. If you get a few extra students, you might save some of that money to carry you over if a few of them quit. The good thing is your income is coming from more than one source. If you lose a school job, you are losing a big chunk of income. But when you teach privately, you can lose a student here or there, but you still have money coming in from other students.

CONCLUSION

Private teaching has its challenges, but it can be very rewarding — personally as well as financially. You won't bond with every student, but you will with some of them. You will experience the pride of seeing them grow — as musicians and as people. You will share their excitement when they come in after a contest in which they got a top rating. You'll proudly attend a church picnic or an all-ages club where they are playing their first gig with a band. You will share their joys — and sometimes their sorrows, like if they get kicked out of a band or don't get hired after an audition. You will give them encouragement, or in some cases some tough love. For a while at least, you might be the most important person in their life.

Being a private teacher is a great responsibility, but it's also one of the most fulfilling things you can do.

Rick Mattingly is a drum teacher, an editor and author of drum and percussion instruction books for Hal Leonard Corporation, a working drummer and percussionist, and Executive Editor of *Percussive Notes*.

Thoughts from Self-Published Composers

By Jason Baker

The music-publishing industry has dramatically changed in recent years. While composers once had to submit their music to and work exclusively with publishing companies to distribute and advertise their music, many are now choosing to take control of the process themselves. While this do-it-yourself spirit has always existed in the percussion world, advances in technology and the advent of social media have reduced the barriers to entry for creative individuals who seek the freedom found in self-publishing. In this article, five individuals who have self-published their own materials address its unique opportunities and challenges. Their diverse backgrounds and experiences will inform and inspire anyone considering a similar path.

Casey Cangelosi is Associate Professor of Percussion at James Madison University and maintains an active schedule of performances around the world. He is a regularly commissioned composer who has been called the "Paganini of Percussion" and "The voice of a new generation."

Raynor Carroll is the founder and owner of Batterie Music. He served for 33 years as the Principal Percussionist of the Los Angeles Philharmonic and taught for 20 years at California State University Los Angeles.

Alexis C. Lamb is a composer, percussionist, and educator whose works incorporate her love of research and oral histories into sonic commentaries that often enable performers to offer their own improvisations and responses. She is the recipient of a 2021 Charles Ives Scholarship from the American Academy of Arts and Letters and a 2018 ASCAP Foundation Morton Gould Young Composer Award.

Cayenna Ponchione-Bailey is a U.K.-based conductor committed to promoting social justice and environmental sustainability within and through orchestral music. She is the Associate Conductor of the Orchestra of St John's, Director of Performance at St Catherine's College, University of Oxford, and Director of Research for the Oxford Conducting Institute.

Ivan Trevino is a Mexican-American composer, percussionist, writer, and arts advocate. He is a multi-award-winning recipient of the PAS International Composition Contest and has over 70 compositions and songs to his name.

Jason Baker: *Please describe your self-publishing operation. What type of music do you publish, how long have you been doing it, etc.? What made you decide to start self-publishing as opposed to submitting music to a publisher? Did you or do you choose to still publish some music with an outside company? If so, why?*

Casey Cangelosi: Initially I had no plan to self-publish. I submitted my music to several publishers in those early years and was rejected by all. Since then, several of these companies have asked if I would be interested in publishing through them. I did win a composition contest and was awarded a publication with one company. I think this was important early on, since I had no significant distribution to show, and showing this publication was helpful in school applications.

Raynor Carroll: Throughout my years of teaching, I always found it useful to write exercises and etudes for my students — which, by the way, was exactly what my percussion teacher, Mitchell Peters, did. After a few years of writing,

Getting your music out there and having people interested is the hard thing. —Casey Cangelosi

I thought it would be helpful to compile the material into a book. I eventually took a copy of my unpublished timpani method, *Exercises, Etudes and Solos for the Timpani,* to the National Association of Music Merchants (NAMM) show in Anaheim, California. I knew that quite a few big-name publishers would be there, and I hoped to possibly get some feedback. I met and connected with several publishers at the show and, to my surprise, received several offers to publish my book.

One connection I made stood out above the others: a meeting with Lauren Keiser, President of Carl Fischer Music. Lauren was very impressed with my manuscript, answered all my questions, and offered several options going forward. The option I preferred and decided to go with was to publish the book myself and have Carl Fischer handle the distribution. In essence, I controlled the content and design, and utilized Fischer's network for distribution. That's how my self-publishing got started and that's still how I do it today.

Alexis C. Lamb: My decision to self-publish was a result of wanting to be in direct contact with the people performing my music. It is an ongoing mission of mine as a composer — and as a human-being who loves connection — to continually develop the relationships that I make with performers and other people in our music communities. I want people to know that I am accessible to them so that we can build these community networks, which is why I opt to personally send scores (and signed thank-you notes) with each purchase rather than having it be an automatic download, for example. While this adds more time on my part, it is truly important to me to take the extra steps and engage directly with people.

I do have several works for Afro-Brazilian berimbau that are published through Arcomusical, a non-profit organization that I helped found and in which I was also the Education and Publications Director until 2020. One of the goals of of Arcomusical is to facilitate a collective resource of works written for the berimbau, so I believe in having those pieces in that collection.

Up until recently, I had one other work with a separate publishing company, but they were very generous in granting me permission at our annual review to cancel my contract and move the piece to my self-published collection. While the company may have done a fine job in promoting the piece, I felt the disconnect of not knowing who purchased and performed the music.

Cayenna Ponchione-Bailey: Publishing is perhaps a grand word for what I currently do. When I started out self-publishing in 2004, I really made a push to run it as a proper side-business and took on the works of several other composers of percussion music alongside my own. I printed stock of individual compositions, worked to make my catalog available through distributors and set up in shared booths at PASIC. I managed that for a few years, but ultimately other activities took precedence, and I now only print and send my own music on request.

When I won the PAS composition contest in 2004, the prize came with a publisher for that specific work. No doubt it would have led to the publication of other pieces in the future. However, I took the advice of my mentor, Gordon Stout, who recommended that I retain the full rights to my compositions, and I elected to self-publish.

Ivan Trevino: I've been self-publishing my music since 2010. It's one of the most important career decisions I've made. I compose, engrave, design scores, promote my music, and correspond with distributors who sell my music. Currently, Paige DeDecker assists me with various day-to-day administrative duties. Her assistance allows me to focus on composing and other creative projects. I also have a relationship with CAPS, an on-demand printing company that handles the printing and shipping of my music.

Some of my favorite artists in the mid-2000s were successfully releasing music without a record label. This resonated with me in terms of my composing, and the thought of owning my music and having control of it made sense to me. Having the ability to choose how my scores look, how they are released (digitally or physically), how they are priced (standard, pay-what-you-want), when scores are released, and knowing who's buying my music — it's all meaningful to me.

Baker: *What technology do you use? Do you have someone else handle this part of it? If not, how did you acquire the technological skills needed?*

Cangelosi: I use Finale to engrave and Adobe Acrobat for my digital distribution. Beyond that, printing and organizing is very easy, and I would recommend to anyone interested, you

Self-publishers now have an eBook option that avoids the production costs of printing a physical book.
—Raynor Carroll

can quickly learn. The demand for my work is not as high as many others out there, so I am still able to do everything myself.

Carroll: I have always enjoyed working on a computer and have used Macs with Finale software exclusively over the years. In fact, I remember when I first purchased the Finale notation program. At that time, the software came on multiple disks along with two to three very thick reference manuals, which are now replaced by online help. The manuals were somewhat intimidating but very helpful. I have always found Finale intuitive enough to accomplish my goals without any major issues. The more I used it, the more I learned the program.

In addition to the music engraving, I do all the layout and design with various computer applications. The only exception is the cover artwork. I typically have a graphic designer work on the covers.

Lamb: My self-publishing process at the beginning involves a combination of my engraved Sibelius files along with formatted Pages (Mac) documents and Preview (Mac) to help edit and combine the PDFs; this applies to both scores and parts, but my process with preparing parts is slightly different and usually on a separate timeline. I used to create title pages, performance and program notes, etc. within the Sibelius files, but that quickly got out of hand when attempting to maintain uniformity in my published collection. I then send the completed PDF scores to my local printing company to print hard copies as needed, although a lot of recent sales have been leaning towards PDFs over hard copies.

I have been fortunate to find printing companies who take the time to show me options of how the scores could look, to the point that I now know the paper weights, sizes, colors, etc. that I can ask for in a pinch if I need something printed while I am away from home. PDF scores are sent via my email or with a Dropbox link, and hard copies are sent via USPS as soon as possible — usually within 24 hours, but this can take longer if I have to send a score to the printing company.

Ponchione-Bailey: I've never done anything particularly snazzy. Just engraving with Sibelius or Finale and printing with commercial printers.

Trevino: In a broad sense, the technology needed to self-publish is easy to learn and understand. It takes a little time and patience to navigate the learning curve, but it's worth it, I think. Having a website to sell your music is a simple thing to create and maintain, and eCommerce is also an easy thing to implement — much more so today than when I started. If you're publishing with a company or self-publishing, you're almost required to understand notation software, so that's a must.

In terms of marketing, I've taught myself other technological things that have been helpful for me; i.e., learning about video recording and editing, learning about audio recording, and mixing for those video projects. These are important aspects of my self-publishing process.

Baker: *How do you handle business aspects of publishing, such as promotion, advertising, and finances?*

Cangelosi: I actively share on my personal social media and YouTube. I perform my own pieces live when I have the opportunity. I'm not an LLC [limited liability company] and would only recommend such if you're hiring employees. I run everything from my home, so I do have a registered business license in my home city.

Regarding taxes, I think they are actually very simple, and I don't believe there are many tips or tricks to save money. This all goes for performing musicians as well. Keep good records and report your real expenses. Don't make foolish purchases that you don't need because "it's a tax write-off." You should write off as much as you can, but don't overspend; it's not a dollar-for-dollar exchange with the IRS. In other words, you may have to pay a tax on a dollar, but that's better than wasting a dollar for a write-off that you don't need. I've heard people say, "You should put the money back into your business; that way you don't have to pay taxes on it." This is correct, and I deduct my expenses, but there are only so many printing supplies one can buy. Eventually you want to keep this money as income. However you choose to pay yourself, you'll have to pay taxes on that income.

Carroll: For Batterie Music's initial launch of three publications and subsequent new releases, I advertised with PAS and maintained a booth at PASIC. In addition, word-of-mouth has been extremely impactful through an ever-growing network of teachers, students, and artists. It's very important to keep all publishing

My decision to self-publish was a result of wanting to be in direct contact with the people performing my music.
—Alexis C. Lamb

income and expenses separate from personal finances. Set up a business bank account and credit card. Utilize financial software to keep track of every business transaction: money in and money out. Be aware of your state and local tax implications and liabilities. Avoid borrowing money to get started; don't start off with business debt, if possible. Most importantly, if numbers and financial matters are difficult for you to understand, speak with an accountant or a financial advisor.

Lamb: This is an ongoing challenge for me and something I am constantly learning about! I have been truly lucky to have incredible videos of some of my works that are posted online, mostly via YouTube, and I am recognizing that videos seem to be the primary way that people find new music now. I am also regularly updating my website with new works, news, and upcoming events. I also have participated in the last few years at PASIC with a group of other self-publishing composers who write for percussion and want to advertise their music; we call ourselves the "Living Room Music" booth in the Expo Hall.

The challenge for me with this topic of promotion and advertising is navigating the fine line of staying true to what I want to experience in the organic collaborations of making music with other people while still making the process and income of self-publishing worthwhile. I have been working with the same tax advisor over the last number of years who has guided me through various financial questions and assisted me with moving to filing my taxes quarterly rather than annually. This has been a worthwhile process, especially with regards to my composition work. I keep my own financial records that are separate from companies like PayPal, even though payments on my website are through PayPal, so that I can balance the books and make sure everything is checking out. The tricky thing with selling music scores, though, is that the income is unpredictable at best. My score sale percentages have ranged from 5–30% of my annual income, depending on the year and opportunities to market/new pieces/new videos/etc.

Ponchione-Bailey: All I have at this stage is a page on my website with a list of compositions and an email address. Since the sales of my compositions form such a small portion of my income as a professional musician, I simply roll this into the rest of my portfolio work on my Schedule C.

Trevino: I use social media to help promote my work. Online video has been the biggest catalyst for getting my music in front of people. It's all changing though, so what's worked for me, and others may not work the same way moving forward. In terms of bookkeeping and taxes, keep track of every expense associated with your publishing pursuits. If possible, have a credit card or bank account designated solely for your publishing to help streamline the process.

Baker: *What advice do you have for those looking to begin self-publishing? Are there any lessons you had to learn the "hard way"?*

Cangelosi: Getting your music out there and having people interested is the hard thing. Publishing — meaning printing and distributing — is not at all

difficult. Try very hard to get people to see your work, and try even harder to create your best work.

Carroll: Educate yourself. Read books, articles, take classes, ask questions — whatever it takes to gain an understanding of what will be involved. Next, create a plan. Outline the steps needed to reach the goal, and devise possible solutions for issues that may arise. Be prepared to invest a lot of time. Give your best effort every step of the way to produce a product that exemplifies you and makes you proud.

It is more accessible than ever for people to self-publish. —Cayenna Ponchione-Bailey

The technology needed to self-publish is easy to learn and understand. —Ivan Trevino

Lamb: My biggest piece of advice is to register as *both* a composer and publisher through your Performance Rights Organization (PRO), whether that is ASCAP, BMI, etc. If you don't have a designated publishing entity for your works, then the 50% royalty line for publishers goes into a giant pot that is split amongst all PRO members at the end of each year. Make sure you get the most out of your royalty earnings! In the thank-you note that I send with each purchase, I also ask that the performers stay in touch with me to share when they have performances so that I can collect concert programs and submit them to ASCAP for the performance notifications. Plus, I love to advertise their performances through my website and social media, so everyone gets a win!

I also recommend taking notice of scores that are clean and visually appealing to you. How is their front cover laid out? How about the performance and program notes? Is there anything special about how their music is engraved? Once you start putting together a list of publishing notes that you like, you can begin to explore your own version of that style.

My other big piece of advice is to befriend your local printing company so they can help you navigate all the questions of formatting hard copies of scores. This has been one of the most valuable steps in creating consistency with my published works, both as hard copies and electronically.

Ponchione-Bailey: It is probably much easier to start today than it was 17 years ago, both in terms of preparing scores for publication and for marketing and sales. Even so, it really does take an investment of time, and I have found that bit to be the biggest hurdle. I'd love to get my new works out there, but I find it incredibly challenging to fit self-publishing into a rather busy portfolio career. For example, I have two substantial percussion-ensemble pieces commissioned by Julie Hill and the Caixa Trio in recent years, which have now been performed multiple times, and a marimba duo recorded by the Utari Duo, but I've not had the time to independently market these works and make them available to the percussion community.

Trevino: The percussion community is filled with self-published composers who we can look to for ideas. What do their scores look like? How are they getting their music in front of people? What's their eCommerce process like? How are they pricing their music? How are they releasing their music? While the industry is changing, many percussionists have created a path with self-publishing, and we can learn from each other.

Baker: *How has self-publishing changed since you began and how might it continue to change in the future?*

Cangelosi: The only change I've had is I now offer a digital PDF download purchase option. It seems there is a growing interest and demand for this today. I feel it was less expected in the past.

Carroll: The most significant change has been the introduction of the eBook. Self-publishers now have an eBook option that avoids the production costs of printing a physical book. Looking forward, I am not sure which direction technology will go. However, I do believe that traditional "hard copies" will exist along with electronic versions. Technology will move ahead. Stay with it and be current, but constantly look ahead.

Lamb: One of the biggest advances in self-publishing has been the transition to electronic rather than hard

copies of scores and parts, and I think we will continue to see a tendency towards the electronic medium. While working with electronic copies removes any concerns of page turns, for example, I still format all my music as if it will be hard copy only. I guess I am "old school" in still appreciating a hard copy as a reference and something that I can physically keep in my library and return to, but I must say that after having recently purchased an iPad, I can see the appeal of working with electronic copies!

The other major issue in self-publishing is marketing. Because the tools to self-publish are becoming quite accessible, more and more individuals are turning to self-publishing for their work. I love this move towards artist independence with regards to who owns copyright and maintaining direct contact with people who perform your music, but it certainly becomes difficult to get your work in front of the right audiences. I made the investment almost two years ago to work with a website designer to revamp my website and combine the "Compositions" page with the option to purchase the music, rather than only being able to purchase my music by sending me a message through the "Contact" link. By removing one additional step in the purchasing process for the consumer, more sales have been made. But like I mentioned earlier, I fulfill each purchase independently of my website store so that I can engage directly with the consumer in hopes of maintaining a fruitful connection.

Ponchione-Bailey: On the one hand it is more accessible than ever for people to self-publish, and certainly the move to performing from digital scores changes the role of printing and distribution, but professional publishing houses are still critically important. Their expertise in curating catalogs, editing, proof-reading, marketing, and distribution should not be underestimated. Don't tell Gordon, but I'd be well up for finding a friendly publisher interested in my compositions!

Trevino: Things are continuing to shift to digital music and currencies. Self-publishing can be formal, but it can also be one musician Venmo-ing another for a PDF. That's publishing too, and I think having a spirit of openness in terms of digital goods and streamlining the process will be so important moving forward.

Jason Baker is Professor of Percussion Studies at Mississippi State University and serves as editor of New Literature Reviews for *Percussive Notes*. He previously served as chair of the PAS College Pedagogy Committee and president of the Mississippi PAS Chapter. Jason is active as a soloist and orchestral musician, and has commercially released four solo CDs, three etude books, and over 30 compositions and arrangements for percussion.

Group Drumming with Senior Citizens

By Gary Huber and Christopher Karow

Drum circle facilitators have an opportunity to add interactive fun to the lives of senior citizens through a drum and a song. Rhythm and song connect with the seniors and add a positive social and emotional outlet to their lives. Participants with various age-related health issues, from simple physical changes to complex diagnosis such as Alzheimer's and Parkinson's diseases, can enjoy and benefit from music-making and the group experience.

The authors, two interactive drumming group facilitators, describe an autoethnographic approach to group music making with senior citizens. Robert Friedman (2011) notes that the hand drum has been used for thousands of years in celebrations, rituals, ceremonies, and in healing.

Current research shows that rhythm and singing affect multiple areas of the human brain at once on a subconscious level. Because of brain plasticity (the brain's ability to develop throughout one's entire life), rhythm-making through percussion-based activities can be used to help build new connections (called neuropathways) in the brain. This helps to improve brain function and to slow the aging process of the mind. Nothing can stop the aging process, but a drum and a song are a great combination to help slow down aspects of the process.

Many of the ideas presented here can be used for other ages and groups, including children and individuals with special needs, plus first responders and military veterans dealing with traumatic events. The facilitators' views and experiences are remarkably similar across groups. Like all music experiences, some ideas may work extremely well at times, but not so well at other times. Know though, that what appears to not work on the outside may have a positive health effect inside all participants.

PROGRAM SETUP

Preparing for an interactive group drumming program for senior citizens requires collaboration with a staff member. A first

step is to determine the best time for the event. It is advantageous to find out what the seniors' schedule is like after breakfast and during the afternoon. In our experience, participants in morning groups are generally more engaged, more willing to play, and are ready for some inclusive activity. A program that immediately follows lunch can be difficult, since many seniors may be ready for a nap. Programs that take place after 2:00 p.m. and before dinner time generally work out well. Evening events are rarely scheduled.

A second step is to assign the staff member the job of setting up chairs for the event. Much like a common seated drum circle, a chair with a drum in front of it is the best. The setup should include places for wheelchair access. It is very important for all participants to see each other, laugh, and connect. Staff members should move any tables in the event area out of the circle. People who are placed behind a table tend to watch rather than participate. Tables are barriers; participants will have a more enjoyable time when they are placed in a position to interact with the entire group.

A third step is to ensure that the staff contact understands the need for two staff members to be present for and actively assist with the group drumming event. On occasion, the staff may think this is their break time; it is not. It is paramount that staff members are present because they know the names and needs of the seniors. Additional staff may be required if there is a large number of seniors with special needs. Inform the staff that you may ask them for their help with instruments. Of course, all staff and visitors are welcome to participate. When staff members are willing to sit in on the circle, it promotes greater connection and engagement among participants.

As a drum circle facilitator, plan for your own arrival, and set up as you would for any performance situation. Be ready to talk and set up at the same time. Many seniors will show up early to enjoy the setting up of the drums. While you are working, participants may ask questions about the program or the instruments they see. Staff members may need to bring residents in wheelchairs to the drumming area early. This provides the opportunity to plan or adjust for wheelchair integration into the seating plan. Occasionally, you may receive comments that an individual does not want to be there. Reply with a smile and say, "Play as much as you want, or as little as you want, and you're welcome to just sit and listen." If you have songs planned in your program, mention that you will need some help singing if they do not want to drum. Asking about songs that individuals like can be a good way to bring potential non-participants into the group, and it may help them feel needed. Be set up and ready to play 15 minutes before the start time.

ADAPTATIONS

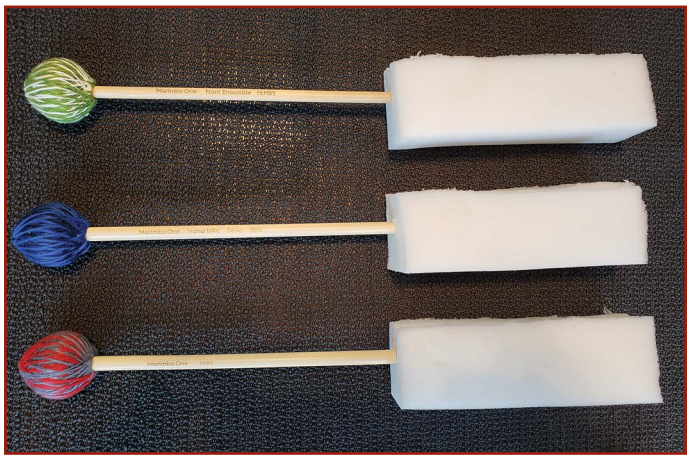
Some residents may be tilted back in a wheelchair or have limited physical ability. A tambourine or frame drum can be placed under their hand. Always ask permission and explain that you want to pick up their hand and place a drum under their hand. They may do nothing, they may hit quarter notes, or their fingers may move but not touch the head. A small maraca or egg shaker might be a good option for seniors with Parkinson's Disease. The key is that all are participating in their own way.

Be aware that those with arthritis and misshapen fingers may find it too painful to strike an instrument; shakers or tambourines with Velcro are good options. The Meinl or Remo foot tambourine, Meinl hand motion shaker and foot shaker with straps are easy to use. Also, the Cotton Wood Works adaptive instrument mount for wheelchair use can be a solution. Before placing a Velcro or strapped instrument around a participant's foot or wrist, ask permission and explain that you are hoping this will help them hold the instruments.

Do not pass out drumsticks or claves, as these instruments are potentially dangerous and can cause someone injury. Instead, consider using yarn mallets. Barry Bernstein found that providing mallets for Alzheimer's patients increased their level of participation; "Put a stick in somebody's hand and there is nothing to think about" (Friedman, p. 59). However, consider that slender mallet shafts can be difficult to hold. Adaptive mallets such as a yarn marimba mallet with a foam handle can be helpful and easier to use for some participants.

To make your own adaptive mallets, visit the local hobby or craft store and purchase a sheet of #2 foam. It's relatively soft and most seniors can grip this. Cut the foam blocks to 2 inches by 2 inches by 6 inches and cut a slit along the middle of the block, lengthwise. Marimba One provided some mallets for the project, and they worked very well, as shown in the photo. After placing the shaft of the mallet into the block, glue it back together. Place rubber bands along the length of the block to hold everything in place until the glue has dried. The block shape and density of the #2 foam provides a better grip than round foam handles found, for example, on paddle drums.

When working with hearing-impaired individuals, an option can be to gently place their hand on the drum and play the pattern softly with your hand so that they can feel the beat. Usually, they can pick up the vibrations and join in. Identify indi-



Recognize physical limitations due to age and ability, but treat them all like royalty.

viduals wearing hearing aids and monitor their expressions for discomfort; some hearing aids cause a low-level rumble when bass-heavy drums are played. This is another reason for requiring staff members to be present to assist during the event. Reluctant participants may be encouraged if you approach them, kneel to get on their level, and play with them.

GARY HUBER'S OBSERVATIONS AND RECOMMENDATIONS

Prior to the pandemic, I would greet each participant and thank them for coming at the beginning and end of the program. A physical touch, eye contact, and a smile are extremely important to this group. Shake hands with men and lightly hold the hand of the women as you greet and thank them. Recognize physical limitations due to age and ability, but treat them all like royalty.

It is important to introduce the program by explaining that the drum and song circle is a participatory and interactive event where everyone can sing and play drums. Encourage everyone to help sing the songs throughout the program. If the residents have limited motor and/or verbal skills, humming is a great way to participate. "If you can say it, you can play it," so the saying goes; words or phrases are most often used to orally explain the patterns. Since there is no written score, whatever participants play in the moment will be "correct."

To start the group off, I use a 20-inch bodhran with a wood mallet and play a slow quarter-note pulse. It has a great bass note and residents react to it. I invite them to join in the drumming and get familiar with their own drum. In this environment, I do not frequently direct a fast drum roll ("rumble") from the residents because some may be physically unable to play one. When I use a roll, the duration is relatively short, maybe ten seconds or so. Watch the group and see how they respond; change accordingly. I introduce a longer roll with dynamics using shakers and ocean drums later in the program.

Observe participants for signs that they are unhappy with the instrument they are playing (e.g., the sound it makes is too loud or unpleasant, it is too difficult to hold, etc.). Offer them different ones. Attentive staff members can facilitate attention to this problem and are needed to maintain safety for the group members. If a drum falls over, your main concern is that no one gets injured.

The senior citizen group may not be able to play for 45 minutes straight; be sensitive to fatigue. Incorporate rest breaks by sharing facts and stories about the drums and songs. It is also informative to provide a brief history about the djembe and other drums being used, the African oral tradition, and other aspects of drumming and group singing. Do some homework and learn enough to give brief talks about the frame drum, tambourine, and dumbek.

It is good to give a 30-second talk about your background (e.g., your experience in performing groups). Tell them something fun about yourself. If seniors want to join in the discussion, let them add their knowledge and experience. Start a conversation by asking if anyone has participated in a choir or played an instrument.

Another strategy for creating rest breaks is to reserve some unique instruments that are not shared in the circle. Keep them hidden until you see a need for a brief session of show-and-tell. Some special instruments to feature are agogo bell, claves, dumbek, talking drum, slide whistle, siren whistle, finger cymbals, ocean drum, bodhran, and riq. Tambourines and pandiero are always fun to introduce and play. Alternatively, if participants are smiling and most of the group is playing, let the groove continue while other group members rest and enjoy the music going on around them.

Include in the program songs that connect with the residents to remind them of their youth. Favorite songs are a great way to engage and develop a relationship with the residents. It is important to know the song lyrics and be able to sing some of the melody. For this reason, be familiar with some standards.

