Percussive Notes

The journal of the Percussive Arts Society • Vol. 44, No. 4 • August 2006

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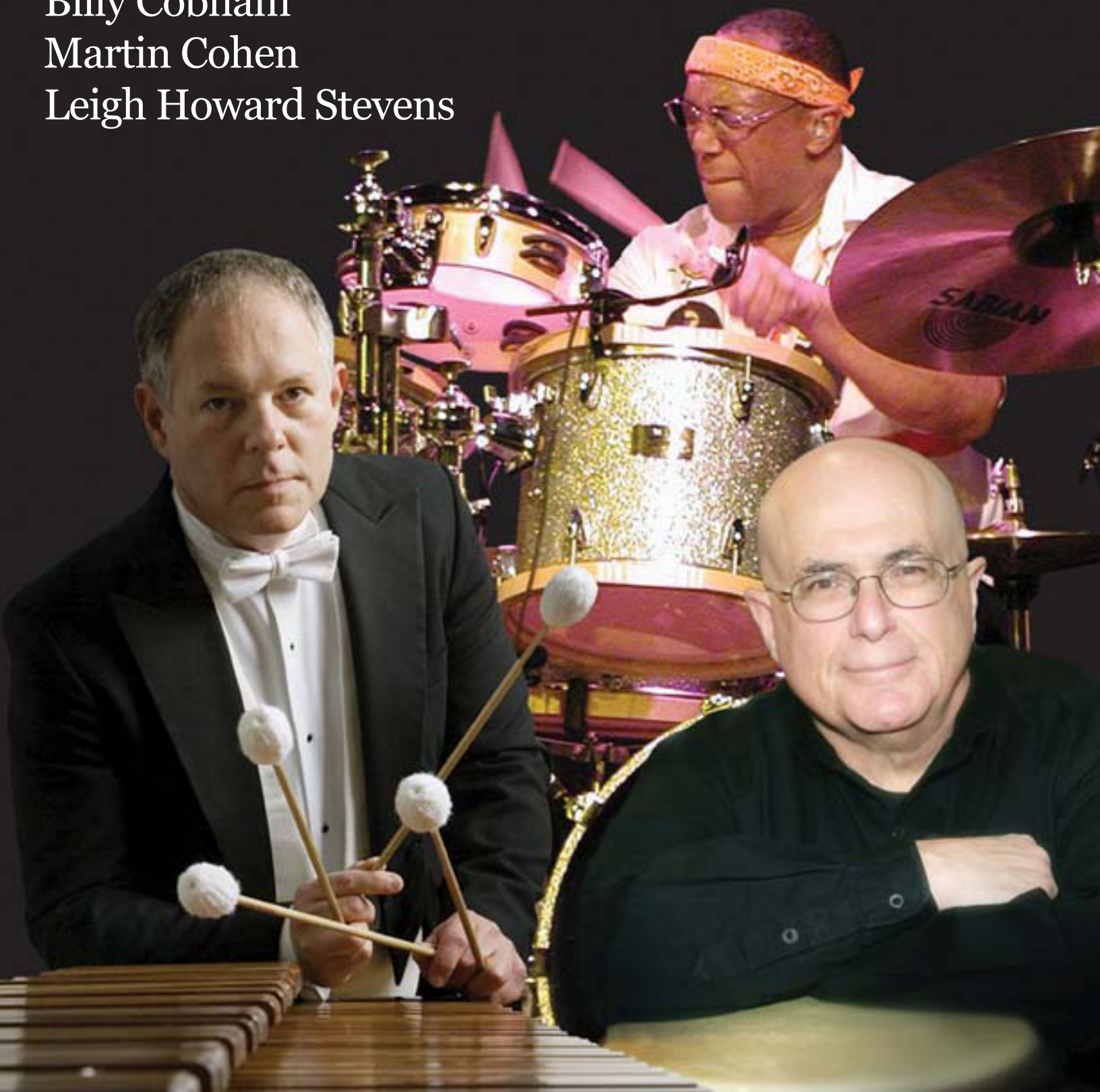
2006 Hall of Fame

Billy Cobham
Martin Cohen
Leigh Howard Stevens



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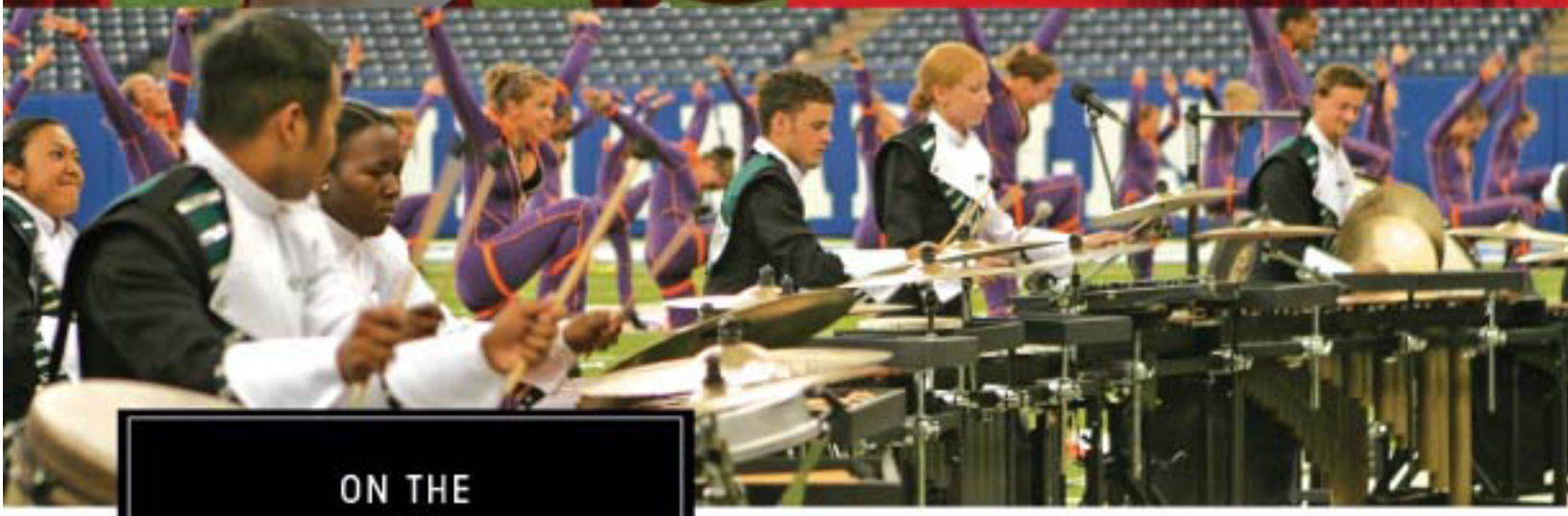

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University of Alabama Million Dollar Marching Band

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Percussive Notes

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COVER PHOTO: Martin Cohen Photo © Matthew Cohen
Leigh Howard Stevens Photo by Peter Ackerman

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

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$90, Library—$100, Student/Senior—$60, ePAS™ On-line Student—$28, ePAS™ On-line Professional—$50. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

FROM THE PRESIDENT

Leadership

BY RICH HOLLY

I enjoy reading two kinds of books: spy/mystery novels and books about leadership. Full disclosure: my wife calls my reading leadership books a "strange fascination." I can't explain to her—or to myself—why I like them, but I do.

While I can only daydream about being a spy and doing really cool things, with leadership information I have the opportunity to try to put some successful leadership traits into practice. As some of you already know, my "day gig" is as the Associate Dean of a large college of visual and performing arts. Consequently, I'm constantly on the lookout for information that will help our college (and our students, in particular) be the best we can be. Over the course of many years of experimenting with and utilizing leadership traits I've learned a great deal about who I am as a leader, and I'm looking forward to continuing this practice.

But it also is interesting to me how many times a year (and believe me, it's *dozens*!) someone who meets me for the first time and finds out what I do will say to me, "Really? You're an administrator? And you're a drummer?" Sometimes I defend myself; other times I make a joke out of it.

But I think as percussionists we are all extremely well equipped to serve as leaders. Before I am remiss, I encourage you to check the *Percussive Notes* online archives and read the fine article by Brad Fuster in the February 2004 issue: "Why Percussionists Make Effective Administrators." I am convinced these very same traits and skills make us effective leaders in many situations.

Most PAS members will be able to look at themselves and agree that they have already served as a leader in any number of musical situations. But here is one area in which I challenge you to become more of a leader: your community.

For several years now, beginning with my messages as President-elect and continuing with my "From the President" messages, I've continually encouraged you to become active in volunteering. I have had the pleasure of hearing from some of you about the successes you've had and the joy you experienced in volunteer positions. I remain convinced that the leadership I've practiced through volunteering has had the greatest positive impact on me as a person, and I believe the same will be true for you, if it isn't already. This will be my last chance to encourage you to volunteer, and I don't want to miss this opportunity. In fact, I'm going to go out on a limb here and state this:

Organizing and leading percussion- and drumming-based activities in your community will provide you with one of the biggest musical "highs" you will ever experience.

Sure, those who get to play for 90,000 people in Wembley Stadium may argue with me, but how many of us get *that* experience?

One of the greatest joys any of us experience is seeing the smiles on faces of people we've touched through our music. Without a doubt, this happens at every concert in which we perform, and certainly some of the audience will stick around to speak with you. But when you present community percussion activities, nearly all of the participants stick around and want to talk for a very long time, and cannot wait to do it again. Through these experiences you will touch people more personally, and thus the experiences become more meaningful to you.

There are many ways you can consider organizing and leading percussion activities in your community. One of the easiest ways is to contact an elementary or middle school and offer to present a workshop or assembly program to the students. Most public libraries sponsor arts programs. In the United States, there are thousands of "women's clubs" that traditionally sponsor arts programs. Hospitals, retirement homes, and nursing homes are typically interested in percussion activities for their residents. You can host a drum circle in a local park. And on and on the list goes.

I have only a few months left of my PAS presidency, but I look forward to remaining a leader in my job and community. I hope you will take my encouragement to add community volunteering to your list of leadership accomplishments. You'll be glad you did. **PN**

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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Afuche/Cabasa	*January 1978*
The Claw	*April 1981*
Plastic Rainmaker	*March 1989*
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Cyclops Tambourine	*December 1991*
Tube Shekere	*December 1993*
Comfort Curve Rim	*January 1994*
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Compact Conga	*August 1997*
Blast Block	*December 1997*
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Killer Klave	*February 2000*
Claro Bell	*January 2001*
Chick-Itas	*January 2001*
Cyclops Shaker	*July 2001*
One Shot Shaker	*January 2002*
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Wood Rim Tambora	*January 2002*
RhythMix Drums	*August 2002*
Compact Conga	*January 2004*
Compact Bongos	*January 2006*

LP and Kaman Music Corporation are honored to join in celebrating LP Founder Martin Cohen's induction to the Percussive Arts Society Hall of Fame

The Inner Circle

SOCIETY UPDATE

Essential to the Percussive Arts Society mission is our many competitions and scholarships that bring recognition and financial support to outstanding composers, university and high school percussion programs and outstanding young percussion talent. Participation in these contests continues to grow and the talent represented is truly outstanding. We are happy to announce the winners and finalists of several recent contests and scholarships.

2006 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

High School Division

Brazoswood High School, Lake Jackson, TX; Eric Harper, director

Trinity High School, Euless, TX; Mike Mathew, director

Plano East Senior High School, Plano, TX; John Brennan, director

College Division

University of Houston, Houston, TX; Blake Wilkins, director

Central Michigan University, Mt. Pleasant, MI; Andrew Spencer, director

University of Texas, Austin, TX; Thomas Burritt, director

33RD ANNUAL PERCUSSION COMPOSITION CONTEST

Unaccompanied Timpani Solo

First Place: "Rhapsody No. 2" by Alex A. Orfaly

Second Place: "Bushido: The Way of the Warrior" by John Willmarth

Third Place: "TS for Solo Timpani" by Jerod Tate

Duo for Marimba and Pan

First Place: "Open Window" by Robert Chappell

Second Place: "Elemental Introversion" by Robert Houpe

Third Place: "Four Sketches for Sam" by Ben Wahlund

2006 SOLO TIMPANI COMPETITION

Four finalists have been selected to compete at PASIC:

David W. Constantine

Joshua R. Lawrence

Guillaume Le Picard

Andre Sonner

PAS/SABIAN LARRIE LONDIN SCHOLARSHIP

Ryan Jacobi, University of North Texas, Denton TX

Arianna Fanning, Langley High School, Great Falls, VA

Evan Slater, Magee Secondary, Vancouver, British Columbia

PAS /REMO, INC. FRED HOEY SCHOLARSHIP

Ian Sullivan, University of Michigan, Ann Arbor, MI

PAS/HUDSON MUSIC SCHOLARSHIP

John D. Guzman, University of Texas at Brownsville, Brownsville, TX

PAS/ARMAND ZILDJIAN SCHOLARSHIP

Dan Davis, Northwestern University School of Music, Evanston, IL

PASIC INTERNATIONAL SCHOLARSHIP

Thayarat Sopolpong, Mahidol University, Salaya, Thailand

PAS WELCOMES NEW INTERN

The PAS intern for the fall semester is Horace Hsu. Horace is currently pursuing a Master of Arts Management degree at Columbia College in Chicago, IL. He received his undergraduate degree in music from the University of Oregon and was the 2005 winner of the School Music Concerto Competition. Horace is a citizen of Taiwan and is the first international student to serve as a PAS intern.

We send our congratulations to Alan Janzen, who completed his internship at the end of June and is moving to Washington D.C. Alan begins an administrative position in August in the School of Music at Catholic University. **PN**

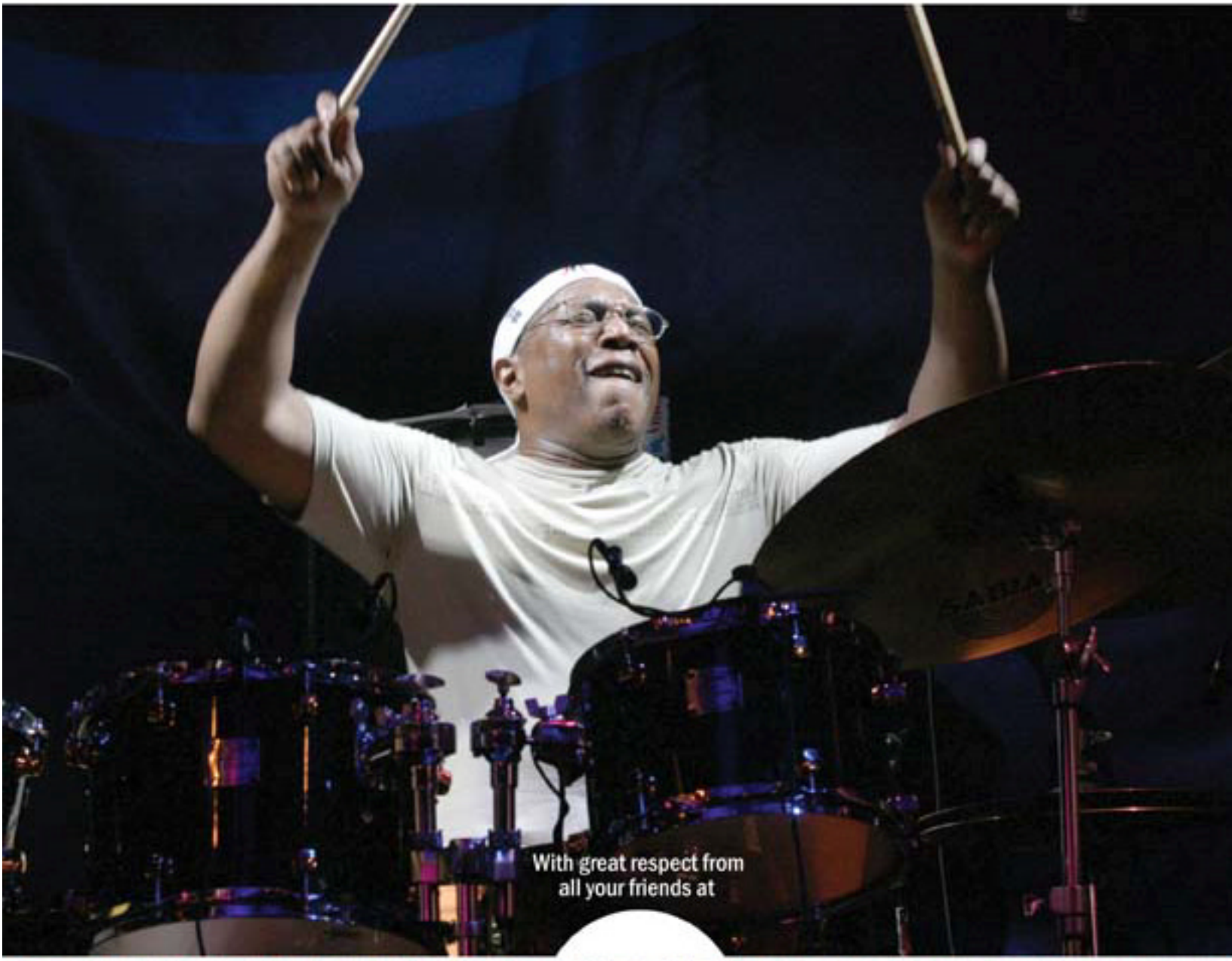
PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe (1993) . Alan Abel (1998) . Henry Adler (1988) . Frank Arsenault (1975) . Elden C. "Buster" Bailey (1996) . John Beck (1999) Remo Belli (1986) . Louie Bellson (1978) . Warren Benson (2003) . James Blades (1975) . Michael Bookspan (2003) Carroll Bratman (1984) . Harry Breuer (1980) . Gary Burton (1988) . John Cage (1982) . Joe Calato (2001) . Jim Chapin (1995) Vida Chenoweth (1994) . Bobby Christian (1989) . Michael Colgrass (1987) . Alan Dawson (1996) . John Calhoun (J.C.) Deagan (1999) Cloyd Duff (1977) . Sandy Feldstein (2005) . Siegfried Fink (2003) . Vic Firth (1995) . Alfred Friese (1978) . George Gaber (1995) Steve Gadd (2005) . Terry Gibbs (2000) . Billy Gladstone (1978) . Morris Goldenberg (1974) . Saul Goodman (1972) George Hamilton Green (1983) . Lionel Hampton (1984) . Haskell Harr (1972) . Lou Harrison (1985) . Roy Haynes (1998) Sammy Herman (1994) . Fred D. Hinger (1986) . Richard Hochrainer (1979) . Milt Jackson (1996) . Elvin Jones (1991) . Jo Jones (1990) Roy Knapp (1972) . William Kraft (1990) . Gene Krupa (1974) . Morris "Arnie" Lang (2000) . Alexander Lepak (1997) . Mel Lewis (2001) Maurice Lishon (1989) . William F. Ludwig II (1993) . William F. Ludwig, Sr. (1972) . Shelly Manne (1997) . Ellie Mannette (2003) Joe Morello (1993) . Clair Musser (1975) . NEXUS: Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, John Wyre (1999) John Noonan (1972) . Red Norvo (1992) . Babtunde Olatunji (2001) . Charles Owen, (1981) . Harry Partch, (1974) . Al Payson, (2001) Gordon B. Peters, (2004) . John S. Pratt, (2002) . Paul Price, (1975) . Tito Puente, (2001) . Buddy Rich, (1986) . Emil Richards, (1994) Max Roach, (1982) James Salmon (1974) . Fred Sanford (2000) . Ed Shaughnessy (2004) . Murray Spivack (1991) . Ringo Starr (2002) George L. Stone (1997) . William Street (1976) . Ed Thigpen (2002) . Edgard Varèse (1980) . William "Chick" Webb (1985) Charley Wilcoxon (1981) . Tony Williams (1997) . Armand Zildjian (1994) . Avedis Zildjian (1979) . Robert Zildjian (2000)

CONGRATULATIONS BILLY COBHAM

on your induction into the PAS Hall of Fame



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EDITOR'S NOTE

The Drumset Beat

BY RICK MATTINGLY

Jim Coffin still laughs about the time I came up to him at some big drumming extravaganza at which he was supporting several Yamaha artists who were involved, and I commented that I admired his ability to remain calm in the midst of chaos. Jim contends that it was all an external illusion and that, inside, he was ready to blow.