Popular songs that are good for drumming with senior citizens include "How Much is that Doggie in the Window," "Five Foot Two, Eyes of Blue," "Take Me Out to the Ball Park," "If You're Happy and You Know It," "The Lion Sleeps Tonight," "Day-O (Banana Boat Song)," "I've Been Working on the Railroad," "Rise," "Oye Como Va," "Yes, We Have No Bananas," and the classic commercial song "I Wish I Were an Oscar Meyer Weiner."

If you do not have a great singing voice, use this as an additional means to jokingly motivate participants to join with group singing. Tell them that it's like a marching band where they have to play and sing at the same time. Participants may play just the basic pulse beat or another simple rhythm to accompany. Participants may lead different versions of the songs you choose, so be flexible.

Solicit song suggestions from participants. My experience is that few volunteer song ideas because I mention that if they request a song, participants need to know the words. An unusual song suggestion that has been well-received is "Habanera" from George Bizet's *Carmen*. The bass line is like "Cake & Ice Cream." When participants are asked if anyone likes opera, usually a small number will respond. However, when I start singing the melody and playing the drum, almost everyone joins in.

PROGRAM WRAP-UP

It is important to be cognizant of the time and finish on schedule. There might be another program coming up or, more importantly, lunch or snack time. If the group is really involved and having fun, ask the staff if it is possible to play another 5–10 minutes. End the program with a simple drum pattern, limited roll or rumble, and a strong ending note.

For a group of 12 or fewer participants, consider moving from groove-based drumming to freeform soundscapes inspired by nature. An ocean drum is invaluable for this purpose. I often bring two ocean drums and "volunteer" one of the staff members to assist me in providing all participants a chance to play it. After giving the staff member a quick lesson on the drum, the two of you may quickly move among participants. This can then be expanded into an ocean composition.

Distribute wooden frog guiros; they have raised spines that make great frog sounds when scraped. Add maracas, shakers, and tambourines, then conduct the group with a rise and fall movement of your arms to signal dynamics. Circulate ocean drums and frogs so other participants get to play them, too. After a quiet finish, give a round of applause.

At that point, you and staff members can walk around the circle with a box to collect the instruments. It is important to stow the instruments before seniors begin to move from the circle so that the instruments do not become tripping hazards. This public collection also signals that instruments are not souvenirs or party favors.

Whether you ended with a groove or with an ocean drum, wrap up by thanking people for participating, expressing the hope that they had fun. Thank staff members who assisted during the program. Similar to setup, you may have an audience while packing up. Answer questions and acknowledge comments while you continue to pack the instruments. Professional courtesy requires that you keep smiling and talking as you work. Politely decline any offers of help in order to avoid injury to people or instruments.

CLOSING

Participating in group music making — particularly combining percussion-based activities and singing — can be a rehabilitative and restorative activity. Such activity has been shown to help slow brain dysfunctions, increase physical and social activity, and help reduce depression. The drop in depression comes from the activity of drumming and singing on a neural and hormonal level when dopamine, the "feel-good" hormone, is released. If participants have smiles on their faces, then you have succeeded.

Active participation in group drumming and singing also helps lower depression through group support and a reduction in isolation. Although it may look like there are a lot of people in an eldercare facility, until seniors join a group activity, many of them feel "alone in public." With your drum facilitation skills, you have the opportunity to impact the lives of senior citizens using drum and song. In fact, the positive emotional, neurological, and physical benefits extend to old and young alike. Your musical gifts can bring connection, fellowship, and spark to the lives of others.

RESOURCES

Training and experience are needed for leading any drum circle. Basic facilitator trainings are a must and are offered through several different in-person and online programs.

- Drum Circle Facilitators Guild: https://www.dcfg.net
- Remo Health Rhythms: *https://remo.com/experience/post/healthrhythms*
- UCLArts & Healing – Beat the Odds and Social Emotional Arts Certificate Programs: *https://uclartsandhealing.org/our-programs-list-pg*
- Village Music Circles: *https://villagemusiccircles.com*
- Percussive Arts Society International Convention (PASIC): Sunday Facilitators Certificate Training. Also, PAS Interactive Drumming Committee Members are available to answer your questions: *pulsekim2@gmail.com*

REFERENCE

Friedman, R. L. (2011). *The healing power of the drum. a journey of rhythm and stories*. White Cliffs Media.

Gary Huber is the owner of Heartbeat Drum, LLC, and is a member of the PAS Interactive Drumming Committee and the Drum Circle Facilitators Guild.

Christopher Karow is a Remo Health Rhythms Trained Facilitator, facilitator-mentor for the Georgia College Community Drumming Group (part of the GCSU Music Therapy program), and a member of PAS and the American Music Therapy Association.

Demystifying the Path of a Marching Arts Arranger

By the PAS University Student Committee

Arranging for the marching arts in the United States is a massive field that seemingly has enormous potential for up-and-coming artists. With an instrumental palette that is nearly infinite, the percussion section boasts a breadth of genre that is a catalyst for talent in all generations. The PAS University Student Committee has gathered that this field is saturated at the top of its tessitura, and through conducting interviews with current up-and-coming arrangers, hopes to demystify the path towards a career in arranging. Some commonalities amongst the interviewees are that they are professional arrangers for an ensemble in the marching arts, but their specific niches range widely from drum corps arranging, to indoor drumline arranging, to scholastic field show arranging, to HBCU drumline arranging.

MATT BLOOD

Matt Blood arranges full-band stand tunes and all front ensemble music for the Rutgers Marching Scarlet Knights. He also arranges for the front ensembles of the Jersey Surf, the Hawthorne Caballeros, and United Percussion 2. Throughout the year, Matt writes wind, front ensemble, and battery books for many different high school band and indoor programs, and creates soundtracks for winter guards on the East Coast.

What advice would you give yourself as a novice arranger, knowing what you know now?

Blood: I would tell myself to pick and choose my moments. Sometimes less is more, and creative uses of simpler parts as well as giving players a rest once in a while will go a long way in creating an effective product. Every section needs to have moments to shine, and over-writing for your section can take away from that. I know a lot of new arrangers, including myself, want to write the coolest, hardest, most amazing book from start to finish, which will lead to a lot of problems during a season — e.g., things needing to be watered/cut, not enough time to clean, an unclear composition for the judges to read — and ultimately give the members a less-than-desirable experience. To be an effective arranger, you need to make sure all sections have their time in the spotlight so that those moments won't get lost in all of the "content."

Was there a specific opportunity that was a "big break" for you and your arranging career?

Blood: I can think of two. The second was becoming the arranger for the Hawthorne Caballeros. I started off on the teaching side of things and doing some sound design there, but I knew I wanted to arrange for a group like that, so I put it out there during the planning stages before my second season. I had only written a handful of high school band and indoor shows up to that point, so I was really fortunate that they took a chance on me. I learned and grew a lot as a designer in that season, and I continue to grow with that group to this day.

My first "big break" was my very first writing gig. A friend of mine went to a high school close to mine, and they were looking for a marching band percussion arranger. He told his band

Make sure all sections have their time in the spotlight.
—Matt Blood

director that I was interested, so he reached out to me. I was finishing up my senior year of high school at the time, unbeknownst to the director. I took the gig, not knowing if I could even do it, but knowing that I would give it my best effort. Don't be afraid to take that first gig. Who knows what that experience will lead to!

Do you have any pros and cons of maintaining a career in the marching arts?

Blood: The main con for me is that sometimes I get tired of doing what I love. There are points when it gets hard to stay positive about what you're doing, whether that's teaching, designing, or otherwise, but that always subsides when you see your students or one of your clients play your music and having a great time doing it. And that's the ultimate pro: being able to give back to an activity that likely positively impacted your life, and helping future generations to cultivate a similar love of the marching arts that you have.

Do you have any mentors who guided you directly or indirectly?

Learn how to challenge a group while also allowing your music to be performed effectively. —Benji Baker

Blood: There are too many to name them all, but I'd definitely say my high school band director, Tom Kershaw. Before entering his program, I had never held a drumstick before, but four years later, it's all I wanted to do. I'm fortunate enough to still work with his band program and to work with him at Jersey Surf. He, more than anyone, has granted me many amazing opportunities and has helped me along the way through all of my marching arts endeavors.

BENJI BAKER

Benji Baker's current list of clients spans all across the United States with bands at all levels of achievement and all sizes. Clients have included BOA Regional finalists, OBA finalists, and UIL finalists, with numerous high percussion awards at contests. Baker says his clients have appreciated a quality product with a very quick turnaround time.

What advice would you give yourself as a novice arranger, knowing what you know now?

Baker: You do not need to "change the game" right now. It takes time for a young arranger to figure out what generally works and what generally does not work. Learn how to challenge a group while also allowing your music to be performed effectively. Early on I made the mistake of trying to do too much, and I ultimately made a book or two that was too difficult to be performed at an effective level. Music performed poorly will not create an effect. Sometimes, something simple performed very well is the most effective option.

Was there a specific opportunity that was a "big break" for you and your arranging career?

Baker: My first "big" writing opportunity was writing for the Green Brigade, the University of North Texas (UNT) marching band. During my last year as a member of the Green Brigade I wrote the front ensemble music while a graduate teaching assistant wrote the battery. He essentially asked me and a few other members with DCI front ensemble experience if we were wanting to write the front ensemble parts, and I was the quickest person to say yes. While writing the shows for the band that year I got a lot of experience learning what worked day-to-day with a bunch of musicians who were very quick to learn notes. I did well enough that the next year I was asked to write for the band again, this time not as a member but as a hired front ensemble arranger. Having UNT on my past-clients list certainly helped assure future clients that I was up for the job.

Do you have any pros and cons of maintaining a career in the marching arts?

Baker: The best part of being in the marching arts is constant creation. Every year there is a new show with a new set of students and new series of challenges. As an educator and arranger, it is my job to teach or create an experience for students in which they will grow. As an arranger I'm constantly thinking of things that will challenge a student's ability level while also being fun to play and enjoyable to listen to. I find a lot of joy in the enjoyment of something I created for others.

As far as cons I would say the uncertainty and constant grind. As I write this on December 12, well ahead of marching season, I'm already thinking ahead to October and beyond for current and future clients. Every school I write for has complete authority to either hire me or not for the next season; a lot of this is working to write something compelling and effective *now* to continue to get hired for the next season and beyond. It is often said that if you do something you love you'll never work a day in your life. I am doing something I love, but it is work — hard work — to continue producing quality materials that I am proud of and that my clients will be proud of too.

Do you have any mentors who guided you directly or indirectly?

Baker: My years of marching drum corps heavily shaped the way I write music. At the Blue Knights under Jeff Ausdemore (2009–10) I learned a lot about rhythms and how they can be written in a virtuosic way. My final season at the Blue Knights (2011) with Ralph Hardimon and Daniel Darrah I learned the value of musical conversation between various sections of the ensemble.

My years at Santa Clara Vanguard and UNT under Paul and Sandi Rennick (2012–15) taught me the value of compositional depth and playing when it matters. I took an arranging class with Professor Paul Rennick at UNT that really helped me in understanding orchestration and what works with percussion instruments in various settings. I apply nuggets of all their information when writing shows or arrangements to find a style that is uniquely me.

Finally, I usually try to find a way to quote a lick from one of my high school percussion directors, Jason Long, as he was one of my major influences in becoming a musician for a living.

KYNAN HUDSON

Kynan Hudson currently only composes marching percussion pieces for North Carolina Central University, but he has composed in some form for Aycock Middle School, Dudley High School, New Bern High School, Hopewell High School, Vance High School, and for various clinics. He has written warm-ups, marching cadences, and percussion features (colloquially referred to as "punches").

What advice would you give yourself as a novice arranger, knowing what you know now?

Hudson: Use time signatures appropriately and make sure the notation style is easily read by all levels of readers. When I was younger, I would challenge myself to compose in different time signatures, since 4/4 or 12/8 were most frequent in show style. I would have pieces in 3/4 or 5/8 that would, or could, still be interpreted as a 4/4 meter, based on the movement of the melody. I would encourage myself to correct this by utilizing at least one instrument to reinforce the start of the meter for each measure. I also overused dotted notes in my early days of writing in hopes that I would be exposing my students to different interpretations of notation. I would correct this by saying that exposure is good, but having students being able to interpret rhythms autonomously is even better.

Was there a specific opportunity that was a "big break" for you and your arranging career?

Hudson: I consider my "big break" to be instructing at Aycock Middle School (now Swan Middle), because it created a domino effect for my career. Aycock would compete or do exhibitions at shows with a majority of original material. The middle school students executed my compositions in a way that directly landed me a position at Dudley High School, which led to my hire on the university level.

Make sure the notation style is easily read by all levels of readers.
—Kynan Hudson

If I had to pinpoint an exact year, it would be the 2017–18 season when I was simultaneously teaching Aycock and Dudley. Both groups performed five- to seven-minute shows at the same competition and had a myriad of cadence styles; a majority of them were composed by me. The validation came from verbal and physical reactions when people learned that I instructed both groups. After that, I started being invited to other schools' band camps, practices, and clinics, allowing me to share some of my excess or create new material with other groups.

Do you have any pros and cons of maintaining a career in the marching arts?

Hudson: The pros is that I seldom felt like I was working because it aligned with my passion. There is a natural excitement that comes with marching percussion because of the nature of performances. The groups I taught were known for engaging in face-to-face percussion battles, which gives a direct comparison between groups outside of the adjudicated realm. It is easier to bond with students and push them when the end goal is something they enjoy.

The cons can vary depending on the location of occupation; lack of resources or time to fully execute the vision from an arranging standpoint being the most common. In my case, I once had more compositions than I had groups or time to teach them. Time management and prioritization became invaluable skills to combat this.

Do you have any mentors who guided you directly or indirectly?

Hudson: Experiential learning was the major medium for developing my composition and arranging style. But I would be remiss not to acknowledge

a few individuals: Harvey Thompson, Justin Campbell, and Ron Rogers of North Carolina A&T State University indirectly influenced me, as they were the composers for the majority of the cadences that I performed in college. These same cadences were also adopted by the groups I acquired after college, causing me to experience them holistically — now as teacher. When I started writing, most of my compositions would have a similar feel and structure to their material. Arian Land of Coastal Carolina University and Carolina Crown influenced me to incorporate more polyrhythmic patterns and increase technicality while maintaining the desired "groove" or "funk" feel. Lastly, I must acknowledge Dante Chambers of Norfolk State University and former percussion instructor of my current group, North Carolina Central University. He influenced my notation format with two simple quotes "Don't put too much black on the paper" and "make sure the reader can always see the downbeat."

LAUREN TEEL

Lauren Teel is the arranger and percussion instructor for Mililani High School in Mililani, Hawaii. She began arranging for Mililani in 2017 when they attended BOA Grand Nationals for the second time in the history of the school. She also arranges for Azle High School and several encore charts for the Troopers Drum & Bugle Corps, where she serves as the Percussion Caption Head. She has also arranged for a few university ensembles including the University of Alabama, the University of North Texas, and the University of North Alabama.

What advice would you give yourself as a novice arranger, knowing what you know now?

Teel: Arrange for fun and arrange often. It's a craft just like playing; practicing is imperative. It's also important to allow yourself to write an entire idea or phrase without relying on the playback. Finish full ideas before you listen back to what you've written. Check the original score, key, and meter often. Cross reference everything to make sure it's correct. Be inspired by outside art forms; percussion ensemble music and marimba solos are great places to start as a front ensemble arranger looking for inspiration. Transcribe other arrangers you admire. Try and understand what it is that you like about their arrangements.

Was there a specific opportunity that was a "big break" for you and your arranging career?

Teel: I would not say I had a "big break." My first paid arranging job was my first percussion director job. I think writing for your group first is important. You will be the one putting it together, so you learn a lot of valuable feedback — what works, what doesn't — just from going through that process.

Percussion ensemble music and marimba solos are great places to start as a front ensemble arranger looking for inspiration.
—Lauren Teel

Do you have any pros and cons of maintaining a career in the marching arts?

Teel: I think my biggest pro is also the biggest con, which is the amount of flexibility and freedom that comes from creating a career surrounding the marching arts. I have an incredible amount of freedom surrounding my schedule and projects I choose to work on, and I recognize the privilege of time. With this comes the uncertainty of future jobs. It's typically independent contractor work, so it's not a typical 9–5 P.M. career path. You really have to hustle, stick to deadlines, work well with others, etc. to maintain a sense of security in your career.

Do you have any mentors who guided you directly or indirectly?

Teel: I have been very fortunate to have some really amazing teachers in my career who have had a strong impact on me as a player, teacher, and arranger, well beyond the years I was directly working with them. Those mentors really modeled to me what it means to "give back," and I hope to inspire and guide my students in the same ways as my teachers took the time to do. PN

The Roads Less Traveled: Expanding Your Career Options

Part 2: From Teacher to Administrator

By Julie Hill

In the field of percussion, many set their sights on the "roads most traveled," such as careers in teaching and/or performance, those trusted highways of academia, or performance in concert halls or venues across the globe. But what about the roads less traveled — those roads leading us to the unique, inspirational, and innovative? If we always stay on the interstate due to faster speed limits and shiny travel stops where fast-food options abound, we miss the back roads with homemade treats, downtown main streets, and seasonal scenery.

For this two-part article, authors Lisa Rogers and Julie Hill investigated some of the roads less traveled in percussion. They interviewed and/or surveyed some who have detoured off the main roads and now have created successful or burgeoning careers on those lesser-known paths. By understanding their journeys, they hope to inspire others to expand their career options and in turn advance the field of percussion.

In Part 1 of this article, which ran in the APRIL 2022 issue, Lisa Rogers interviewed professional pan builder and tuner Emily Lemmerman of Barracuda Steel Drums and Bill Wilkinson of Wilkinson Percussion Services. Both started with traditional career paths of music education and/or performance. For Part 2, Julie Hill surveyed percussionists in their mid to late careers who have transitioned from teaching to administrative positions. Judging by the number of percussionist administrators across the United States and beyond, evidence is compelling that percussionists are well-suited to these jobs based on their training.

As teachers/administrators themselves, Julie Hill and Lisa Rogers have personally experienced the challenges many have faced during COVID-19 with added pressures of recruitment and retention looming larger than ever. And although not specific to COVID-19, the increased fragility in the mental health of students is a challenge facing us all in the field of education today. Their hope is that the information in this article may also help those who have faced increased challenges in teaching/administration and are experiencing burnout.

In truth, for any profession, there are many considerations and important questions to ask yourself before starting down a career path, but also re-examining the roads less traveled at different stages along the way may be beneficial. The good news is that percussionists are uniquely armed with an array of skills that prepare us for a variety of careers in music and more.

SURVEYS

Julie Hill surveyed administrators and percussionists Paul Buyer, Director of Percussion and Director of Music, Clemson University; Rich Holly, Executive Director for the Arts, North Carolina State University; Chris Tanner, Chair and Professor, Miami University; and Kenyon Williams, Chair, School of Performing Arts and Professor of Music, Minnesota State University at Moorhead.

Julie Hill: *How did your formal training and coursework in a university curriculum help prepare you for your current job?*

Paul Buyer: My training as a graduate teaching assistant at the University of Arizona with Gary Cook prepared me to teach percussion and lead a percussion program. Specific classes that were most influential were private lessons, conducting, pedagogy, and percussion methods.

Rich Holly: Two thoughts come to mind: (1) As a percussionist, we have to be — and learn to be — extremely well organized. Multiple instruments needing

to be played by multiple implements placed in multiple locations around the setup, and packing gear and getting to venues early, and so on, are all excellent preparation for some of the skills administrators utilize, and (2) having a private teacher who believed in me and pushed me to try new things and move into things that were uncomfortable.

Hill: *How did your training as a percussion teacher/professor help prepare you for your current administrative job?*

Holly: Some of the skills learned as a percussion teacher/coordinator that transfer effortlessly to administration are knowing the opportunities that come from saying "yes" to committee assignments, gaining logistical experience by serving as a manager of facilities, managing a large instrument inventory, assigning parts based on players' strengths and/or their needs for growth, and not being afraid of speaking up on my own or my students' behalf.

I have primarily been an ensemble director, and this provides great opportunities to develop leadership skills.
—Chris Tanner

Chris Tanner: My teaching assignment has not involved much applied music instruction. Rather, I have primarily been an ensemble director, and this provides great opportunities to develop leadership skills. Ensemble direction requires vision, long-term planning, people skills, and the ability to manage details. As a director, I need to develop a vision for my team (the ensemble), and then work with them to fulfill or execute that vision. Ensemble directors also must be comfortable in front of a group of people; this skill is required often of administrators.

Kenyon Williams: Budgeting! Knowing equipment needs, costs of touring, organizing mass recruiting events, scholarship management, and more are already basic requirements of a percussion teaching position and translate directly to skills needed in leading a department. Also, "soft" skills in terms of working with multiple faculty across many disciplines (music, theatre, art, business, etc.), due to past collaborative projects has helped with relationship building and global understanding of various stake-holders' needs and wish lists..

Hill: *Have you been happy with the shift from teaching to administration and why? What are some pros and cons?*

Buyer: Pro: A summer stipend and the opportunity to lead on a higher level.

Con: The additional time commitment and politics involved. Trying to lead faculty who are not on the same page, apathetic, and/or resistant is also challenging.

Holly: Pro: Making decisions that influence everyone within my community and providing support to so many more students than I did when teaching percussion.

Con: I miss the close student-mentor relationship that is cultivated in teaching percussion.

Tanner: Pros: I feel that a department chair should be a "servant leader." Chairs have the opportunity to be helpful, every day, to students, and to faculty colleagues. I gain great satisfaction from this.

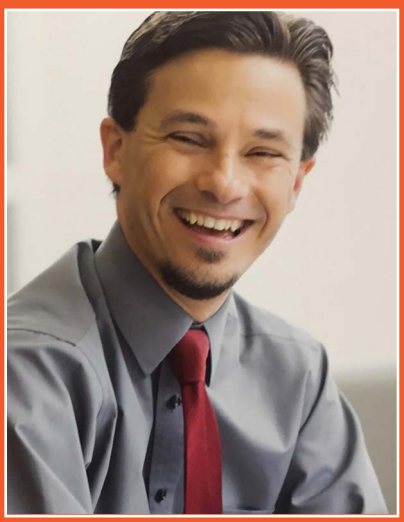
A chair is in a position to celebrate the accomplishments of faculty, staff and students, and this is a wonderful benefit — one that a person may not readily imagine when contemplating the various responsibilities of academic leadership.

I have the privilege of representing our department to various constituencies, both internal and external: students, faculty, upper administration, prospective, donors, and community members.

Cons: An academic leader has the responsibility of decision-making, and some decisions are hard. Some situations that one will face will be difficult, challenging, or even unpalatable.

The responsibility of the chair job can be heavy. You are always "on call," and you often must hold information in strict confidence.

Personal goals for research and creative activity can be difficult to main-



Basic requirements of a percussion teaching position translate directly to skills needed in leading a department.
—Kenyon Williams

tain, as the administrative work takes up much of one's time and energy.

Williams: Pros: Helping shape projects I've always wanted to see the university and/or the department pursue (special events, curriculum initiatives, recruiting strategies, etc.).

More time to build relationships with faculty from not only within my department, but also from across the campus. There are some incredible people doing incredible work all around you on a university campus, but it is difficult to see it when standing in your own private "bubble."

Cons: Less time to cultivate relationships with students due to my load shifting from teaching to an administrative focus.

It is difficult to "step away" and take a breath. There is always a new emergency, a long-term project, or a political/budgeting issue that needs your attention. The feeling that you're letting down your colleagues and the students in the department as a whole if you're not living on your laptop is exhausting, and certainly doesn't allow for the personal room one needs to in order to maintain one's skills as an artist or performer.

I've made changes when I believed a new position would afford more possibilities or when my current position felt stale.
—Rich Holly

Hill: *When you decided to make the transition, did you receive training in leadership or any other training to help you be successful?*

Buyer: I did not receive any additional training. However, there is a track record of great percussion teachers/performers who have become successful administrators in our field due to their built-in training in leadership, communication, the importance of collaboration, and the need to build tremendous organizational skills.

Holly: Nope.

Tanner: I was fortunate to be tapped for two internal leadership cohorts, which provided good insight, and also connected me with other rising leaders across campus. Building relationships with other leaders on campus has paid dividends. That said, I did not receive much assistance or training with regard to important operational responsibilities.

Hill: *In hindsight, what training do you wish you would have had to better prepare you for your position in administration?*

Buyer: A mentor, a book, and a retreat of some kind.

Holly: I feel very fortunate that I started accepting leadership positions while I was in junior high school, and continued that throughout high school, college, and grad school. That was great leadership/administrative training in the making.

Tanner: I wish that the upper administration would have provided a "boot camp" for common issues that all chairs face in the day-to-day operations of a department. There is so much to learn regarding personnel and fiscal management.

Williams: A better understanding of university budgets and working with a wider variety of university communication/office technologies. As a professor, I was able to find the "system" I liked and stick with it (i.e., Apple vs. Microsoft vs. Google, etc.), which is not an option as an administrator when working across multiple platforms, various projects, different departments' collaborative needs, and constantly rotating university system technologies. A deeper knowledge of the university's financial processes and administrative workflows would have also been immensely helpful.

Hill: *Do you think there is an ideal shelf life for the number of years in any administrative position to maintain effectiveness, and/or do you have an opinion on when it is time to consider another position?*

Holly: I've made changes when I believed a new position would afford more possibilities or when my current position felt stale. Nationally, people stay in administrative jobs for about five years. I think this is what happens: Year one: You're excited to learn, and when asked to help solve something you feel like a consultant. Year two: Still excited, and now you're becoming invested in the position — and institution, if it's a new one for you. Year three: You're really invested, and starting to run into more challenges because it's become evident there's lots of work to do and you want to get it done, but this or that policy or person keeps you from doing it. Year four: You're totally invested and taking things pretty personally when they don't materialize the way you wanted them to. Year five: You've had enough with roadblocks and naysayers and forget the investment; you're starting to think about doing something else.

Tanner: I'll make an analogy to professional orchestra conductors here. Even the greatest conductors, at the highest level, do not remain with one orchestra too long. This may be for several

reasons, but one reason is surely that the conductor and the players may tire of one another after a while, even in situations without rancor. Another point to consider is burnout. If I become tired or cranky as a chair, that is not a good situation for me or my colleagues. Better to stop doing the job before one becomes too jaded or bitter. Those feelings are natural and human, and can happen to anyone, so we should not apologize for sometimes feeling this way! The question is, what to do about it?

Williams: I think most administrators do their best work in the first four years in the position. After that, I've noticed that they tend to go to one of two extremes: "No changes/this is what I'm comfortable with" (the "We've always done it that way" syndrome), or they tend to try to justify their position by forcing change that doesn't need to happen. It's rare to find an administrator who can walk that delicate middle ground — being open to change, willing to try new initiatives and explore new ideas, but not creating "change for change's sake," which can disrupt successful programs and create an undue burden of stress on faculty and staff, which then filters down to students.

Hill: *Do you have any advice for those in their mid to late teaching or administrative careers who may be experiencing burnout?*

Buyer: Great question, and one that could easily be its own article. My advice is to do a deep dive on "reinvention," making sure your best years — personally and professionally — are ahead of you and not behind you. Reinvention is about disrupting the status quo, changing your mindset, and attacking your craft to be more competitive and effective than you've ever been. Other than that, rest and recovery are essential.

Hill: *What general advice do you have to those who wish to consider moving from teaching to an administrative position? Perhaps respond to this in the case that there is room to advance at the person's current institution, but also consider a situation in which there is no room to make a shift where someone is currently employed.*

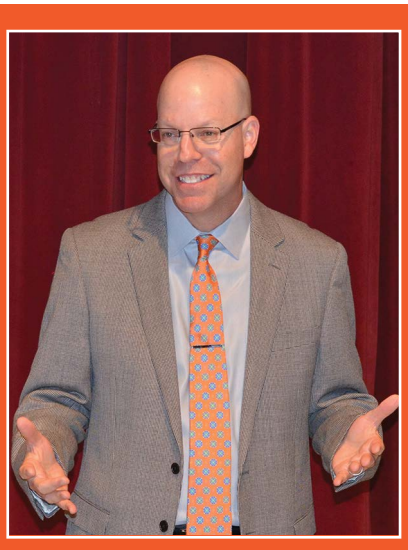
Buyer: Since I have not "shifted" from teaching to administration but am currently doing both, I am not sure I have a good answer. I think if you are looking for a new adventure or perhaps believe you have maxed out your program and want to challenge yourself again, then moving to administration might be appealing. You also might be needed more in administration due to

your leadership skills, and you could do a lot of good in that new role.

Holly: If you believe your role is to support and not be a boss, that's thinking in the right way. If you want to do work that impacts larger numbers of people, that plays into it. If you have patience and can remain calm during adversarial times, those are really important traits to have. If you have all of that, then you're a good candidate for administration.

Tanner: I feel fortunate that I have been able to take on the chair role at the same institution I have worked at for my entire career. No move was required. My advice in any case is to talk to people who are administrators, and to pick their brains for experience. I don't feel "overworked" as a chair. I am busy, yes, but I don't maintain a ridiculous schedule. I have plenty of time for my family and leisure pursuits. What is unavoidable, though, is the weight of the responsibility.

Williams: I haven't fully left my teaching load, so I'm fortunate in that I've been able to explore both areas — administrator/educator — simultaneously, and I've kept myself invigorated by being connected to the students I love. But for someone who is seriously thinking of moving into full-time administrative work, ask yourself why you get up each morning. If your answer is to be hands-on with students in front of an ensemble or in a classroom while focusing on only what matters to *your* students and *your* studio, then avoid administration. If you love "big picture" narratives for your university and like the idea of helping to shape how your department as a whole fits into the wider narrative of the mission of your campus and the needs of your community, then go into administration.



Do a deep dive on "reinvention," making sure your best years are ahead of you and not behind you.
—Paul Buyer

Dr. Julie Hill, Chair, Department of Music at the University of Tennessee-Martin, has received worldwide recognition as a performer and scholar. As both a solo artist and member of the Caixa Trio, Hill has presented workshops, concerts, and lectures extensively throughout the United States and on four continents on the topic of Brazilian Music and the impact of music and social transformation for black women and at-risk children in Northeastern Brazil. Hill is the inaugural recipient of the University of Tennessee President's system-wide Educate Award and a winner of the University of Tennessee at Martin's Cunningham Outstanding Teacher/Scholar Award. She is a Past-President of PAS and Co-Editorial Director for *Percussive Notes*.

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How Does a Drummer Become a College Dean?

Percussionists have marketable and transferable skills

By John S. Beckford

After serving 32 years as head of percussion studies at Furman University, I applied for the Dean of Faculty position and was hired in 2008. I had always been interested in how things work, I was one of the rare faculty members who enjoyed committee work, and ultimately, I held some elected offices in our faculty governance system.

After two years as Dean, I was promoted to the chief academic officer at Furman, the Vice President for Academic Affairs and Dean, a position I held until 2016. What I learned along the way were the variety of ways my background as a successful percussionist informed my ability to carry out my administrative responsibilities. So let me first identify the ten attributes and responsibilities that I think make for a successful percussionist:

1. **Excellent listening skills.** These allow you to identify optimal tonal qualities, comprehend the musical texture in which you place your tones (how does your part fit with others?), and instantly analyze whether your note has been appropriately performed.
2. **Organizational skills.** These allow you to plan effectively for the smooth transition from one instrument to the next when incorporating multiple instruments in a performance. Under this category I also place multitasking for the times when the percussionist appears to be the one-armed paper hanger.
3. **The ability to observe "the big picture."** When one has the privilege of sitting in the back of an ensemble and watching how the collective effort unfolds, much can be learned about the entire endeavor.
4. **Patience.** This serves you well for the numerous passages where you do nothing, but must remain highly focused and engaged, then announce your musical entrance with flare and confidence.
5. **Highly confident.** Since you are often the only one in the ensemble making that particular sound, this is no time to be timid.
6. **Collaborative skills.** This is essential for successfully blending your assignment with the sounds and personalities of the other ensemble members.
7. **Flexibility.** You must have the ability and willingness to alter your interpretation at the request of your conductor or section peers.
8. **Disciplined work ethic.** One must recognize the need to come to the rehearsal or performance fully prepared; otherwise, you risk letting the entire organization down.
9. **Dependability.** Your dependability gives confidence to the others in the ensemble, because you understand the harm that comes to the overall performance when you fall short of expectations.
10. **Enjoyment.** As with any profession, if you don't enjoy what you're doing, it will be reflected in your performance, and you'll ultimately alienate your colleagues, too.

Now let's look at this list again and consider how each of these ten attributes and responsibilities would be of value to a senior college or university academic administrator. Even without further elaboration, linking these characteristics to the effective performance of a college dean seems self-evident. They include one's ability to *listen* with respect, be *organized* with the myriad of administrative responsibilities, *see the big picture* of the operation of the university, have *patience* with people and processes, be *confident* in decision making, *collaborate* with a wide range of constituents, be *willing to*

alter plans or ideas, have a work ethic that makes one *dependable*, and finally, express an attitude of enthusiasm and *enjoyment*.

Just as these traits make for a successful percussionist, they also applied to my success as a college administrator. Fundamentally, my entire career has been dependent on this same collection of employment principles.

The path from drummer to dean is more closely related than most would imagine. One's training as a percussionist has true transferable skills that not only apply to an academic administrative position, but also to countless other careers. Never underestimate what you have learned as a professional percussionist!

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Beckford, John S. "Dreaming Dreams, Living Lives." In *Discerning Vocation: Faculty Stories*, edited by David Bost, 56–58. Greenville, S.C: The Cothran Center for Vocational Reflection, Furman University, 2014.

John S. Beckford, D.M.A. was head of percussion studies and taught music history at Furman University from 1976–2008, then served as Dean of Faculty from 2008–10 and subsequently Vice President for Academic Affairs and Dean, 2010–16. He was principal percussionist of the Greenville Symphony Orchestra 1976–2006. His BME, MFA, and DMA degrees are all from the University of Iowa, where he was a student of Thomas L. Davis. Dr. Beckford retired in 2019.

Drum Set 101

Advocating for comprehensive drum set studies for collegiate percussion majors

By Eric C. Hughes

Although there are several great college-level programs around the world for drum set specific majors, it appears that higher learning is often doing percussion majors a disservice when it comes to drum set education. Percussion-performance majors usually have their hands full when studying at the higher level, but often they cannot see past their next recital or jury. Percussion performance has a rich and storied history, and percussion pedagogy, performance classes, ensembles, lessons, and general-education requirements can be overwhelming for any student. In the modern world, we now need to pile on economics and marketability to this list of requirements. Learning to play drum set would help enhance any percussion major's resumé

Learning drum set is often overlooked by percussion programs for various reasons: maybe it is not viewed as a legitimate instrument, it may be seen as a "jazz studies only" instrument, or maybe there are no qualified teachers at the school. Majors are required to intensely study the literature and techniques of marimba/keyboard, snare drum, and timpani as well as accessory percussion (hence the plethora of classical excerpts method books) seemingly to these ends:

- Percussion performance positions at a major orchestra: The amount of full-time performance jobs with the major or minor orchestras around the world are very few and far between.
- A full-time teaching position at the college level: Again, those positions are scarce, and if they are available, they are generally an adjunct position and the pay is low, even for a master's candidate.
- Teaching percussion at a high school: That would require living where these positions are available, since not every school district can afford to pay a second or third band director.

None of these outcomes are impossible, but to say job opportunities are limited and extremely competitive is an understatement. Making students marketable should be a priority of higher learning, but it seems that cranking out graduates and setting them free is the norm. One way, however, to make a percussion degree more marketable is to have drum set experience. In order for this to work, the university needs to have a comprehensive drum set class for all percussion majors with a pass-off option for those who already have the necessary skills. They may also want to take the class for future teaching experience.

Additionally, the class needs a qualified teacher. A percussion professor who has "dabbled" in drum set would not be the best candidate for the class. The teacher should have experience as a performer and be a drum set historian in order to best teach the students the styles required and about the significant performers.

The drum set curricula should be as serious and thorough as the curricula for other percussion instruments, and it should focus on real-world applications and performance. In a one-semester class, the structure should be set up to cover the basics of straight eighth-note feel as applied to rock and basic funk, 12/8 feel, the shuffle, basic jazz and swing patterns, and fundamental Brazilian and Afro-Cuban styles. The technical aspect of set up and tear down should also be discussed.

Following is a suggested class structure for a 16-week semester, with the student gleaning an overall basic concept of the drum set, basic grooves, and how to maintain the instrument. This is just one practical example; it is not an end-all-be-all, and obviously it can be tailored based on the abilities of both the instructor and student. As Stanton Moore says, "If you can play a decent funk, shuffle, and swing groove, you will always work."

A SUGGESTED SEMESTER

Week 1: The parts of the drum set, beginning basic eighth-note beats.

Making students marketable should be a priority of higher learning.

Week 2: A brief history of the drum set, basic beats continued with open/closed hi-hat.

Week 3: Popular song form, intro to chart interpretation, basic fills based on eighth and sixteenth notes, assign play-along chart.

Week 4: Eighth-note play-along exams, discuss volume independence between limbs.

Week 5: Sixteenth-note hand/foot grooves with eighths on cymbals, sixteenth-note one- and two-handed cymbal patterns, assign play-along charts.

Week 6: Sixteenth-note play-along exams, begin 12/8 grooves, triplet feel, and triplet fills.

Week 7: More complex 12/8 hi-hat grooves, assign play-along charts.

Week 8: 12/8 play-along exams, begin shuffle discussion.

Week 9: Shuffle styles and types, expand on triplet fills.

Week 10: Beginning jazz styles and swing patterns.

Week 11: Basic jazz snare comping and independence.

Week 12: Basic snare/bass drum independence, assign jazz play-along chart.

Week 13: Jazz play-along exam, begin Brazilian styles (bossa nova/basic samba).

Week 14: Continue bossa and samba, begin basic Afro-Cuban (cha-cha and mambo cowbell patterns).

Week 15: Continue cha-cha and mambo beats.

Week 16: Final playing exams with live ensemble (assign tunes from each style).

Graduates need to be as marketable as possible in order for them to succeed in the ever-evolving world of music; a beginning drum set class would give every student a rudimentary overview of what could be expected in a real, live playing situation. Such a class may also inspire them to continue their drum set studies to become better players and teachers.

In real-life settings, there are far more opportunities to get a performing gig as a drummer with a local band, a theater company, or a touring act. The odds are higher for this outcome than for attaining a symphonic or college teaching position. This is not said to dissuade anyone from those tracks; some people successfully achieve those goals, but not everyone.

Having said all this, understand that I am speaking from experience as a professional drummer for the past 30 years. I have also taught as an adjunct at two colleges and been a full-time high school band director (percussion specialist). My career as a drummer has included numerous bands, pick-up gigs, theater productions, and touring acts. Performing has always been beneficial to my professional career and, in the end, my bottom line. You cannot discuss the music business without talking care of *your* business.

Eric C Hughes is the former PAS Drum Set Committee chair and a current advisor to the committee. He has been performing in various bands for 30 years and has several recordings to his credit. Eric is an advocate for comprehensive drum set education and has his own lesson studio in Houston, Texas. He can be reached for comment and discussion at *txdrums@gmail.com*.

The Lesson 25 Rudiment

It's one of the oldest and most used, yet it is unnamed

By John A. Chapman

Modern drummers who learn the rudiments out of their historical context probably wonder at the name "Lesson 25." A little investigation reveals that the name comes from Gardiner Strube's list of 25 rudiments, in which his final rudiment remains nameless, simply called "Lesson, No. 25." Despite the rudiment's extensive use in military duty calls, marches, quicksteps, and drum salutes, this rudiment rarely features in rudimental instructions and is almost never named. Thus, it is no wonder that Strube includes the rudiment, but does not know what to call it.

If the Lesson 25 was a new rudiment or rarely used, we could understand its lack of name; however, evidence suggests that Lesson 25s are notated from as early as 1631 in the "English March," a beating that may actually be decades older than that.

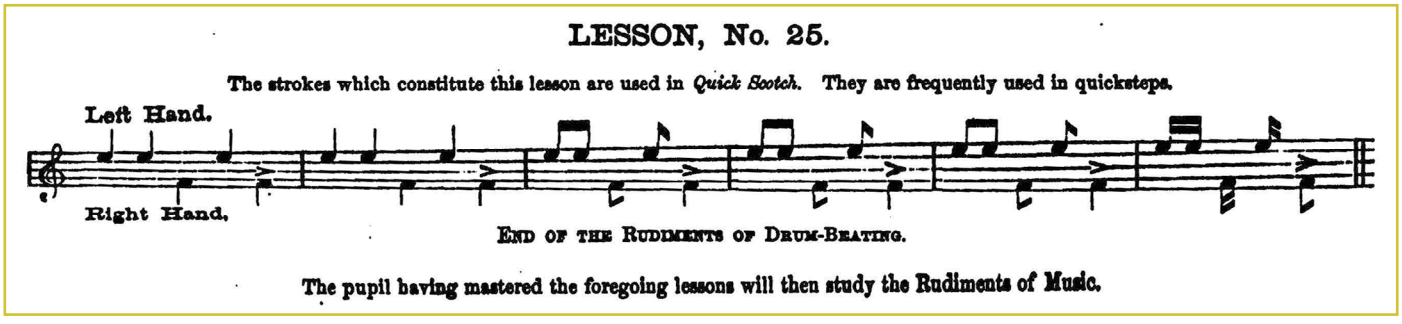
THE LESSON 25: MOSTLY NAMELESS

Today, the phrase "drag-left-right" carries the enigmatic name Lesson 25, which itself originates from the fact that the rudiment had no name. When the National Association of Rudimental Drummers (NARD) created the 26 Standard Rudiments, they simply took from Gardiner Strube's list of 25 Lessons.[1] The lessons listed numerous roll, flam, and paradiddle movements. Though all the other rudiments were listed with names — for example, Lesson, No. 9: The Flam — the final lesson was simply Lesson, No. 25.[2] The lack of a name in Strube became the rudiment's identity going forward. (See Figure 1.)

It is no surprise that Strube listed the rudiment without a name, as the rudiment was rarely listed, much less named, in mid-19th-century drum manuals. Prior to the American Civil War, Klinehanse was the main military drum manual. Though he lists most major rudiments — essentially a copy of Ashworth's rudiments — he does not include the Lesson 25, despite using the rudiment in some military beatings in his manual.[4]

At the opening of the American Civil War, several manuals were published, likely in response to the sudden need to train hundreds of musicians for the war effort. Nevins, Ditson, and Howe all fail to list the Lesson 25 as a rudiment.[5,6,7] Even Bruce and Emmett's manual fails to name or include the Lesson 25. While Bruce lists a large variety of rudiments and clearly describes them, he does not

Figure 1. Lesson 25 as depicted in Strube. Note the rudiment begins with the drag, rather than a leading right-hand stroke, and only the final stroke is accented.[3]



include the Lesson 25, except as part of an example of "Compound Strokes." While the Lesson 25 is included here (as well as numerous beatings throughout), it is neither named nor treated as a rudiment as such.

This habit in mid-19th-century manuals was also mirrored in their predecessors; manuals of the 1812-era as well as surviving late-18th-century drum manuscripts rarely list the Lesson 25. Both Ashworth and Potter open their manuals with rudimental lessons, and both use the Lesson 25 in several military beatings; however, neither of them introduces or names the Lesson 25. In Ashworth, we see the Lesson 25 appear in "The Preparative," the "Scotch Reveille," the "Long March Quickstep," and a modified Lesson 25 in the "Grenadier's March" on the Drag.[8] Likewise, while Potter depicts the Lesson 25 in the "Scottish Reveille" and a variation of the Lesson 25 in "Grenadier's March," he does not name the rudiment.[9] This seems especially curious since Potter spends more time "teaching" various rudiments and even introduces several rudiments, like the Dragadiddle No. 1, that do not feature in any of the beatings he provides. Because of the instructional nature of his manual, we would expect such a foundational rudiment in several major duty calls, as well as a commonly used rudiment in quicksteps, to be taught here.

Other drum manuals, though less oriented towards the military and more focused on marching beatings, also extensively use the Lesson 25 without naming or teaching it. Benjamin Clark's manuscript heavily utilizes Lesson 25s in 2/4 quicksteps, but never names or introduces the rudiment.[10] Lovering utilizes the Lesson 25 throughout his marches and quicksteps, but also never names or introduces the rudiment.[11] While Charles Robbins' book is predominately a fife manual, he does include a short list of rudimental lessons and a handful of stock drum beatings. Though Robbins uses Lesson 25s (as well as the Lesson 25 phrase Accent No. 2) in his *Third*, *Fourth*, and *Fifth Method of Common Time*, he does not introduce or name the rudiment.[12] Although Issac Day's drum manuscript notates a Lesson 25 as part of his gamut of rudiments, and all other rudiments are named, the Lesson 25 appears without a name.[13]

These manuals demonstrate an interesting inconsistency; although the Lesson 25 was an important feature of the military duty beatings (as seen with the "Make Ready"/"The Preparative" and the "Scottish Reveille") and was heavily utilized in common marching and quickstep beatings, the rudiment typically went untaught. (See Figure 2.)

Although a few manuals did make the effort to teach drummers the rhythm as a rudiment, they most often fail to properly name the rudiment. Three manuals refer to it descriptively as a "Three and a Two." The earliest reference appears in an unnamed drum manuscript, dated c1790s.[15] The rudiment is called "A stroke and three stroke and a two stroke." The music depicted indicates that the rudiment is performed as a Lesson 25. Likewise, Hazeltine later refers to the Lesson 25 as "A stroke a three and a two," which he defines as "beat by giving a hard stroke with the right hand; a three stroke roll, then a hard stroke with the left hand, and a hard stroke with the right."[16] He also offers a modified form, "A Seven, a Three-and-a-two," in which the first right hand is replaced with a seven.[17] Robinson refers to it as a "Three and a Two," which he describes similarly.[18]

Later, Hart uses similar language to describe what appears to be a Lesson 25. He refers to the rudiment as "The Full Three Roll and Two Half Beats," and another similar rudiment as "The Quick Three Roll and Two Quick Beats." [19] Confirmation that these do indicate Lesson 25s can be ascertained by its use in the beating "Rosebud Reel" known today as "Connecticut Halftime."[20] While "A Three and a Two" is a name, it is not quite on the same caliber as Flam, Paradiddle, or Single Drag, which partly explains the sound through onomatopoeia and partly functions as a unique name. (See Figure 3.)

Additionally, "Three and a Two" is not a universal name (like most other rudiment names), as denoted by the very few other attempts to name the rudiment. Rumrille provides the closest attempt, in which he lists the modern Lesson 25 as an Accent No. 1.[22] This is followed by the Accent No. 2 and Accent No. 3, both of which are common Lesson 25 phrases found in quicksteps and the "Scottish

Figure 2. The "Preparative," as depicted in Ashworth. The beating is simply two Lesson 25s performed together. Note, Ashworth's Lesson 25s use hard strokes for all but the drag.[14]

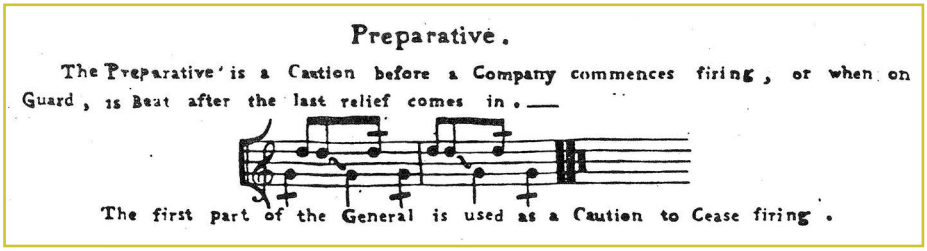
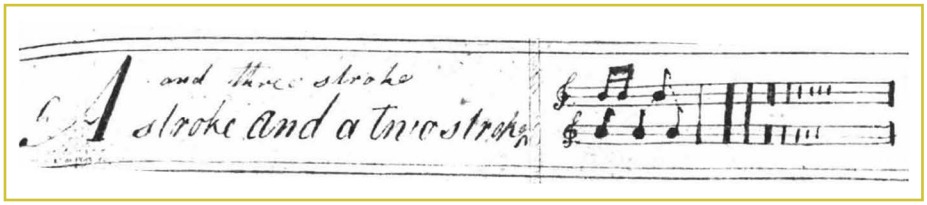


Figure 3. A Lesson 25, or "A stroke and a three stroke and a two stroke," as depicted in The Drummers Book of Music.[21]



Reveille." The name "accent" is an interesting title, emphasizing the rudiment's innate hard strokes on beats 1 and 2, as well as its typical position at the end of lines or phrases.

In one other place, we see the apt name "Firing Strokes." As the "Preparative to Make Ready" (or cock the musket) was simply two Lesson 25s, the name "Firing Strokes" is usefully descriptive, and appears in the Percival certificate, issued in 1821 to drummers upon completion of their training. The rudiment is listed with the other major rudiments Percival was certified proficient in and is described as: "2 L. 1 R. 1 L. 1 R.."[23] Thus, we see two other instructors find benefit in naming this commonly used rudiment; however, no consistent or well-known naming convention appears across these resources. (See Figure 4.)

These names — "three and a two," Accent No. 1, Firing Strokes — are all descriptive in the way rudiment names are supposed to be: they allow a drum instructor to quickly articulate the rhythm to a student. However, these names are unique in that they are rarely found and hardly universal or well known — so much so, that the rudiment ultimately goes unnamed by Strube. If there had been a popular name around the mid-19th century, we would assume it would have survived long enough for the founders of NARD to apply the name during the creation of the 26 Standard Rudiments. All this evidence points to an interesting truth: the Lesson 25 has lacked a name for centuries.

COMMON AND CONSISTENT

If the Lesson 25 were fairly new — say, invented during the American Civil War — we probably would not find it surprising that it had yet to be assigned a cohesive name by the time Strube wrote his manual in 1869. Similarly, if the Lesson 25 were considered a difficult rudiment, reserved for fancy quicksteps and fancy salutes, we also would not be surprised to find it often missing from manuals. We know that complex beatings and fancy salutes existed that were never written down, and we have certainly lost the names and performance of several fancy rudiments and complex phrases that were commonplace in advanced corps. But neither scenario is the story of the Lesson 25.

Figure 4. Lesson 25 phrases — Accent No. 2 and No. 3 — as depicted in Rumrille.[24]

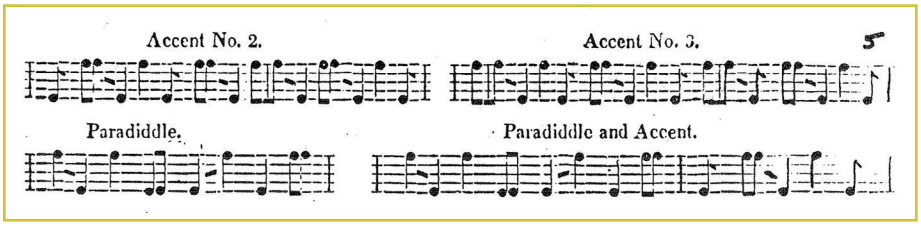
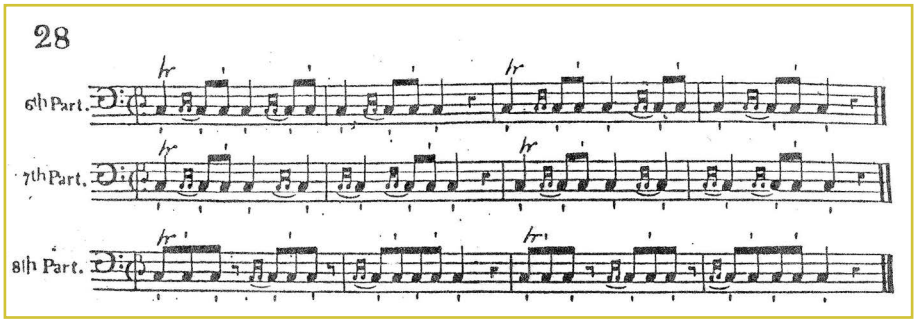


Figure 5. The end of the "Scotch Reveille," as depicted in Potter. Note, the 6th part is just a sequence of three Lesson 25s. The 7th part contains Accent No. 2s, as described by Rumrille. The 8th part contains Lesson 25s similar to Rumrille's Accent No. 3s.[25]



Common Use in Duty Beatings

As mentioned above, the Lesson 25 features in a handful of duty beatings. Since most manuals were focused on introducing the camp duties and military beatings to new drummers, their rudimental instruction tends to focus on preparing a drummer to perform those beatings and read their particular notation style. As Percival's certificate reminds us, the "Preparative" for firing is made up entirely of two Lesson 25s, and so we would expect this to be an important rudiment taught and studied.

Likewise, all British and American drummers would have been required to learn the "Scottish Reveille." This Reveille first appears written in *The Young Drummer's Assistant* (1780) and *Drum Beatings*, a drum manuscript (c1770–90), and consists almost entirely of 7-stroke rolls and Lesson 25s. Once again, we would expect drummers to be trained in the Lesson 25 prior to being introduced to the "Scotch Reveille." In fact, Rumrille's Accents Nos. 1–3 make the most sense from an instructor's point of view, because they cover the major phrasing seen throughout the beating. (See Figure 5.)

Additionally, the "Grenadier's March" includes Lesson 25s. Used as a quickstep and a general salute, the older version of "Grenadier's March" from *The Young Drummer's Assistant* was mostly made up of a Lesson 25 and single strokes. Later versions found in Ashworth and Potter show a modified Lesson 25 that ends with a right-hand flam instead of a hard stroke. As another mandatory beating, one would expect new drummers were well trained with the Lesson 25 before applying it to this beating.

Extensive Use in Quicksteps and Marches

While the duty beatings were the most significant in which drummers must be proficient, they were also expected to play a large variety of quicksteps and marches for various activities in their day-to-day life. A review of sur-

viving beatings from the late-18th century, early-19th century, and mid-19th century demonstrates that the Lesson 25 was heavily utilized in 4/4 marches and 2/4 quicksteps.

A survey of beatings from late-18th-century drum manuscripts and early-19th-century manuals produces 70 distinct 2/4 or 4/4 beatings.[26] The 4/4 and 2/4 beatings contained within the survey can be assigned to five major categories: "Long March" style, "English March" style, a mixed style of "Long March" and "English March," Quicksteps, and Salutes.