But having had the chance to observe him for about a quarter-century now through my involvement with *Modern Drummer* and PAS, I can attest that, however much turmoil may be going on around him and within him, Coffin is better than most at keeping his feet on the ground and his head clear. I have found him on many occasions to be the voice of reason when such a voice was needed. Not that he exactly came across as the "wise, kindly sage"; his "reason" was usually expressed in the form of a dry, sarcastic comment that was particularly effective at cutting through the accumulated B.S. and restoring perspective—and usually provoking tension-relieving laughs.

It's been my great pleasure and privilege to work with Jim for over a decade now through his role as Associate Editor of *Percussive Notes* in charge of the drumset section. All of the Associate Editors go to great lengths to acquire quality articles for the publication, but the drumset editor has the additional challenge of facing competition for articles from such publications as *Modern Drummer* and *Drum!*, and Coffin was especially good at charming, blackmailing, or doing whatever else it took to persuade some very prominent members of the drumset community to contribute their ideas to PN. Jim contributed quite a few excellent articles himself over the years to the annual PASIC Preview editions of *Notes*.

Last year, Jim told us that he felt it was time to retire from his Associate Editor position, but would stay on until we had someone new in place. I admit that we dragged our feet a little bit in finding a replacement, because I kind of liked having Jim around. And Jim did indeed hang in there, going well beyond the call of duty.

But if you read magazine mastheads, you might have noticed that Frank Derrick is now listed as drumset editor, and I am happy to officially welcome him to the PN family. Frank has had a multifaceted career. His theatrical credits include *Bubbling Brown Sugar*, *The Wiz*, *Ain't Misbehavin'*, *Sophisticated Ladies*, *Big River*, and *Catskills*. He has performed with such artists as Stephanie Mills, Della Reese, Freda Payne, Eubie Blake, the Platters, Eartha Kitt, the Duke Ellington Orchestra, the Pointer Sisters, Dakota Staton, Donna Summer, Keely Smith, Maureen McGovern, and Benny Carter, and toured with Cab Calloway for ten years. Currently he is the conductor and featured artist with the Bob Hoose Orchestra and is the drummer and assistant conductor for the Palm Beach Pops. He is the author of *Focus On Technique For Drummers* (published by Hal Leonard) and a contributing author to various educational publications.

I am also happy to report that Jim Coffin has agreed to continue attending annual PN editors' meetings at PASIC in his new role as *Curmudgeon Emeritus*. (But if he wants eggs benedict at those early-morning meetings, he'll have to bring them himself!) **PN**


It is rare for one to be so celebrated that he takes on the role of a Legend
Billy Cobham is one of those rarities.
His accomplishments have helped shape, change and influence the art of drumming and music as a whole. These achievements will forever be recognized as historical milestones for all generations to come.
It is with great honor that we congratulate Billy in this most worthy induction into the Percussive Arts Society Hall of Fame.
Congratulations, Billy
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Billy Cobham

By Mark Griffith

Billy Cobham's supremely influential career cannot be easily encapsulated. He has influenced drums, drumming, and drummers, not to mention music in general. His influence has crossed all genres and is as strong today as ever. In the world of drumming, Billy Cobham raised the bar, and for that we all owe him a great deal of thanks.

Born May 16, 1944 in Panama, Billy attended Music and Art High School in New York City and was active in drum corps. His career began in New York after he got out of the Army. In the late 1960s, Cobham played with pianists Horace Silver and Billy Taylor. Both bandleaders were coming out of a strong hard-bop jazz approach, and at the time Billy's jazz playing was similar to that of Louis Hayes or Mickey Roker. Listen to Cobham's early recordings with Horace Silver on *Serenade to a Soul Sister*, with George Benson on *Giblet Gravy*, and with Milt Jackson on *Sunflower*. His later jazz playing would become highly interactive and loose, as is heard on his trio playing with Herbie Hancock and Ron Carter. This trio can be seen on the Hancock DVDs *Hurricane* and *In Concert*. More recently, check out two recent releases from Donald Harrison with Cobham and Carter, *Heroes* and *New York Cool*. However one perceives Billy's amazing drumming, it is firmly grounded in a small group interactive jazz approach.

After breaking onto the scene playing small group jazz, Cobham's career took a decided turn. Billy became one of the first drummers to combine the jazz and rock approaches. Tony Williams, Alphonse Mouzon, Lenny White, and Jack DeJohnette were also creating unique blends of jazz, rock, and funk, but Billy's audacious and over-the-top approach was unmatched and very different.

"The first time I saw Billy Cobham was in 1974," says Steve Smith, "and it changed my life! I had heard Mahavishnu's *The Inner Mounting Flame*, and I didn't understand it at the time since I had mainly been listening to big band music and rock. But in '74, when I was going to Berklee in Boston, I saw Billy with his first band at the jazz club Paul's Mall. He was playing super funky with a powerful approach I had never seen before. He'd play these huge fills around his clear Fibes kit, and sometimes he would be so into it that he would stand up when he played a fill. It was truly awesome. I went back to school the next day and tried to play like that, but I couldn't even get close. The teacher running the ensemble yelled at me and told me to calm down."

Billy was playing with the funk band Birdsong in New York, when he joined the jazz-rock band Dreams (whose two recordings sound like a more aggressive and looser Blood, Sweat & Tears). According to Dreams trumpet player Randy Brecker, it was when Billy was playing with Dreams that he was first heard by Miles Davis. That meeting led to Billy's inclusion on Miles Davis' *Bitches Brew*, the first recording session where Billy began to fuse his jazz and rock approach. Billy played on the song "Corrado," although this track was not heard until the recent release of the complete *Bitches Brew* sessions. Everyone first heard Cobham with Miles in 1970 when Davis used Billy on the entire *Jack Johnson* recording.

Cobham brought a funkier approach to Miles' recordings. The groove on the *Jack Johnson* track "Right Off" is among the strongest and funkiest grooves Davis recorded during this period, and "Corrado" is one of the most unique parts of the *Bitches Brew* sessions. Billy also appeared on one track of Miles' album *Live Evil*.

While contributing to the Davis recordings, Cobham also made two recordings with Dreams, whose self-titled debut recording is an outstanding example of early jazz-rock.

Cobham soon left to join John McLaughlin and the Mahavishnu Orchestra in 1971. It was on the Mahavishnu recordings *The Inner Mounting Flame* and *Birds Of Fire* that Cobham firmly established his rightful place in drum history. Cobham and the rest of Mahavishnu took musical virtuosity to new levels, and Cobham's technical prowess and odd-time grooves laid the groundwork for the band's dense sound.

From *The Inner Mounting Flame*, listen to the relentless "Vital Transformation" (in 9/8) and "The Dance Of Maya" (a shuffle in 10/8). One overlooked aspect of Cobham's drumming that often comes to the forefront on the Mahavishnu recordings is his ability to play very intensely at a low volume. You can hear this on "You Know You Know" as well as on a great deal of the recently released *Lost Trident Sessions*. This is a very aggressive recording, but Cobham is often "burning high on a low flame" on the recording. To see a great example of this, watch Billy's solo on the *Zildjian Day in New York* video, where he brings much of his performance down to a whisper. Billy is more often remembered for his speed, strength, and sheer endurance behind the drums, but his musicality and his touch is often overlooked.

For an example of Cobham's classic "over the top" fusion drumming check out "One Word" (from *Birds Of Fire*). However, pay close attention to the dynamics of his single strokes on the amazing intro to the tune, as well as on the volcanic climax of the drum solo at the end. The long and very controlled

crescendo on "Meeting Of The Spirits" is also worth close examination.

For two recordings featuring contemporary interpretations of the Mahavishnu music and Cobham's superhuman drumming, check out Vinnie Colaiuta on *Visions Of An Inner Mounting Apocalypse* and Gregg Bendian with *The Mahavishnu Project*. About his interpretations of Cobham's playing, Bendian says, "Billy Cobham is the father of odd-meter drumming. While it's now commonplace for tunes to move in and out of many different complex meters, Billy paved the way for this with his rhythmic contributions to tunes like 'Vital Transformation,' 'The Dance of Maya,' and my favorite, 'Trilogy,' which is in seven. Of course, it didn't hurt that he could make these somewhat arcane time signatures groove as effortlessly as a typical four-beat bar. I think it's safe to say that anyone dealing with complex, dense or aggressive drumming today owes a debt of gratitude to Billy Cobham—and that most definitely includes me! His inspiration and influence on myself, and all drummer/composer/bandleaders is profound and immeasurable."

Cobham also made an impact on the equipment we play. He plays a right-handed drumset with a ride cymbal mounted on his left, and a very low mounted hi-hat, playing both with his left hand. "Playing melodically, as well as rhythmically, is very important to me," Cobham told *Modern Drummer* in 1986. "Left-hand ride gave me the strength and independence to play patterns in any direction, so I could make a musical statement in any way."

While Chinese cymbals were used extensively during the Swing and Big Band eras, Billy popularized their use in "modern" drumming. But not only did Billy bring back a forgotten voice from the past, he changed the way it was mounted. Billy began mounting China cymbals "upside down," with the edge turned away from the drummer. Billy also was integral in the creation of the original Gong Bass Drums.

Cobham did not initially play a large kit with two bass drums (*The Inner Mounting Flame* and early live Mahavishnu gigs were done with a smaller, single bass drum kit), and he wasn't the first jazz drummer to play with two bass drums. But he pioneered the ultra-aggressive and virtuosic double bass drumming style. Pay close attention to the double bass drum groove in 9/8 on the song "Birds Of Fire" from the album of the same name, as well as on "Miles Beyond" and "Open Country Joy." Billy's double bass drum shuffle on the composition "Quadrant 4" (from his *Spectrum* album) is one of *the* most influential drum grooves ever recorded. It has borne many offspring, from Simon Phillips's "Space Boogie" shuffle to Alex Van Halen's "Hot For Teacher" groove.

Cobham's flawless matched grip, machine-gun approach served notice to the rest of the drumming world that drumming would never be the same. It was also his thumbs-up matched grip that began to legitimize that specific approach to the drumset. "I found that French grip is an easier way to gain response from the head of a drum," Cobham told *Modern Drummer* in 1998. "I picked that up from watching great timpanists, like Vic Firth. It works particularly well on smaller, more tightly tuned drums in that it incorporates the smaller muscles of the fingers. I can play singles for longer periods of time with the French grip."

After Cobham departed the Mahavishnu Orchestra, he established himself as a bandleader. His first recording as a leader, *Spectrum*, pioneered a new rock/jazz fusion sound that was followed by bandleaders such as Jeff Beck. It should be noted that Cobham composed all of the music on this classic, which included the fusion anthem "Stratus." Although his soloing has always been what people have focused on, Billy's grooves on this recording are essential, especially the super funky "Taurian Matador," "Stratus," and "Red Baron."

Many of Billy's other releases as a bandleader are outstanding. Check out *Crosswinds*, *Total Eclipse*, *Glass Menagerie*, *Flight Time*, and *The Traveler*. Like Art Blakey and Miles Davis, Cobham's bands exposed many musicians that would become stalwarts in the jazz and fusion genre. It was with Billy that John Scofield, John Abercrombie, Michael and Randy Brecker, Gil Goldstein, George Duke, Mike Stern and others received some of their first wide exposure.

For some great Cobham recordings as a sideman, check out Larry Coryell's influential all-star fusion recording *Spaces* and Coryell's recent *Spaces Revisited*, and Dean Brown's *Here*. In the '80s Billy played in Bob Weir's band, Bobby and the Midnites (there is a terrific self-titled video of this band). Billy can also be seen on the his own videos *Drums By Design* and *Live Jazz Legends 1989*, and on the videos *Cobham Meets Bellson*, and *With Gil Evans and his Orchestra*.

In the '90s Cobham helped start the band Jazz Is Dead, recording its *Blue Light Rain* album. Both Bobby and The Midnites and Jazz Is Dead also featured bassist Alphonso Johnson. Cobham has often recorded with Johnson, and their funky and slinky time concept creates a wonderful pad for great music to be created upon.

Cobham's drum sound is wide open, while his snare sound remains high pitched and bright. The solos "Anxiety" (from *Spectrum*) and "Funky Kind of Thing" (from the album *A Funky Thide Of Sings*) capture Cobham's drum sound perfectly. This sound was usually achieved with an oversized drumset and multiple toms, which Billy popularized. Steve Smith remembers, "After doing my first tour with Jean-Luc Ponty in 1976 using a small jazz kit, Jean-Luc asked me if I'd get a 'big, double bass drumset, like Billy Cobham's.' After the tour I bought my first Sonor kit with two 24" bass drums!"

Although Cobham uses larger drumsets with two bass drums and multiple toms, his cymbal setup has always remained relatively small, relying on larger crashes and brighter rides, while occasionally using a rack of special effects cymbals mounted behind him.

In 2001 Cobham was named one of the 25 Most Influential Drummers by *Modern Drummer* magazine. Although there are many all-time greats, Billy Cobham is one of the very few who can truly be called a pivotal drummer in music history. He changed the way we set up our drums and cymbals, he changed the way we play them, and he changed the way we play music. **PN**

Martin Cohen

By Rick Mattingly

Call it love at first sound. In 1956, when Latin Percussion founder Martin Cohen was 17, he wandered into the legendary New York nightclub Birdland, where vibraphonist Cal Tjader was leading a Latin-jazz band. “The music was so infectious that I have never lost my love for it,” Cohen says.

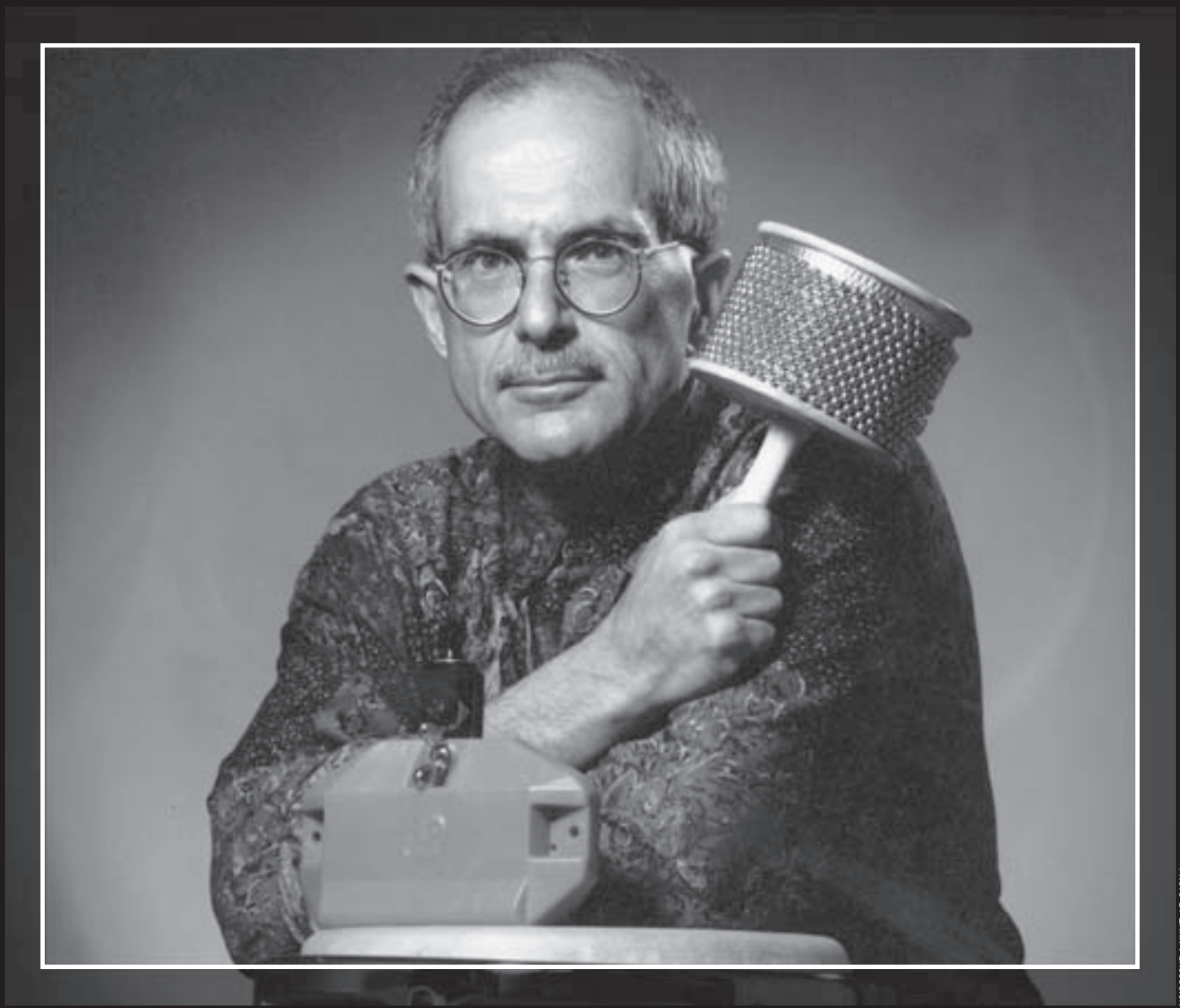

PHOTO BY LATIN PERCUSSION

He subsequently started attending the Monday-night jam sessions at Birdland, headed up by Herbie Mann and featuring such Latin percussionists as Candido, Jose Mangual, and Chano Pozo. Although Cohen was an engineer, not a musician, he got the urge to participate.

"I wanted to get a pair of bongos," he recalls, "because Jose Mangual had made the biggest impression on me. But I couldn't find a pair of bongos because the U.S. had initiated an embargo of Cuba, and that's where the good bongos, congas, and cowbells had always come from. So I decided to make my own."

Cohen wanted to make his drums the traditional way, from a single block of wood. So he bought some blocks of mahogany from a sculpture supply store. Working from photographs he had taken of Johnny Pacheco's bongos, Cohen took his blocks to a wood turner who machined them for him.

"That was the beginning of my learning process," Cohen says. "He machined them on Friday, and by Monday they were a quarter of an inch smaller. I didn't realize that you had to dry the wood first. So he had to insert a piece of wood to accommodate that quarter-inch change."

Cohen ended up selling that pair of bongos, but he continued making bongos and putting them in stores on consignment. He maintained a day job as an engineer with a company that made medical equipment, but spent his nights and weekends making instruments and going to nightclubs to hear Latin music.

"I did my most important research in Latin dance halls in the South Bronx, where shootings were not unknown," he recalls. "Then I would go to the after-hours clubs that began at 6:00 in the morning. I was the only non-Latino in these places that, frankly, were in the seamy side of town. A lot of people probably thought I was an undercover policeman. But I got by, primarily because I had such a love affair going with Latin music."

As word spread about the quality of Cohen's bongos, he was approached by Specs Powell, a CBS staff drummer. Powell wanted a pair of bongos, but he wanted them mounted on a stand. "I said, 'You can't play bongos on a stand,' because nobody in the Latin scene played them on a stand," Cohen says. "But he was insistent, so I devised a bongo mounting bracket that didn't require drilling a hole through the bongo."

Powell introduced Cohen to Bob Rosengarden, another prominent studio drummer. "Rosengarden told me, 'If you want to make some money, make a jawbone that doesn't break,'" Cohen remembers. "I had never seen a jawbone before, but I had heard one on a Cal Tjader album. I found out that it was an animal skull that you would strike, and the sound would come from the teeth rattling in the loose sockets. So I took that concept and invented the Vibraslap, which was my first patent."

Cohen was getting increasingly frustrated with his engineering job, so he quit on a Wednesday in August, 1964, and the next day he went to Carroll Sound to show owner Carroll Bratman a woodblock he had designed. Bratman ordered a gross of woodblocks, and Cohen started making sound effects for Carroll Sound, such as popguns, anvils, and Flexatones.

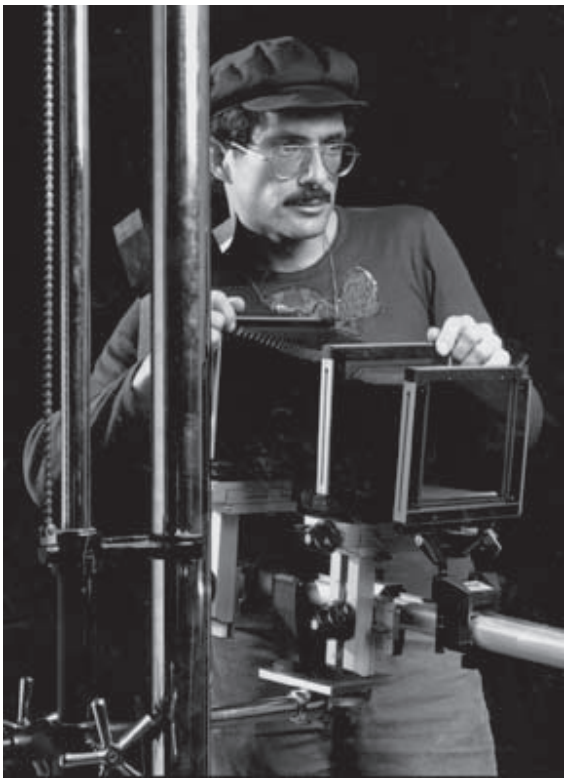

PHOTO BY LATIN PERCUSSION

Cohen in the LP photo studio, 1975.

At the same time, Cohen started marketing his own products under the name Latin Percussion. "The things I was making for Carroll didn't have much of a market," Cohen says. "How many places can you use a popgun? But by comparison, it didn't seem that LP had a prayer, because my stuff was truly esoteric. At that time, there was no such thing as using Latin instruments in pop or rock music."

Nevertheless, Cohen continued to expand his line by getting involved with conga drums. Although traditional congas had always been made of wood, Cohen made his drums from fiberglass. "It was a non-conventional approach to a conventional need," Cohen says. "So it was a tough sell. I had to work extraordinarily hard against a bias that was somewhat legitimate, because there is a certain brightness to a fiberglass shell. I argued that the ring that shell produced was not detrimental to the sound because the extra volume more than offset it. And our LP conga developed a reputation for being loud at a time when there really wasn't any amplification going on and the volume of the drum was important.

"The other thing was the durability of our fiberglass shells. There was no such thing as a flight case at that time. Most guys would carry their congas in duffle bags they bought in army/navy stores, which wasn't much protection. Wooden drums, whatever their value was in a traditional sense, just didn't cut it for travel. So durability was one of the sells we had. And then Patato Valdez started using my fiberglass conga, so that gave it a lot of credibility."

The next instrument Cohen got involved with was cowbells. "There are people who still remember me as the guy who would show up in the Latin clubs carrying a paper bag full of cowbells," he says, laughing. "I'd pull them out to get the opinions of the musicians, and then I would go back home and tailor the bells to their needs. I was the first to make black cowbells. Before that, cowbells were either copper colored or chrome plated. I was afraid the black ones would be rejected, but it created an identity."

One of Cohen's cowbell models, the Mambo bell, led to a deal that gave his company a big boost. The Rogers drum company contracted Cohen to make 2,000 cowbells. "That was more cowbells than I could imagine there was a need for in the whole world," Cohen says. "Up until that point, my business had been self-financed. Any time I made a little profit, I put it back in the company. But with this order from Rogers, I negotiated my first bank loan. Also, at that time, Rogers was owned by Grossman, who was a stickler for quality. So having my cowbell associated with that company was good for our name."

Meanwhile, Cohen continued to create new products. Rosengarden was so happy

PHOTO BY LATIN PERCUSSION

Patato Valdez and Cohen

with the Vibraslap that he asked Cohen to come up with a cabasa that didn't break. "At that time," Cohen says, "cabasas were made of coconut shells with a lattice of wire around them. After a while, the wire would become brittle, and it would invariably break during a take in recording. I had noticed some textured material on the insides of elevators, so I got some of that, cut it, rolled it into cylinders, wrapped bead chain around it, put a handle on it, and the rest is history. My Afuch /Cabasa has been one of my most successful patents in terms of sales."

In addition to designing products, Cohen was also making them himself, with limited equipment. "I learned how to make hardware and how to weld," he remembers. "But I never had electric welding; it was acetylene welding. I did all the work in my garage, which was separate from my house, so there was no heat. I remember being out there wearing two coats and a hooded sweatshirt, welding for hours on end to make bongo rims and side plates for congas.

"I often had to do things that I was told were impossible," he continues. "I didn't have an engine lathe at the time, and I had to produce threads for tuning lugs. I was told that there was no way it could be done on a drill press, but that's all I owned, so I devised a technique for producing threads on a drill press that worked wonderfully."

Eventually Cohen's neighbors complained that he was running a manufacturing operation in a residential district, and after a visit from a building inspector, Cohen moved his business to Palisades Park, New Jersey. A few years later, the company moved to a larger facility in Garfield, New Jersey, where the administrative offices remain today.

Cohen eventually moved much of the product manufacturing to Thailand (although LP cowbells are still made in New Jersey). One factor in the change was economic, but there was another reason as well. "In America, the natural reaction to a problem seemed to be 'We can't do it,'" Cohen explains. "But my business was founded on a 'can do' attitude, just like when I was told I couldn't turn a thread on a drill press. I couldn't take no for an answer. I *had* to do it, so I did. In Thailand, I found that same attitude, which was in keeping with the philosophy I had in the early days of my business."

As the business grew, Cohen strove to have as complete an inventory of Latin-based products as possible, even if some of them had limited sales potential. One example is LP's line of Bata drums. Not only are they not in the mainstream, but Cohen actually incurred hostility from some people for making them. "A religion surrounds Bata drums," he explains. "And there is an ongoing resentment to my involvement with the drums. Some people feel I am trying to commercialize something that they hold as sacred and secret. But when I went to Cuba in 1979, I went to the home of the now-deceased grand Bata master, Jesus Perez. He opened a closet containing his sacred drums and let me look at them. He and his son played for me, and he invited me to record it. But in America, there is all this secrecy, and I've met with resistance on the part of practitioners.

"There is absolutely no commercial value in making Bata drums, but we offer them just to be complete. If I made a better Bata drum, it would hardly be worthwhile, but I will keep trying because I want to be complete and I want to be authentic. And I think this is what keeps a company vital. Not everything you do is going to be bottom-line oriented, but it makes a complete package."

As much as Cohen has always striven for authenticity, he is quite willing to break the "traditional" rules to make a better product, as he did with his fiberglass congas. Another example is the LP Jam Block. "I designed that for Marc Quinones, this small, skinny guy who broke every woodblock we made for him because in Latin dance halls they really pound them," Cohen explains." So the Jam Block is essentially a woodblock made of plastic. All of our market research told us they should be black, but we made them in red and blue. That way, they got recognition from the audience. It still amazes me that I was able to get Puerto Rican timbale players to stick a red piece of plastic on their drums, because Latinos are some of the most conservative people I've ever met when it comes to trying new things. It's only by virtue of the sound being so correctly tuned to their needs that they will buy into it."

As though designing and building instruments wasn't enough, for many years Cohen did all of the photography for LP catalogs and ads. The Garfield offices include a state-of-the-art photo studio, and Cohen is still involved in shooting and supervising LP photos. Literally thousands of Cohen's photos can be viewed at his personal website, www.congahead.com.

In October 2002, Kaman Music Corporation purchased Latin Percussion. "With this great company behind us, we will be able to pursue product development and line expansions that would otherwise have taken years to achieve," stated Cohen at the time of the purchase.

But Cohen is still overseeing LP and doing a lot of what he did at the very beginning of LP's history: going to the Latin and jazz clubs in New York City, getting feedback from the musicians about the instruments they play, seeing where the trends in music are going and how the musicians are using the instruments, and bringing that information back to the company for use in product development, marketing, and artist relations. He's also very active in the LP recording studio that is in the Garfield facility, where musicians record projects for the LP website and for LP educational CDs and DVDs.

And Cohen's name is still on LP logo badges, as it has been since the beginning. "I saw David Brown's name on the label of an Astin Martin car, and that told me someone named David Brown designed that car and put his name on it to be accountable," Cohen says. "So I put my name on the LP labels for the same reason—so somebody would always know who to complain to if the product failed." **PN**

IN THE

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Top to bottom:

Roland Hayes High School Percussion Ensemble (Roxbury, MA) Brian Eisert – Director

Ohio State University Percussion Ensemble Susan Powell – Director

SŌ Percussion Doug Perkins, Adam Sliwinski, Jason Treuting and Lawson White

Leigh Howard Stevens

By Lauren Vogel Weiss

The influence of Leigh Howard Stevens extends beyond the marimba technique that is forever linked with his name. He is a performer, educator, composer, publisher, and inventor, as well as a successful entrepreneur. Despite his relative youth (53 years old), Stevens fulfills all the requirements of being in the PAS Hall of Fame—and then some!

Premiere of Helble's "Concerto for Orchestra and Marimba" with the Denver Symphony, May 1982.

Born in Orange, New Jersey on March 9, 1953, he graduated from Columbia High School in Maplewood and was voted "most likely to succeed" in his class. As a young drummer, he studied with Gene Thayler, Glenn Weber, and Joe Morello. "Morello explained technique to me in terms of physiology and physics," Stevens recalls. "It was a revelation."

Leigh played drumset in various rock and jazz bands in the New York metropolitan area during high school, including one called Tiger Tails—managed for a short time by an upperclassmen at his school named Max Weinberg, who later became the drummer with Bruce Springsteen. "I wanted to rock, and he wanted to become a musician," Weinberg told *New Jersey Monthly* in 2004. "Leigh was a very serious kid—very directed, and not distracted."

Stevens planned to pursue a career as a drumset player when he auditioned for placement in a jazz band at the Eastman School of Music in the fall of 1971. "When I didn't get into one of the top lab bands, I started to reevaluate what I wanted to do," he recalls.

His first exposure to marimba occurred when he was a junior in high school and realized he would have to play a mallet-keyboard instrument (and timpani) at his college auditions. In a 1982 *Percussive Notes* interview, Stevens recalled a series of "mistakes" that became the foundation of his career. "Number one, I had the notion that since many chords required four pitches, all mallet players would naturally play with four mallets," he said. "The second mistake I made was to sustain the C and G notes with my left hand while playing a scale with the right." Leigh's attempt to imitate a pedaled chord on a piano led him to the now-infamous one-handed roll.

"I noticed when I got to Eastman," Stevens elaborates, "that the techniques I was using—the one-handed roll, rotary strokes, doing Baroque trills with one hand, two-part Bach inventions, things like that—got a lot of attention. Other people seemed to think that I had a lot of talent on the marimba. I gradually began to realize that I had the potential of being a much better marimba player than I had of becoming a world-class drumset player."

Before he could embark on his vision of making the marimba a professional recital instrument, Stevens decided he needed to study with an experienced marimba performer. Years before, Leigh and his father had listened to a Vida Chenoweth recording on the radio, so he looked her up and found her living on the other side of the globe. "During my freshman year, I sold my drumset to pay for an airplane ticket to New Zealand," he says of his summer of '72.


The Tiger Tails in 1966

"Vida's biggest influences on me had to do with how to practice and how to memorize," Stevens says. "We did not work on technique but rather very specific details of certain pieces, including the Milhaud and Creston concertos and three Musser etudes—C major, B major, and A-flat major—which she had learned from Musser himself. 'This note should be louder, this should be softer, accent this chord, bring out the left hand'—six hours a day, three days a week. Vida is one of the most disciplined people I have ever met."

Stevens was affected profoundly by three influential teachers (all of whom are PAS Hall of Fame members): Morello, Chenoweth, and John Beck at Eastman. "Chenoweth and Morello were trying to get me to be someone who specialized on one instrument," Leigh reflects, "while John was always trying to get me to be more of a generalist—a total percussionist. Most people would think that I aligned myself more with Vida and Joe in terms of being a specialist, but if you look at what I've done over the past quarter-century, I'm more of a generalist. Although it's all centered on the marimba, it wasn't just performing. I got involved with the pedagogy of the instrument, composition, design—I know more about machines and drill bits than I ever expected to know!"

As a solo marimbist, he has performed hundreds of recitals around the world in locations ranging from The Netherlands to the People's Republic of China to Japan to Germany, as well as almost all of the 50 states in the U.S. One concert that Stevens fondly remembers is the world premiere of Raymond Helble's "Concerto for Orchestra and Marimba," which he performed with the Denver Symphony (now the Colorado Philharmonic) in May 1982. "That was the first time I played with a major orchestra, which was such a tremendous opportunity for me as a young person," Leigh says. "It was very exciting to play the same program three nights in a row." Although many orchestras feature percussion soloists in the 21st century, it was a rare event in the 1980s.

As a performer and/or educator, Stevens has appeared at a dozen PASICs. His first PASIC was *the* first PASIC, in Rochester in 1976. "I was very much aware of the fact that this performance


Chenoweth with Stevens at Roosevelt University, 1975

1995 Leigh Howard Stevens International Marimba Competition & Festival with winning marimbists (L to R): Hsin-Yi Wu (She-e Wu) of Taiwan (3rd place), Eric Sammut of France (1st place) and Kuniko Kato of Japan (2nd place)

was either going to have a very positive—or very negative—effect on my career," he chuckles. "Many of the prestigious teachers, scholars, and performers of the time were there in Kilbourn Hall."

By the following year his schedule increased from three to 30 concerts and he was invited back to PASIC in 1978 (Tempe, AZ) and again in 1979 (New York, NY). "The most stressful PASIC for me was my New York debut at Town Hall because I very foolishly programmed two world premieres: Serry's 'Night Rhapsody' and Helble's 'Toccata Fantasy'—two of the hardest pieces written for marimba," he recalls.

Stevens's innovative methods, mallets, and repertoire drew attention from marimbists all over, and he began teaching private lessons, first to fellow students in Rochester and then from his Manhattan apartment. "Some students asked whether we could get together in a master class format so that everybody could listen to each other's lessons, as well as perform for one another," he remembers. "Fred Hinger [timpanist of the Metropolitan Opera Orchestra at the time] advised me to get students to commit to a minimum of ten lessons. 'That's how long it will take them to learn the basic concepts you have to teach,' he told me. Those two factors resulted in my first Summer Marimba Seminar in 1980." From his first class of six students, the Seminar—now in its 27th year—currently averages 30 students each summer, drawing on attendees of all ages from around the world.

"I would estimate that 80 to 90 percent of marimbists worldwide use the technique that Leigh created," says Gordon Stout, Professor of Percussion at Ithaca College and frequent guest artist at the Seminar. "He has consistently demonstrated the highest ideals and professional integrity to the world of marimba. The years since 1976 will never be the same because of his efforts."

In addition to private students and his annual Seminar, Stevens served as Professor of Marimba at the Royal Academy of Music in London, England from 1997–2004. He also encouraged students to push the boundaries of their performance by establishing one of the first international solo marimba competitions. "I began organizing it in 1993, and in the summer of 1995, people from 21 countries came to Asbury Park, New Jersey. It was like the Woodstock of the marimba!" Stevens grins. "It was one of the most exciting and exhilarating things I've ever done. At that particular competition, two world-renowned marimbists placed in the top three: Éric Sammut (from France) received First Prize, and She-e Wu (from Taiwan) was the third-place winner."

Sammut recalls that his teacher, François Dupin, often spoke about the man who "revolutionized" the marimba. "The technique Leigh created is more than a new grip—it's a philosophy: the mallets are free in the hands, so the musicians who use this technique can discover a profound awareness of the sound through all the different movements. Most importantly, his teaching enables students to develop the most essential aspect required to become a good musician: listening."

Stevens held his second competition and festival in 1998 in Rochester, NY. "By that time," he says, "other people had gotten on board and there was Keiko's [Abe] World Marimba Competition in Japan and another one in Luxembourg. In a way, it's similar to commissioning new pieces; now there are so many people involved that there's no longer such a need for me to do it.

"In the beginning," Stevens continues, "commissioning *was* necessary because there wasn't original music being written for the instrument. The marimba was not taken seriously as a concert instrument. There were no consortiums and few performers/composers writing music.

"The first piece I commissioned was Raymond Helble's [first] 'Prelude.' I didn't know that it would be historic, but if you look at that music carefully and realize it was written in 1971, it's pretty mind-blowing. In the first measure you have not only a one-handed roll that is notated by the composer, but also 'reverse stickings.' Helble wrote many other pieces in the years to come that I still have in my repertoire."

Stevens' first "composition" may be one of the most popular marimba books of all time: *Method of Movement for Marimba*. The book, now in its sixth (25th anniversary) printing, is an accepted curriculum for studying marimba all over the world. It is a compilation of all the exercises Leigh customized for his students over the years, plus a detailed description of all aspects of his grip and strokes. Readers shouldn't be scared off by the "textbook-like" approach; Stevens interjects ample doses of his humor throughout the pages.

"I prefer to call it 'Stevens technique' rather than 'grip'," he says. "It can't be fully described as just a grip because it *is* a method of movement—a whole system of technique and musicianship."

Stevens was unable to find a publisher for *MoM*, so he decided to publish it himself, and thus Marimba Productions was created (later registered with ASCAP as Keyboard Percussion Publications). "There was a need for a marimba specialty publications company," he states, so in addition to being a performer and educator, he became a percussion entrepreneur. "There was a natural connection between commissioning music, writing transcriptions, and publishing."

In the 1980s, Stevens began writing what he called a "demonstration piece" to show composers possible techniques and sound effects. "I wanted a virtuosic, bring-the-house-down kind of piece, so I performed for every composer who would listen," he says. "I never got that piece, so I ended up writing it myself." Leigh's "Rhythmic Caprice" was premiered in 1989 and continues to be one of his most popular encores. His other published solo is "Great Wall," written after an emotional trip performing in China.

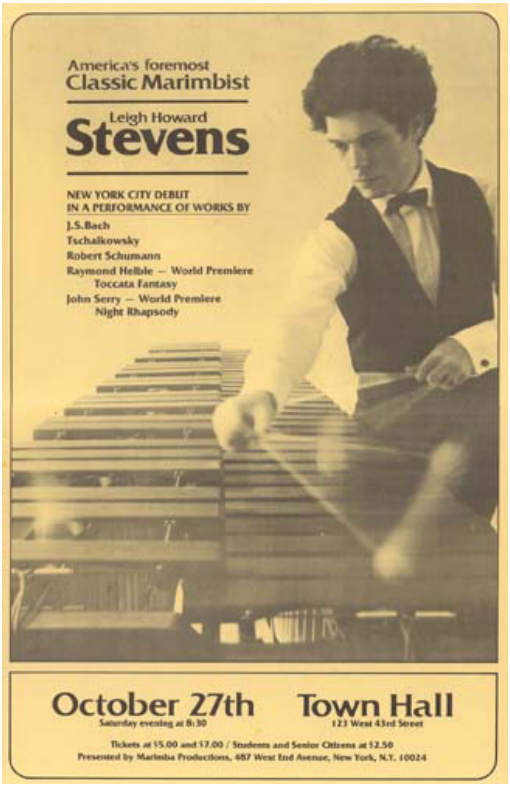
He has recorded two CDs for major labels: *Bach on Marimba* (Music Masters)

and *Marimba When...* (Delos), which are now available through Resonator Records. "I thought the best way to put the marimba on the concert circuit map was to do serious music, like Bach," Stevens recalls. "Thankfully both recordings still get airplay in the U.S., especially on NPR."

Stevens is also a successful businessman. Following his appearance at PASIC '76, he was approached by Vic Firth about selling Leigh's unique line of marimba mallets. "They had a number of different features," Stevens explains. "Longer handles of wood, rather than rattan or plastic; a fine, soft white yarn that was loosely wrapped; less stitching—all things that should have worked against the success of the mallets. However, they turned out to be a very successful product, and I worked with Vic for five years before I decided to start my own company. He was a perfect gentleman and actually helped me go into business."

Malletech Mallets was established in 1982 and soon carried not only Stevens's signature mallets but also those designed by leading keyboard players including Bob Becker, David Friedman, and Dave Samuels.

Stevens also got involved in designing marimbas. "The first marimba I designed was for Musser," he states. "The M-450LHS *Grand Soloist Plus One*, the original 'low E' marimba, came out in 1986. My first two patents, which are still used by Musser, were for height adjustment and tunable resonators. After five years, I decided that I would like to work on my own. Had I known how difficult making marimbas was at the time, I probably would not have started!"