The "Long March" style beatings were similar in nature to the "Long March Quickstep" found in Ashworth and commonly known in modern Fife and Drum corps. This style is marked by its opening phrase — Seven-Right-Right-Right Flam-Left-Left-Left — as well as its ending phrase — Flam-Flam Seven Seven [then final rudiment].[27] Twenty-six of the 70 beatings were considered "Long March" style, all of which contained a Lesson 25. The use of the Lesson 25 is quite predictable, almost always used to end the line or to end a complex phrase. The Accent No. 2, described by Rumrille as a Lesson 25-Drag-Drag-Lesson 25, also appears in four of the beatings, generally as the second phrase of the line. (See Figure 6.)

The "English March" style, or "Common Time March" style, was distinguished by the opening phrase — Seven Right-Right Flam Left-Left — and the use of triplet five-stroke rolls. The most basic version of this beating can be found in Ashworth's "Common Time March." Six of the 70 beatings fell into this style; of them, two of the beatings used Lesson 25s. In these beatings, the Lesson 25 is used similarly to the "Long March" style, being placed at the end of complex phrases. Technically, the use of the Lesson 25 in these beatings represents a simplification of the more challenging triplet 5-stroke rolls at the end of the complex phrases that are used in the other four beatings.

Figure 6. "The Button Hole" as depicted in Drummer's Book of Music. *Note the typical "Long March" opening. Following that, we see Rumrille's Accent No. 2. In the second line, we see the beating ends with some double strokes into a Lesson 25.*[28]

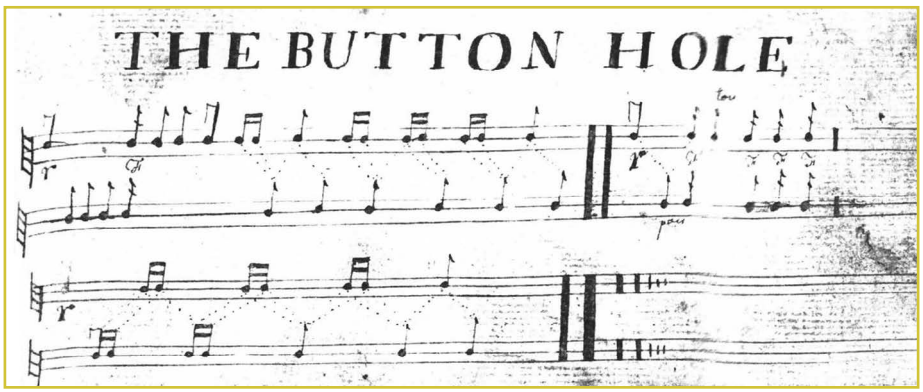


Table 1. Survey of 18th century and early-19th century drum beatings for inclusion of Lesson 25s.

	Total Beatings	# with Lesson 25s	% with Lesson 25s
Long March Style	26	26	100%
English March Style	6	2	33.3%
Mixed Style	12	9	75%
Quicksteps	24	11	45.8%
Salutes	2	2	100%
Total	70	50	71.4%

Twelve of the 70 beatings represented a mixture of the "Long March" and "English March" phrases. Of them, nine of the beatings contained Lesson 25s, which were used in the same manner as above.

Twenty-four of the 70 beatings represented more complex quicksteps; of them, 11 beatings used Lesson 25s. In many cases, the Lesson 25s were used as above at the end of the line or to complete a complex phrase. In some places, a more interesting use of Lesson 25s can be found. For example, in Ben Clark's "Untitled Beating No. 2," he uses the phrase "Seven Flam Seven Lesson 25." Both "The Peacock" in the *Drummer's Book of Music* and "Quick Time" in Hazeltine later use a very similar phrase: "Seven Flam-Flam Seven Lesson 25." In both cases, the usage is more unique than in other uses. Rumrille also sets up a possible predecessor to "Connecticut Halftime" with his "Bonaparte's March": Seven Lesson 25 Seven Lesson 25 Seven-a-diddle Flamadiddle Lesson 25.

Finally, two beatings were considered General Salutes, both of which included a Lesson 25. In "The French King" or "The French Grenadier," found in most manuals, the Lesson 25 is used a little out of its normal context by appearing in the middle of a phrase: Seven Flam-Flam Lesson 25 Flam-Flam. Similarly, in "Grenadier's March," the Lesson 25 is used as a pick-up to the beat, more like a Seven-Stroke Roll.

Overall, this survey demonstrated that Lesson 25s featured in 50/70 (70%) of eligible beatings that survived from the turn of the 19th century. (See Table 1.)

Based on a survey of mid-19th-century drum manuals, the Lesson 25 remains a popular rudiment, though not nearly as common as in earlier beatings. The variety of quicksteps included in Bruce & Emmett's and Hart's manuals suggest that the Lesson 25 continued to be used to end phrases. Bruce & Emmett, though, indicates some more creative uses. For example, "Captain Whitting" used two

Lesson 25s together to end the lines; he also had the "flam flam Lesson 25 flam flam" phrase as seen in "The French Grenadier." Nevins depicts Lesson 25s in "Common Time No. 3," both in the standard form coming off a Seven-Stroke Roll, as well as beginning with a flam instead of a hard stroke. Similar to Ashworth and Klinehanse, he also shows the Lesson 25 ending on a flam instead of a hard stroke. Howe's manuals, however, suggests the declining popularity of the Lesson 25. Despite having over 70 beatings that fit the profile, only one of Howe's beatings actually had a Lesson 25. In "Red, White, and Blue," there is a Lesson 25 that starts with a flam and ends by striking into a long roll.[29] Despite the low numbers, Strube indicates that Lesson 25s "are frequently used in quicksteps," hinting at the continued use of the rudiment, perhaps in largely unwritten quicksteps.[30] (See Table 2.)

Based on these findings, we clearly see that Lesson 25s were a fixture of drum beatings of all styles — marches, quicksteps, and salutes — in addition to their role in a handful of significant military beatings. This finding truly demonstrates that Lesson 25s were an important rudiment for all drummers and reaffirms how peculiar it is that the rudiment had yet to be named or often even mentioned as a lesson in most drum manuals.

NAMELESS, YET ANCIENT

As the Table 2 survey shows, Lesson 25s were heavily used in the 18th-century manuscripts, always in a consistent manner. This finding heavily implies that the rudiment was old and well established in English drumming by the end of the 18th century. The question then, is: "Just how old is the Lesson 25?"

Origin of the Lesson 25

Recent research into the "English March" reveals that Lessons 25s were first notated in the "Charles I Warrant" (1631). The "English March" was written as eight Divisions, most of which depict a sequence of half notes. While the "Warrant" may appear inaccessible to most modern musicians, the notation used is referred to today as "White Mensural Notation."[31] Through study of Mensural Notation, as well as other contemporary sources like Arbeau's *Orchésographie* (1589), it can be deduced that the "English March" should be interpreted in 3/4. To do so, each half note (minim) becomes an eighth note. Most of the Divisions can therefore be interpreted as a single measure of 3/4. Divisions 6 and 8 are longer, more complex lines. Each of them can be interpreted as two measures of 3/4, with the depicted quarter notes becoming sixteenth notes. (See Figure 7.)

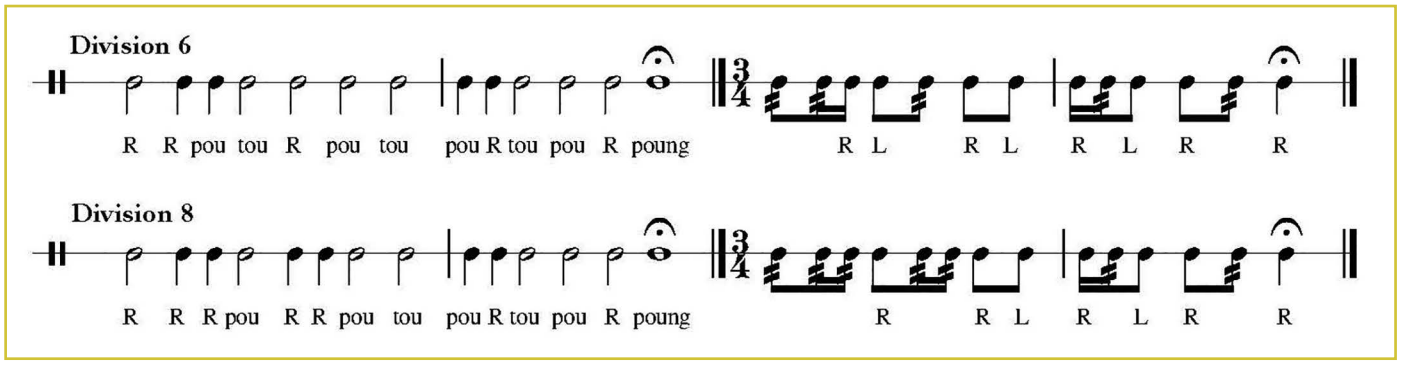
Interpreting the music from Mensural Notation into modern notation provides a solid rhythmic interpretation of these two measures. The 1631 "Warrant" also provides additional information regarding stickings and strokes. Under each note can be found an R, tou, or pou. Although often known as the "ma-ma da-da," some older drum tutors refer to the long roll as the "tou tou pou pou"[32] or "tow tow pow pow."[33] A "pou" indicates the right hand, while a "tou" indicates the left hand.[34] The R indicates a "ruff" or roll of some kind, which can each be determined based on alternative depictions of the "English March."

The point of interest lies in the first strokes of the second measure, where

Table 2. Survey of mid-19th century drum manuals for inclusion of Lesson 25s.

	Total Beatings	# with Lesson 25s	% with Lesson 25s
Klinehanse	6	2	33.3%
Nevins	4	2	50%
Howe	73	1	1.37%
Ditson	16	1	6.25%
Hart	18	6	33.3%
Bruce & Emmett	27	8	29.6%
Strube	2	0	0%
Total	146	20	13.7%

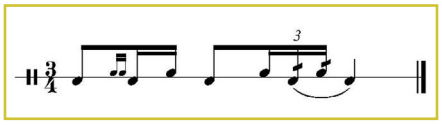
Figure 7. Division 6 and 8 of the "English March." The left side is an illustration of what appears in the 1631 "Warrant." On the right is the author's interpretation of the older notation.



the "Warrant" lists a "pou R tou pou." Other versions of the "English March," found in Fisher[35] and Douce's manuscript,[36] indicate a "half ruffe" in this position. Based on Douce's manuscript, we know a half ruffe is "4 stroaks beginning easy, & ending hard."[37] By comparing Douce's version of "The Retreat" — played as a half ruffe plus plain stroke; half ruffe plus poung stroke — an obvious translation can be deduced based on known versions of the Retreat.[38] Thus, the half Ruffe is more probably played like the Swiss Ruff, or French Ra Simple.[39] This seems to be confirmed by the presence of a right stroke and a drag in *Young Drummers Assistant's (YDA)* "English March," corresponding to the placement of Fisher's and Douce's half Ruffes. See Table 3 for a comparison between these four versions of the "English March."

Based on this comparison, it can be extrapolated that the "Warrant" indicates a half Ruffe by depicting two consecutive semiminims, the first with "pou" and the second with "R." Based on our interpretation of "R" and the notation used, it should be assumed that the double stroke of the drag commences on "R." Based on that, the second measure of both Division 6 and Division 8 should sound like this:

Figure 8. Second measure in Divisions 6 and 8 of the "English March."



Note that the measure begins with a Lesson 25. This is an odd placement when compared to the Lesson 25's later use in marches and quicksteps, but still demonstrates a strong connection between the Lesson 25 and English-style beatings.

How Old Is the "English March"?

Since the 1631 "Warrant" was an attempt to revive the old "English March," we must assume that Lesson 25s as used here originated decades earlier, perhaps even with the origin of English drumming. Research is still unclear just how old the "English March" actually is; however, it might have developed in the latter half of the 1500s. While the Swiss style of fife and drum were adopted across Europe at the turn of the 16th century in response to the supremacy of the Swiss pike tactics, the English were much slower to adopt these new practices.

In 1511, the English defeated the Scottish at the Battle of Flodden Field. While the Scottish arrived utilizing the new Swiss tactics, the English arrived principally with the English longbow, following their older strategies.[40] This victory reinforced England's extreme preference for the bow, perceiving it to be just as good, if not better, than the musket. They were, in fact, so enamored with their longbows that propaganda pushed the narrative of the Scottish defeat at Flodden Fields, and some laws privileged the longbow over the crossbow and musket.[41]

From 1485–1585, England was only at war for a total of 23 years. For this reason, they had little reason to test or experiment with the new Swiss methods or to experience the true power and effectiveness of the developing musket.[42] It was not until the 1540s when Henry VIII first began to build up "foreign arquebuses and pikes."[43] When the English arrived in the Netherlands in the 1580s, contemporary reports commented that the English were novices with firearms, indicating their extreme lack of experience with "modern" warfare.[44]

In fact, England had been so little at war that she had relatively few veteran soldiers during the 1500s. Prior to the English involvement in the Netherlands, English soldiers needed to seek out foreign service if they wanted direct military experience.[45] It is through these brief encounters with Swiss tactics that the fife and drum eventually make an appearance in England, roughly around 1540. The word "drum" enters the English language circa 1540, after which its use explodes from 1540–1720.[46] At about the same time, we see evidence that the City of London had hired drums and fifes.[47]

Likewise, in 1542, Henry VIII ordered some kettledrums from Vienna that

Table 3. Comparison of four versions of the "English March." Overall, the four versions show the same strokes as the final measure of both Division 6 and 8.

1631 Warrant	Pou	R		Tou	Pou	R		Poung
Fisher	R	Ruffe		L	R	Ruffe		Poung
Douce	Half Ruffe		R	L	Half Ruffe		L	Poung
YDA	R	Drag		L	R	Roll		Poung

could be played on horseback "after the Hungarian manner," as well as drummers who could play them. Additionally, he sent for ten good drums and fifes.[48] It is unclear whether he also sent for German fifers and drummers who could already play those instruments, but it seems likely. Here can be seen an early indication that England was hiring Germans, probably landsknecht, musicians to bring their style of military music to the island. The typical European musicians apparently became a fixed presence in the English army after Henry adopted some of them in the 1540s. In 1559, drums, flutes, and trumpets appeared at the court of Elizabeth I.[49] In 1557, at the siege of St. Quentine, the English forces reportedly had fifers and drummers.[50] By 1579, drummers were utilized enough in the English army to require a "chief drummer."[51]

It seems most likely that the "English March" originates in the 1540s or 1550s, with the addition of drummers to the English military. Certainly, the "English March" existed by the 1580s. In 1587, presumably after returning home from the Netherlands, drummer Gawen Smithe wrote a petition for a job as a drummer in the King's guard, in which he lists his ability to play the "English March."[52] Byrne relates a story in which Marshall Biron remarks, "He liked not the English March of the Drum because it was so slow."[53] The exchange was in October 1591, during the siege of Rouen, confirming the existence of the "English March" by this time. Sir Roger Williams' response, "That as slow as it was, yet it had gone thro' all France," suggested to Byrne that the reference was to a time much earlier than the current war, likely the Regency of John, Duke of Bedford from 1422–1429; however, this would presumably be too early, as it is a hundred years prior to evidence of the use of military fifers and drummers. The beating documented in the 1631 "Warrant" was meant to be an accurate recreation of the beating heard by Prince Henry in 1610, presumably the same known by Gawen Smithe in 1587.[54] Thus, the Lesson 25 was obviously part of the "English March" at least by the 1580s, though possibly earlier at the dawn of English fife and drum.

CONCLUSION

Based on new interpretations of the "English March," Lesson 25s existed as an original rudiment inside one of the oldest English drum beatings. The beating itself can absolutely be traced back to 1610, likely back to 1587, and possibly back even farther than that. As English drumming continued to evolve, the Lesson 25 remained a cornerstone rudiment: it continued to be used in military beatings, as well as heavily in marches and quicksteps.

For a rudiment so old and commonly used, it is shocking that the rudiment never received a proper or lasting name. Its modern name, the Lesson 25, has become an interesting, double-sided identity: on one hand, an acknowledgement of such a versatile rudiment; on the other hand, an immortalization of its anonymity.

ENDNOTES

1. Gardiner Strube. *Drum and Fife Instructor* (1869).
2. Strube, p. 13.
3. Strube, p. 13
4. George Klinehanse, *The Manual of Instruction for Drummers* (1853).
5. William Nevins, *Army Regulations for Drum, Fife, and Bugle* (1861)
6. *The Army Drum and Fife Book*, ed. Keach, Burditt, and Cassidy (1861).
7. Elias Howe, *United States Regulation Drum and Fife Instructor* (1862). Howe includes excerpts from Robinson, which includes the same "Three and a Two" name; however, in his personal rudimental lessons, he does not include the Lesson 25, see pp. 4–5.
8. Charles S. Ashworth, *A New, Useful and Complete System of Drum Beating* (Boston, 1812). See "The Preparative," p. 8; the "Scotch Reveille," p. 14–15; the "Grenadier's March," p. 21; and "The Long March," p. 23.
9. Sam Potter, *The Art of Beating the Drum* (London, 1815). See "Grenadier's March," p. 22, and "The Scottish Reveille," p. 27–28.
10. Benjamin Clark, *Benjamin Clark's Drum Book* (drum manuscript, 1797). Also see, *Benjamin Clark's Drum Book* 1797, ed. Bob Castillo and Susan Cifaldi.
11. Levi Lovering, *The Drummers Assistant for the Art of Drumming* (Philadelphia: Klemm Music Seller and Publisher, 1818).
12. Charles Robbins, *The Drum and Fife Instructor* (Exeter: Morris & Co., 1812).
13. Issac Day, *Drum Book* (drum manuscript, 1797) 8.
14. Ashworth, *System of Drum Beating*, 8.
15. *Drummer's Book of Music* (drum manuscript, c1792–1800). This manuscript is sometimes referred to as the Lovering manuscript and theorized to be a precursor to Lovering's 1819 drum manual. Others have ascribed the book to Gardner. The manuscript certainly appears to originate from the American Revolution or just after and depicts similar beatings as seen in Ben Clark, Issac Day, and the several 1812-era published manuals.
16. David Hazeltine, *Instructor in Martial Music* (Exeter: Norris and Co., 1817) 5.
17. Hazeltine, *Instructor in Martial Music*, 6.
18. Alvan Robinson, *Massachusetts Collection of Martial Musick* (1818), 7.
19. H.C. Hart, *New and Improved Instructor for the Drum* (1862), 11–12.
20. Hart, *New and Improved Instructor for the Drum*, 26.
21. "Drummer's Book of Music," 22.
22. J.L. Rumrille and H. Holton, The Drummer's Instructor; or Marital Musician (Albany: Packard & van Benthuysen, 1817) 4-5.
23. "Rules for Beating on a Tenor Drum." Certificate issued to Percival in 1821.
24. Rumrille, *The Drummer's Instructor*, 5.
25. Potter, *The Art of Beating the Drum*, 28.
26. John Chapman, *A Collection of 18th and early-19th Century Drum Beatings* (2020). This survey included 18th-century manuscripts: Benjamin Clark, Issac Day, and *The Drummer's Book of Music*. It also included early-19th-century manuals: Charles Ashworth, J.L. Rumrille, Charles Robbins, Alvan Robinson, Levi Lovering, David Hazeltine, and Samuel Potter. Multiple beatings

overlapped between the several sources. The 71 beatings represent distinct beatings and do not include any military signal beatings, nor Single Drag beatings.

27. The opening phrase may have been known as a "Side Flam Paradiddle." This phrase is often also repeated in the middle of the line, a natural third phrase. The ending phrase generally always consists of two flams and two sevens, followed by a final rudiment. This final rudiment usually follows the theme of the rest of the line — a Lesson 25, Flamadiddle, Double Strokes, etc.
28. *Drummer's Book of Music*, 42.
29. The only beating in Ditson that also includes a Lesson 25 is the same beating.
30. Gardiner Strube, *Drum and Fife Instructor* (New York: D. Appleton & Co., 1869) 13.
31. Apel explains that White Mensural Notation evolved out of Black Mensural Notation and was the predominate form of music notation from the 1450s to the early 1600s. As the "Warrant" was written in 1631, this would correspond to the end of White Notation's usage. For an even greater understanding of Mensural Notation, refer to W. Apel, *The Notation of Polyphonic Music: 900–1600*, 5th edn., Cambridge: The Medieval Academy of America, 1953.
32. Levi Lovering, *The Drummers Assistant for the Art of Drumming* (Philadelphia: Klemm Music Seller and Publisher, 1818), 5.
33. Charles Robbins, *The Drum and Fife Instructor* (Exeter: C. Norris & Co., 1812), 7.
34. Additional evidence comes from comparing the "Warrant" version to the "Foot March" in *The Young Drummers Assistant*, which utilizes the up-down notation seen in many 18th- and 19th-century manuals, such as Benjamin Clark and Ashworth, and to the Fisher's version, which has different symbols for right stroke and left stroke, confirms this understanding of those terms. See: James Longman and Francis Broderip, The Young Drummers Assistant (London: Longman & Broderip, 1780).
35. Thomas Fisher, *Warlike Directions: or The Souldiers Practice* (3rd Edition. London: Thomas Harper, 1644) 6.
36. Douce's manuscript, *The Ground of Beating the Drum*, quoted in Byrne, "The English March and Early Drum Notation," *The Galpin Society Journal* 50 (March 1997): 53.
37. Douce's manuscript. The half Ruffe with a slightly different symbol can be played hard all the way through (but this is not included in the "English March").
38. See "The Retreat" in *The Young Drummer's Assistant*, 9; Ashworth, *A New, Useful and Complete System of Drum Beating*, 7; Potter, *The Art of Beating the Drum*, 20.
39. Douce's manuscript, quoted in Byrne, "*The English March*," 56–7. Also see Byrne's discussion of this rudiment on the same pages.
40. J. W. Fortescue, *A History of the British Army First Part — to the Close of the Seven Years' War*, vol. 1 (London: Macmillan and Co., 1899) 116.
41. David Eltis, *The Military Revolution in Sixteenth-century Europe* (London: I.B. Tauris Publishers, 1995) 101.
42. Eltis, *The Military Revolution*, 99.
43. Eltis, *The Military Revolution*, 101
44. Eltis, *The Military Revolution*, 102. Eltis also notes that foreign opinions of the English army were quite low, considering how out of touch the English troops were (p. 100).
45. Eltis, *The Military Revolution*, 99.
46. Christopher Marsh, "'The Pride of Noise': Drums and Their Repercussions in Early Modern England" (*Early Music* 39, no. 2, May 2011) 86.
47. Henry George Farmer, *The Rise and Development of Military Music* (London: W. Reeves, 1912) 30.
48. Farmer, *The Rise and Development of Military Music*, 35; Fortescue, History of the British Army, vol.1: 124.
49. Marsh, "The Pride of Noise…" ; *The Diary of Henry Machyn*, edited Nichols (London, 1848), entry 21 March, 1558/9.
50. Ardal Powell, *The Flute* (Yale University Press, 2002). The Siege of Quentine was a Spanish siege of the French St. Quentin, in which 7,000 English troops sent by Queen Mary aided the Spanish victory.
51. Farmer, *The Rise and Development of Military Music*.
52. See Byrne, "The English March" for a transcription of the petition.
53. Byrne, "The English March," 49. Byrne notes that the conversation was related in *Admirable Couriosities, Rareties and Wonders* by Nathaniel Crouch.
54. See the facsimile of the 1631 "Warrant" in Byrne, where the "Warrant" states "It pleased our late deare brother Prince Henry to revive and rectifie the same, by ordaining and establishment of one certaine measure which was beaten in his presence at Greenwich, Anno 1610," quotes in Byrne, "The English March," 329.

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John Chapman works for Old Fort Niagara as a historic interpreter specializing in military music of the 18th and 19th centuries. His role at the fort is to perform as a military drummer in historic clothing during public events and daily summer programming. In the winter, he works on research projects designed to improve the quality and authenticity of music for the fort's fife and drum corps. He has been involved with historic styles of drumming for 20 years. He acted as a drum sergeant for Excelsior Fife and Drum Corps in New York and is lead drummer and instructor with Old Fort Niagara Fifes and Drums.

Electronics in Marching Percussion

An interview with Reuben Rodriguez

By Sean Womack

Over the first 22 years of the 21st century, nothing has had a greater impact on the direction and development of marching percussion in marching bands, drum corps, and indoor ensembles than the introduction of amplification and electronics. It has become a critical component for designers and composers and has created new opportunities for performers and members. As this area has continued to grow and expand, the need for specialists in audio engineering and sound design has never been higher. This demand is not just at the highest levels of DCI, WGI, and BOA, but also throughout school systems and music programs across the country.

The need for audio engineers and sound designers has created new and exciting career opportunities in the area of marching percussion. Reuben E. Rodriguez, the founder of PitHacks.com, is an active educator, arranger, sound designer, and performer based in the Austin area. He received a Bachelor of Arts degree in Music Education from Jacksonville State University in Alabama, and has had extensive experience performing with and teaching elite Drum Corps International (DCI) and Winter Guard International (WGI) groups. He is an alumnus of Revolution, Crossmen, Spirit, and the Cavaliers Drum & Bugle Corps. Currently, he is the audio coordinator for the Cavaliers and sound designer for the Crossmen.

Beyond having over a decade of teaching experience, Rodriguez also has multiple years of training in live sound. This includes touring nationally with Eclectic Tuba, coordinating the Electro Brass Music Conference, and facilitating electronics with all of the drum corps, marching bands, and indoor groups he has worked with. Rodriguez is also responsible for creating the Texas Virtual Percussion Contest, a percussion ensemble contest aimed at giving back to marching band programs across Texas.

In this interview, Rodriguez provides details regarding job prospects in the area of amplification and electronics in the pageantry arts.

Sean Womack: *Tell us a little bit about yourself and PitHacks.*

Reuben Rodriguez: PitHacks caters towards marching bands and fine arts programs. We deal with pro audio and sound design for marching groups. Beyond that, I'm a pit tech at Dripping Springs High School, and I also work with Westlake High School in the Austin area.

I'm a product of Texas music education. I had a great experience going through public school, and that made me want to pursue music as a career. I marched in a ton of drum corps, which eventually led me to Jacksonville State University in Alabama. I learned a lot from all the teachers there, and I moved back to Austin in 2015.

I was teaching front ensemble and a ton of private lessons and teaching at a couple of high schools when I started noticing a void: they needed help dealing with amplification, so I started PitHacks in 2015. I've been lucky to have people take a chance on me

Designers, composers, and performers are starting to experiment more with audio tracks and video.

and allow me to help their programs. At our height before COVID, we had about 30 programs throughout Texas.

Womack: *Was there a moment where you thought you should focus on this area of percussion?*

Rodriguez: Absolutely. Before I ever fell in love with music, I knew that I wanted to own my own business. I wanted to be an entrepreneur. I didn't know in what field, and then I fell in love with music. I was inspired by a lot of people who came before me, like when you and Brad Palmer started DoubleStop Percussion in Birmingham. That lifted the veil, and I thought maybe I could create something that didn't exist before — something that betters my community and allows me to give back, but also that isn't a full-time teaching job. Teaching full time lost its luster for me when I realized how much of the gig wasn't about teaching.