MAJOR PIECES WRITTEN FOR OR COMMISSIONED BY LEIGH HOWARD STEVENS

Robert Aldridge: *From My Little Island* **

Jacob Druckman: *Reflections on the Nature of Water* *

Matthew Harris: *Potpourri* **

Raymond Helble: *Grand Fantasy in C Major*
Toccata Fantasy in E-flat minor
Preludes for Marimba (Nos. 1-3, Nos. 4-6, Nos. 7-9)
Concerto for Orchestra and Marimba
Concerto for Marimba and Percussion Ensemble
Movement for Marimba and Harpsichord
Two Movements for Marimba and String Quartet
Duo Concertante (for marimba and violin)

David Maslanka: *Variations on Lost Love*

William Penn: *Four Preludes for Marimba*

Roger Reynolds: *Autumn Island* *

Joseph Schwantner: *Velocities* *

John Serry: *Rhapsody for Marimba, "Night Rhapsody"*
West Side Suite

Gordon Stout: *Beads of Glass*
Diptych No. 4
Route 666

Christopher Stowens: *Atamasco and the Wooden Shelter* **
(for Synthesized Tape and Amplified Marimba)

* commissioned by a consortium of William Moersch, Gordon Stout, and Stevens
** commissioned for LHS by Scott Stevens (no relation)

Malletech began making marimbas in 1992 and gradually added xylophones and glockenspiels. Stevens was awarded his third U.S. patent in 1993 for an expanding resonator tuning plug, and his fourth for a suspension system for tone bars (used on Malletech glockenspiels).

Zildjian bought Malletech in late 1997, but Stevens reacquired the instrument portion in 2000, followed by the mallets in 2005. "Humpty Dumpty is back together, and I'm in control once more," he smiles. "Malletech again resides with the publishing company in a building in Neptune, New Jersey." Keyboard Percussion Publications has also acquired the libraries of Studio 4 Music, M. Baker Publications, and CMP (Contemporary Music Project), more than doubling the size of its keyboard publications catalog. The recording division (Resonator Records) was founded in 1998.

Stevens has been featured in several "mainstream" publications, including *Time* magazine (January 4, 1988), *The Wall Street Journal* (August 10, 1990), and *New Jersey Monthly* (October 2004)—as well as many music magazines such as *Percussive Notes* and *Rhythm*. He won the Classical/Mallet Percussionist category in the 2004 and 2005 *Modern Drummer* Readers Poll.

What advice would Stevens give to young musicians today? "Read—and listen. The limitation of most people who claim they want to be involved in the field of music is that their experience is extremely narrow. Too many students today don't know the standard orchestral literature. It's absolutely essential to your evolution as a musician to know the Beethoven symphonies, the Bartok string quartets, all the major works of Bach. The only way you can really do something interesting and new is if you know music history—by ear and by heart."

Summing up his own career, Stevens jokes that he had to overcome his natural instinct of being a loud drummer! Turning serious, he says, "I had to be more thoughtful—about how to play, how to teach, how to express music, and how to design the instrument in such a way as to make it sound better. And," he adds with a smile, "if I'd known I was going to be elected into the Hall of Fame, I would have practiced more!" PN

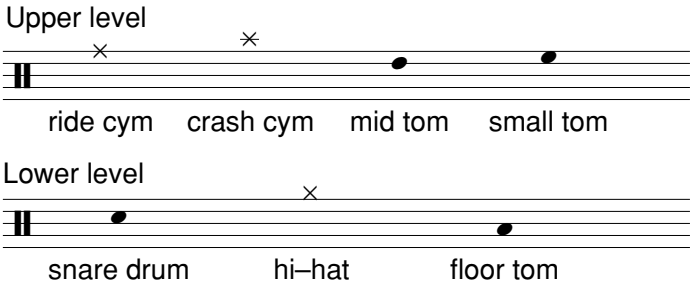
Parallel-a-diddles

Horizontal Motion Studies

BY JEFF SALISBURY

Exploring different ways of moving among the parts of a drumset can prove to be fun, challenging and musical. By using familiar sticking patterns in not-so-familiar ways we can expand our sonic palettes to include melodic figures we may not have heard before. In these exercises we will examine paradiddles and some of their relatives in parallel, horizontal motion.

These studies were derived by playing on a standard five-piece drumset, but can be applied to other setups by using your imagination. The lead hand will play across the upper level of the set while the other hand plays the lower level.

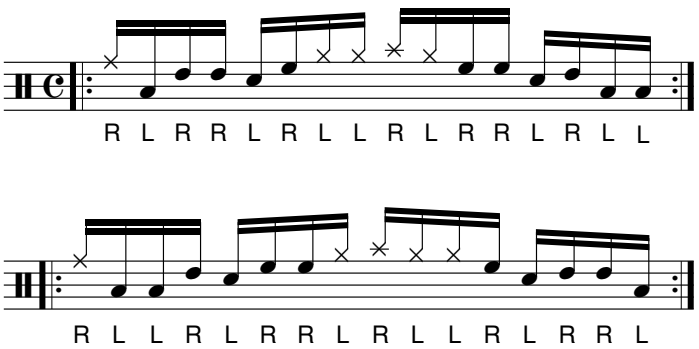


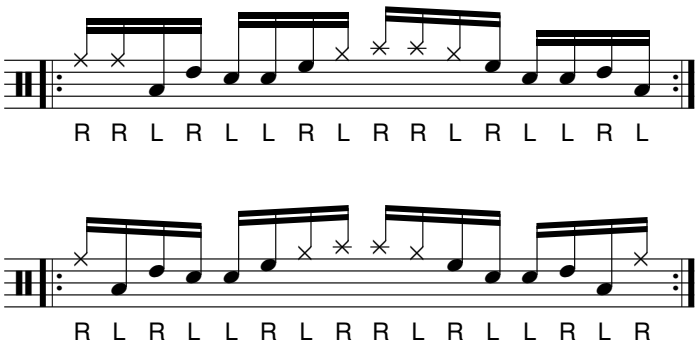
Starting on the ride cymbal, the lead hand plays the mid tom, small tom, and crash cymbal, and then returns to the small and medium toms, ready to start again on the ride. The other hand starts on the floor tom, then to the snare and hi-hat, then again on the hat, snare, and ending on the floor tom.

The main difference in the two levels is four sound sources on the upper and three sound sources on the lower level. We compensate for the discrepancy by playing two groups of notes on each end of the lower level. This may sound confusing, but it is easier to play than explain. Relax, keep it steady, and enjoy!

The four inversions of the single paradiddle, so beautifully presented by George Lawrence Stone in *Stick Control*, make up the first group of exercises.

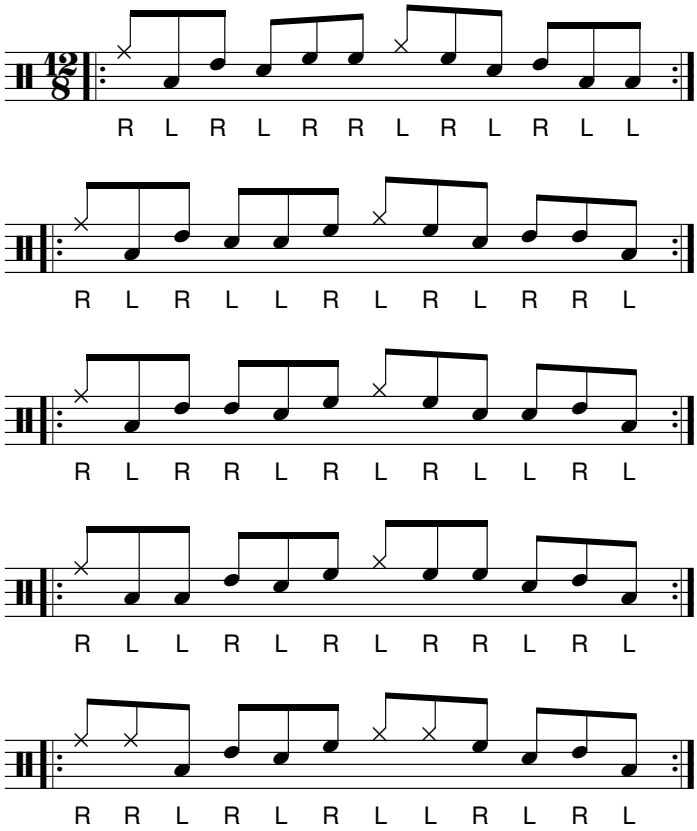
Parallel-a-diddles

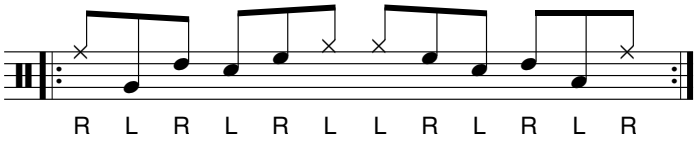




Next is the double paradiddle with its six inversions. For these we will not use the crash cymbal in the upper level, giving us three sound sources for each hand. Because a sequence of two double paradiddles has five groups of notes per hand, it is necessary to play two groups of notes on one sound source for each level. I have arbitrarily chosen the small tom for the upper and the floor tom for the lower levels.

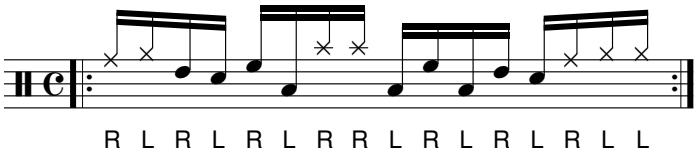
Double Parallel-a-diddles

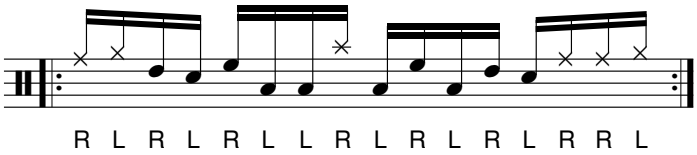


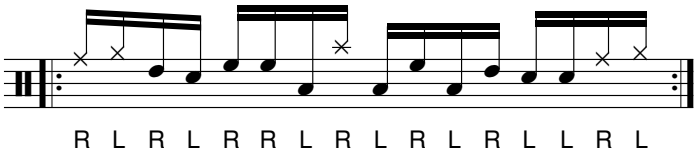


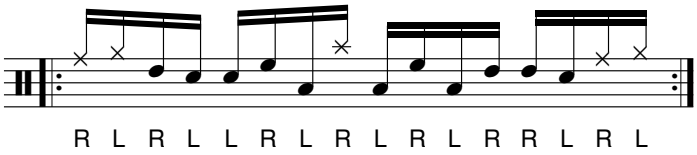
The triple paradiddle may be explored in this fashion as well. These examples show how to play it from opposite directions for each of the eight possible inversions.

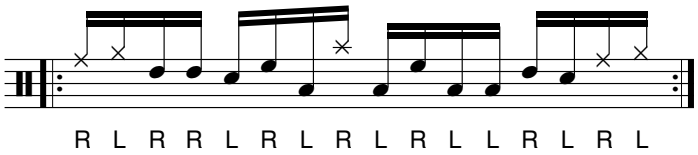
Triple Parallel-a-diddles

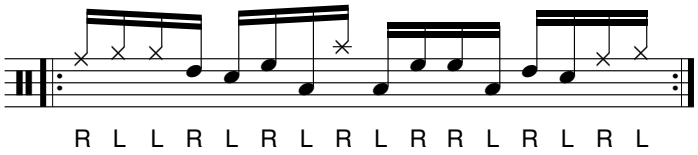


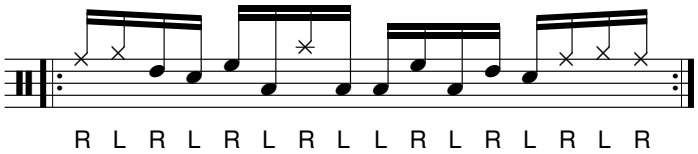






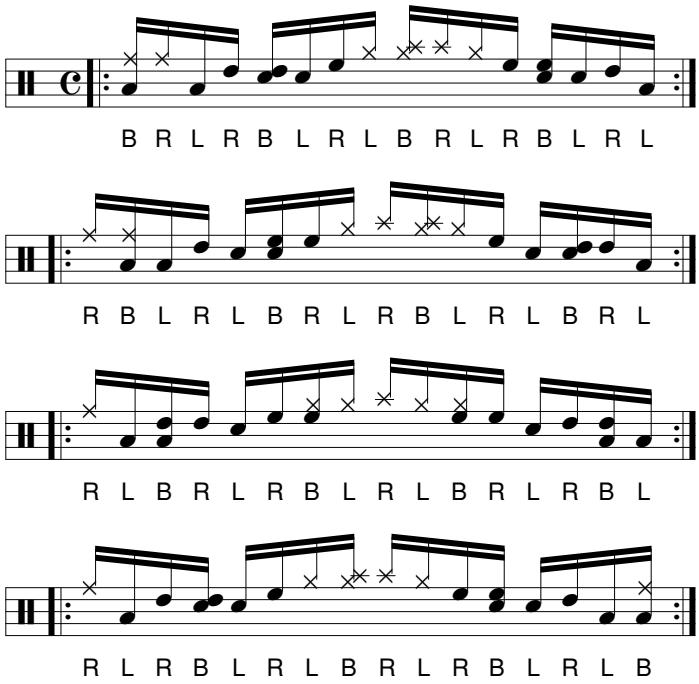




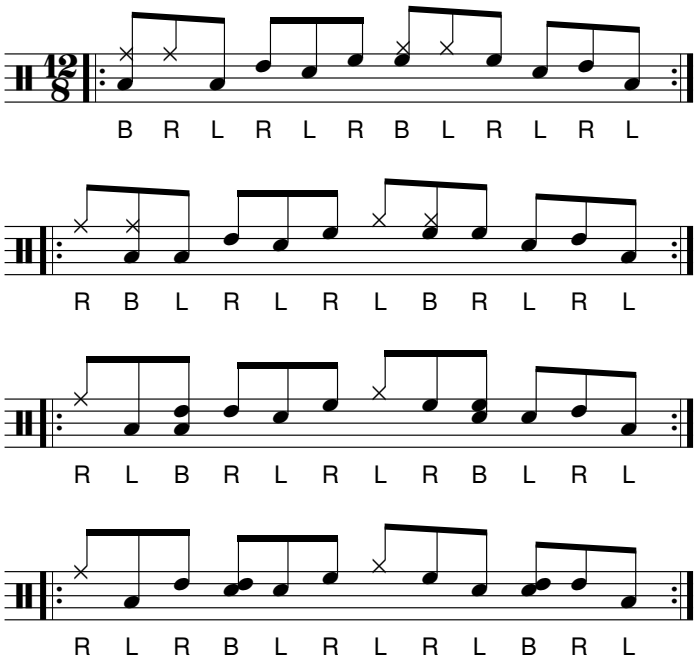


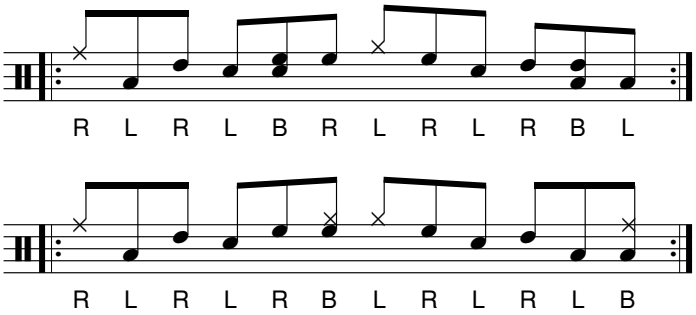
Flammed mills are another interesting variation of the paradiddle. For single flammed mills we can use the same strategy as for single paradiddles. For double flammed mills the strategy is the same as for double paradiddles.

Parallel Single Flammed Mills



Parallel Double Flammed Mills





Jeff Salisbury teaches drumset at The University of Vermont and Johnson State College. He has played for Albert King, Cold Blood, Chuck Berry, Bo Diddley, Linda Tillery and many other artists in rhythm and blues and jazz. He has served as president of the Vermont PAS Chapter. He has appeared in *Modern Drummer* and *Down Beat* magazines and his articles have been published by Modern Drummer Publications and PAS. **PN**

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CHOPS

A Month With Buddy

BY JOE LA BARBARA

My two brothers, Pat and John, were in L.A. recently to record John's latest CD, *Fantazm*, and we started to reminisce a little. One of the great memories for me was a month I spent with both of them in January 1968 in Las Vegas at the Sands Hotel with the Buddy Rich band. Here is how it all started.

During Christmas break from Berklee College, I got a call from singer Frankie Randall to do a gig in Las Vegas for a month. Unfortunately it cut into the start of the spring semester so I told him no. But when he said it was with Buddy's band, I had to go, especially because Pat was with the band.

Arriving at Las Vegas airport gave me my first lesson in life on the road; I watched in horror as my drums came tumbling down the baggage carousel in their soft bags and slammed onto the floor, seriously damaging the rim on the small tom. Lesson learned; the next day I bought some hard cases.

Joe La Barbara and the Buddy Rich Band backing singer Frankie Randall in 1968.

After settling into a suite that I shared with Frankie and conductor/pianist Ted Howe, I made my way to the Celebrity Theater, which was where we were going to be playing. Buddy did his sound check first and then it was my turn to rehearse with the band. Frankie had great arrangements by Don Costa, Nelson Riddle, and Ted Howe, so his show was a lot of fun to play.

When I met Buddy, he was very friendly and treated me great right away, and even more so when he found out I was Pat's kid brother. I also remember using my own drums (a small Gretsch jazz kit), which he jokingly referred to as "toys." I don't recall what brand he was playing at the beginning of the month but I do remember him getting new drums twice during the engagement and finally settling on a new set of Slingerlands. I'm pretty sure that these drums eventually ended up on display over the doorway at Pro Drum in L.A. He gave the old sets away to guys in the band.

Opening night went fine except for a flubbed entrance by yours truly, which Frankie graciously helped me out of, being the total pro that he is. Buddy, of course, was amazing! I watched from the wings every night, a mere three or four feet away, and you could feel the heat coming off those drums. Recordings have never done him justice and videos, while a step up, still don't capture the powerful impact this man had. He could literally play anything he could think of and always drove the band with tremendous energy for two shows a night, six nights a week.

Las Vegas in 1968 was at the tail end of an incredible era where people actually dressed up to go out. (If you have been to a casino lately, you know what I am talking about!) You could also count on seeing celebrities in the audience on any given night. I remember seeing Alan King, Jerry Lewis, and Bill Cosby at different shows. Also drummers Irv Cottler and Mickey Roker came in and were very complimentary, which gave me a big boost in confidence.

This atmosphere brought out the mischief in Buddy. One night while Frankie was singing, Buddy came on stage in his bathrobe and slippers beating a marching bass drum. He stopped the show. Another time, he played his entire set (including "West Side Story") while wearing a heavy, fur collared winter coat. When I asked him about it later, he said that someone had bet him $5,000 that he couldn't do it! Another example of Buddy's pranks came during a rehearsal while I was playing. The band got a lot of new music that month including "Channel One Suite" (I couldn't play it then and still can't). Buddy would let me read the charts and after he heard them once, he had them for life. No exaggeration; he could call a chart up that he hadn't played in five or six years and nail it while some guys with music in front of them were scuffling. Anyway, while we are playing, Buddy casually removes one of the crash cymbals. Then he takes another one. Then he takes the ride cymbal. Then he takes the hi-hat pedal. At this point, I'm finished. I think he was trying to see just how well I could deal with the most basic kit. The swing era drummers could have made it work with that setup because they could play time on the

Buddy Rich and Joe La Barbara in Cincinnati in the 1980s.

snare drum and bass drum. He could tell that I relied heavily on the cymbals and needed more bottom to my sound.

Another lesson I got had to do with specialization. I made the remark that I wanted to be a "small group" drummer as opposed to playing in big bands. He told me that there was no such thing when he was coming up. You played the drums, whatever the assignment was, if you wanted to survive. Being adaptable was added insurance in an insecure business.

Yet another lesson was that it's not the drums or the sticks but the player. One night when it was my turn to play I decided to try out his sticks. They were the most mismatched, unbalanced, and warped sticks I have ever seen, and he had just finished an amazing set using them.

There were a few personnel changes that month including the hiring of my other brother, John, on fourth trumpet. This meant that all three of us were together in Las Vegas. John eventually gave up the trumpet chair to become one of Buddy's principal arrangers, a relationship that would last for years. Pat stayed on for seven years and then joined Elvin Jones.

After the Sands gig, we all went into Los Angeles for a few weeks. We did a club date with Frankie and the band at a place called the Warehouse. At the rehearsal I actually played a halfway decent fill on some tune and Buddy looked over at me and laughed. When we finished he cracked, "Hey kid, when you play a fill with *my* band just go 'boom boom'."

Later that week, Buddy went into Pacific Jazz studios to record, and I tagged along. He had a new band boy whose job was to set up the drums and music stands. When Buddy arrived at the studio and saw that the drums were not set up right, he hit the roof! I felt bad for the new guy because Buddy was really giving it to him. As the band boy tried again, I walked over to Buddy and said I would gladly set them up for him since I was pretty sure I knew his setup. He winked at me, smiled, and said, "No kid; if I don't break this guy in right, he'll never get it."

Later that afternoon Buddy called me over and asked me to go to the airport to pick up his daughter Cathy, who was flying in that day. "Take my car, kid." His car was a Jaguar XKE and I had no idea where the airport was since this was my first time in Los Angeles. My brother Pat interceded and suggested I take his VW bug instead, so it was off to LAX, wherever that was.

I managed to find the airport and locate Cathy, who was 13 years old at the time. On the trip home I managed to get us lost—really lost. When we finally

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pulled up in front of the studio I saw Buddy pacing back and forth in front while my two brothers watched in horror. Buddy was so relieved when we finally arrived that he didn't say a word, but he shot me a look that said it all. Any parent would understand what he was feeling.

Also in that week Buddy rehearsed for another recording project with the great tabla master Allah Rakah. It was fascinating to watch and hear as the two masters played together on some blues. Allah Rakah was assisted by his protégé who dutifully clapped out the subdivisions for him.

Over the next few years I would see Buddy under different circumstances because in November of 1969 I was drafted into the Army. Fortunately I was stationed in the post band at Fort Dix, N.J., so I got to hear a lot of music in New York and the surrounding area. I also got to sub for Buddy a few times when he was having serious back trouble (the band bus actually picked me up at the gate to Fort Dix). This says a lot about the man and a lot about his intolerance regarding less than perfect performances (you have all heard the "rant" tapes). I saw him in so much pain that he literally had to be lifted onto the drumset by two stagehands. The curtain would go up and he would play—and I do mean PLAY! At the end of the set, he would take a bow from the drums. After the curtain came down he would collapse from pain and be carried off. On these nights, I would cover the second set, much to the dismay of the audience, but Buddy made the gig. He always gave 110 percent.

Another memorable time with Buddy was when I was working with Bill Evans and we opened for him at a concert. This was the first time I had to play an extended solo ("Nardis") in front of him. He was very kind and referred to me with the nickname that he gave me in Las Vegas, "Kid Stix."

The last time I saw Buddy was when I was working for Tony Bennett and we shared the stage with him in Cincinnati. As always, he brought down the house, and standing in the wings a mere three or four feet away, I had the same impression that I had nearly 20 years earlier. I have seen and heard a lot of music in my life, but no drummer has made the same impression on me as Buddy Rich.

Joe La Barbara has worked with the Bill Evans Trio, Tony Bennett, Woody Herman, the John La Barbara Big Band, Gap Mangione, and Chuck Mangione, and he leads his own group, which has released a CD on the Jazz Compass label.

PN

Marching Percussion in Hong Kong

BY JEFF MOORE

In December I traveled to Hong Kong to serve as a judge and to present marching percussion seminars for the Hong Kong Marching Band Association. I had never been to Hong Kong, nor had I ever seen a marching group from there, so I did not know what to expect. After adjudicating and working with the bands over several days, I was pleased to see so much talent and enthusiasm for marching band, and specifically marching percussion.

After the festival, I had an opportunity to interview Ms. Yuki Lam Yuk Yee, Vice Director of the Association, to learn more about the current state of marching percussion within Hong Kong. I was very impressed by what the Association has been able to accomplish with virtually no corporate or state support. The size of the activity and the increasing number of performances is a testament to the enthusiasm for the marching activity from the band directors, students, and parents.

Moore: *What is the Hong Kong Marching Band Association and who started it?*

Yee: Mr. Winson Wong Pak Ping founded the Hong Kong Marching Band Association (HKMBA) in 2001. It was the first marching band organization in Hong Kong and is currently the largest and most professional. We currently have over 50 groups within our association in a variety of categories. [The diagram on the next page shows how the Association is organized.]

Moore: *How many events are typical for a season?*

Yee: Each year the main programs include the Hong Kong Marching Band Interflow in July and the Hong Kong Marching Band Festival in December. Moreover, the Association participates in local activities such as Parade, National Day, Summer Festival, as well as a few groups traveling overseas to participate in activities in Japan, Mainland China, and South Korea each year.

Moore: *How does the organization receive funding and support?*

Yee: The HKMBA does not receive any funding or support. All expenses are paid solely by Founder and President Mr. Winson Wong. In order to achieve his goal of promoting marching bands in Hong Kong, Winson uses his own money to make things happen at the HKMBA so that the association can operate smoothly.

Moore: *What are the student eligibility requirements for a group?*

Primary School Drumline

Yee: There is no particular requirement for students to become members of the HKMBA. All enrolled students of a school are eligible. For primary students, they have to be age six to 11, and for secondary students it is 12 to 17.

Moore: *Do these groups have parent organizations like in the United States? Do the schools offer any assistance financially, or contribute to the existence and success of the group in any other way?*

Yee: The marching bands in Hong Kong have no parent organization, hence, no financial assistance or any means of support. The schools do not provide any financial assistance either. There is no other way to seek this kind of support.

Moore: *What type of equipment is most often used in the percussion section?*

Yee: We usually use high-tension marching snare drums—although some schools still use the older model of marching snare—trio, quad or quint toms, marching bass drums, and pairs of hand cymbals.

Moore: *Do these groups have a standard battery and front ensemble configuration similar to marching percussion sections in the United States? Is there a standard size numerically?*

Yee: Starting in 1997, the Hong Kong Youth Marching Band (Blue Sky Regiment) started to use the contemporary American drum corps style. Prior to 1997, the Blue Sky Regiment used the traditional British style. Most bands are switching to the American style, but there are some still in the British style. Due to limited budget and space, there is no standard size in either style, but the American style uses tonal bass drums, multiple tenor drums, and grounded percussion instruments—keyboards, timpani, and accessory percussion—that are not utilized in the British style. On average, for the American style, the snare lines can be from two to six players, one to two quints, three to five bass drums, two to four cymbals, and two to six in the front ensemble.

Yuki Lam Yuk Lee and Winson Wong Pak Ping

Moore: *Are traditional Chinese percussion instruments utilized in the musical arrangements or compositions?*

Yee: Chinese instruments will be utilized in the musical arrangement and compositions in the event that a band decides to include a Chinese percussion section in addition to the regular battery. Sometimes the battery will remove their instruments and perform a section of the show on Chinese percussion instruments, usually grounded in the pit. It could be performed as a solo percussion feature—Chinese drums, cymbals, and gongs—or together with the battery or keyboards. Sometimes traditional Chinese songs are programmed, and these instruments accompany the winds instead of the marching battery instruments.

Moore: *Do these groups perform competitively? Can you summarize the scoring system?*

Yee: We have no specific scoring system. After each performance we will hold a follow-up conference where marching band and band directors will discuss how we can improve and get better results.

Moore: *Is there a great deal of travel involved for the groups?*

Yee: Travel within Hong Kong is not too far and most groups can make the trips very easily. The marching bands in Hong Kong seldom perform or travel overseas. Luckily, one of our marching bands—The Hong Kong Youth Marching Band [Blue Sky Regiment]—participated in the World Marching Band

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Festival in Japan in 1998. This year they will also participate in the 2006 World Championship for Marching Show Bands in Jeju, Korea. Other bands went to Mainland China to perform in 2003, 2004, and 2005.

Moore: *How often does the average band rehearse?*

Yee: Marching bands in Hong Kong rehearse once a week on average. Due to limited space in Hong Kong, it is difficult for the bands to find places to practice.

Moore: *What is the normal timetable for a band season, including show design, composition, and competitions?*

Yee: Each year we have the Hong Kong Marching Band Festival in December, so from September to December, there is the training for marching band competition including Musical Performance and Drill Pattern.

Moore: *Where do you get your musical arrangements and drill designs?*

Yee: For the musical arrangements, we order them from different music publishers—usually from the United States. Mr. Winson Wong also arranges music and writes drill designs for several bands, but individual band directors also write their own drill patterns.

Moore: *Where do the band directors get training?*

Yee: The band directors in Hong Kong have not taken any official training specifically for marching band directors. All knowledge and techniques are obtained by viewing DVDs and videotapes of competitions from overseas, such as the Drum Corps International Championships. Some band directors attend the competitions in countries like Thailand and Japan and have learned things from watching and speaking with other band directors. We have no specialists in marching percussion and would like to have assistance specifically in this area.

Jeff Moore is an Associate Professor of Music and the Director of Percussion Studies at the University of Central Florida in Orlando. He received his Bachelor of Music Education Degree from the University of North Texas and his Master's Degree in Percussion Performance from the University of Wisconsin-Madison. Jeff is an associate editor of *Percussive Notes* and a member of the PAS College Pedagogy and Marching Percussion Committees. **PN**

A New and Practical Design for the Mridangam

BY ROHAN KRISHNAMURTHY

Carnatic music refers to the classical music of South India that originated nearly 3,000 years ago. This advanced system of classical music has evolved over the millennia and has numerous distinctive qualities to its credit. One particularly important characteristic is its equal emphasis on melody and rhythm. The results of this balance are evident from the system's remarkably complex rhythmic structure, deemed one of the world's most complex, as well as the wide range of sophisticated instruments commonly employed in the musical tradition (Ravikiran, 1996).

This article details a new design for the ancient Carnatic hand drum, the *mridangam*, which is hailed as one of the world's oldest and most advanced drums (Day, 1985). In recent times, mridangam maintenance has become an especially daunting issue for modern practitioners in and outside of India due to its ancient and artisan-centered construction. The newly proposed design is a convenient and affordable solution in this regard.

TRADITIONAL CONSTRUCTION

Figure 1 shows the primary parts of the mridangam: the tonal head (the *valanthalai*), which is tuned to a constant pitch; the bass head (the *thoppi*); and the central wooden shell (the *kattai*), to which the two heads are fastened by means of leather straps. For detailed descriptions of the mridangam's traditional construction and tuning methods, refer to Bennett (1981), Pisharody (2003), and Ramamurthy (1987).

NEED FOR CHANGE

The past two to three decades have been marked by globalization in nearly all fields of human endeavor, including the sciences, business and economics, etc. Music, and specifically Carnatic music, is certainly no exception to this trend. One of the direct effects of the globalization of Carnatic music is a greater number of international performances, as well as a substantial number of performers residing outside of India. As a result, instrument maintenance has become ever more challenging and is of the utmost concern to practitioners all over the globe.

Pitch maintenance and overall deterioration of the heads are the two most prominent problems faced by practitioners. These problems are largely exacerbated by the colder climates many players face outside of India, particularly in North America and Europe. Conventional methods of instrument maintenance require taking the instrument to a mridangam artisan for repair. This is, needless to say, unfeasible for practitioners outside of India, and to a large extent, outside of certain South Indian cities where mridangam artisans are readily accessible.

Figure 1. A traditionally constructed mridangam.

A NEW DESIGN

For any modification of an existing instrumental design to be successful and generally accepted, the design must be effective and economically viable. In the case of an ancient drum like the mridangam, which continues to extensively be made in its historic construction, the visual aesthetic of the drum must also be retained. Realizing that strap loosening and head deterioration could be solved without changing the actual head composition, but rather the fastening mechanism alone, the author has designed a new and practical fastening mechanism for the mridangam.

The following materials were used in this new design. Quantities are specified for one mridangam. All of these materials are readily available at any major hardware store.

- 32 3/16" X 2 1/2" eye bolts
- 96 10-24 hexagonal nuts
- 64 3/16" fender washers
- 3/8" nylon webbing
- Electric drill, 3/16" wrench, 3/16" ratchet

The following steps were developed for the construction:

1. A suitable valanthalai and thoppi were selected for a kattai. Beginning and ending with a knot, the nylon webbing was weaved through 16 eye bolts (see Figure 2) and corresponding apertures on the valanthalai. This step was repeated for the thoppi.

2. The thoppi was placed on the kattai with the eye bolts straightened and facing vertically downward. Appropriate locations on the kattai were marked for the 16 eye bolt anchor positions (five threads from the bottom of the eye bolt) and were drilled through. This step was repeated for the 16 valanthalai anchor positions on the other end of the kattai.

3. An eye bolt fitted with a fender washer was fully screwed into each of the 32 holes in the kattai (see Figure 3).

4. A fender washer and two nuts were

Figure 2. Nylon webbing weaved through eye bolt.

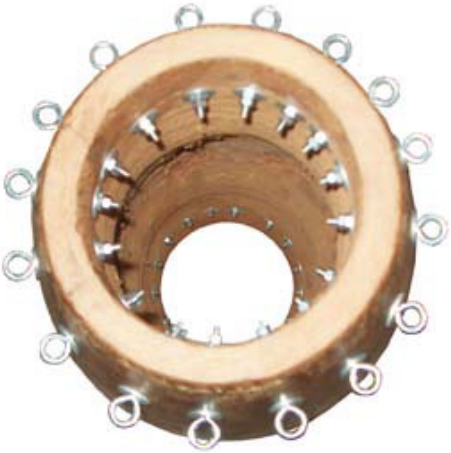

Figure 4. Top view of mridangam with fixed eye bolt anchors.

Figure 3. Side view of mridangam with eye bolt anchors.

Figure 5. Side view of fastened valanthalai.

applied to each of the 32 eye bolt anchors inside the kattai, thus firmly securing the anchors (see Figure 4).

5. The thoppi and valanthalai were placed on the kattai and aligned with the eye bolt anchors. A fender washer and nut were applied to each eye bolt.

6. Each eye bolt was gradually and uniformly tightened until the heads reached the required tension/pitch (see Figures 5 and 6).

Figure 6. The completed mridangam employing the new design.

ADVANTAGES OF THE NEW DESIGN

The advantages of the new design over the traditional design are manifold. First, the design allows for easy head replacement in minutes, a task that would otherwise require the skill of a mridangam artisan. Second, the design allows for simple and elegant adjustment of pitch with a wrench, and moreover, allows for a remarkably greater pitch range (the standard pitch range for a mridangam is plus or minus one whole step): lower pitched instruments can be tuned from anywhere between C4 to F4, and similarly higher pitched instruments from E4 to B4 with ease. It was also observed that an intermediate-size kattai could be tuned anywhere from C4 to A-sharp 4, covering nearly the entire practical Carnatic pitch range. Thus, a mridangam employing the newly proposed design can serve the role of two or three traditionally designed instruments in terms of pitch.

From a financial perspective, the combined cost for the materials in the new design is a one-time investment of under $40.00 (U.S.).

When compared to recent structural modifications, like the "mridangam with hooks," the proposed design also has certain key advantages: (1) the nylon webbing applies force on a broader surface (from one aperture to the next) versus the hook, which applies force directly on one point of the head. As a result, the webbing applies more uniform force on the mridangam head and likely reduces overall head deterioration; (2) the mridangam with hooks requires specially prepared parts, specifically the uniquely shaped hooks, and hence cannot be easily constructed; (3) the proposed design retains the traditional elegance of the straps, creating the ideal blend between tradition and modern technology.

I would like to thank Dr. Leslie Tung, Chairman, Department of Music at Kalamazoo College, and Lucas Ledbetter, research assistant in the Department of Music at the University of Michigan—Ann Arbor, for their critical review of my manuscript, as well as my mridangam instructors, Guruvayur Dorai and Dhamodharan Srinivasan, for their continued interest and support in my percussive pursuits.

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Rohan Krishnamurthy has performed extensively in India and North America since the age of nine with leading Indian musicians. He received initial mridangam training in the U.S. from Dhamodaran Srinivasan and continued advanced study in India from maestro Guruvayur Dorai, Rohan has been invited to perform for nine consecutive years during the celebrated December Music Season in Chennai, India. He has collaborated in numerous cross-musical ventures with well-known symphony orchestras, jazz ensembles, etc., including a recent weeklong performance of "Echoes," a concerto for mridangam and string orchestra by Dr. Elizabeth Start, where he was spotlighted with the Kalamazoo Symphony Orchestra during their Youth Concerts. Rohan has presented Indian percussion summer camps, workshops, academic lecture-demonstrations, and outreach events throughout the Midwest and is the recipient of several awards, including *USA Today's* All-College Academic Second Team, Young Artist of India by Bharat Kalachar (Chennai, India), Prodigy in Performing Arts by the Indo-American Center in New York, and Artist Laureate by the Chicago Thyagaraja Utsavam. He maintains a website at www.rohanrhythm.com

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Method of Motivation

BY PAT O'SHEA

We've all had negative musical experiences. It may have been a bad performance or an equipment problem during a performance (like a cymbal strap breaking during "The Star Spangled Banner"). Perhaps you had a negative experience sitting in with a group, or maybe you were put down by a peer or a band director. Whatever your negative experiences have been, you got over them, you learned from them, and you moved on (or you wouldn't be reading this!).

One of the best forms of motivation is as simple as sharing your own experiences with your students. Don't just brag about the good ones; humble yourself and share the bad experiences, too. Most importantly, tell your students how you overcame them.

The following story is one I tell my students if they come to a lesson feeling down because a peer—or worse, a teacher—"put down" their playing in some way. Many times it takes weeks, months, or even years to recover from a negative musical moment. In my case it took only a few weeks for some redemption. However, during those few weeks I felt really bad about myself and my playing, so I channeled that negative energy into practicing, and it paid off.

I don't like excuses, but here's mine: It was eighth grade and I had been out of school with a bad cold for two days. Since it was Friday I thought if I loaded up on medicine and stayed under the radar I could make it through the day with minimal effort.

My plan backfired during fourth-period band. I felt so miserable that I didn't even take part in the usual before-band activity (beating the heck out of the nearest percussion instrument). I just sat in that cold, metal folding chair trying to get comfortable. Then, as things quieted down, the band director's voice bellowed out like the voice of God: "Okay, drummers, it's time for your playing test in front of the band."

I sat straight up in my chair with the "deer in the headlights" look on my face. Apparently on Wednesday the drummers were notified that today we would all have to play the snare solo from one of our band pieces. This was news to me! It was the typical snare drum and piccolo solo that's in every patriotic concert band arrangement. I was good at this type of rudimental playing, but I was sight-reading so I was nervous—and I was as sick as a dog. Needless to say, I blew it.

Then things got worse. I was leaving the band room with my head held low when out of nowhere one of the flute players swooped in like a raven on roadkill and said, "You really suck! You're the worst drummer back there." For me in the eighth grade this was devastating! My fragile drummer ego had already been crushed by the bad performance, and now I had a girl I hardly even knew slamming me in front of all my drummer buddies. This had to be the worst day in my personal drum history.

"I channeled all the anger, disappointment, and frustration into practicing."

The next week there was a posting for auditions for the high school marching band. This was going to be my redemption and my revenge! I'd started band in sixth grade, but everyone else started in fifth grade. Up until this point I was considered to be at the bottom of the heap, but for the past two years I had been studying privately with James Pasquale, a great local drum teacher who was feeding me all the right stuff to be a rudimental drummer. This was going to be my chance!