So I began paying attention to what the programs around me were struggling with: their audio gear. No one's microphones were working consistently; all of a sudden there would be a ton of feedback in the middle of someone's flute solo. This was an obvious issue that often fell to the front ensemble instructor or percussion specialist to figure out. Around 2015 it became very clear that there was a need that wasn't being met in our community.

Womack: *Did you do anything prior to PitHacks to gain more knowledge in the area? What applications and software did you dig into? Talk about developing some different "tools" that you needed.*

Rodriguez: A lot of it was trial by fire and on-the-job training. I got a lot of experience when I was working with the Mandarins. This was a little before electronics were their own captions and audio engineers were on the road. This was just part of the pit tech's responsibility. So I had to learn a lot in that medium, but outside of marching arts and formal music education, I toured in a band for two years after college, and the information I learned on the road from working with sound guys all over the country was invaluable. It's a different venue every night. You have no idea what you're walking into.

On the road I had a multi-percussion synthesizer setup. I was using Ableton 8 at the time as kind of a glorified sound bank. I had all of my virtual instruments that I could recall at any time, and since I was in a jam band, it was a ton of fun exploring in that regard. I also got introduced to the live sound aspect, which is a way different world than recording. That is where I started to put together and understand all the parameters of electronics and live sound, and how to wear those different hats.

I've always been interested in music software, and I have always loved electronic music. I remember messing around in middle school on Cakewalk Express. I was heavy into Garage Band in high school, and then Ableton and MainStage a little later on.

Womack: *What were some skills that were maybe not related to percussion or music that you had to learn in order to run your own business?*

Rodriguez: That list is the length of my arm, but you have to be a strong record keeper. You have to make sure that you're organized with your finances down to DBAs [Doing Business As) and LLCs [Limited Liability Corporation]. You have to make sure that you have your i's dotted and your t's crossed.

Other than that, a big factor for me is communication and developing relationships. I had a teacher once tell me that life isn't about places or things, it's about people. So connecting with people in the community has been big. The more you can develop your ability to interact with people and have them walking away feeling good and confident in you and your product or your services is very important. Working on communication and people skills is so valuable.

Womack: *Now that you have been running PitHacks for seven years, where do you see the electronics component in pageantry arts going, and what do you see for the future of PitHacks?*

Rodriguez: For PitHacks specifically, the future involves expansion and giving back to the community. We have already started the Texas Virtual Percussion Contest where we give away money and gear. We're planning on continuing to grow that contest while involving other sponsors in the community who can contribute to its further success. The other big focus is how we can continue to help build and support music programs through our company and its services.

As far as electronics in the pageantry arts and how it all is going to tie together moving forward, I think we have to watch the next generation coming up. It's a completely different activity than it was even a few years ago. I think the activity evolves with the youth. Designers, composers, and performers are starting to experiment more with audio tracks and video. It seems like it's becoming a whole mul-

timedia experience. I think eventually it will become a chase to see how close it is all going to be to a full-on major theatrical production. I think that's what it takes to keep people interested these days, and it challenges us as artists, too. So, I think that direction will be good for everybody.

Womack: *Whether it was a company similar to PitHacks or a whole new company that hasn't been envisioned yet, what advice might you give to someone starting out?*

Rodriguez: Don't be afraid to put yourself out there. There are tons of opportunities. Every drum corps has audio teams and audio engineers. If that's what you want to do, reach out and try to be a part of that. Make as many connections as you can, because, as we all know, the percussion, band, and pageantry arts worlds are pretty small. But all you need is one person to give you a chance. Somebody gave me a chance when I was 14. I wanted to do drum corps, and somebody was like, "Alright, this kid's a terrible player, but let's see what he can do." Without that, I don't know where I'd be. So maybe it goes back to the people skills and to just treating people well and trying to be a good person through and through. I think if you lead as if that's your North Star, you'll be all right.

Sean Womack is the Associate Director of Bands and Director of Percussion at South Forsyth High School in Cumming, Georgia. He received his B.S. degree in Music Education from the University of Alabama at Birmingham and a Master of Music degree in Percussion Performance from the University of Georgia. He is the co-founder and former partner of DoubleStop Percussion LLC, a percussion education company in Birmingham, serving school music programs throughout the southeast. He is an active arranger, designer, and educator in the marching arts and is in demand as an adjudicator and clinician throughout the country. He is actively involved in DCI, WGI, and Bands of America, where he helps consult, design, and teach for various programs across the country. Womack has served as the Alabama PAS chapter president and is chair of the PAS Marching/Rudimental Committee.

Cosmas Magaya: A Culture Shared, A Legend Lost

By Dr. Richard Grimes

Renown mbira virtuoso Sekuru Cosmas Magaya passed away on July 10, 2020, at the age of 66 due to COVID-19 complications.[1] Throughout his life the iconic Zimbabwean mbira performer and teacher made it his mission to share thousand-year-old Shona oral traditions with the world. In order to fully appreciate the impact Magaya's life work has had on world music, a brief overview of his instrument, mbira dzavadzimu, is in order.

Mbira is both an ancient instrument *and* a style of music used by the Shona people of Zimbabwe. At its core, the mbira serves the Shona culture as a means to connect with the ancestral spirits of a given village or community. Shona music has historically been passed down from generation to generation via oral tradition, so it's not uncommon for a popular mbira piece to be interpreted very differently from one village to the next.[2]

The traditional Shona mbira dzavadzimu ensemble consists of *kushaura* ("leading" part), *kutsinhira* ("following" part, often playing a beat behind the Kushuara), and *hosho* (a shaker made from dried maranka gourd and filled with seeds). In a typical mbira ensemble, there can be multiple kushaura and kutsinhira players, but only one hosho player, as it is traditionally heard as the ensemble's lead instrument.[3]

At mbira ceremonies the village "headman" will use the mbira to serve as a spirit medium to channel ancestral spirits. The villagers reach out to their ancestral spirits to gain wisdom and insight on matters ranging from conjuring rain during droughts, sun during floods, ridding the village of harmful spirits, physical wellness, and so on.[4]

In addition to the critical role the mbira plays in times of crisis, the instrument is also used for village-wide celebrations such as birthdays, weddings, and the indoctrination of village leaders.[5] Mbira is also used at Shona funerals to help the deceased connect with their village ancestors.

Professional mbira players, or "genyambira" as they are known in Shona culture, play a central role in facilitating these ceremonies, and as such, must be available to perform on any day at any time. The gwenyambira's musical contribution to the village must be channeled through a sense of selfless humility.[6] Traditional mbira ceremonies are very sacred and not open to anyone but members of a given village; images and recordings of these events are strictly forbidden.[7]

TUNINGS AND STYLES

There are many mbira tunings and styles of playing throughout Zimbabwe. Two of the most popular styles are the Nyunganyunga (also referred to as "karimba"), which achieved international popularity through the ethnological writings of Hugh Tracey in the first half of the 20th Century, and Nyamaropa, which is far and away the most common mbira tuning throughout Zimbabwe today.[8] The latter employs intervals similar to those found in the Western Mixolydian mode. Nyamaropa was the tuning used and taught by Cosmas Magaya.[9]

SEKURU COSMAS MAGAYA

Sekuru Cosmas Magaya was born in a rural area of Zimbabwe now known as the Mhondoro district. His father was a farmer and a spirit medium. Cosmas began playing mbira when he was eight and moved to the Rhodesian (now Zimbabwean) capital city of Harare in his teens to pursue a life of mbira performance.[10] Beginning in the 1980s, Magaya toured throughout Europe and eventually into North America. In

Cosmas Magaya. Photo by Rhonda Klevansky and Ari Kravatsky

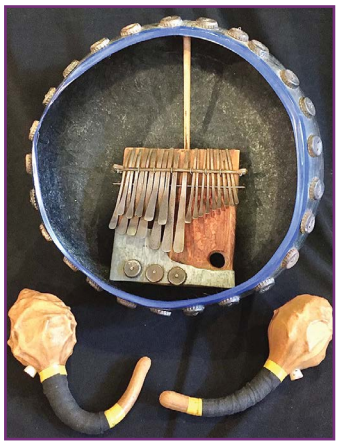
Cosmas Magaya (kushaura) and Beauler Dyoko (kutsinhira) perform at Washington Square Church in New York City two weeks after the attacks of September 11, 2001. Photo Source: University of Chicago

addition to a full international performance schedule, Magaya also held prestigious University residencies at Duke, Brown, and Stanford, teaching the music and culture of the mbira.

Magaya's foray into Western culture began in the 1970s when he began working with ethnologist Paul Berliner. Their collective work would result in the ethnographical masterpiece, *Soul of the Mbira*. Some in the Shona culture feared Magaya's extensive work with Berliner revealed too much of the centuries-old insular oral traditions of the Shona people. To this notion, Magaya's daughter, Tsitsi Hantuba, explained her father was "passionate about mbira and traditional [Shona] beliefs, and wanted to share as much as he could."[11]

Throughout his life, Magaya held the culture and music of the Shona people in the very highest regard, viewing his international work as a way to honor the traditions, ancestry, and his mentors within the mbira culture. I first met Cosmas Magaya at the annual Zimbabwean Music Festival, ZimFest, in 2003. The following year Cosmas succeeded his late father as the headman of his village. In this new capacity, Cosmas arranged his travel schedule to allow for international performing and teaching from June to November in order to raise enough money to feed his village through Zimbabwe's intense rainy season spanning December to March. Over the course of years to follow, Cosmas and I would continue to keep in touch through annual visits, letters, and, in the Shona way, oral transmission between friends.

Donations to the Cosmas Magaya Memorial Fund can be made at https://kutsinhira.org/sekuru-cosmas-magaya-memorial-fund/.



Mbira Nyamaropa. Photo by Elizabeth Grimes

Mbira Nyunganyunga. Photo by Elizabeth Grimes

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Dr. Richard Grimes is an American composer, percussionist, and author known globally for his work with the concert cimbalom. A graduate of The Peabody Institute, Yale University, and New York University, Dr. Grimes has a multi-faceted performance career in solo, chamber, and large ensemble work. He has been featured as a guest artist with over 50 major symphony orchestras throughout North America and Europe, composed the entire catalog of repertoire for the internationally-acclaimed contemporary ensemble CORDIS, and established a contemporary western technique for the concert cimbalom in his method book, *Down to the Wire: A Contemporary Approach to the Concert Cimbalom*. In addition to composing and performing work for the solo concert cimbalist, Grimes has also composed extensive literature for chamber ensembles, dance companies, and large ensembles.

MIDI Pedals Why you need one and why your pedal deserves another look

By Victor Pons

The acronym MIDI (Musical Instrument Digital Interface) for some can evoke a somewhat antiquated feeling, total mystery, or, if you're like me, it's a household name. MIDI is not relegated to your old Yamaha DX7 or poor-quality playback from your average music-notation software library. MIDI isn't consigned to sounds and should be essential to your modern performance practice — and if it isn't, I hope it will be by the end of this article.

UNDER THE HOOD

I won't delve into the nuts and bolts of MIDI architecture, but what you need to know is that there are 128 values that range from 0–127 (zero is counted as an integer). These values can be sent over a maximum of 16 separate channels. For the purposes of MIDI pedals, this is all you need to know! It even gets easier: simple pedals work as an on/off switch. They send a 0 or 127 value over a specific channel. More complex pedals use pressure-sensitive buttons that can vary the values between 0–127 or have a volume pedal input that allows you to control values via the pedal.

WHY YOU NEED ONE

If you are performing works with any technology integration, a MIDI pedal is often a must. Some performances will require you to cue an integrated computer to begin a piece. Of course, you can press the space bar or some other computer button, then quickly get set — or worse, power walk across the stage after pressing a button, all of which can disturb the aesthetic and the smooth start of the piece. If you use a MIDI pedal, you can simply enter the stage, take your bow, approach the instrument as in any other performance, and cue seamlessly without disrupting the performance. MIDI pedals free your hands to focus on the task at hand and directly influence how you present your art to your audience.

Maybe you are not as picky about performance aesthetics as I am, or you are simply recording, but there are more pressing reasons to use MIDI pedals. Do you need to coordinate an event to happen at a precise point during your performance? MIDI pedals are the most accurate way to achieve this. If you are performing a piece that may generate on-stage audio feedback, you can map a mute button to a pedal as a panic switch. If you don't have the luxury of a sound crew, you can use a pedal that serves as a volume pedal and adjust on the fly. If you are playing a piece with video projections and want to start and stop or black out video on cue, map it to a MIDI pedal. The possibilities are infinite.

THREE TYPES OF PEDALS

For this article, I will discuss three styles of pedals: spacebar emulators, USB MIDI pedals, and Bluetooth MIDI pedals.

Spacebar Emulators

Spacebar emulators are the simplest type of pedal. Connected to a computer via USB, every press of the pedal functions as pressing the computer's space bar. Some of these pedals can even be programmed to mimic any computer keyboard key. They are the cheapest option and they work well.

The tradeoff is that they are limited in functionality. They usually only have one button and do not send MIDI messages. Instead, they emulate only computer keyboard commands, which may be problematic for some applications without workarounds.

Example of a spacebar emulator

USB Pedals

USB MIDI pedals are most common. My first pedal was a Logidy UMI3. This is a USB "stomp box" style pedal like those you would find in most electric guitarists' "pedal box" arsenals. The all-metal unit is rugged. I'm sure I could drop it off a tall building and it would still work. Forgone are the limitations of the spacebar emulator. There are multiple buttons that send MIDI messages, and it has a TRS-style input for expression pedals, along with a good interface app to customize the messages being sent.

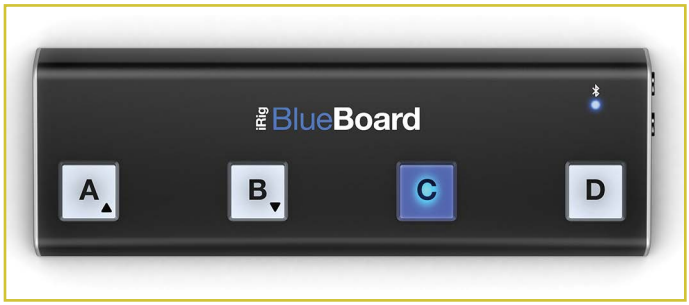
However, this pedal's buttons are loud, and the clicking sound can be an issue with microphones on stage. There are other soft-touch silent USB pedals on the market, such as the SoftStep by Keith McMillen. This pedal is one of the more complex ones, having many buttons and pressure sensitivity along with backlighting on the buttons to be seen easily on stage. This pedal might be overkill for simple patch cuing, but for improvising with electronics, there might not be a substitute.

Example of a USB pedal

Bluetooth Pedals

Bluetooth MIDI pedals are the best of both worlds and what I personally use the most. My current pedal is the iRig BlueBoard by IK Multimedia. This pedal is wireless for up to ten meters. Also, it has four silent backlit buttons and two TRS inputs for expression pedals. It has a robust app that allows you to customize the MIDI messages being sent. It works with computers, phones, and tablets that support Bluetooth 4.0. If your device doesn't have Bluetooth 4.0, dongles are readily available for under $10. Because the pedal uses Bluetooth 4.0 (LE), it uses very little battery power, and it can be monitored on the standalone app.

This product is marketed for the coffee-shop guitarist looking for a simple setup, but it is ideal for more complex applications, thanks to the two TRS inputs. The all-plastic unit isn't as rugged as the UMI3, but I have traveled extensively with the pedal for the last six years with no issues.



Example of a Bluetooth pedal

Another Bluetooth pedal is the AirTurn. While AirTurn does make good products, it's important to compare it to the BlueBoard for features vs. cost. If you own an AirTurn product, you can certainly use it as a MIDI pedal with success. But with a BlueBoard at a lower price point, I recommend that you explore this option. Ultimately, the BlueBoard may lead to less frustration and more capabilities.

CONCLUSION

MIDI isn't relegated to generating sounds; it is an essential tool for performing with electronics. Any performance with electronics can benefit from using a MIDI pedal. Start pieces without excess movement, cue patch changes without needing someone to follow a score and press the spacebar, have a panic button in case of feedback, use TRS expression pedal inputs to control volume and other parameters, or start and stop when self-recording. There are endless possibilities, and for under $100 they are well worth it!

Victor Pons is a percussionist dedicated to advancing new music in confluence with today's technological trends. The Goat Farm Arts Center describes him as being "amongst the radicals reshaping musical parameters." He is an active freelance performer, clinician, and lecturer around North America. Victor received his bachelor's degree in music performance from the University of South Florida, his master's degree in music performance and Artist Certificate from Georgia State University, and is ABD at the University of Illinois at Urbana-Champaign. He is an instructor of percussion at Georgia State University and teaches computer applications in music. He also directs percussion activities at The Westminster Schools.

Christoph Caskel and the birth of "Zyklus"

By Jonathan Hepfer

Christoph Caskel was born in Greifswald, Germany in 1932 and began learning percussion at an early age, taking lessons at the age of five with a military musician and as a schoolboy with a percussionist from the Berlin State Opera. He studied percussion formally from 1949 to 1953 with Wenzel Pricha at the Staatliche Hochschule für Musik in Cologne. During these years, he began taking an interest in contemporary music. After completing his conservatory training, he studied musicology from 1953–55 at the University of Cologne.

By the beginning of the 1960s, Caskel had become known internationally as a performer of chamber music and solo works by contemporary composers, taking part in the premieres of important works such as Karlheinz Stockhausen's "Zyklus" (1959) and "Kontakte" (1960), Helmut Lachenmann's "Intérieur" (1966), and Mauricio Kagel's "Transición II" (1958–59), all of which he also recorded. He has also taken an interest in historical percussion instruments, serving as timpanist in the early-music orchestra Capella Coloniensis. In 1964 he joined the Stockhausen Ensemble.

In 1963 he was appointed to the faculty of the Rheinische Musikschule in Cologne, and in 1973 he became professor of timpani and percussion at the Hochschule für Musik und Tanz Köln. In addition, he has devoted himself to the instruction of beginning percussionists, publishing a book for complete beginners, *Snare Drum... step by step...*, in 2005. He has published articles on percussion as well as an article on percussion notation in the *Darmstädter Beiträge zur neuen Musik* (1965). Caskel was the first person to perform "Zyklus," which has become a standard — arguably an iconic work — in the literature, and it has influenced innumerable composers and percussionists.

I remember in vivid, almost granular, detail the first moment I discovered the joy of looking through a stack of avant-garde percussion scores from the middle of the previous century. I was 17 and had innocently wandered into the percussion program at SUNY Buffalo, where my parents were librarians. I spent countless hours under the spell of these documents — usually found tucked away in the "oversized" section at the back of the university's music library, or by chance in the filing cabinets of Jan Williams — poring over gorgeous, but mystifying, scores by Iannis Xenakis, György Ligeti, Sylvano Busotti, George Crumb, and Roman Haubenstock-Ramati.

Christoph Caskel performing "Zyklus" in 1959

Enraptured as I was, these scores had a litany of practical questions and obstacles attached. What on earth did these symbols mean? Why did each score seem to invent its own rules? What is rigorous and what is capricious? Are these scores meant to be read left to right, or right to left? Upside down or right side up? What is "impossible" as opposed to simply "difficult"? Who were these composers? Did I possess the requisite skill set to attempt to perform their works?

One of my former mentors, Steven Schick, reminded me recently that in order to interpret something well, you don't have to know *everything*; all you have to be is *interested* in the subject matter, and with diligent work, a worthy interpretation will develop. And so, in that spirit, I began asking questions. I began by interviewing Jan Williams about his work with John Cage and Morton Feldman (amongst others) in 2003. And in 2009, when the DAAD (German Academic Exchange) awarded me a scholarship to study in Freiburg for two years, I set about finding the percussionists holding the keys to what I perceived to be the secret codes of the solo percussion literature.

In March of 2011, I visited Christoph Caskel in Cologne in order to try and understand the circumstances that guided his path to becoming the percussionist who would revolutionize the future of my art form with pioneering roles in iconic works like "Zyklus," "Kontakte," and "Refrain" by Karlheinz Stockhausen, "Intérieur I" by Helmut Lachenmann, as well as "Match" and "Transicion II" by Mauricio Kagel.

Knowing only his recordings of the aforementioned works prior to our meeting, I had fearfully imagined Herr Caskel as a sort of caricature of a strict, humorless, imposing Teutonic taskmaster. However, over the course of our three hours together, I discovered the (then) octogenarian to be an extremely sweet, kind, gentle, charming, and funny fellow who seemed more concerned with teaching his eight-year-old students triplets on snare drum than pontificating about multivalent texture fields in "Zyklus." After the interview, he took me out for spaghetti at a nearby restaurant.

It is my hope that this interview captures the atmosphere of some of the innocence, humbleness, courage, and charm of Herr Caskel's trailblazing path as a percussionist. And I hope that this atmosphere helps breathe life into the reader's own encounters with magnificently bewildering scores in secret corners of libraries.

STOCKHAUSEN

Jonathan Hepfer: *I'm curious about your first encounters with contemporary music. What early experiences attracted you to this world, and how did you come to know?*

Christoph Caskel: Around the mid 1950s, the Westdeutscherrundfunk [The West German Radio Station] made a concert series called "Musik der Zeit" ["Music of Our Time"]. These were generally concerts of modern chamber music. I played on these concerts with the ensemble formed by Mauritz Franck from Cologne. I stayed around to listen when we weren't playing because I wanted to hear more of this new music than just what I knew from the chamber ensemble I had been playing with.

"Music of Our Time" came into being at a time when contemporary music was being given new exposure by the radio stations. The Munich musica viva had already started. In Hamburg (NWDR) in 1951, followed shortly afterwards in Stuttgart and Berlin with Music of Our Time (SDR 1954), Contemporary Music (SFB 1955), and the pro musica nova festival at Radio Bremen (1961).

It was for these concerts that there was to be a new piece by a young composer named Karlheinz Stockhausen. The piece was to be called "Gruppen" for three orchestras. One could make this piece out of an enormous symphony orchestra, or one could combine three smaller chamber orchestras, such as the one I was playing in at the time. In each of the three orchestras, there were 30 players. And in each of these orchestras, there were four percussionists, 12 in all. There were cowbells, woodblocks, marimba, African slit drums, four tom-toms, marimba, xylophone, vibraphone, and one person playing cymbals and tam tam.

It was through this performance in the Musikhochschule Köln with Professor Franck that Stockhausen and I got to know each other well. I think we originally met while I was playing one of these extra parts in some orchestra around Cologne that Stockhausen approached me and said, "Hello Herr Caskel. I believe we've met before somewhere. I would like to write for many different percussion instruments for my new orchestral piece. Could we perhaps discuss this sometime?" And he said that he wanted to write for tom-toms — not timpani, but something similar. Four would be ideal, just like a jazz drummer would have.

When Stockhausen was in Paris, he visited the enormous Musée de l'Homme, which is a museum for ethnology with wonderful, beautiful masks and drums from New Guinea, Africa, and everywhere. The museum was already there when the composers of this generation, like Boulez, Stockhausen, Jolivet, and so on, were studying in Paris. So there was great interest in whether or not one could perhaps use the Indonesian gongs that were in the exhibition there. Stockhausen was interested in the African slit drums, which are not even intended to be used as musical instruments, but rather as signaling sounds. One player is on a hill and plays some pattern or figure. Two or three miles away, the next player hears the signal and relays it to the next player. These slit drums interested Stockhausen as a deep version of the woodblock sound.

We have a similar museum like the Musée de l'Homme here in Cologne, called the Rautenstrauch-Jost Muse-

um. There were two men who traveled the world in 1890 and collected wonderful things everywhere. They donated everything in their collection to the government of Cologne. By chance, I knew one of the people who worked at the museum, and I said to Stockhausen, "Let's telephone this man." His name was Herr Doktor Vollbrecht, and he was very nice. He said, "Yes, please come by. We can arrange for the Westdeutscherrundfunk to borrow six such slit drums for the rehearsals and your concert. You just have to write in the program book 'African slit drums graciously loaned by the Rautenstrauch-Jost Museum.'"

After "Gruppen" received its premiere, Stockhausen proposed to the head of the Darmastätder Ferienkursen, [Darmstat Summer Festival], which had a competition in one instrument every year — flute one year, violin the next, piano after that, etc., always for modern pieces — that they should have a percussion competition. The organizer of the festival, Herr Doktor Steinecke, said "How would we have a percussion competition? What are the participants supposed to play?" Stockhausen agreed that he didn't know what they should play. So Herr Steinecke said to the young composer, "Well, I guess you better write something, Herr Stockhausen."

And so he wrote "Zyklus." He wrote it for exactly the same instruments that are used in "Gruppen": marimba, vibraphone, four tom-toms, snare drum, African slit drum, Indian bells, triangle, tam tam, suspended cymbals, and cowbells — which Stockhausen discovered, incidentally.

Near the Bodensee in Lindau, there was a factory that produced beautiful, big cowbells [almglocken]. These weren't intended for music, but rather for cows! This is still a tradition in Germany, when the cows come to the fields in the summer to graze. They wear these cowbells to keep evil spirits away.

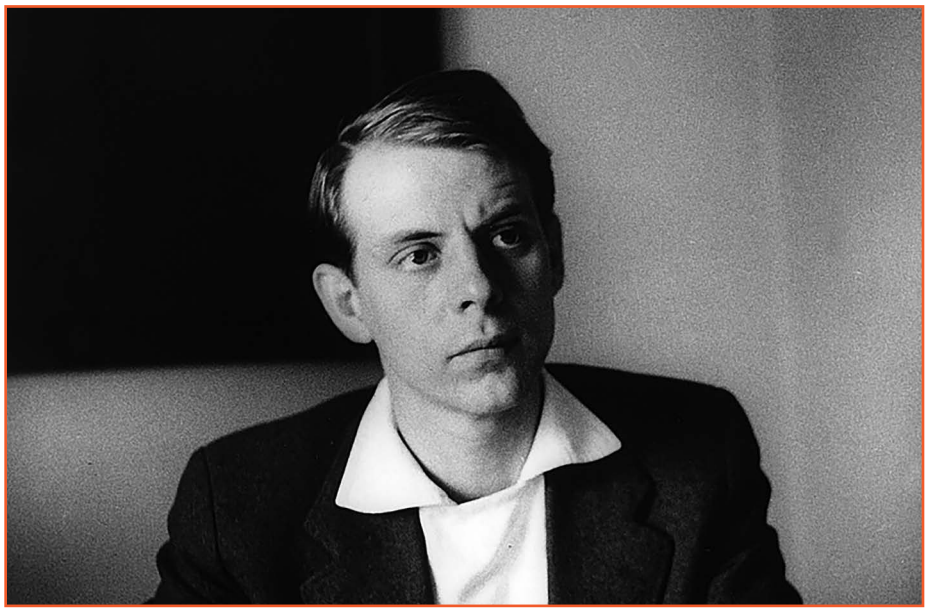
ZYKLUS

Hepfer: *What was your reaction the first time you saw the score to "Zyklus"?*

Caskel: I was not so happy.

Hepfer: I know what you mean! Where did you begin?

Caskel: Practicing from scratch was the most difficult thing. Today, one can show a student how it's done. A teacher can say, "Watch out here" or "Work on this page first." Then, at least, the student can have a feeling with respect to how the piece should be approached. But back then we didn't know any of that. I had to discover the piece for myself.