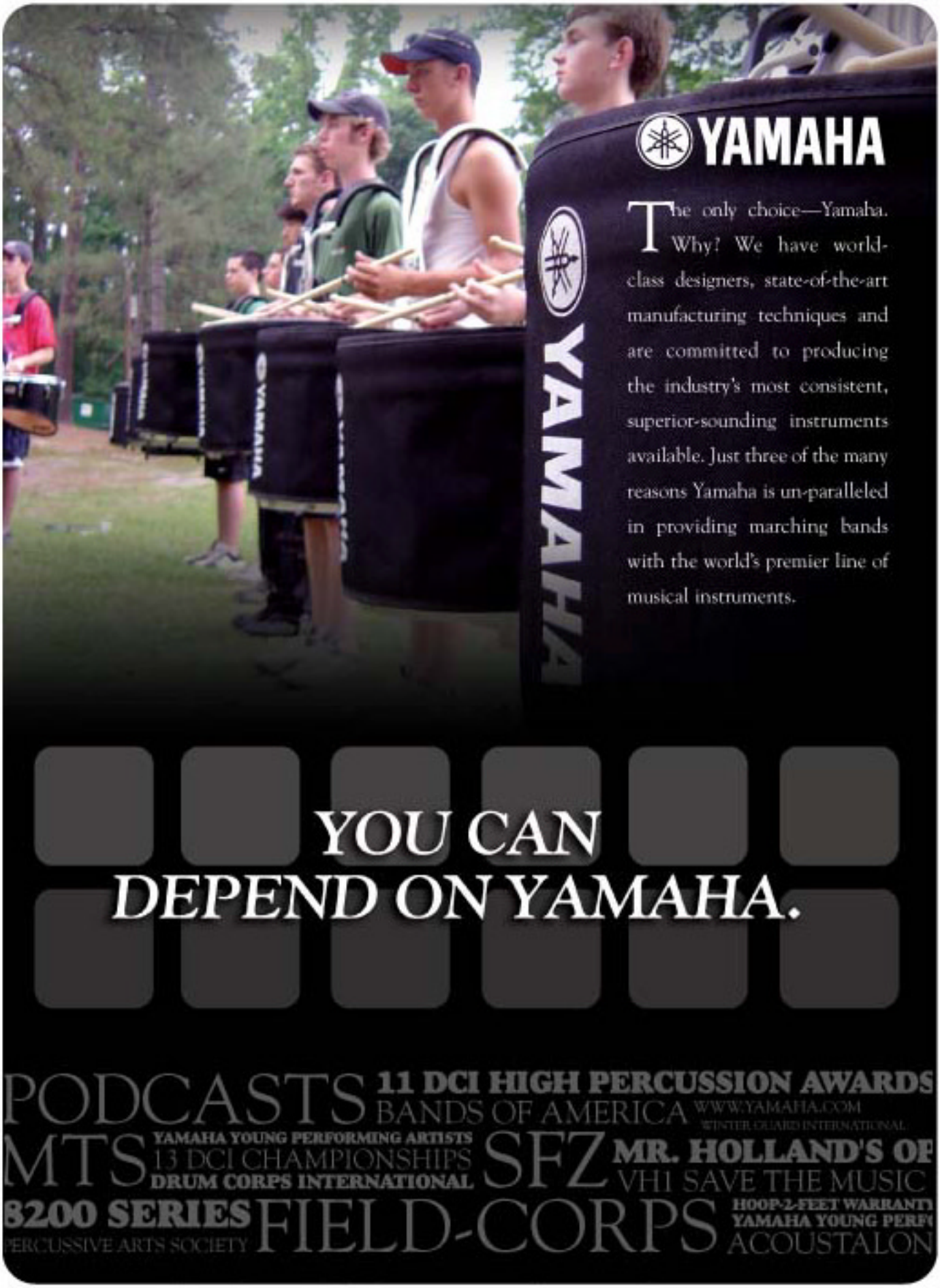
As soon as I got my hands on that audition solo I practiced and practiced and practiced. I channeled all the anger, disappointment, and frustration that the playing test and the flute player had caused me into practicing the solo.

Judgment day finally came, and this time I rocked! I got third chair out of the entire high school, which landed me a spot in the snare line for the high school marching band. I never said anything to the flute player, but I made sure I was there when she read the results they posted on the band room door. I just smiled and walked away.

If I ever see her again, I'll thank her for the motivation.

Sharing such a story will work in situations where a student looks up to the teacher, and the teacher lets the student know how he or she survived a negative situation. Motivation is one of the hardest parts of being a good teacher, but also one of the most important. Use any and all types of motivation you can find!

Patrick O'Shea is a freelance performer, arranger, and drumline consultant in the Philadelphia area. He teaches percussion at Kennedy Kenrick High School, Ancillae Assumpta Academy, Saint Helena's School, and at his private home studio. He is a judge for the Archdiocese Honors Concert Band and Jazz Band, and a percussion judge for Cavalcade of Bands. PN



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Management and the Artist: Developing A Solo Career

Part II: The Business of Self-Promotion

BY LINDA MAXEY

STRATEGIES FOR SELF-PROMOTION

Networking

Networking is the single most important thing you can do to get bookings. This begins when you are in college. Many times, it's who you know—and who knows you—that opens the door for you.

• Some of your classmates go on to have positions with universities or orchestras that invite guest artists to perform. Stay in touch with your classmates. Some join chamber ensembles that eventually have to replace departing members.

• If you are a student who would like to be a performer, choose a graduate school whose graduates enter the professional world and whose teachers help connect you with people in the business.

• Develop a connection with conductors and composers. Conventions and music conferences are also good places to network.

A computer will be invaluable to help keep track of contacts you make through the years. You will want to set up a data base of people you speak with and keep a record of phone calls, mailings, and comments. Establish an efficient filing system—perhaps by date, region, immediate response, future prospect, etc.

First Contact: Cold Calls or Mail?

A newly established chamber music trio of seasoned performers did a mass mailing to 1,000 presenters telling about their ensemble, and included impressive reviews. Out of 1,000 letters, they received three responses: Two were from friends who said, "If you have a concert in my area, let me know." The other response did not materialize in a booking.

It's hard to attract attention if you are an unknown entity. One presenter suggested using a tri-fold flyer to eliminate the expense of an envelope because "it only takes four seconds to view or throw."

If people don't already know about you, I believe a "cold call" is preferable to a mailing.

• When possible, get a contact name before phoning.

• It's also helpful if you can say, "So-and-so suggested that I contact you."

• You have only about 20 seconds to get the attention of the person you are talking with. You need to say something that will buy you more time and that will interest them in considering you for their series. Example: "I've just returned from a concert tour of Japan." Or, "I have been booked on the such-and-such series in your area next year."

If the listener seems interested in hearing more, you can say why you think your program would fit their series. You can also mention additional things you can do while in the area, such as children's concerts, a pre-concert lecture about the new music you will be performing, or master classes with college or high school students.

Early on in the initial conversation, find out who makes the decision on bookings. The person you contact may not be the person who makes the decision. Find out: Is this referred to a committee? A board of directors? A faculty committee? A performing arts director?

If your contact seems interested in you, ask how you can help him present you to the board or the person who makes the final decisions. What does he need from you? With a phone call, you can develop a rapport with people as you personally tell them about your group. You can ask a lot of questions about their presentations, such as: What kinds of concerts do they like to program? What types of programs work best for their audience? Who is on their series this year? Do they know other presenters who might be interested in booking you? May you send them a press kit?

Once you have established contact with a potential booker, you can put them on your regular mailing list. Find a reason to send them mailings periodically:

• news releases
• your concert schedule in their area
• special reviews, awards
• announcements about new CDs

This reminds them of your name, which they will recognize the next time you talk with them.

FINALIZING THE BOOKING

Information

If a presenter is interested in hearing about your group, he will want information, and a lot of it. Be prepared to capture the presenter's interest.

• Know who you are, what you do, and why you do it.

• Be able to identify your art in one brief statement.

• If you relate what you do to other, better-known artists, make it clear how you are different.

• Be prepared to describe how your concerts make people feel.

• If possible, relate how your work fits the presenter's artistic direction, and tell how it will address the needs of his community.

• Describe your repertoire, addressing anything of special interest in your programming.

• Be prepared to give selected references from other places you have performed.

Presenters like to see their audience having a good time. Your challenge is to convince the presenter of the quality and professionalism of your performance, and that your performance will be a good addition to their series.

When to send a press kit

If the presenter seems interested in

booking you, offer to send a press kit. Bring information from the telephone conversation back into the letter that accompanies this mailing to add a personal touch. You can also mention that you will be calling them in a week or so to see if they have any questions or need any additional information. This will give you another reason to contact them.

Once you get an anchor date in a region, you can contact interested presenters again to let them know that you will be available during a certain time, and perhaps you can offer them a "special deal" on the fee. Presenters like to get bargains.

Negotiating a fee

Before talking with a presenter, find out from the *Musical America Directory* about the budget of that concert series and how many concerts they present. This will give you an idea of what kind of fee they can afford to pay.

It's perfectly acceptable to have three different levels of fees. The highest fee could be considered your normal asking fee and the lowest fee is what you are willing to play for.

In negotiating a fee, you can also mention that you have funding from additional sources, such as your regional arts agency, corporate funding, a university grant for performing, etc. You might be able to offer a lower fee if they will get another presenter in their area to book you.

Contracts

Develop a contract or performance agreement that includes the following:

- The date, time, and location of the concert
- Amount of the fee to be paid; who the check should be presented to; when the payment should be made (before the concert, intermission, after the concert)
- Names of artist(s) involved
- The time you will be able to set up and rehearse in the hall
- Stage hands to meet you to help unload, set lights, adjust amplification
- A technical sheet that includes what you will need in the way of stage setup, lighting, music stands, chairs, props, water
- A piano in good condition tuned to A-440, or your preference
- A page turner for the pianist, if this is desirable
- Who the executed contract should be sent to, plus the mailing address, phone, fax, and e-mail information.

At the bottom of the contract, have a signature line for the Artist as well as the Presenter. Include the title of the person signing the contract, the presenting organization, and address. Include a social security number or tax identification number for you or your ensemble. Send two signed copies of the contract, and identify one to be returned to you.

PRESS KITS

Press kits are used as a sales and marketing tool and should be as professional looking as you can afford to make them. A basic press kit should be in an attractive folder and should contain:

1. A biographical fact sheet about your group, one to two pages long. This could

include information on the history of you and your group, a description of what you do, special repertoire, achievements and honors, reviews, and booking contact information. Emphasize the uniqueness of your group and the reasons why you would be of interest to a presenter.

2. Critical reviews from newspapers. Or you could ask people who are well-known in the field to make a short statement about your group that could be included in your publicity material or on a quote sheet. With permission you can extract comments from letters from people who have presented you and include these on a page. Presenters always enjoy knowing what their colleagues in the business think.

3. Flyers that have your picture on the front and a short description on the back. One major presenter thinks that a flyer of a group of men in black tuxedos is boring. Try to be creative and capture the spirit and personality of your group. Be sure to leave space at the bottom of the back side of the flyer for the addition of local information on your performance.

4. Professional publicity photo and, if possible, include a formal and a casual shot. The photographs should evoke an enthusiastic response and should be appropriate for use in a newspaper. (Note that many newspapers use color photos these days.) To save money, you can use a high-quality copy of your photos in the press kit and then send originals later if you get the booking. Many presenters prefer to have photos and publicity material sent as e-mail attachments.

5. If you are available for a residency and can offer special activities, such as educational programs, children's concerts, or master classes, include this information on a separate page with a description of the various activities and the appropriate target group.

6. You may also want to include a repertoire list, previous programs, and a description of the pieces that will be available for touring in the upcoming booking season.

7. You may want to include a CD or demo video or offer to send one later, thereby giving you another contact with the presenter. It is permissible to affix a "return to sender label" with the return address information on the CD and video.

If you have a business card, include that in the folder. Anything that you send should look professional and should be sent in a timely fashion upon request. The press kit is designed to sell you to the presenting organization. Information about fees and technical requirements can be included at a later date.

PRESS RELEASES

When you have something newsworthy to report, send a press release to the media in the region where you will be performing, to newspapers in your region, and to your school alumni magazines. There is a standard form for press releases that you should be aware of, and this is described in detail in *The Performing Artist's Handbook* by Janice Papolos. Briefly, the press release should be typed and double spaced with wide margins so the editor can make notes. There should be a release date at the top of the first page, which will usually be headed "For Immediate Release." Each page should include the name and phone number of the contact person. If there is more than one page, include the word "more" at the bottom of each page. The press release should be short, however, from one to three pages.

The press release is written in journalistic style with the first paragraph stating who, what, when, and where. The headline should emphasize the most important fact about what is being reported. It is a good idea to include a flyer of your group.

STAGE PRESENCE

Before you begin promoting yourself

or your group, polish your stage presence. An established artist or ensemble can get away with weak stage appearance because their reputation is already known. Yours will be enhanced if you perfect the way you walk on stage and bow, and if you focus your attention on the audience in a strong and positive manner. Videotape yourself to see how you appear to the audience. The first impression the audience has of you is as you are walking onstage. Make it a good one. Does the audience think you are excited to be there, that you are looking forward to performing, that everyone is going to have an enjoyable evening?

There is no one correct way to bow. However, bowing too low or holding the bow too long looks awkward. Consider where you are comfortable placing your hands. An ensemble should practice bows in a rehearsal so that they do not need to consult with each other on stage to agree on when they will bow together. Determine how many bows the group will take before exiting the stage. Be prepared to return to the stage together without having to be coaxed by a stagehand.

Leave the music for the stagehand to remove. When the audience is applauding, your attention should be directed toward them without the distraction of tidying the stage. It sends a message that responding to their applause is not as important as clearing the stage. Interact with the audience and enjoy their enthusiasm for the performance.

CONDUCT

When you first arrive at the auditorium, be cheerful in working with the presenter and stage technicians. Presenters will offer you the best they have in the way of lighting, dressing rooms, a piano, and space. If these do not meet your expectations, graciously accommodate yourself to the conditions at hand and try not to let them know that you are disappointed. Some artists are so difficult to deal with that they will not be considered for a re-engagement. Some presenters have been "burned" by temperamental artists and initially may be on the defensive when they first meet you. You can win them over by taking a "can do" attitude and by being pleasant.

The last thing you may want to do on a long tour is to go to a reception after the concert with people you don't know. However, receptions are important for the presenter because the audience likes to have contact with the artist(s). Those who are invited are probably donors who contribute to the series and who are essential to the future of the organization. Make the effort to attend and leave early if you must. However, you may be surprised to find that many receptions are actually fun.

Self-management takes a lot of time. Some people devote one morning each week to marketing themselves. If you truly believe you have potential, stay focused and keep a positive attitude. Remember that you are developing relationships with people. With each successful concert, you can add one more person to your data base. Presenters enjoy re-booking artists who were successful, and they recommend them to their colleagues. Some people are able to launch their own careers. Maybe the next success story will be yours.

Linda Maxey was the first marimbist on the roster of Columbia Artists Management in New York and has performed hundreds of concerts throughout the United States, Europe, and Canada. Her first major performance was in Madison Square Garden in New York at age 11. She received Fulbright Senior Scholar Awards in 1998 and 2003 and an ArtsLink Award in 1999. She earned degrees from the University of North Texas and the Eastman School of Music and was awarded an honorary doctorate by the Lithuanian Academy of Music in 2002. **PN**

Visit WWW.PASIC.ORG for updated information about the convention and a list of all confirmed artists.

Don't Forget to Warm Up!
Daily Marimba Warm-ups and Technical Exercises

BY ANDY HARNSBERGER

If you are anything like the average person, you are constantly faced with time constraints. Because of this, our practice sessions often turn into "note cramming sessions" where we try to learn as many notes as possible in a short amount of time, or play through our recital pieces up to tempo several times within that short period. Not only is this detrimental to the hands, but it can also be harmful to the performance in recital situations.

For many percussionists, warming up consists of walking into the practice room, picking up the mallets, and whizzing through some scales or technical exercises. Remember, though, you are using some very delicate muscles, and these muscles need to be warmed up *before* you use them. Just as athletes incorporate stretching into their warm-up routine, so should you stretch before you start to play.

I like to begin warming up by doing very gentle stretches with my arms, hands, and fingers. It is necessary to flex and extend the muscles, especially the thumb (*pollicis*), forearm (*brachioradialis*), and fingers (*digitorum*). To get the blood flowing, I run hot water over my hands while continuing to stretch. This will take anywhere from five to ten minutes, depending on your own circulation. For very poor circulation, you might try a "contrast bath"—five minutes in cold water, five minutes in hot water (repeat).

After you have warmed up your muscles, begin your exercises or easy playing on the instrument. Continue stretching and take short breaks occasionally, about ten minutes every hour. By taking regular breaks, you get a chance to recuperate mentally as well as physically. Make it a ritual! Chances are, if you have warmed up properly you can practice longer hours without fatigue, and if you must leave your practice session for an extended period of time, you are likely to still be warm when you return.

Warming up properly and taking care of your hands during practice sessions can prevent serious injuries such as tendonitis and carpal tunnel syndrome.

Take the time to stretch your hands, arms, and wrists before extended practice sessions to avoid long-term injury. Running your hands under warm water while stretching will improve your endurance.

EXERCISES

I have included a few warm-ups/technical exercises that will benefit beginning to advanced mallet players. These exercises are beneficial to any player, regardless of the preferred grip.

Exercise 1

Always start your warm-ups with block chords: "double vertical strokes." By doing this, you are warming up the larger muscles first, before focusing on smaller muscle groups. This exercise is great for several reasons. It is meant to help develop the "piston" stroke: bringing the mallets back up to starting position after striking the instrument, and set for the next chord in the upstroke.

Think of getting a good "lift" off the bars. This eliminates extra motion and forces you to think ahead to the next chord and position. It also helps to create a smooth, fluid motion between chords, and to increase the range of motion in your wrists.

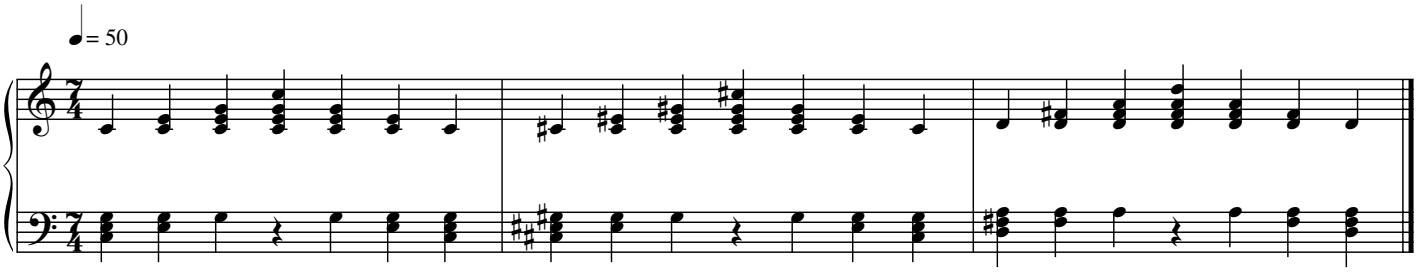
There are three elbow positions to concentrate on: neutral, inside, and outside. The first measure of the exercise utilizes only neutral position: elbows straight, by your sides. In the second measure, on beat one, your left hand should be in an outside elbow shift: elbow away from your body. On beat two, both hands need to be in an inside elbow shift: elbows toward your side or in front of your body.

Pay particular attention to your mallet placement on the bar to avoid undesirable playing areas. Strike each chord several times to get used to the stroke and elbow position. Concentrate on your sound production as well as body positioning, mallet placement, and piston stroke.

Exercise 2

This exercise focuses on "single inde-

Exercise 1



etc.

pendent strokes" with each mallet. The primary goal is to develop independence of the mallets. The most common mistake when practicing this exercise is taking it too fast. Concentrate on making each stroke the same, and get a good "lift" off the bar. Strive for an even balance in dynamic levels between mallets and evenness in stick height.

I wrote the exercise at an interval of perfect fifths when ascending and major thirds when descending. However, it would be useful to practice this exercise using many different intervals.

Exercise 3

Like Exercise 1, this forces the player to think ahead. Exercise 3 utilizes the "single alternating stroke," going through the major chords and inversions in the form of arpeggios. Again, take it slowly to develop a good rotation and maintain good sound production.

Use a pivot between each stroke (bringing the mallet back to playing position—piston stroke), not merely a rotation from one mallet to the next. For added skill, practice using minor, diminished, and augmented chords.