Karlheinz Stockhausen

And everything had to be played with drumsticks. Suddenly, you had to play a triangle: ping! And I said to Stockhausen, "Karlheinz, wait a minute." Actually, at that point, we still addressed each other formally, so I would have said, "Herr Stockhausen." We addressed each other by our first names later. But I would tell him that I already have a wooden stick in each hand, and in order to get a good sound out of the triangle, you need a metal beater. Otherwise, you hear more of the sound of the wooden stick than the sound of the metal instrument that it is hitting.

He said that he had considered this, and therefore had built in extra time in the score so that one could structure the timing of the events as necessary in order to pick up or put down different kinds of beaters. One part of the score is fixed and must be played strictly from left to right — or right to left, depending on the way one reads the score — and in another part, the performer can choose freely when to play. This freedom allowed the player to play certain notes earlier or later than others, which helped facilitate stick changes, so that each instrument could be played with the appropriate mallet.

However, the bigger problem was something different. You know roughly how the score looks. It has, for example, a middle line. It has pitches from the marimbaphone — mostly glissandi indicating a starting pitch and a finishing pitch, and at what points in time the gesture begins and ends. And above that, he writes four cowbells, which make various phrases, and four tom-toms and two cymbals.

I tried all of this. I made a glissando on marimba or vibraphone, and then a phrase for the cowbells, and then another glissando, and then a phrase

for tom-toms, and then two cymbals. And then I thought, "This sounds stupid." There's nothing connecting the line of these separate phrases. Nothing sounded good. I practiced several hours for these 30 seconds of music, always trying different things.

I found that every solution sounded uninteresting, and then I noticed something; if you combine the resonances of the various instrumental families, then things started to come to life. You could, for example, play the cowbell phrase with one hand while playing tom-toms with the other. Ah! Finally, things were beginning to sound interesting.

This confusion of mine led me to discover that when you directly combine the instrumental families, or play certain figures immediately following each other, the piece sounds far better. But before this realization, I was really wasting my time in the practice room — day after day of work, with no real progress. Even after I developed a satisfactory approach to learning the piece, I spent hours and hours not practicing, but rearranging the open compositional materials just to make a decent version of the piece. There are so many things in the piece that can sound lame unless you position them correctly, you know? — isolated.

Then, Stockhausen himself changed something. His original idea, as he explained it, was that he didn't want only isolated pitches, like in a normal piano piece, but dyads or perhaps various clusters. So pitches were supposed to transition into noises. Before that, only American composers had experimented with these techniques.

And so he asked me if it would be possible to play clusters on mallet instruments. We experimented and found a solution that allowed us to go further: instead of clusters, we used glissandi. [Caskel demonstrates by playing a downward glissando on a marimba.] It sounds a bit like a cluster, you see? Naturally, the problem was that the traditional upward glissando had a certain Vaudeville character, so it seemed more like a polka for xylophone than something avant-garde!

Stockhausen noticed this, and he decided to change something. We added the accidentals to the glisses in both directions, so you don't only play a diatonic scale in either direction. There are also certain glissandi that are simply played hand-to-hand chromatically in one direction or the other. These tend to sound best with the pedal down on the vibraphone, so you hear the cluster in the resonance. There was also the possibility of combining the two types of glissandi.

These sliding glissandi were difficult for me because in order to make sound when you gliss on the white keys, you have to have a certain pressure on the bars. If you do this on the black keys, the mallet often gets stuck in the spaces between the bars. So I had to learn to fix my hands at a certain height in order to produce smooth glissandi on both the white and black notes simultaneously, which was a really unpleasant feeling at first, but today is no big deal. At first, it didn't go very well! On the vibraphone, it was less difficult. So that's how we tried to add clusters into "Zyklus": by creating chromatic glissandi.

It wasn't ideal. It wasn't the practicing that was so difficult, but rather just coming up with a strategy of how to re-compose the piece so that you knew exactly what you had to practice. That took an enormous amount of time.

PRACTICAL REALITIES

Hepfer: *How were you able to practice "Zyklus"? I'm sure that in the 1950s, it wasn't common for someone to have his own collection of the instruments needed to play that piece. And where were you able to work? Did you have your own practice studio?*

Caskel: Actually, I did. In the time before I played "Gruppen," I earned money by playing in various radio orchestras, and at that time, I practiced a lot from an English method book for xylophone, and sometimes after rehearsals at the WDR, I would stay and practice marimba. But I knew I wanted my own studio. At that time, there was only a small factory making xylophones and marimbas called Röhrig in Wuppertal. Their xylophones were very good, especially their older ones. They were from the 1930s and they still sound good today. They also made tubular bells. Older orchestra chimes are very often from Röhrig in Wuppertal.

I called the factory one day to say that I would like to order a five-octave xylo-marimba, so that in one register, I could use hard mallets to practice xylophone, and in another register, I could use softer yarn mallets and practice marimba. And they said, "Okay, we'll build you one." Every month, I would make a payment of 300 marks or so until it was paid for. And after that, I had a marimbaphone. There was a jazz vibraphonist and arranger at the time named Herr Becker, who wasn't playing anymore. He had an old vibraphone that he sold to me for cheap.

The way I got my vibraphone is a crazy story. When you look in books on instrumentation, like the famous one by Berlioz up until modern times, where percussion instruments are included, and it tells you things like what the lowest note a flute can play is, and which trills are more or less difficult on the instrument, you also find the vibraphone. And it is meant to tell you which notes are on the vibraphone, so you don't write notes that don't exist on the instrument. And in every book, you find different descriptions.

The vibraphone was invented around 1925 or so, when somebody asked what would happen if we made a marimbaphone but gave it metal bars. Somewhere, I still have an ancient catalog where it is even listed as a "metal marimba"! It wasn't originally

called vibraphone! And the factories obviously experimented. One factory made the instrument a little higher, the other a little lower. And there was an old vibraphone that was bigger than the ones we commonly play today. It went past the F down to a C. But you don't see these today. And it was clear that in the register below C, the instrument didn't sound good with normal vibraphone mallets. You had to switch to very soft beaters in order for those notes to sound good. So the factories eventually removed those notes.

I believe that one of these instruments still exists in the conservatoire in Paris. And Boulez wrote his "Marteau sans maître" for this instrument in the first edition. There are several notes from that register still in the score. But then during his first trip to the United States, he noticed that every vibraphone only went from F to F. And so he changed the score to fit this range. In the first published edition, everything was already changed. But I still have the old manuscript version of the score where those notes are still in it. It's very difficult to read!

By the way, I always played "Zyklus" from the manuscript, which was written on A3 paper. It was so beautiful, the way Stockhausen wrote everything by hand. I still have it. I never played from the engraved copy. Because it is incredibly clearly written, one can see everything very easily. I also played Kagel's "Match" for two cellists and percussionist from Kagel's hand-written manuscript. He wrote the piece on relatively large paper, and it's quite easy to read. Then a professional engraver put everything from that score into black ink for the published edition. Kagel's handwriting is much easier to read than his engraved editions! The proportions are clearer, and one can read the score much more intuitively from Kagel's handwriting than from the published edition.

But with respect to whether I had a place to practice: I was living with my parents in Cologne. A friend heard of a family who had a house close to the university that used to be a brewery. They had very deep cellars there, which was where they kept the barrels with the beer. My friend asked me whether I might be interested in using this space as a practice room, so I went immediately and asked if I could rent this cellar. And this became my studio. It was not expensive.

As I said, I already had a marimba, and then when "Zyklus" was written, I thought, "Okay, now I have to buy some tom-toms and something like timbales." So now I had four drums. And I bought those instruments myself.

I was able to find a gong because, at that time, Cologne had several galleries that specialized in modern art, as well as various art from around the world — African masks and things like that. And in the window of one of these shops, there was a beautiful Asian gong, which I bought for "Zyklus."

Then I had to ask myself how to make a stand that you can fold like a cymbal stand, but that is heavy enough to carry this heavy gong. So I went to Kaufhof or Karstadt and found these small tables that are for going camping or going on a picnic. These tables had folding legs that were very stable, and so I bought two of them and removed the tables, but kept the heavy folding legs. They were actually better than Kolberg. They pack up so quickly!

Then I went to a Schloßer [machinist] and showed him something I had designed, and asked him if he could make it for me. He said yes and used pipes that were meant for plumbing for the rest for the stand. Then he welded it together. Then I went to another company that was able to chrome-plate the stand. And that's how the original gong stand from 1958 for "Zyklus" came to be. Today, the chrome has started to rust a bit, but otherwise it's still in good shape and completely useable. And you can hang a very heavy gong on it. I made a stand for the tam tam too, but that one was lighter, because my tam tam was a little Chinese instrument, which was not as heavy as my gong. After I had this stand, I could really practice in my studio. When I was finally prepared, Stockhausen came to that room, and that was where I played my first version of the piece for him.

Hepfer: *Stockhausen had a reputation for being a difficult person to work with. What was your experience with him? How did Stockhausen decide that you were going to be his "official" percussionist?*

Caskel: No, it wasn't like that at all. It was just that he knew no other percussionists! I think I need to frame my answer a little bit.

In the late '50s in Cologne, there were two timpanists and percussionists from the opera here. These were traditional orchestra musicians who specialized in Verdi, Brahms, and Beethoven. They really didn't want to play modern music. And of these percussionists, there was nobody who would make the extra effort to practice difficult marimba or vibraphone parts.

Then there were the musicians from the WDR [Westdeutscher Rundfunk Köln]. If, for example, the opera house in Cologne played an opera with timpani and four percussionists, but they had only three percussionists, they would need to hire two extra percussionists. In such instances, someone from the Düsseldorf Opera might come play, pick up his honorarium, and drive back to Düsseldorf. It was very practical, since Cologne, Düsseldorf, Bonn, Duisburg, and Essen are all so close geographically. With a car, it only takes half an hour to get between these cities.

And one could always find great extra percussionists from other orchestras, especially percussionists from the radio symphony orchestras, which had mostly morning rehearsals. Sometimes, if they had a recording coming up, they would also rehearse in the afternoons, but they didn't have very many open concerts. Their evenings were always free. And so the percussionists in this orchestra would always play as extras in Essen or Duisburg, etc.

They made a lot of additional money with these side jobs, and so they didn't want to deal with extra rehearsals with a chamber orchestra devoted to difficult modern music. Stockhausen knew that they weren't interested in music like his. There was only one person in this part of Germany who said, "Yes, I can do that." And that was Herr Caskel. The others weren't interested! And Stockhausen knew that the other percussionists in the area never had any time.

EVOLUTION OF INTERPRETATION OF ZYKLUS

Hepfer: *During the years that you were touring "Zyklus," how did you prepare for each performance? Did your version change over the years? I know that Max Neuhaus used to try to improvise his way through the score spontaneously.*

Caskel: During the years when we were touring the piece frequently, I kept developing my interpretation of the piece, constantly rearranging its elements. I would be dissatisfied with this or that passage and work to improve the piece. Every concert, there was something new, so that by the end of our years of touring, the version was very beautiful, and quite different to my original performance.

I never improvised my performances of "Zyklus." I always prepared my version in advance. People would always ask me why I didn't make many different versions of "Zyklus" so that I could choose freely during the concert. I never wanted to do that, which I suppose I should try to explain, because it's a good question.

PHILOSOPHY OF PLAYING PERCUSSION

Hepfer: *Do you have a philosophy when it comes to playing percussion?*

Caskel: It is important to me that each note that is written in a score is played in such a way that it seems intentional. If there is a *fortissimo* note next to a *pianissimo* note, one is not more important than the other. The loud note requires a loud gesture, and the soft note requires its own gesture with an equal amount of intensity and focus. That is important to me.

I saw a version of "Zyklus" on the internet recently by a young musician. He played the notes of the piece very well, but there was one thing that bothered me: when he closed the hi-hat with his foot, the action was not connected with his sound; he performed the action, but it lacked intention. When I played "Zyklus," I placed two hi-hats in my setup — one open and one closed — in order to solve this problem.

A critic once wrote in a review that I played "Zyklus" very well, and that it seemed as though *every note* had a purpose — an expressive value. That one heard sounds that were nearly silent, and then, BANG! And many people told me that it was very beautiful to watch me play, because every motion, every action really meant something. But I didn't do this consciously. It was just how I played! It's just how I am!

Jonathan Hepfer is a percussionist, conductor, and concert curator specializing in avant-garde and experimental music. He began playing classical music at age 17 after discovering the work of John Cage while studying at SUNY Buffalo. Subsequently, Jonathan attended Oberlin Conservatory, UC–San Diego, and the Musikhochschule Freiburg, where he studied with Michael Rosen, Steven Schick, and Bernhard Wulff, respectively. Jonathan is the Artistic Director of Monday Evening Concerts (MEC) in Los Angeles. As a percussion soloist, Jonathan has focused extensively on the works of composers Pierluigi Billone, Walter Zimmermann, Iannis Xenakis, Karlheinz Stockhausen, Brian Ferneyhough, Helmut Lachenmann, Giacinto Scelsi, Claus-Steffen Mahnkopf, Georges Aperghis, and Vinko Globokar. He was formerly a member of red fish blue fish, the Freiburg Percussion Ensemble, and the Oberlin Percussion Group. Jonathan has participated in academic residencies at Harvard, Oberlin, SUNY Buffalo, and the universities of Minnesota, Huddersfield and Leeds. He has contributed articles and liner notes to *Percussive Notes*, KAIROS Records, and *Die Musik von Claus-Steffen Mahnkopf*. Jonathan has also documented the oral histories of percussion soloists, including Christoph Caskel, Sylvio Gualda, Jean-Pierre Drouet, Gaston Sylvestre, Maurizio Ben-Omar, and Jan Williams. For more information, visit *www.mondayeveningconcerts.org and www.jonathanhepfer.com.*

Effective Sight-Reading on Keyboard Percussion

A practical application based on sight-reading research

By Eric Martin

Sight-reading is an essential skill for mallet percussionists. In the clinics and master classes I teach, I meet students who are self-professed "bad readers." Just telling these students to practice reading more often did not feel like helpful advice. I wanted to give them additional information on how to practice reading effectively. This led me to research how we sight-read and process information, culminating in writing a method book on the subject.

CHUNKING

Renowned psychologist George A. Miller discussed the practice of reorganizing *bits* of information into larger *chunks* of information in his famous 1956 paper "The Magical Number Seven, Plus or Minus Two: Some Limits on our Capacity for Processing Information." Each chunk can contain multiple bits, which allows individuals to hold and process more information in their head at one time. This is extremely important, as we can only hold a few bits of information in our brain at any given time. Therefore, by *recoding* individual bits of information into chunks, we can increase the total storage capacity of our brains.[1]

The original research on the subject involved telegraph operators. Miller discovered that new operators had to decipher Morse code one letter at a time. This was a very slow process. More experienced operators were able to catch whole words at a time, while the best operators could transcribe whole sentences of Morse code all at once, speeding up the process immensely.

Applying this same concept to notes, measures, and phrases is a straightforward proposition. Players who read individual note names one at a time are much like the inexperienced telegraph operators. Although they will eventually finish reading the piece, it will be a slow and laborious process.[2]

Another study shows that sight-reading is "essentially a task in pattern recognition."[3] Not only are skilled readers organizing information into larger chunks, but they are also combining those into familiar patterns and sequences to expand the amount of music taken in at one time.

What does this mean for reading music? Most percussionists understand chunking with regards to rhythm. Most players don't tend to read a group of four sixteenth notes beamed together as four individual notes; instead, those four notes are recognized as one rhythm. A similar learning process needs to be applied to pitches. The most obvious chunks we can identify would be things like scales and arpeggios, or common motifs. For example, a scale can be thought of as one unit instead of seven individual notes.

PLAYING BEFORE READING

To take advantage of this information, players need to know these patterns (chunks) on the instrument. One way to accomplish this would be to start students playing scales before they begin reading. Recognizing where notes and patterns lie on the keyboard can then be correlated with what is seen on a page. Then, a passage of C-D-E-F-G is no longer five note names to see and recite, but just one pattern. If I asked my students what happens in a measure consisting of this pattern, they would all reply that it "goes up the scale." This simple recoding of the measure allows players to keep track of more music and reference something they can already play.

It is interesting to note how someone goes about recalling these previously practiced patterns. It quite often involves what is commonly referred to as *muscle memory*. Studies show that when mu-

Recognizing where notes and patterns lie on the keyboard can be correlated with what is seen on a page.

sicians repeat an action enough times, a *body map* is formed in their brain that allows them to repeat the action in the future.[4] Reading is the act of connecting information on the page with patterns already practiced. When students begin with scales, stepwise motion becomes familiar, regardless of key signature, as soon as reading begins.

This can be expanded to other patterns. Practicing pattern variations helps students develop a broader understanding of the keyboard.[5] For example, each subsequent variation in a collection such as George Hamilton Green's *Instruction Course for Xylophone* strengthens not only the lesson being worked on, but also improves the previous lessons.

PRACTICAL APPLICATION

Through my years of teaching, I have distilled these concepts into a few simple rules for students to follow. Students must know their scales well before attempting this process.

The process consists of three rules: 1. Rhythm; 2. Key Signature; 3. Direction.

Rhythm will always be the most important aspect. If a note is played on the wrong beat, then it is wrong regardless of pitch. Keeping track of the rhythm will also prevent students from getting lost in the music.

Knowing the key signature is of obvious benefit. It limits the number of possible notes in each piece to about 58% of the notes on the keyboard. Having this information prior to starting greatly reduces the cognitive load on the player.

Finally, we have direction. This is as simple as it sounds; just follow the music up or down. By following the notes up or down while playing in the correct key, the tendency for reading individual notes is eliminated.

Armed with this information, students can get to work towards improving their reading immediately. Like any skill, this knowledge is only half the battle. Regular practice of reading new music is still required, even with this information. Many schools take a repertoire approach to music education where students only play a limited number of pieces per year. Since it is imperative for good readers to continually practice the skill, the more different pieces of music played, the better.[6]

CONCLUSION

The simple lesson to learn is to ditch the note-name sheets and speedy note-name websites and apps in favor of more playing. Play more scales, arpeggios, and other patterns. Play more music. Using this method, the only note name necessary is the first one. It does not matter how long it takes the student to find that note, since that happens before the playing begins. This also circumvents writing note names on the music.[7] That time would be better spent solidifying scales and key signatures on the instrument. The more familiarity students have with these patterns on the keyboard, the faster they can transition to good reading.

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Eric Martin is a freelance percussionist in the Dallas/Ft. Worth area. He is the author of *Sight-Reading Skills for the Mallet Percussionist* and other keyboard related books.

New Percussion Literature and Recordings

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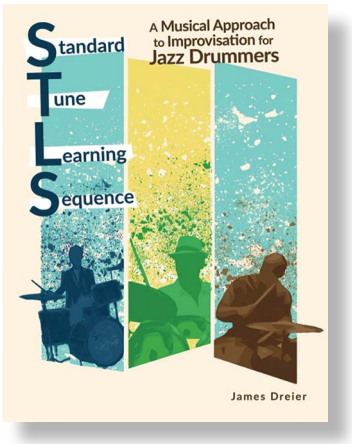
GENERAL METHOD BOOKS



Standard Tune Learning Sequence
James Dreier
$24.95
Self-published

It is likely that every drum set teacher has had a student ask, "How do I improvise?" at some point during their studies. With this method book, James Dreier of the University of Iowa has defined and gathered 12 specific improvisation strategies and organized them into a sequential collection of lessons, charts, and tips, in an effort to help students take a methodical approach to increasing their improvisation vocabulary.

From the onset, Dreier stresses the importance of knowing the melody and being able to sing/scat the tune while playing and improvising. This becomes evident throughout the lessons, as many of the strategies hinge on the melodic and rhythmic structure of the chosen tune. The improvisational strategies range from easy to advanced, and they accompany a helpful list of tunes appropriate to each lesson. On the easier side, lessons that work through phrase-based and melody-based ideas walk students through the craft of voicing rhythmic snippets of a melody around the drum set, as well as how to solo between melodic phrases and rhythmic moments of rest.

Advanced lessons focus on soloing over an ostinato and over a hemiola, and crafting ideas around harmonic changes. Other lessons focus on restricting sounds (using only snare drum and the bell of a cymbal, for example), clave-based phrases, intensity manipulation, and hybrid strategies. For each lesson, Dreier spells out specific strategies, and offers worksheets for students to write down ideas, track their progress, and set goals.

While Dreier does mention that his book can be used on its own, he stresses that it works best when used in conjunction with an instructor. This book would be a bit over the head of a beginning jazz drum set student, if used on its own. However, when paired with a knowledgeable and experienced drum set teacher, it would prove to be an invaluable tool, and could help unlock a wealth of improvisational skills and ideas from within a dedicated student and scholar of the craft of jazz drum set performance.

—Joshua D. Smith

KEYBOARD PERCUSSION SOLO

Falling Up the Stairs IV
Christopher Butler
$16.00
Tapspace Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

Performers looking for a solo marimba work that can showcase both the lyrical and technical sides of their playing might find a perfect vehicle in Christopher Butler's "Falling Up the Stairs." This work clocks in at roughly 4½ minutes and provides moments of haunting lyricism and challenging mixed-permutation passages.

Opening with a lyrical chorale that provides beautiful moments of tension and release that will showcase the player's musicianship, the piece then moves into a more technical second half. There the piece steps up the tempo to a moderate quarter note of 108 with a string of running sixteenth notes for all but three measures of the remainder of the piece. Even through this section, the composer builds in some moments where the constant perpetual motion shifts character to a more delicate section labeled "freely" or even a more groove-based section the composer labels as "nasty." The harmonic language of the work constantly shifts during this second half, complementing its rhythmic nature with uneven note groupings and occasionally shifting meters.

"Falling Up the Stairs" does a great job of combining these two differing characters into one homogenous work. The notation is clear, and stickings are written during the second half to help players facilitate the running sixteenth notes. This work would fit well for an undergraduate recital, or for anyone who wishes to showcase the variety of styles the marimba can produce in the right hands.

—Brian Nozny

June Bug II
Andrew Smith
$11.00
Tapspace Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio recording*

"June Bug" is perfect for those looking to simultaneously sharpen their technical skills and musicality. This medium-easy piece contains only double vertical and single independent strokes, and includes intervallic changes in each hand: 4ths, 5ths, and 6ths. "June Bug" can easily teach students how to find a melody that is interwoven between left and right hand, common in marimba music, by following the melodic line (no matter what hand it's in) and bringing it out of the texture. Additionally, there are a variety of dynamic markings included, perfect for students to work on touch on marimba. Since the material is repetitive and ostinato-based, the differences that the performer makes in volume and touch are clear.

The sentimental program notes for this piece

are beautiful, and a great motivation for adding musical expression, especially for students who are learning to divine composers' intent when preparing for a performance. "June Bug" makes a lovely addition to the developing marimbist's repertoire.

—Cassie Bunting

Lukas' Lexicon IV
Francisco Perez
$16.00
Tapspace Publications
Instrumentation: 4.3-octave marimba (optional notes for 5-octave marimba)
Web: *score sample, audio and video recordings*

This short, intermediate solo is packed with great material for the developing marimbist. Francisco Perez writes that the piece was "inspired by my cat Lukas' wildly contrasting moods… this work challenges the performer to quickly switch between a wide variety of styles and techniques throughout its three main sections." This piece is written for 4.3-octave marimba but has optional notes for a 5-octave. It can also be found in *The Blue Book – Volume 3*, a collection of over 40 solos for snare drum, drum set, keyboard, and timpani written by University of Kentucky alumni.

The first section begins with a few measures of rubato playing. These soft, slow sections tend to work well to draw the audience in. The next phrase then sets up the groove of the A section, but at a slower, more reserved tempo. The rest of the A section is rhythmic and fun with four-note chords at the front of nearly every measure followed by a lot of rhythms interlocking between hands. The B section is a ten-measure chorale, followed by the final section, which is a return to A material. There is a *lot* of great material and contrasting styles packed into about 3½ minutes of music.

I recommend this piece for an advanced high school student or any college marimbist who is ready to explore the idea of formal structure. "Lukas' Lexicon" would make a great choice for performance in a student class

—Justin Bunting

Sonata for Susan IV
Zach Koors
$17.00
Tapspace Publications
Instrumentation: 4-octave xylophone or marimba
Web: *score sample, audio and video recordings*

"Sonata for Susan" was composed as a Secret Santa gift-exchange present for Susan Powell by then-student Zach Koors. "Powell has specialized in ragtime xylophone throughout her career, and therefore I incorporated some ideas from this tradition into the work," explains Koors. The most prominent of these is the three-note "trick rhythm" used frequently by George Hamilton Green.

The piece is written for 4-octave xylophone, but the composer explains that it can be performed on a marimba if a 4-octave xylophone is not available. The piece begins with a free, rubato section that introduces some of the melodic and rhythmic ideas to be presented later. This leads into an "in time" section that makes up most of the work.

When you think of ragtime, you may think blazing fast, but the tempo here is moderate. These trick rhythms, accents, and licks feel more reflective and reverent than burning hot. Ever-changing time signatures give the music an off-balance feel, yet the groove has a layer of complexity that is quite nice as a result.

I was excited to see and hear this piece, as I am also a former Ohio State student of Susan Powell and can hear not only the ragtime style, but "her" ragtime style in this piece. It would make a great addition to any recital program. The incorporation of ragtime style into a more modern style that bridges the gap between pop and classical sound is very accessible. Great work, Zach!

—Justin Bunting

A Song for Yesterday III
David McCarthy
Arranged by Steven Wulff
$14.00
Tapspace Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio recording*

This 2021 arrangement for solo marimba is written at a medium level, fits on a 4.3-octave marimba, and is just shy of three minutes in length. Guitar transcriptions always seem to work very well for marimba, and this is certainly no exception. With an infectious melody and charming chord progression, this solo could work in a variety of settings for high school or college students. It contains mostly single independent strokes, but the catchy, primary melody uses a nicely placed flam and turns on the double vertical strokes to provide a strong groove. There are sections that use specific notes within runs to create the melody, in the style of Eric Sammut or Emmanuel Séjourné.

This work could work especially well for players who have learned the basics of four-mallet playing and are looking for something more involved and fun to play than an etude. Experienced players could learn this quickly and have a good time, as well. The only real issue that a younger player may have is that there are no rests within the piece; it consists of constant eighth notes and triplets. However, this piece could be used to get a younger player used to constantly looking ahead for the next note.

Although this solo is short, there's enough material to keep it familiar and, at the same time, stay interesting. It could be a real win for marimba students.

—Ben Cantrell

KEYBOARD PERCUSSION DUO

Ode to Springtime II–III
Robert Clayson
$25.00
Tapspace Publications
Instrumentation: vibraphone, 4.3-octave marimba
Web: *score sample, audio and video recordings*

"Ode to Springtime" fills a great need in percussion repertoire for beginning ensembles. This duet for vibraphone and marimba has a lovely, simple melody and fits right in the sweet spot for students who can read music but still find melodic lines to be a challenge.