Exercise 4

Strive for an even sound between all four mallets. To gain control over accented patterns, focus on these general tips:

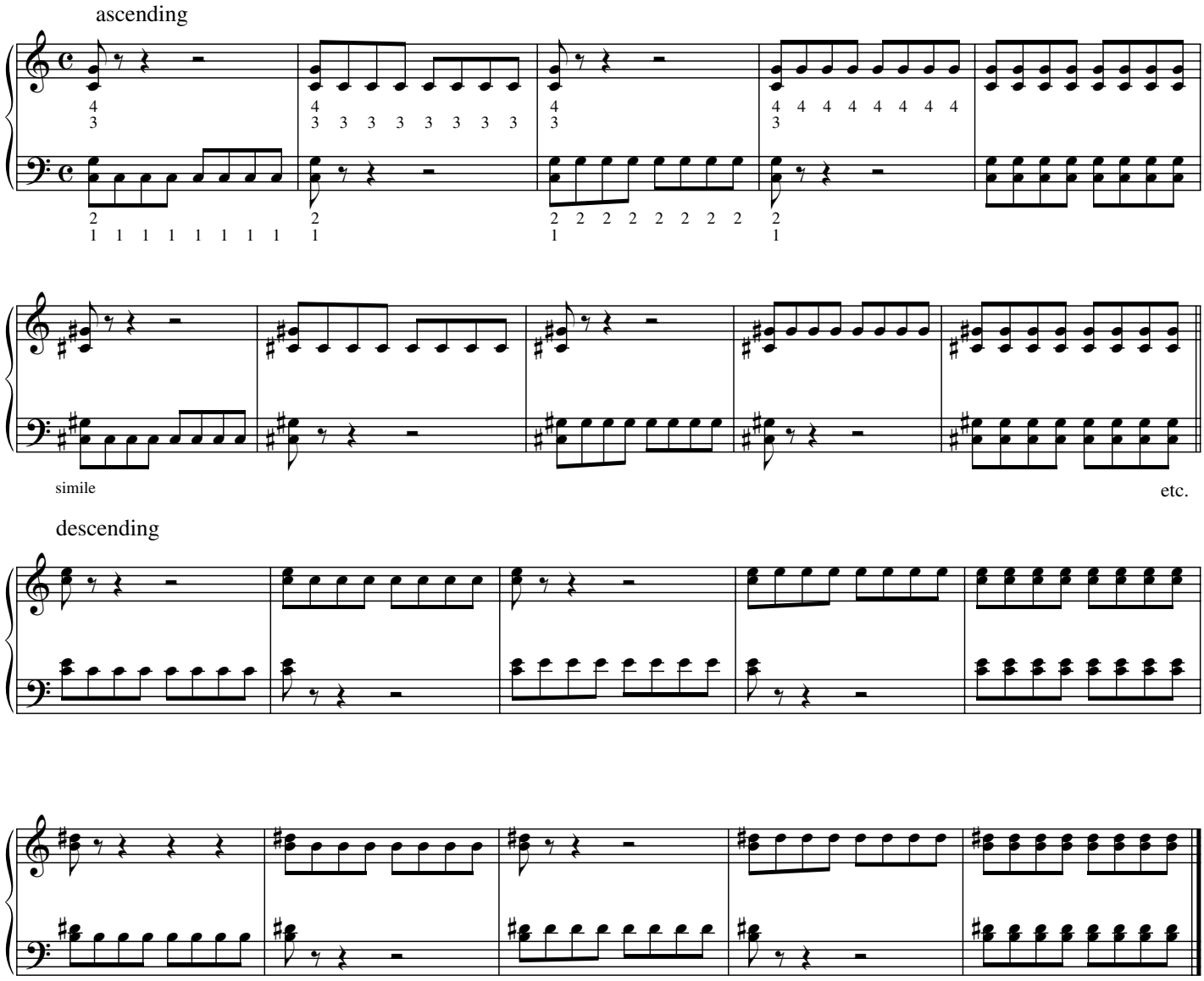
- For accents with the outside mallet in a 1–2 permutation, there should be more of a down stroke and less rotation. In a 3–4 permutation, there should be more rotation and less of a down stroke.
- For accents with the inside mallet in a 1–2 permutation, there should be more rotation and less down stroke. In a 3–4 permutation, there should be more down stroke and less rotation.

The exercise should be practiced with different permutations and at different intervals. Use the above guidelines when practicing other permutations.

Exercise 5

Use double vertical strokes with each hand, and practice using the piston stroke. Take the exercise slowly enough to

Exercise 2



think ahead and concentrate on proper mallet placement and getting a good sound out of the bar.

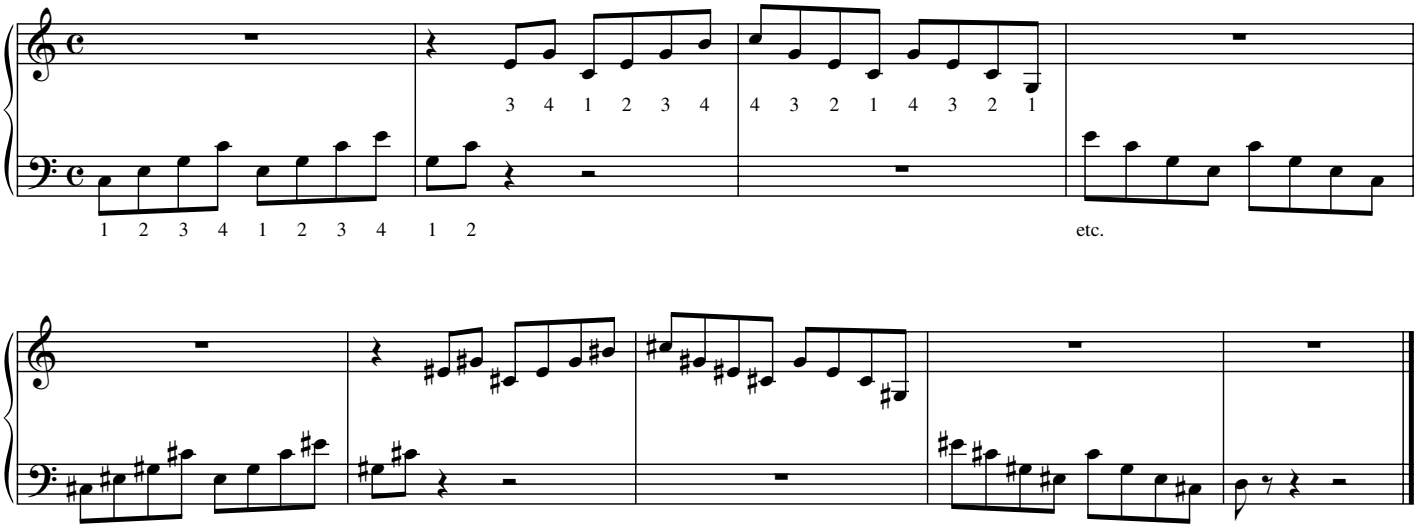
Exercise 6

This exercise is for the development of one-handed rolls. Practice this exercise very slowly with a pivot between each note, and also work up to faster tempos using only a rotation from one mallet to the next. By practicing slowly, you will develop the necessary strength in your wrists to control the mallets. By practicing the rotation at different speeds, you will develop the skill necessary to execute one-handed rolls using varying speeds. Practice this exercise at different intervals as well. This exercise helps to develop the ability to start and stop rolls with each mallet.

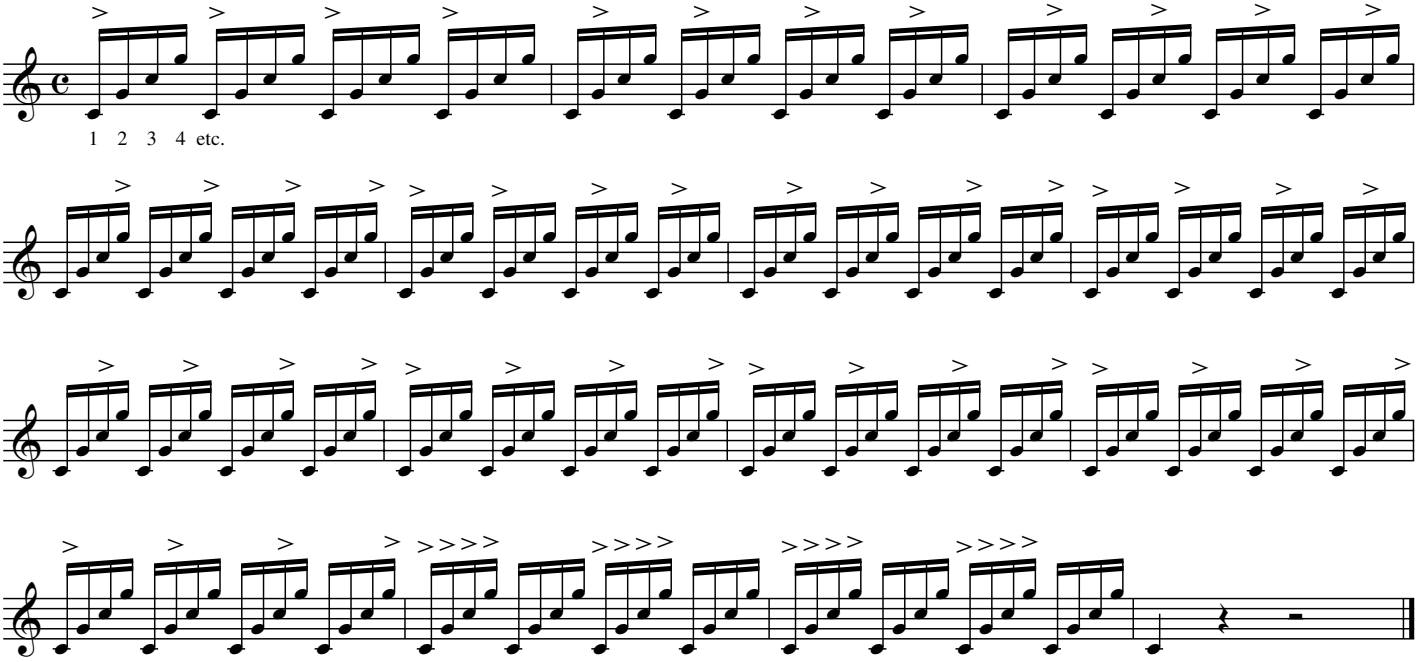
All of the exercises should be practiced slowly with a metronome to warm up the muscles and to ensure proper technique. Practicing at *painfully* slow tempos forces you to concentrate on each note and to focus on technical problems, body positioning, and musical gestures.

The exercises are guidelines. Use them as a foundation to create other exercises and incorporate them into your warm-up routine as well.

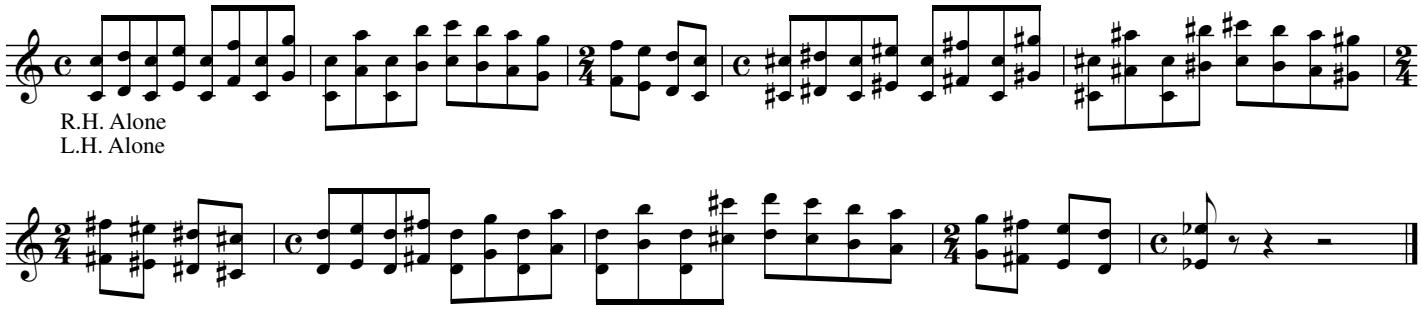
Exercise 3



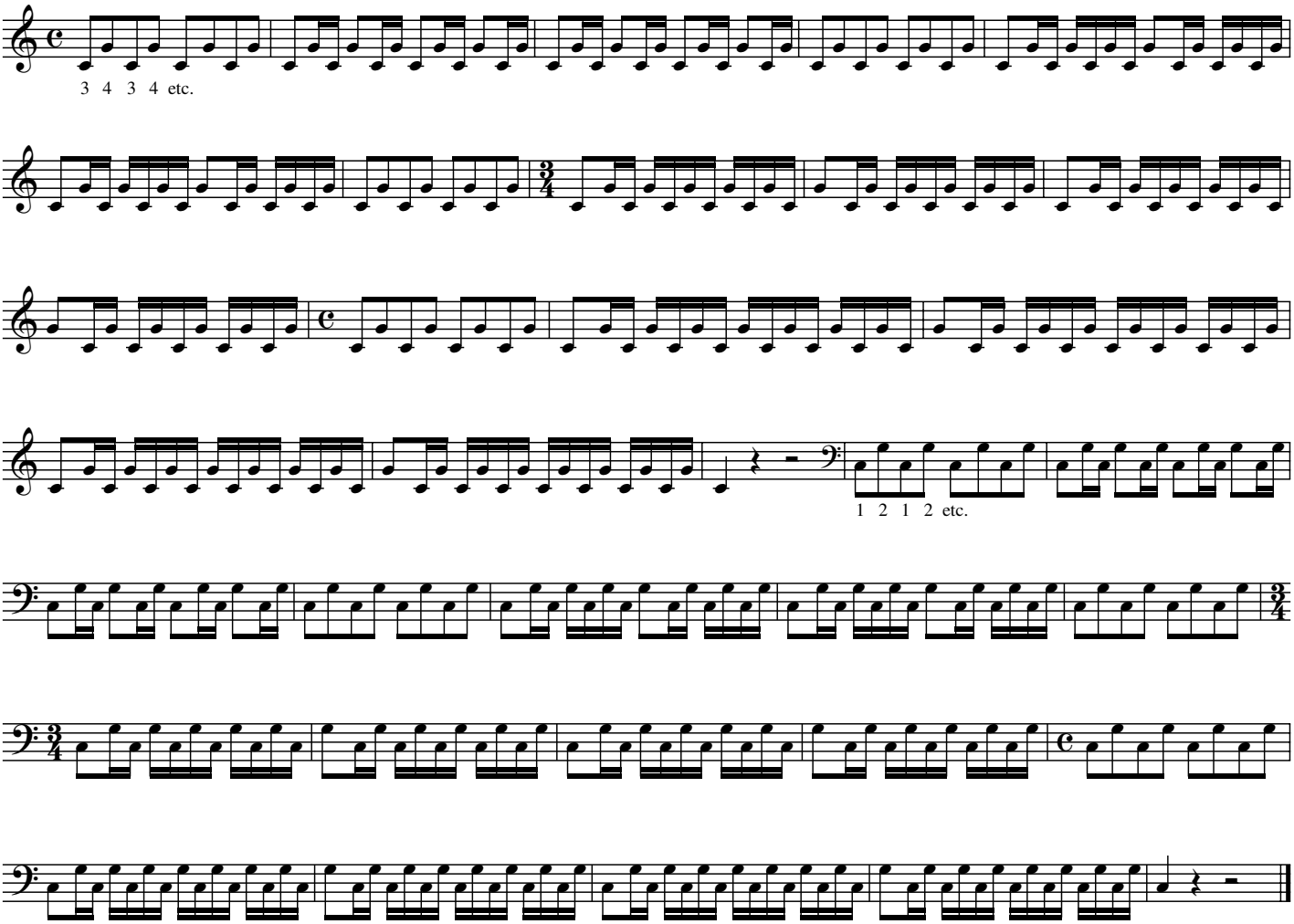
Exercise 4



Exercise 5



Exercise 6



The above exercise should be practiced at different intervals, especially thirds and octaves.

Andy Harnsberger resides in Charleston, South Carolina and is active as a recitalist, performing approximately 50 concerts per year. He is also in demand as a clinician, presenting workshops and master classes at many universities. Harnsberger earned his Doctorate of Musical Arts in Performance and Literature at the Eastman School of Music, where he also received the prestigious Performer's Certificate. **PN**

Herbert Brün's 'Stalks and Trees and Drops and Clouds'

BY KEVIN LEWIS

"Stalks and Trees and Drops and Clouds" completes a trio of works for multiple-percussion written by Herbert Brün in 1967 that includes "Plot" and "Touch and Go." All three works feature similar compositional techniques, including the use of indeterminate instrumentation, 13 notehead shapes, and a serialized, yet subjective, treatment of dynamic intensity and timbre.

Among the objectives in composing the trio was Brün's desire to make the performance of percussion "just sophisticated enough to at least meet one requirement: it must bounce against the not yet feasible and not just be comfortably efficient, with the feasible."[1] This objective was surely aided by his use of computer-generated notation, which demanded sophistication not only in interpreting the discourse of his works, but also in solving new challenges that required the percussionist to realize ideas that were literally impossible to execute faithfully. Brün's interesting notation will be the focus of this study, which will attempt to analyze the form of the work and the choices that the composer made in deriving the commands that he gave to the computer plotter.

"Stalks and Trees and Drops and Clouds" is scored on 31 single-sided pages (or frames, as the composer coined them), with each consisting of upper and lower time axes partitioned into seconds. The frames are to be played *attaca*, although the composer requests that silences of a minimum duration be placed at specific points between frames (see Figure 1). This application of silences results in 18 sections of one to five frames in length.

It was Brün's goal to "juxtapose natural dryness and natural reverberation with artificial dryness and artificial reverberation,"[2] which he accomplishes in his scoring of instruments. The score utilizes 13 different notehead shapes. Seven types of noteheads are assigned to the lower time axis; these represent seven very different "non-reverberating" instruments of the performer's choosing, and should include just one instrument for each notehead. The upper time axis contains the other six noteheads, and should include several of six different reverberating instruments. For ease and brevity, the instruments of the lower time axis will be referred to as "earth" instruments and those of the upper time axis as "sky" instruments.

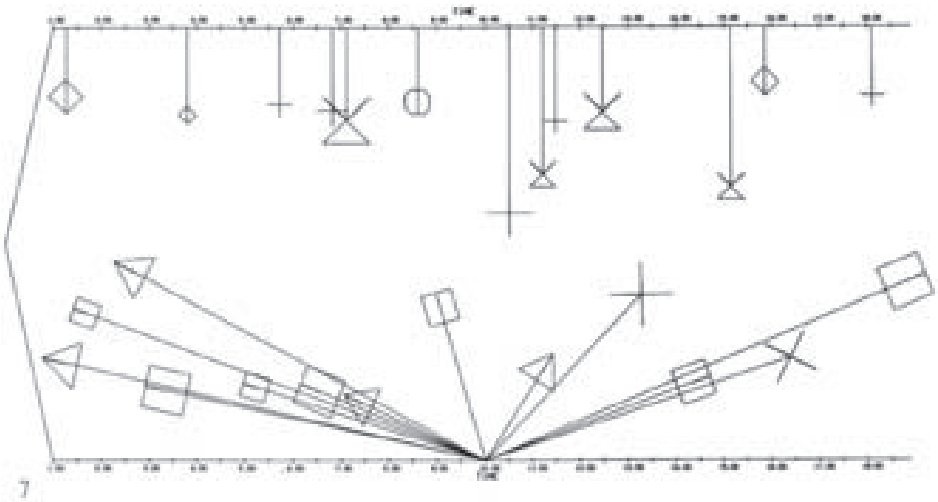
Four types of thematic structures, each named in the title, are utilized in the piece and also contribute to the dryness/reverberation idea. The "stalks" and "drops" are represented by vertical lines and emerge from the earth and sky axes, respectively. These constitute groups of single attacks on the indicated instruments. The "trees" and "clouds" are single events represented by lines that converge at a point on the axes and combine the earth and sky instruments, respectively, into events of continuous sound of mixed speeds of reverberation (see Figure 2).

These structures sometimes involve numerous occurrences of differing dynamic and timbral intensities on one instrument or instrument group, or may include several different instruments or groups. Brün utilizes the structures singularly throughout the piece, or more often, combines earth and sky structures, providing the performer the formidable challenge of executing two structures simultaneously. It is with the combination of the tree and cloud structures, two separate events of continuous sound, that the composer most achieves the unfeasibility and conflict that he sought to present the performer.

Brün's treatment of dynamic intensity and timbre is one of the most interesting compositional traits of the work. Dynamics are notated by the distance of a notehead from the time axis, with greater distances representing dynamics

Figure 1: Silences between sections

Figure 2



of greater force. Timbre is notated by the size of the notehead; Brün specifies that the larger a notehead, the more voluminous the timbre should be.

Due to the complexity of the piece, the unique language of Brün's computer notation, and the number of musical variables, analysis is only possible through the comprehensive dissection of specific compositional elements and devices. The use of graphic charts has been found to be the most efficient method of comprehension.

The first area of analysis is in Brün's usage of instruments and structures. It is this aspect of the work that appears to be the most structured and consistent. Figure 3 highlights in black the entrances and occurrences of the instruments by frame and shows those of the earth and sky instruments on the left and right, respectively. Instruments of each axis are listed from left to right in order of their frequency in the score.