The first movement uses continuous eighth notes in the marimba part with some longer held notes in the vibraphone. The marimba part is for two mallets but still uses a grand staff, so this would be a great opportunity for a young player to get more experience reading in bass clef and the grand staff with a part that isn't too involved. The vibraphone part fits nicely on top of the marimba line, though it would benefit from the inclusion of pedal markings, as students at this playing level will probably not know when to pedal without being told.

The second movement is in 6/8, is faster, and has more complexity with syncopation and double stops. The parts swap material, so this would be a good opportunity for students to do some light score study and really learn how their parts fit together. There is plenty of room for musicality, with several ritardandos and a lot of dynamics and articulations. The players have the opportunity to practice listening to each other and create changing time without a conductor.

"Ode to Springtime" is a nice late beginner/early intermediate keyboard duet that would be a great project for a couple of young players who are ready to branch out from the back of the band and flex their mallet skills.

—Marilyn K. Clark Silva

PERCUSSION ENSEMBLE

Cognition III+
Kyle H. Peters
$35.00
Tapspace Publications
Instrumentation (5 players): bass drum, hi-hat, 3 toms, 2 woodblocks, bongos, China cymbal, ride cymbal, cowbell, snare drum, mounted tambourine
Web: *score sample, audio recording*

This energetic work full of rhythmic vitality

is suitable for a young percussion ensemble. Each player has a small multiple-percussion setup, with staging and notation clearly laid out in the score instructions.

Kyle H. Peters states that the three opening musical motives are developed throughout the piece, which helps the rhythmic material stay pretty consistent. Although the composer gives the option of having a conductor, "Cognition" is a great introduction to unconducted chamber music in that all of the parts are equal in difficulty and exposure, and once the piece gets started it grooves along at a consistent tempo for most of its remainder (other than one fermata). Other aspects include coordinating unison rhythms and dynamics, as well as interlocking rhythms. This useful and versatile piece would work well for advanced middle school through beginning college ensembles.

—Joseph Van Hassel

Ephemera **IV**
Francisco Perez
$40.00
Tapspace Publications
Instrumentation (6 players): glockenspiel, crotales, 2 vibraphones, 4.3-octave marimba, 5-octave marimba
Web: *score sample, audio and video recordings*

Set for mallet sextet, "Ephemera" is musically satisfying for listeners and idiomatically satisfying for the performers. The piece was composed for the Lamar University Percussion Ensemble, which the composer teaches, and premiered in 2021. The composer cites influences from Murcof and Vanessa Wagner's 2016 album *Statea* (in particular, their adaptation of Glass's "Metamorphosis 2").

The piece is in 3/4, at a brisk tempo of quarter-note equaling 196+. All parts are written for two mallets, with most rhythms not exceeding an eighth-note speed. As previously mentioned, the writing is idiomatic and follows repeated chord progressions in a manner that will seem intuitive to the players. The choice of C minor allows for dark sonorities that are enhanced by the earthy sounds from the bottom of the 5-octave marimba, usually scored in octaves (vertically or in a broken, Alberti-bass style). Francisco Perez often creates expressive depth through diatonic harmonies within the key and exploiting cross rhythm and hemiola possibilities inherent in 3/4 meter.

This work would be appropriate for an advanced high school to intermediate college percussion ensemble. I look forward to programming it on a future concert myself.

—Jason Baker

Fuerza Negra **III**
Francisco Perez
$40.00
Tapspace Publications
Instrumentation (8–9 players): glockenspiel, vibraphone (optional: 2 vibraphones), xylophone, 4.3-octave marimba, 5-octave marimba, 4 timpani, snare drum, impact drum, concert bass drum, 2 concert toms, 2 suspended cymbals, ride cymbal, shaker
Web: *score sample, audio recording*

This medium-difficulty percussion ensemble work can be "characterized by an unstoppable groove, which draws from the rhythms and harmonies of Latin, pop, and rock music." The title, as explained by the composer, "has a double meaning. Firstly, it's a nod to the commissioning ensemble's school mascot, the Northwestern State University Demons. Additionally, through the translation 'black strength and energy,' it's a humble tribute and show of support for the Black Lives Matter movement."

"Fuerza Negra" has all of the pieces needed for an ensemble that wants to make the move from beginning to intermediate repertoire. There is a lot of repeated material allowing for some space for players new to more substantial percussion ensemble pieces like this one to get comfortable right away. It is always a great way to incorporate syncopation and groove studies. I like how Francisco Perez has orchestrated this piece to include several ability levels, all within the overall medium level. Directors with a wide array of players would benefit from having this in their library.

I highly recommend "Fuerza Negra." It is a jam through and through, and is perfect for the budding intermediate ensemble. However, it would be fun to play at any ability level.

—Joe Millea

Passages **IV**
Alan Keown
$26.00
Tapspace Publications
Instrumentation (2 players): 2 bongos, 2 congas, 2 toms, 2 semi-resonant metals (high and low).
Web: *score samples, audio and video recordings*

One of the more visually impressive feats a pair of percussionists can display is splitting their rhythms. We see it in marching bass drums, as well as in a handful of works by Aurél Holló, among others. With Alan Keown's "Passages," students can be introduced to this technique while learning a short and fun duet.

Keown uses a couple of compositional devices in this work. In the first portion, when the players are not playing in unison, they are imitating each other. This is done in such a way that a melody from the two metals is almost discernible through the drum-centric texture. Much of the rest of the work is focused on rhythmic interplay and splitting rhythms. This begins with eighth notes but then quickly, yet organically, advances to splitting sets of sixteenth notes. As a change of pace, Keown then inserts a short contrary section based in triplets, which begins in the spirit of Ravel's "Bolero," segues to trading sets of triplets, then ends with playing the gestures in unison. The last section utilizes only the duple rhythms of the beginning and is completely in unison.

In terms of drumming techniques, the work requires both players to agree on stickings. Throughout the middle section with the sixteenth-note interplay, Keown writes in a suggested sticking that almost entirely consists of paradiddles or alternating doubles. Along with the splits, seeing these doubles played consistently between the two players will be visually and audibly impressive.

"Passages" is a fun piece that can introduce or strengthen young players' ability to split rhythms as well as clean their double strokes. It is best suited for high-school students, although anyone who enjoys splitting pairs, sets, or any groupings of sixteenth notes will enjoy performing it.

—Kyle Cherwinski

River Run **III**
Christian E. Roseboro
$30.00
Per-Mus Publications
Instrumentation (5 players): glockenspiel, vibraphone, 4.5-octave marimba, tom-toms, concert bass drum, snare drum, tam tam, various accessory instruments

"River Run" is a percussion quintet in three distinct sections that utilizes mallet percussion as well as accessory colors and drums. The first section is mostly in compound meters of 12/8 with an occasional 9/8 and 3/8 and a rare departure to 5/8. Each player utilizes multiple instruments, requiring performers to think logistically as they prepare the work. This will be challenging, as the composer has left little space at times to make implement changes when switching between instruments. One passage contains quick changes between bells, woodblock, and brake drum, where implement changes are impossible. While holding multiple mallets for these instruments can make this task successful, it will be a challenge the performer will need to consider.

The second section is in 3/2, where the focus is more on the unpitched percussion. The writing can get confusing here due to lack of clarity in dynamic indications. Players constantly switch between instruments, but dynamic indications are sometimes not indicated for the new instrument. Finally, the piece moves into a section of simple mixed meters with the mallet instruments making another appearance. The mallet instruments are the focus of this section, with the unpitched percussion providing color and density.

"River Run" would be an appropriate work for an undergraduate percussion ensemble concert.

—Brian Nozny

Schlagzeug Duo 2 for Percussion Duo **VI**
Michael Ranta
$20.00
Media Press Music
Instrumentation (2 players): marimba, vibraphone, timpani, congas, bongos, hi-hat, suspended cymbal, tam tam, almglocken, Thai gongs, toms, snare drum, woodblocks, crotales, bell tree, tambourine, flexatone
Web: *score sample*

This 1974 duo for two percussionists looks to be quite a challenge for any level of performer. No audio or video examples can be easily found online, although there is a score sample.

With no time signature or use of barlines, this handwritten score provides plenty of potential for an exciting collaboration between two performers. Multiple sections of varying textures will force the players to use their entire array of individual musicianship while still supporting their duet partner. There are plenty of directions and implement suggestions, all in German, to help the performers explore the tones and timbres of the massive collection of instruments needed.

The setup is quite large, with each player having a keyboard along with multiple drums, timpani, metals, and accessory instruments. There are also directions for nine different implements to use throughout. This piece only comes with one score copy, so each player will need to acquire a copy in order to perform the duet

—Ben Cantrell

Tell Me a Story V
David Friedman
kr. 498
Norsk Musikforlag
Instrumentation (5 players): voices, glockenspiel, xylophone, vibraphone, 2 marimbas, snare drum, 2 suspended cymbals, triangle, 5 woodblocks, 5 tom-toms, shaker
Web: *score sample, video recording*

Here are words I never thought I'd write: David Friedman's percussion ensemble work "Tell Me a Story," which he describes as "a musical road movie," is the "Deadpool" of percussion ensemble pieces — not in the gratuitously hyper-violent sense, but in the disarmingly, comedically, self-aware sense. ("Deadpool" fans might need to look up the word "disarmingly," lest they get the wrong impression here.) The 14-minute piece is very much in the tradition, although not the aesthetic sensibility, of the bygone radio drama, including its bent towards wit and humor; one might describe "Tell Me a Story" as a shorter, funnier, groovier, and more melodic iteration of John Cage's "The City Wears a Slouch Hat." All this to say, I absolutely love it.

Speaking of Cage, the vocal parts are at times similar to his writing in "Living Room Music," at least as far as its precise rhythmic delivery is concerned. The two compositional approaches diverge at the point of vocabulary importance; Cage chose to sift out the individual percussive syllables of words at times for their own timbral sake, while Friedman is content to allow the words to retain their meaning for the sake of operatic recitative. The entire production is, in fact, essentially operatic, with much of the "plot" (such as it is) driven forward by spoken text, while a more abstract drama unfolds in the percussion and melodic vocal writing (yes, the performers will need to sing).

The percussion parts are not excessively difficult from a technical standpoint, although the need for intentional musicality and constant balance awareness is paramount.

Those familiar with Friedman's previous compositions will find themselves treading familiar harmonic and rhythmic ground here, and at times the piece even verges on complete conversion to the jazz idiom. An entire minute-and-a-half is dedicated to ensemble improvisation around a previously stated set of musical conditions. Frankly, very few percussion composers could bridge all of these particular avenues with as much finesse, believability, and credibility.

I refuse to give away any "spoilers" regarding particular jokes or developments in the piece, but suffice it to say there are plenty of twists and turns to be enjoyed. "Tell Me a Story" is one of those rare pieces that has the potential to inspire a generation of imitators, and therefore birth an entirely new subgenre of percussion music. This has less to do with the combination of voice and percussion, which is, of course, already extant as a highly interesting and meaningful corner of the repertoire, and more to do with the irreverent, fourth-wall-breaking humor that pervades the work, which is sure to both impress and entertain public and "in the know" audiences alike.

I'm absolutely itching to program this piece myself, and I cannot recommend it highly enough to anyone with an advanced percussion ensemble at their disposal and at least one working funny bone in their body.

—Brian Graiser

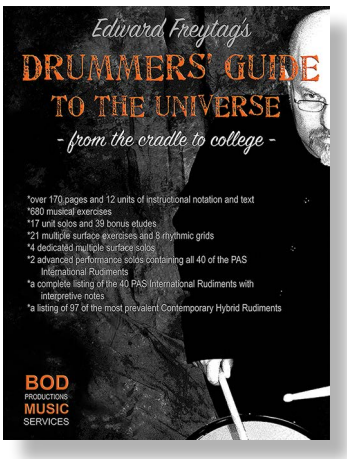
SNARE DRUM METHOD

Drummers' Guide to the Universe I–IV
Edward Freytag
$25.00
BOD Productions

Edward Freytag's new book acts as a guide to the study of rhythmic and sticking patterns. It begins with the basic information of notation, grip, and stroke types, and moves from introducing the quarter note to solos that incorporate all 40 PAS rudiments. Freytag not only introduces rolls, flams, ruffs, and other ornamentations, but he also includes different time signatures, as well as sticking options for every exercise.

One great addition to this material is the incorporation of multiple-surface studies. The surfaces are not specified; he only mentions needing surfaces with different timbres. This is an excellent way to get young students learning to navigate multiple instruments early on, and thinking about stickings and how to move around. These studies begin with two surfaces, and move up to four by the end of the book. Freytag also includes a section on the different playing techniques for common accessory instruments, as well as the intricacies of their notation.

While the title of the book would conjure up images of all percussion, its focus is more of rhythmic and timing exercises, which can then be applied to other instruments of the percussion family. There are no in-depth sections on melodic instruments, timpani, hand drums, or drum set. The preface includes a URL for a YouTube channel that includes supplemental videos for each section; however, at the time of this writing those videos were not uploaded. Although each section includes a brief description, the videos give more insight and visual aids to assist in the learning of the techniques. For example, the author offers a great verbal description of matched and traditional grips, but the accompanying video would be beneficial for younger students to have on their learning journey.

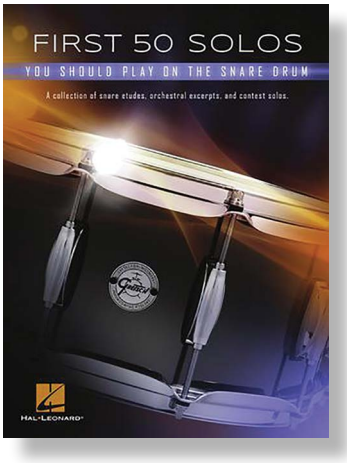


Overall, this new resource is for working on rhythmic exercises and sticking patterns. It covers most of the techniques required for snare drum, and the multiple surface studies help to introduce concepts that would benefit timpani playing. This would be a great beginning snare drum book for junior high school or private-lesson studios, and would also act as a good refresher for more advanced players.

—Josh Armstrong

SNARE DRUM SOLO

First 50 Solos You Should Play on Snare Drum I–IV
Compiled by Ben Hans
$16.99
Hal Leonard
Web: *sample pages*



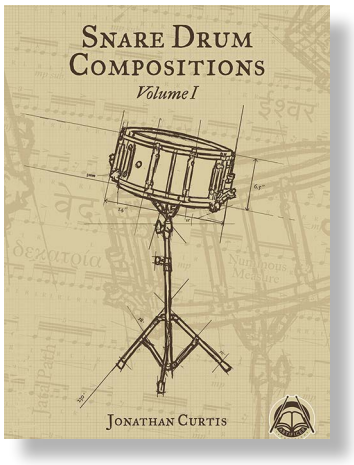
This 80-page collection is priced as a bargain for the beginning to intermediate snare drummer, providing them with selections for contest solos, audition pieces, or etudes. Many of these solos are quite familiar, such as "Connecticut Halftime," "The Downfall of Paris," "The General," "Three Camps," and "Glenwood Boy." Other snare drum solos might not be as familiar, such as Frank Colonnato's "Study #2" (in 7/8) or Colonnato's "Study #6" (in 9/8). Also included are several intermediate etudes by Jacques Delécluse.

The original copyright dates of the solos date from the 1930s to 2011. Most of the solos are rudimental, but a significant number are non-rudimental. This snare drum collection is certain to serve its unique purpose as a reservoir of material for snare drum instructors and their students.

—Jim Lambert

Snare Drum Compositions, Volume I IV–V
Jonathan Curtis
£19.99
Artificer Productions
Web: *video recordings*

Jonathan Curtis explains that his focus in this collection of five works for snare drum was to



create solo compositions, rather than etudes or technically focused works. As such, the pieces are not graded by difficulty, nor are they organized into any extra-musical hierarchy. Instead, each work is built around a musical or conceptual idea, and attention is paid to the development of the material.

It is clear that the composer has taken great care with the presentation of this collection. The engraving and paper materials are high-quality, and there are quotes from other percussionists sprinkled throughout the collection. Various sections of prose are included in both the front and back of the collection, with great insight into the composition process and the composer's mindset. In addition to the musical content, the performance notes are a great exploration into the "why" of musical composition.

This collection would work well for percussionists looking for solo snare drum repertoire that seeks to eschew the classification of "rudimental" or "orchestral" snare drumming. While none of the included pieces are easy, they vary in length and tempo, allowing for players to start with one of the shorter works to enter the sound world and writing style of the composer.

This collection is worth picking up for any serious percussionist, and especially for those who wish to spend more time on serious snare drum repertoire.

—Jamie Wind Whitmarsh

SNARE DRUM DUET

Level Up! I–III
Chelsea Tinsler Jones
$20.00
Tapspace Publications
Web: *audio recording*

It's obvious that a lot of time, thought, and love went into this project. This collection of 15 snare drum duets goes from a simple grade one with quarter and eighth notes to around a grade three that contains multiple meters and basic rudiments.

Rather than add another generic etude book to the mix, the composer uses her teaching experience to create something appealing and a little different than the norm. This is evident from simply looking at the table of contents. The first thing that pops out are the titles of the individual pieces (such as "Pizza Planet" and "Zombie Apocalypse Theory"), which, according to the composer, were inspired by former students. What I noticed next is my favorite part of the book: under the titles are listed the individual concepts that each solo addresses. Not all of these are technique or rudiment related; some have to do with logistics, such as turning the snares on and off or working on a proper playing position. Again, it seems the composer has a lot of experience teaching at this level.

The book comes with audio recordings that students can listen to and play along with. This can especially be effective in situations where many of us have to rely on teaching online. These tracks can potentially give students a "partner" to play with to keep them on track and working towards a goal.

If I were to use this text as an educator, I would consider using very different drums (a five-inch concert snare and a concert field drum, for example) to discuss the differences in sound between different drums. With the material covered, creative names, and audio supplement, this book has a ton of potential to be a great addition for band directors, percussion specialists, and/or private lesson teachers who have students in middle and high school.

—Ben Cantrell

TIMPANI SOLO

Cubanitis V
James Lewis
$25.00
Media Press Music
Instrumentation: 5 timpani, symphony orchestra
Web: *score sample, audio recording*

This concerto for timpani and orchestra is roughly 18 minutes long and requires a substantial ensemble: piccolo, 2 flutes, 3 oboes, 3 clarinets, 3 bassoons, alto sax, 4 horns, 3 trumpets, 3 trombones, tuba, 3 percussionists (each with a large setup), and strings. I don't lead with that to deter anyone; I do so because it could limit the opportunities for performance, depending on the logistical capabilities of the ensemble.

Composer James Lewis describes "Cubanitis" as the word Cubans use for the cultural virus that affects outsiders. Lewis says he caught the bug in 1996 and created this quirky, accessible work that imparts a Cuban flavor on the orchestra as well as the timpani soloist.

The solo part requires five drums and includes an array of implements like traditional timpani mallets, fingers, maracas, and brushes. The part is marked very clearly, including specific explanations of notation, well-thought-out page turns, and timely cues. The only thing missing is tuning changes. I know some like to see the composer's roadmap written in, but others prefer it left to their own imaginations. The music moves through a variety of styles including Bolero Cubano, Rumba, and Bembe, intertwined with more exploratory sections.

I recommend this piece for any professional timpanist looking to perform with a symphony orchestra. It could also be appropriate for a student concerto competition. The inclusion of extending techniques and other implements shows audiences that timpani is much more than a few notes played in the back of the orchestra. This is accomplished without going too far and becoming gimmicky.

—Justin Bunting

Hot Tubs IV+
Brian S. Mason
$14.00
Tapspace Publications
Instrumentation: 4 timpani
Web: *score sample, audio and video recordings*

"Hot Tubs" is an engaging timpani solo that takes advantage of the deep timbre and virtuosic textures capable on timpani. While this piece was written to be "bombastic" and unapologetically edgy, it also manages to incorporate a few moments of lyricism as a counterpoint to the powerful sections that begin and end the work. While there are a few technical challenges, they are practically laid out at the ends of phrases and lay well for American system players. A small amount of tuning is required, but it is mostly stepwise motion and caters to the tuneful resonance of the lower drums.

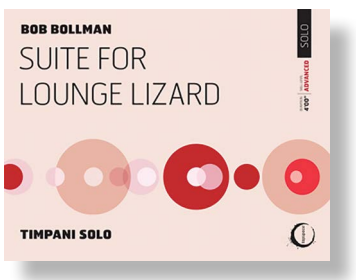
Pedagogically and musically, this solo has a lot to offer. At just under three minutes, it would work well as a test piece for evaluating a variety of techniques learned when studying timpani: legato and staccato playing, tuning, rolls, ornaments, and depending on the drums chosen, articulation in the lower register; the piece calls for pitches F2, B-flat2, E-flat3, and A-flat3. For the performer, the limited thematic development and brevity make it well suited for a studio recital, jury, or as a solo for an advanced high school player.

As a note, for any educators looking to expand their collection of solo repertoire, this piece can also be found in volume three of *The Blue Book* collection of solos written by alumni from the University of Kentucky. Kudos to Brian Mason and Tapspace for this welcome addition to the repertoire.

—Quintin Mallette

Suite for Lounge Lizard V
Bob Bollman
$15.00
Tapspace Publications
Instrumentation: 5 timpani, China cymbal, cowbell
Web: *score sample, audio and video recordings*

Ready for a barrage of speed and flair on a set of five drums? "Suite for Lounge Lizard" throws down from the very beginning and never lets off the gas pedal. Bob Bollman composed and performed this solo in 1986, winning the DCI timpani individual solo competition two years in a row. Bollman's performance on the publisher's website is exceptional, demonstrating the talent needed to successfully play this suite.



The feet and hands both have several challenges throughout, between quick tuning changes and even faster rhythms. Players will need to figure out unique tuning schemes to make the piece work for their drums, as most standard sets of timpani cannot comfortably get the high pitches used in Bollman's performance; for example, the opening tuning scheme for Bollman is A, E, G, A, and C, potentially requiring 32-, 26-, 23-, 23-, and 20-inch drums.

The piece is broken into three movements, each with a distinct character. The first — after a lightning-fast introduction — establishes a swung feel with quick tuning on a moving bass line and syncopated hits. The second is slightly slower, employing a three-over-two hemiola throughout while also requiring swift tuning for melodic lines. The final section adds a cowbell in a mambo style and a China cymbal for impact and effect. This last act is the most impressive, flipping between speedy syncopated grooves and rapid solo fills that culminate in epic glissandi down the drums to a climactic, emphatic finish.

All three movements fly by at around four minutes, making this solo a perfect closer or encore piece for the ambitious timpanist looking to captivate a crowd with speed and dexterity. "Suite for Lounge Lizard" is an impressive display for the hands and feet of the timpanist, requiring a high level of technical facility in both areas. For those up to an intense challenge of chops and coordination, try Bollman's award-winning solo for an exciting, high-energy thrill.

—Matthew Geiger

MULTIPLE PERCUSSION SOLO

Petrichor V
Kenyon Williams
$16.00
Tapspace Publications
Instrumentation: 4 timpani, 3 crotales, 2 woodblocks
Web: *score sample, audio and video recordings*

In his notes to "Petrichor," composer Kenyon Williams writes that the piece "seeks to add an element to the repertoire that is often lacking in timpani solos: melodic flow and countermelody." Admittedly, there are many other instruments in the percussion family that more naturally lend themselves to melodic writing (a disparity illustrated by the timpani's comparatively meager solo repertoire).

Taking a cue from George Crumb's "Makrokosmos" and Christopher Deane's "Mourning Dove Sonnet," Williams grapples with the inherent limitations of the instrument by incorporating a number of extended techniques and additional percussion items to his textural palette. The result is a five-minute work that is one part impressionist musical portrait and one part technical show-and-tell. The work is listed by its publisher as a multi-percussion solo, but it really should be regarded as a timpani solo that happens to have a few extra percussive elements in the mix.

The piece itself is well-paced and guides listeners through a comfortably familiar narrative of increasing rhythmic activity and tension until a final recapitulatory breath of calm retrospection. I would happily recommend this piece to any advanced high school percussionist or younger undergraduate percussionist seeking a recital vehicle for solo timpani that is a bit more sonically varied, and a notch easier, than the tried-and-true Carter collection.

If I could make one small performance suggestion, I would say that performers might want to consider forgoing the indications for using the backs of their timpani mallets on the crotales, and for using ultra-staccato timpani felt on the woodblocks. For the sake of presenting as well-curated a collection of sounds as possible, I would consider using implements better suited to those instruments, even if it means incorporating four-mallet technique in the performance of some sections of this piece.

The most significant challenge will likely be maintaining a high level of pitch integrity amidst a number of retunings and other pedal manipulations; from a pedagogical standpoint, I would wish for students to learn to play this piece without the advantage of tuning gauges (in which case this work would be an excellent choice for study), but my guess is that most performers will choose the path of least resistance.

—Brian Graiser

Vibes & Garnishes IV
Lorenzo Guidolin and Luca Favaro
$24.00
Tapspace Publications
Instrumentation: vibraphone, China/opera gong (E-flat), small crash cymbal, hi-hat, bass bow, audio playback
Web: *score sample, audio and video recordings*

"Vibes & Garnishes" is a collaboratively composed solo work for multiple percussion and audio accompaniment. The title playfully refers to its instrumentation, which uses a vibraphone as the piece's "main dish" and a small selection of metal instruments that serve as the "garnishes." At just over five minutes in length, it is well suited for undergraduate degree recitals and students who are comfortable with multiple percussion setups but have little experience performing works with electronics.

I was impressed with the information provided in the performance notes. Setup suggestions, implement needs, pedaling, and other musical notations are clearly explained. While the instrumentation includes an opera gong tuned to E-flat, the composers state that any object with a short sound may be substituted. There are universal, step-by-step instructions for setting up the electronic accompaniment, including software and hardware needs, input/output assignments, and recommended equipment. I found this information particularly helpful, especially for performers who may not be familiar with click tracks.

The score uses a modified grand staff, with the percussion instruments on the top and the vibraphone on the bottom. This makes reading the music much easier, as players know exactly what to expect from line to line. Additionally, pedal markings, suggested stickings, and implement changes are provided when necessary. Even though the vibraphone is favored throughout the work, there is plenty of gestural interplay between the keyboard and accessories.

I really enjoyed the overall structure of "Vibes & Garnishes." It is a fun, exciting, and worthwhile piece that finishes with a beautiful ad lib section and gives players the opportunity to explore using electronics in performance settings.

—Danielle Moreau

MIXED INSTRUMENTATION

Deux Trois Souvenirs III
Nathan Smith
$25.00
Tapspace Publications
Instrumentation (2 players): 5-octave marimba, voice
Web: *score sample, audio recording*

This duet for marimba and voice is set in a French waltz style. The vocal part can be sung in any octave (voice type is not specified), but the composer wants an opera comique style. Nathan Smith writes, "This piece is intended to be a lighthearted waltz, full of brightness and tranquility. The French language pairs exceptionally well with the sound quality of the marimba and serves to transport the listener and player to the French countryside." He succeeds in these goals, as the piece is charming, reflective, and sure to leave a smile on the listener's face.

The vocal part is not particularly difficult or wide-ranging melodically. It does require knowledge of French diction. The marimba part features a waltz-style "boom-chick-chick" that takes some agility and precision. Being a song style, the phrases and chords are somewhat repetitive, sometimes only changing chord voicing from phrase to phrase. In general, the marimba part serves as an accompaniment to the vocal part, but there is a section in the middle that is a marimba solo and marked "ad lib. (opt)," leaving room for improvisation over the chord progression.

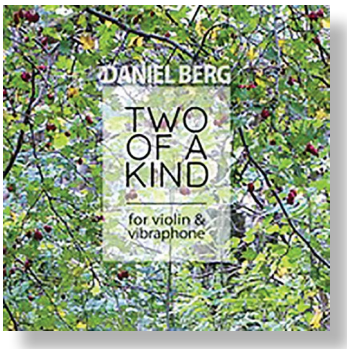
I recommend this piece to anyone looking to collaborate with a vocalist, but it would specifically fit well on a university-level recital. Perhaps the marimbist has a vocalist friend who has been working on French diction. This piece would serve as both a challenge and a rewarding performance experience for both musicians.

—Justin Bunting

Two of a Kind III
Daniel Berg
$22.60
Edition Svitzer
Instrumentation (2 players): vibraphone, G crotale, violin
Web: *score sample, video recording*

"Two of a Kind" is written and dedicated to composer and vibraphonist Anton Lindström and his father, violinist Hans Lindström — hence the title. Daniel Berg writes, "Two very typical sounds from my childhood are the knocking from an office, with rooms full of typewriters, and the pinball machines in every second restaurant… As a child, all machines had a life and of course they must dream when they are sleeping!"

The piece is in three short movements: "The sound of a halda typewriter," "The machines are dreaming," and "The sound of a bally pinball machine." Each movement accurately and beautifully depicts the program that each title describes. The first movement is rhythmic, bouncy, and includes many dynamic changes reminiscent of varying typing speed. The second



movement uses slow vibrato on the vibraphone and requires the vibraphonist to use a bow in one hand and a vibraphone and pitch-bend mallet in the other hand. At the end, a bowed crotale is used to match the octave of the violin harmonic. The music is sparse, open, and rubato. The final movement often has one player performing the melody while the other part is accented and rhythmic to emulate the sound of careening and rebounding pinballs.

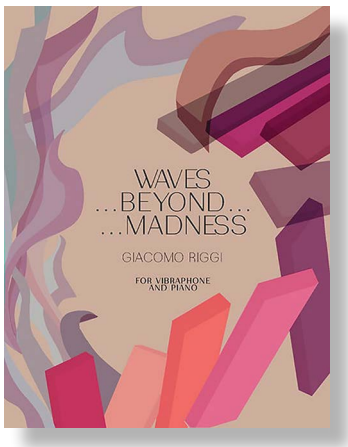
I recommend this piece for a university or professional duo that wants to add an accessible, programmatic, and challenging duet to a recital program. I believe audiences appreciate a piece that intends to tell a specific story or depict a certain image, and does so very convincingly. That is certainly the case with "Two of a Kind."

—Justin Bunting

Waves Beyond Madness V–VI
Giacomo Riggi
$20.00
Per-Mus Publications
Instrumentation (2 players): vibraphone and piano

This three-movement work for vibraphone and piano is dedicated to Italian percussionist Jonathan Faralli. Featuring dense, jazz-influenced melodic and harmonic material and virtuosic gestures for both players, it is recommended for collegiate and professional duos as a centerpiece on any concert program.

Giacomo Riggi masterfully writes for both instruments, giving most melodic material to the vibraphone and using the piano as a supportive voice. However, there are several moments where both performers share the spotlight, making it more of a duet than a solo with accompaniment. Strong four-mallet proficiency is required of the percussionist, including quick shifts between chordal and single-line playing.



The first movement, "Waves," consists primarily of inner-mallet passages and sudden dynamic changes. The second movement, much slower and more spacious, is a drastic change and gives both players more interpretive freedom and contrasts the outer movements very well. "Madness," the final movement, is the fastest and most challenging. The vibraphone cadenza, though quite brief, highlights the sonic possibilities of the instrument before closing in a dramatic, quasi-unison manner.

"Waves Beyond Madness" is a beautiful, challenging piece for this instrument combination and deserves to become part of the standard repertoire for vibraphone and piano.

—Danielle Moreau

UNSPECIFIED INSTRUMENTATION

Construction #2 V
Larry Phifer
$7.50
Media Press Music
Instrumentation (3–6 players): any instrumentalists, including at least 1 percussionist
Web: *score sample*

Interpretation is key in this re-release of Larry Phifer's 1969 work, "Construction #2." This brief work for flexible instrumentation, which lasts between four and six minutes, is a unique introduction to performing indeterminate music. While not as free as Earle Brown's "December 1952," "Construction #2" does offer an entryway into score mobility.

"Construction #2" is presented as a series of parallelograms, each of which features oblong interconnected musical staves. Despite their unique presentation, each staff features traditional staff notation without a clef, a characteristic that allows the range to be determined by performers and the constraints of their instruments. The particular path through each parallelogram is left to the performer, leaving ample opportunity for interpretation.

Despite the open nature of the piece, a few instructions guide the performers and limit total freedom. Amongst them, the piece may be conducted and must contain three performers, at least one of whom should be a percussionist. It should be noted that while the piece is conducted, that person's interpretive role is limited to that of timekeeper, allowing this role to be substituted for a time-keeping device visible to all performers.

While there are many indeterminate works to choose from, the reissue of this work offers the curious performer an opportunity to explore indeterminacy and score mobility with the aid of traditional score notation. While indeterminacy may not be a student's chosen musical taste, it offers musicians the opportunity to further develop their self-efficacy in performance realization, a skill that is not bound by a given piece or style.

—Quintin Mallette

Graphic Mobile V
M. William Karlins
$7.50
Media Press Music
Instrumentation (at least 3 players): unspecified instrumentation
Web: *score sample*

Composed in 1970, this aleatoric work is composed for a minimum of three players. The instrumentation is open to any instrument, but the ones chosen should have at least a high, middle, and low sound. The music is laid out so each page lasts 20 seconds, with time markings given at every five-second interval. The players can perform the pages in any order. The notes include all the necessary information, including suggestions on performances that include dancers.

The performers will need to have some method of lining up the timing of the music, and will need to communicate well on the different sections. In addition to being comfortable with difficult rhythms, performers will also need to have a firm grasp of the sounds available to them from their respective instruments.

"Graphic Mobile" is a good piece for studying the music of the mid-20th century. It would be a great work for advanced undergraduates and graduate students to study that style of music. It would also offer an interesting opportunity for a chamber group of mixed instrument types to perform together. This work not only allows for these opportunities, but also for students to experiment with different sounds, and to use their imaginations when it comes to the execution of those sounds.

—Josh Armstrong

Omnibus [1] V
Otto Henry
$7.50
Media Press Music
Instrumentation (any number of players): unspecified pitched instruments
Web: *score sample*

"Omnibus [1]" is a unique experiment in notation from the early 1970s. A one-page graphic score is given to each player, who must interpret the symbols and proceed at his or her own pace. Written for tuned instruments only, the piece involves the ensemble numbering their own pitches and deciding in advance an order of predetermined events as listed in the score. If an untuned percussion instrument is desired, the score can be supplemented by "Omnibus [2] by Otto Henry, which is sold separately.

There is a lot of flexibility of instrumentation, number of players, and duration. It is recommended that there be at least four players. This reviewer would suggest a much larger ensemble. The instructions, while extensive, leave some key questions unanswered, including when to use what pitches. It will take some planning and an ensemble confident in their interpretation to create a cohesive performance. This would be an excellent piece for any ensemble looking to explore the aleatoric world more deeply.

—Joe Millea

Round IV
Charles Hamm
$7.50
Media Press Music
Instrumentation (any number of players): unspecified instrumental and/or vocal performers
Web: *score sample*

Composed in 1969 but recently published by Media Press Music, Charles Hamm's "Round" presents a novel way for an unspecified ensemble of musicians to create a unique performance. Eight pages of music are included, which are to be attached around the edge of a circular ring to be mounted at eye-level. (Hamm suggests a timpani head as one possibility.) Each page includes a staff with unmetered eighth-note melodic fragments and sustains. No clefs are indicated. The musicians are instructed to stand in a circle around the ring and play each grouping of notes as quickly as possible in the clef appropriate for their instrument as it rotates and passes in front of them, creating a colorful and unique collage of sound.

Hamm seems permissive to any interpretive ideas performers wish to bring to the piece, but lists several ideas of his own, such as keeping the score stationary with performers on a revolving platform or walking around the score, putting the score on film with the appropriate time lag for each performer, using multiple scores on multiple wheels placed in various spots around the performing area, and having each performer's part prerecorded and mixed with the others (with or without electronic distortion) with a time lag between parts.

A few logistical issues come to mind, such as determining how the ring will rotate (will a mechanical device be used or invented, or will an extra performer be needed to do the rotating?), whether the score will need to be enlarged or reduced to accommodate the ring (in the case of a timpani head being used), and how many players can be placed around the ring without overcrowding (increasing the score size and/or using multiple rings might address this).

None of the note groupings are especially difficult and would be playable by undergraduate college performers, given a conservative speed of rotation, making this a unique experience for collaboration between musicians of various disciplines. Certainly, the video and audio software now available on laptops would offer unique opportunities that did not exist when this piece was composed. This would allow performers or directors to take the presentation in even further reaching directions, and I think the composer would approve of such creativity.

—Jason Baker

Towers IV
David Cope
$7.50
Media Press Music
Instrumentation (any number of players): unspecified instrumentation
Web: *score sample, audio recording*

Scored for an unspecified ensemble, "Towers" is a two-page work of any length and instrumentation that uses graphic notation. It is recommended for confident ensembles with extensive experience performing together.

David Cope provides valuable performance instructions to assist in its realization, including descriptions for each section of the piece and execution of visual gestures. While it may be any duration, the composer states that each action must be "carefully relative" to the distance on the page and should be based on audience interest to "avoid boring people."

While instrumentation is left to the performers, Cope specifies the need for indefinite pitch, distinct and clear pitch, "scale-like" sounds, and glissandi effects. These indications will impact the ensemble's instrument choices.

I always enjoy pieces such as this! It allows performers to take creative liberties and ensures unique realizations of the work from ensemble to ensemble. While "Towers" may not be for everyone, it is recommended to groups looking for a change from the traditional.

—Danielle Moxreau

DRUM SET

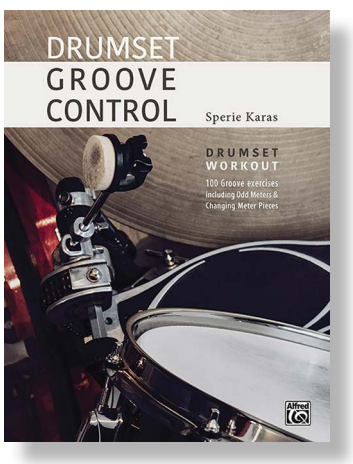
Drumset Groove Control III–IV
Sperie Karas
$19.99
Alfred Music
Web: *sample pages*

This book is devoted to variations of backbeat-style grooves. The first half of the book is written in common time, while the second half addresses odd-time signatures.

Basic eighth-note grooves are presented, with backbeats on counts 2 and 4. Variations are then added, such as open hi-hat patterns and syncopated bass drum figures. A large part of the book is dedicated to shifting backbeats. Anticipated backbeats (on the "and" of counts 1 or 3) and delayed backbeats (on the "and" of counts 2 or 4) are utilized. Half-time patterns (with the backbeat on count 3) are also included. Sixteenth- and eighth-note combinations are utilized as cymbal variations.

The book expands upon basic sixteenth-note rhythms by incorporating stickings between the cymbal and snare drum. The rhythms become more complex, with syncopated patterns written between the cymbal, snare drum, and bass drum. Five- and seven-stroke rolls (phrased as thirty-second notes) are played between the hi-hat and snare drum. Sixteenth-note triplets are also utilized in a hip-hop context.

The second half of the book applies the above concepts to rock exercises in quarter time (3/4, 5/4, 6/4, 7/4, 9/4, and 11/4) as well as eighth time (5/8, 6/8, 7/8, 9/8, and 12/8.) While most of the book consists of individual exercises, it also incorporates longer pieces with changing meters. The book concludes with grooves that incorporate the toms.

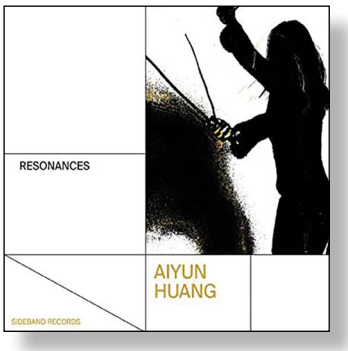


Those looking for unique drum grooves in a variety of time signatures should find this book to be both interesting and thought-provoking.

—Jeff W. Johnson

RECORDINGS

Resonances
Aiyun Huang
Sideband Records



When purchasing a CD, one may select a recording that will be entertaining — perhaps a collection of background music — or in this case one that will require study. This recording contains seven contemporary percussion works that present complex materials, and it features the artistic talents of Aiyun Huang. Each composition presents a broad variety of instrumentation, texture, and contrast: "Desastre" by Inouk Demers, "Autumn Island" by Roger Reynolds, "Concerto Chamber I" and "Concerto Chamber II" by Chris Mercer, "Distentio" by Valeriio Sannicandre, "Verve" by Chris Paul Herman, and "Rogosanti" by James Wood.

The works are creatively organized to present nice contrasts. The CD opens with a wonderful splash of metallic colors, ranging from low gongs to extreme high crotales and even whistles. Two of the works are for marimba, and vary greatly in the scope of style and expression. The third work is performed on a guitar on a table, featuring slides, and short and long textures. One work is for vibraphone, and the closing work features multiple drum motives along with shouted syllables and dialogue between them. This will require multiple listening to really appreciate the talent of both the artist and composers.

—George Frock

Memory in Motion: Percussion in Sound
Aiyun Huang
Mode Records

This unique DVD concert of modern percussion music is well presented and packaged. It features a conceptual idea from Taiwanese/Canadian percussionist Aiyun Huang, who serves in a shared role of direction and production with other individuals assisting. The music presented

is based on her research where two newly commissioned works were composed to match instrumentation, physical setup, and notational systems of three previously existing pieces by composers Iannis Xenakis, Alcides Lanza, and François-Bernard Mâche. The project was a study in how percussionists memorize and how that can be enhanced with scientific findings.

The performers include various members of the McGill Percussion Ensemble: Kyle Andrews, Ewan Bowen, Robert Cosgrove, Diego Espinosa, Colin Frank, Alexander Haupt, Katelyn King, Ryan Packard, Ben Reimer, Christian Smith, Olivier Tremblay-Nöel, Sandro Valiente, and Karen Yu. The percussionists give exemplary expert performances throughout without a conductor, in conjunction with a variety of lighting effects — often performing in the dark.

The five pieces in presentational order include "Aera" (1978) by François-Bernard Mâche, "Sensors VI" (1986) by Alcides Lanza, Sorites (2015) by Zahua Tan, "Mnais Mnemes" (2013) also by Lanza, and "Persephassa" (1969) by Iannis Xenakis. The pieces were chosen for the blended effect they would present going from one to another, given the desired similarities in sonority, presentation, and notational systems.

Mâche's "Aera" opens with a trio of bowed vibes, marimba tremolo, and gongs, which is as interesting to watch as to listen to, with complex visual crossfades and double exposures showing simultaneously multiple performers on a single screen. Lanza's "Sensors VI" follows with woodblocks, marimba, various drums, metals, and a ratchet. Tan's "Sorites" begins with an arresting effect where the entire ensemble is scraping various drums with brushes at extreme dynamic shifts, from staggeringly loud to very soft. Various lighting effects add to the theatricality of the presentation. The ensemble, at times, is in complete darkness, yet performs as if the lighting shifts were no issue. Lanza's "Mnais Mnemes" features tam tams, metals, various drums, crotales, woods, mallets, and whistles. The DVD ends with Xenakis' "Persephassa" for various drums, gongs, and metals throughout, and in which a variety of lighting effects and engaging visual special effects are featured, including splitting the screen to view all six performers simultaneously.

Huang's strategic and ingenious direction yielded a remarkably engaging audio-visual experience. The music features extreme dynamic shifts, a vast array of percussive timbres, and dissonance coupled with liberal amounts of spatial silence, interesting visuals, camera angles, and theatrical lighting effects. The listening/viewing experience is unlike any I had before as a percussionist. The program felt more like an album of thematic music meant to go together and experienced in its entirety.

Despite the goal of using similar aspects from previous works in the newer pieces, a tremendous amount of sonic and visual variety captured my attention throughout. This DVD is a groundbreaking new direction in which to present percussion music. In an age of seemingly endless self-made audio-visual promotions, a presentation of this quality easily stands out in its sonic and visual merit, as often is the nature of good art.

—N. Scott Robinson

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From the Rhythm! Discovery Center Collection

Hinger Touch-Tone Sewer Pipe Snare Drum

Gift of Eric and Arthur Schildbach 2019.10.2

Prior to being timpanist with the Metropolitan Opera Orchestra, Fred D. Hinger was a percussionist with the United States Navy Band, and then principal percussionist with the Philadelphia orchestra before becoming its principal timpanist. In addition, Hinger founded the "Hinger Touch-Tone" manufacturing company, for which he designed innovative timpani, drums, mallets, and accessories.

Among the most unusual instruments he marketed was the Sewer Pipe Touch-Tone Snare Drum, which utilized an actual metal sewer pipe as its shell. Known for their extreme weight, the Sewer Pipe Snare Drums were widely used by orchestral players, as they easily produced both extremely sensitive and powerful timbres.

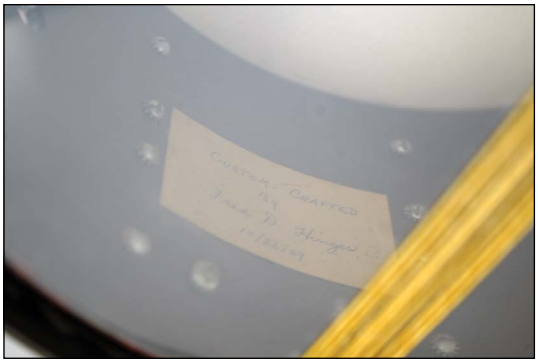
This drum is manufactured from a 14-inch diameter pipe cut to a depth of 6 inches. The pipe is coated with a reddish tint paint to prevent corrosion, and it has 20 separate chrome-plated lugs — 10 for the batter head and 10 for the snare head. The pipe also has eight vent holes in the shell, as well as a chrome-plated butt plate and a chrome-plated Camco strainer to which 10 strands of natural gut snares are attached. The 30-pound drum is mounted with an Amrawco calf-skin batter head, which has masking tape around the outside edge to prevent overtones, is stamped with the Hinger Touch-Tone logo, and has a handwritten date stating F D H 10/23/69 within the Amrawco logo. The transparent Remo snare head is stamped CHICAGO DRUM CENTER / 169 DEARBORN.

The chromed tension rods fit into two single-flanged, metal counterhoops that are painted with black enamel. Inside the drum is a handwritten label that states: Custom Crafted by Fred D Hinger 10/26/69.

This drum was owned by Arthur G. Schildbach (1941–2019), percussionist with the Indianapolis Symphony Orchestra from 1970 to 2006. Prior to joining the Indianapolis Symphony, he had served as a percussionist for both the San Antonio and Dallas Symphony Orchestras after graduating with two music degrees from the University of Illinois, Urbana.

—James A. Strain, PAS Historian

Butt side of the pipe shell showing the Hinger Touch-Tone logo. Note the 10 strands of gut snare clamped into the butt plate.



Interior of the drum showing the paper label with the handwritten inscription that states: Custom Crafted by Fred D Hinger 10/26/69.

Batter head showing masking tape modification, stamped with Amrawco and Touch-Tone logos, as well as the handwritten date, F D H 10/23/69.

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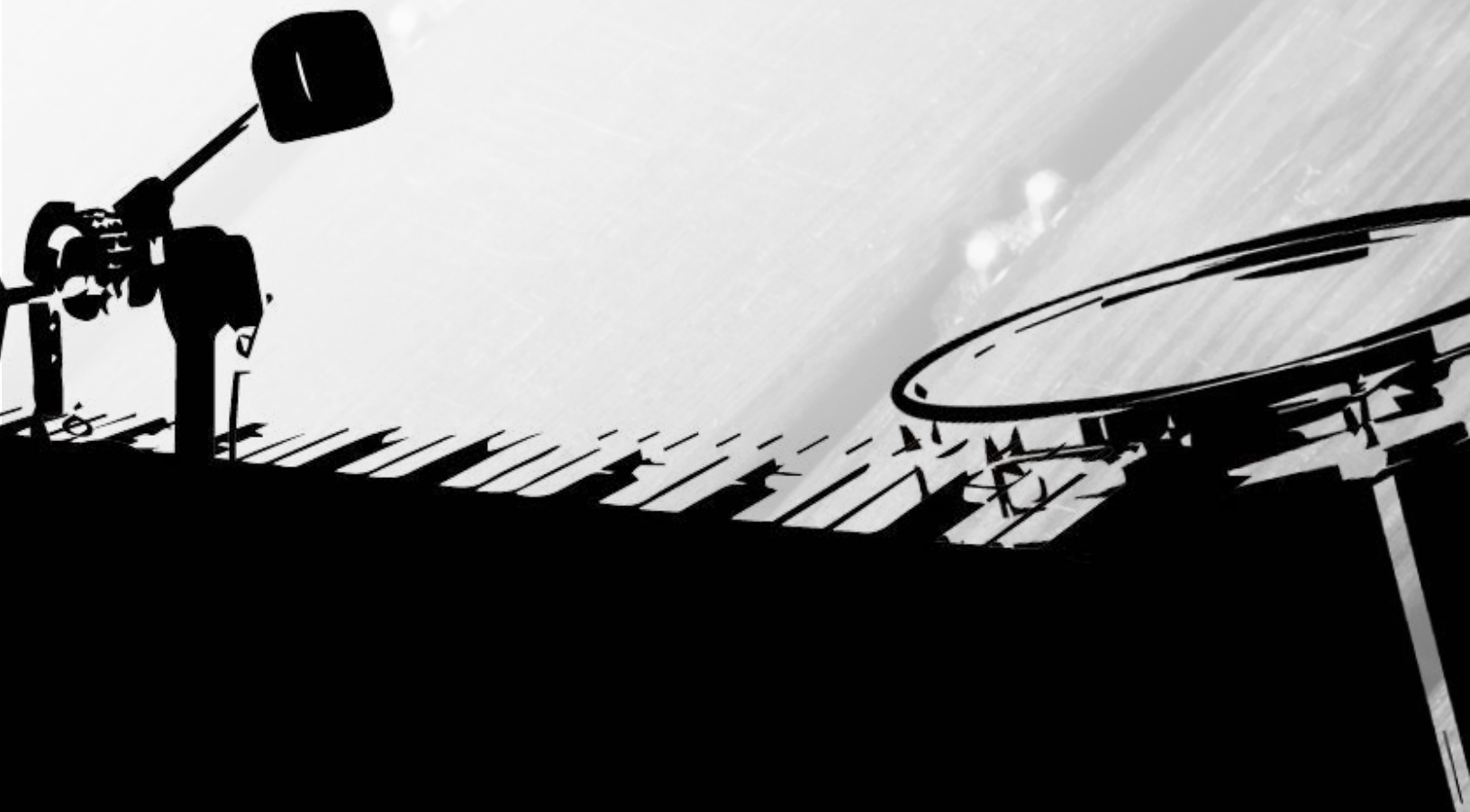

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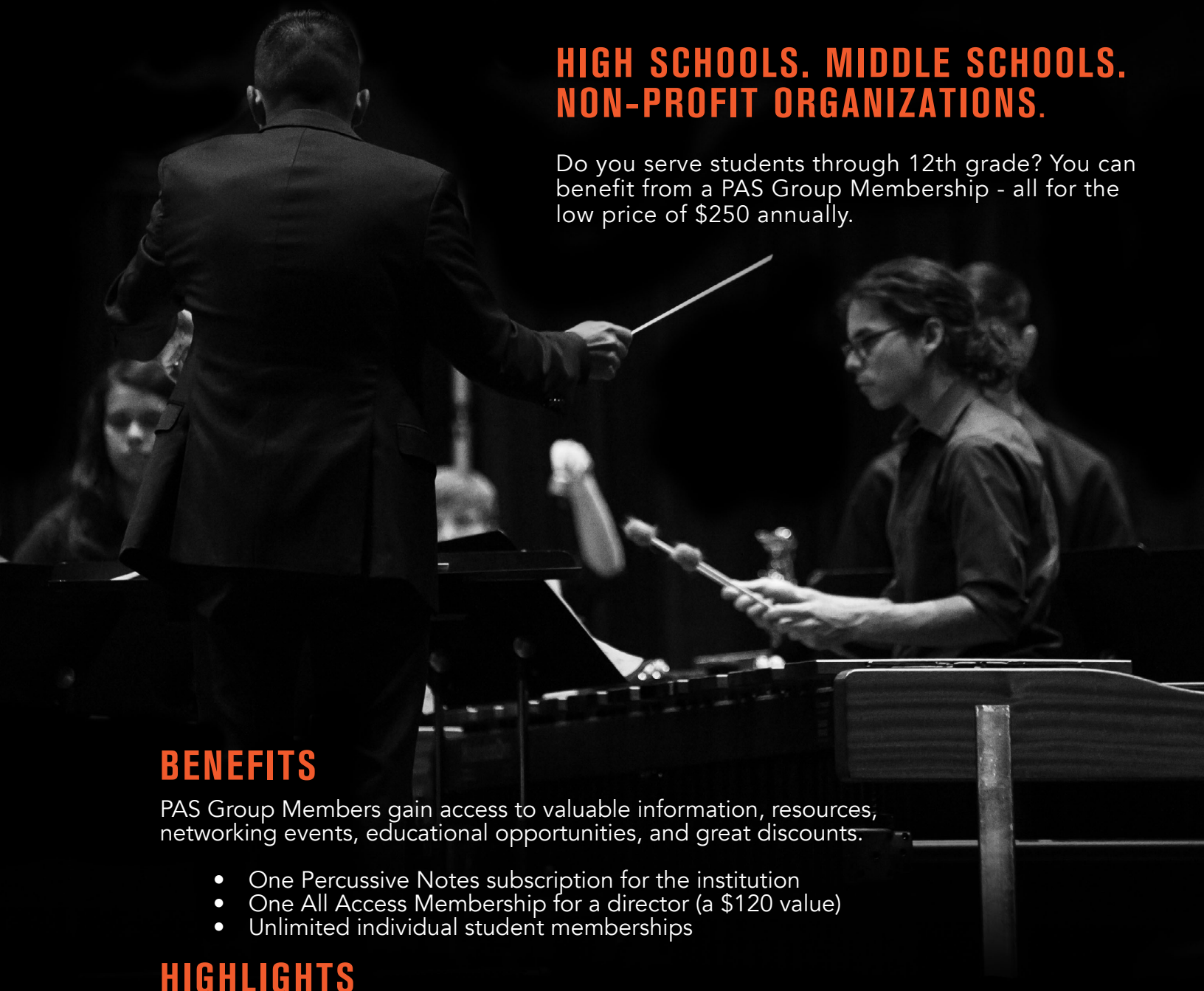

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