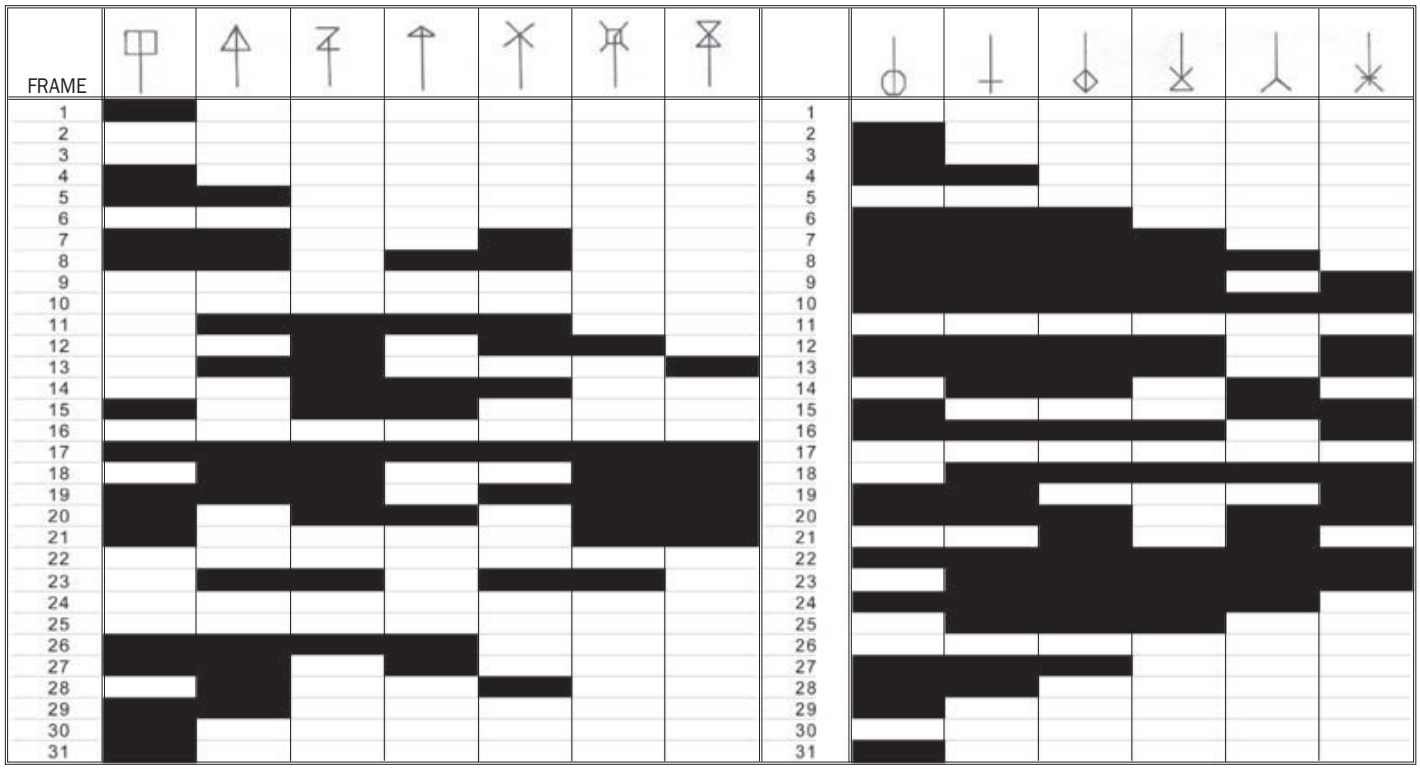
A distinctive and nearly symmetrical pattern of inclusion and exclusion of instrument groups can be observed in the sky instruments. Particular attention should be given to frames 10 and 22, which constitute the only frames in which all six sky instruments are used. These frames are significant in that the rate of inclusion and exclusion of instruments in both cases is consistent in length (ten frames). The order of inclusion/exclusion is also noteworthy in that the instruments are gradually added in order of overall frequency up to frame 10 and subtracted in order from frame 22. Though the earth events maintain a similar contour in regard to the addition and subtraction of instruments, the small triangle and X shapes (16 and 14 occurrences, respectively) of the earth group are inexplicably reversed in their inclusion/exclusion and prevent the same consistency that is found in the sky group.

The performer may choose to use this information in the preparatory stage of choosing instruments. One may discover series of instruments that form cohesive progressions that represent the contours of the sets of earth and sky instruments (perhaps common percussion sounds to more unique sounds, or small to large instruments). A selection of instruments in this manner may, however, be inane since the average listener will neither be familiar with this analysis nor perceptible enough to notice with the great number of instruments in the setup.

It is also doubtful that Brün would have expected or invited the performer to choose the instrumentation based on the analysis presented here. Instruments should, however, be chosen with attention to their frequency in the score; it would be to the performer's advantage to include instruments that are diverse in sound and timbre for the events that are used most frequently in order to maintain the attention and enthusiasm of the audience. The performer may also find it useful to consider visual aesthetics when selecting his or her instrumentation and may enhance the performance by constructing "trees" or "drops" by the creative positioning and mounting of instruments.

Though the composer's ordering of instrumental events adheres to an obvious pattern, the frequency in which individual events happen is less formulated. Figure 4 displays the total number of earth and sky events that occur in each frame. When the number of events is compared to the duration of frames (see Figure 6), there does not appear to be a consistent trend or pattern in either axis of instruments or in total. When the same concept is examined in regard to the 18 sections of the work (see Figures 5 and 7), inconclusive data is again ob-

Figure 3: Occurrence of Instruments



served. One may observe four distinctive spikes in sections 2, 6, 12, and 17; this does not represent increased density, but rather coincides with significantly greater durations in those four sections, as will be noted later.

Analysis of the composition of the structures also results in weak conclusions, though there is some data that suggests consistency. The number of events that comprise the 22 earth and 23 sky structures are comparable when comparing the two types of earth structures and the two types of sky structures: Stalks–6.22, Trees–6.25, Drops–7.92, Clouds–7.79. The durations of the four structures are also consistent: Stalks–11.38 sec., Trees–11.29 sec., Drops–11.00 sec., Clouds–11.31 sec. This data suggests that Brün did not favor any individual structure in regard to duration or the number of events that each contains.

Figure 4

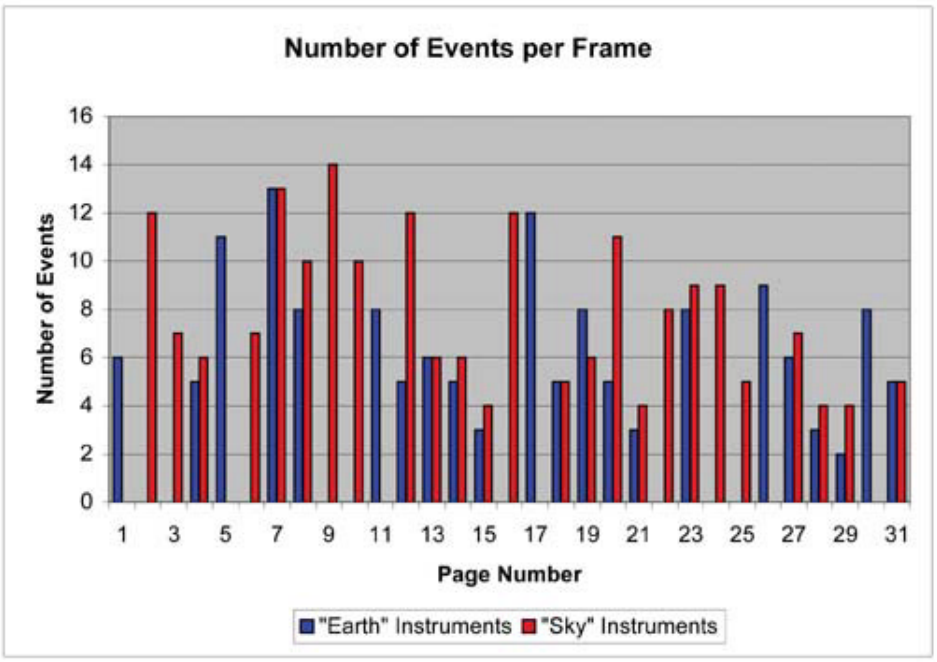
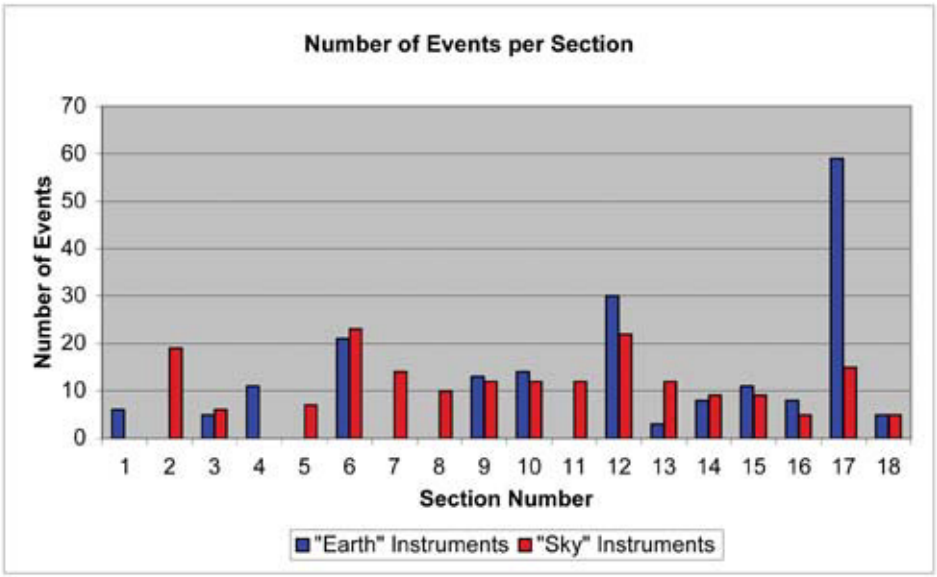


Figure 5



However, a similar durational analysis of frames containing a combination of structures yields contradictory results: Stalk/Drop–10.33 sec., Stalk/Cloud–8.00 sec., Tree/Drop–11.29 sec., Tree/Cloud–8.5 sec. It should be observed that the two structures containing clouds are significantly shorter in length, perhaps suggesting an obvious consistency, but the significant difference in the two structures with drops is puzzling.

The only consistency that can be found in regard to Brün's durational choices of frames and sections is inconsistency. Figure 6 shows the length of each frame; little can be gathered from this chart or from the collection of data involving other variables that suggests a method for the composer's decisions here. Similar inconclusive results are obtained when the sectional durations are plotted. Figure 7 shows the duration of each section with and without the dividing silences, whose inclusion or exclusion seems to have no significant impact due to their brevity in relation to the sectional durations. Once again, one can observe in this chart the four spikes that were observed in Figure 4, which represent longer sectional durations. This may represent an attempt to climax to the end of the work via increases in sectional duration; however, this method would seem to be inconceivable to both performer and audience without extensive analysis.

Few conclusions can be drawn from analysis of the dynamic and timbral information of the work. Due to the subjective nature of Brün's notation regarding these variables, a precise measuring and subsequent analysis of this information would not be practical; instead, data regarding dynamics was figured by measuring the number of events that occurred in relation to a bisecting line in each axis that would be considered to be played at a *mezzo-forte* dynamic.

For ease of readability, the earth and sky instruments are plotted on separate charts. Figures 8–11 show the results when dynamics were measured by frame and by section. At best, this data shows that the composer's scoring in regard to dynamics was designed with diversity in mind and avoided any apparent or audible patterns, though it should be noted that nearly 61 percent of the events were at a *mezzo-forte* intensity or higher, showing an affinity of the composer for louder sounds. It should also be observed

Figure 6

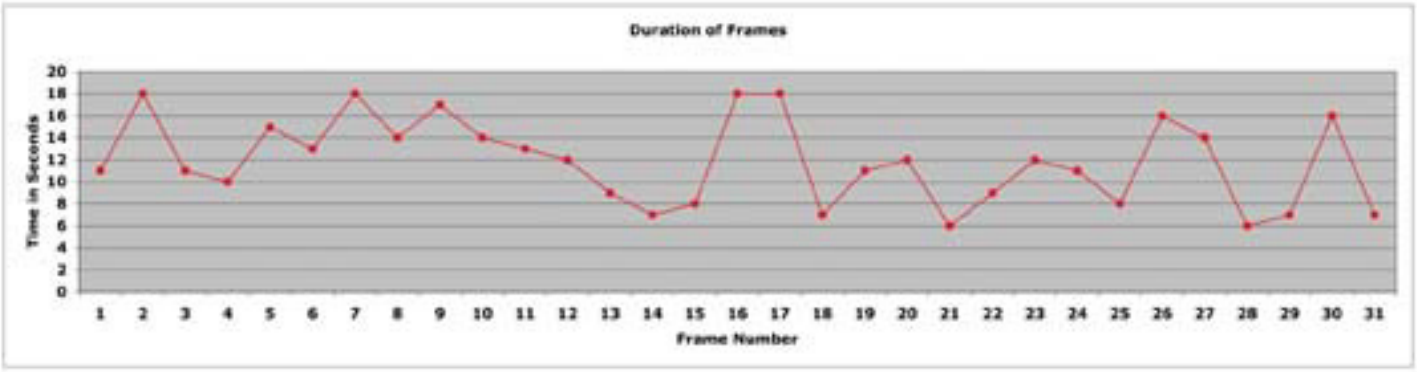
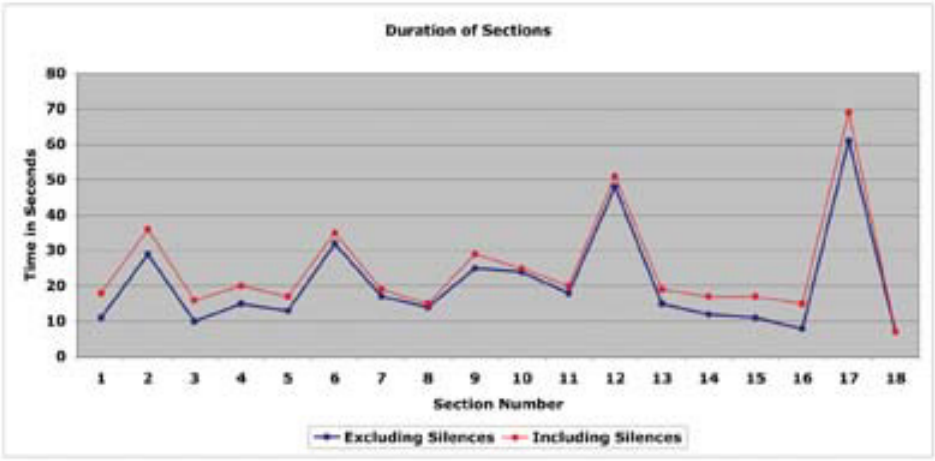


Figure 7



that the four largest sections, 2, 6, 12, and 17, exhibit a significant contrast of dynamics, with louder sounds taking precedence; however, due to the higher percentage of events of greater dynamics, it is unclear whether this was a deliberate choice or a coincidence.

A similar analysis involving timbre proved to be more difficult to measure accurately, thus no graphical information regarding it is presented here. However, Brün clearly approaches timbre with the same variation that he did in his scoring for dynamics. A survey of timbral intensity produces comparable numbers when the noteheads are classified into groups of small, medium, and large size.

Figure 8

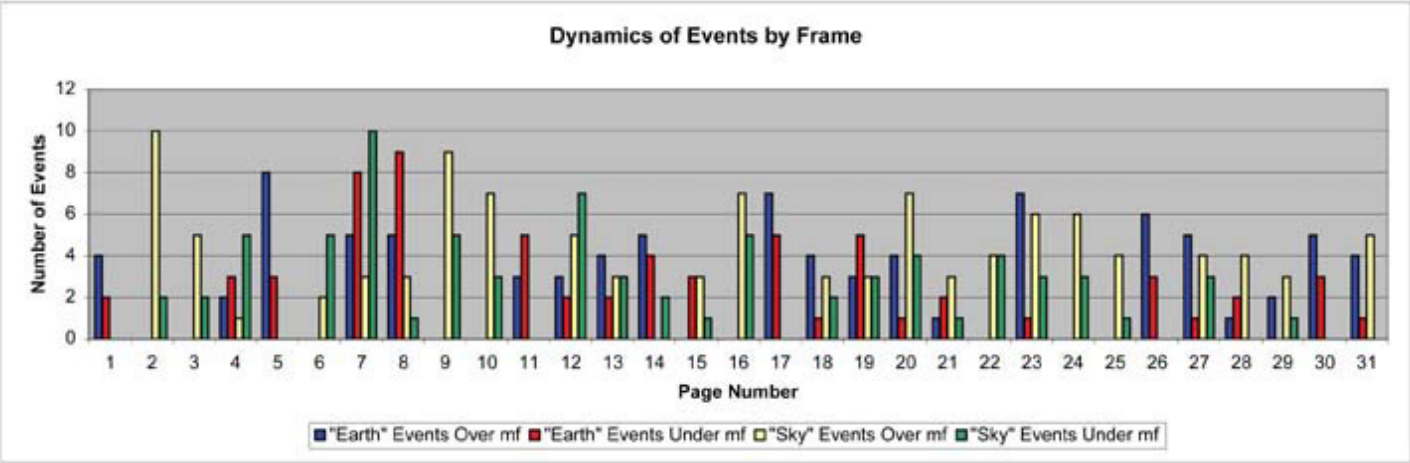
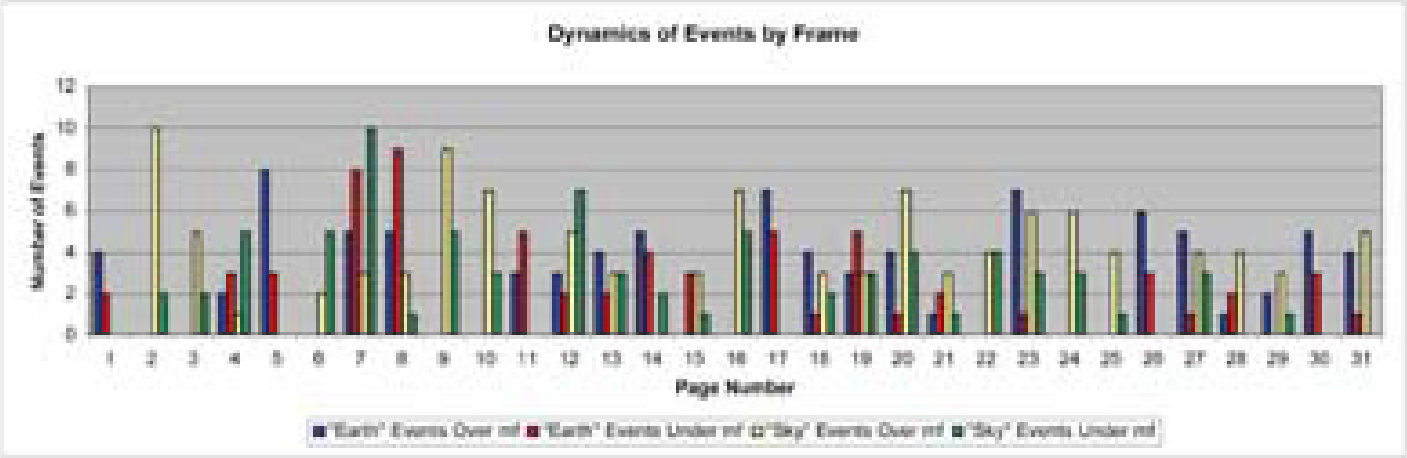


Figure 9



A final observation of little significance, but of curious interest, is the composer's obsession with the number 13. This is most apparent in the scoring of his three percussion works. "Plot" and "Stalks and Trees and Drops and Clouds" are both scored for 13 different instruments, whereas "Touch and Go" is scored for an indeterminate number of instruments using 13 different implements. In "Stalks…," the thirteenth frame is a landmark of sorts. This page marks the entrance of the thirteenth and final instrument, the hourglass shape in the earth group. It also provides the first occurrence of two simultaneous structures that are not a tree and a drop; in fact, Brün provides the listener with the exact opposite, a stalk and a cloud.

The thirteenth page of "Touch and Go" is similarly significant in that it contains more events than any other page and shares the distinction of having the greatest duration with the first page of the piece. This analysis of Brün's unusual interest is quite trivial in terms of application and performance, yet it is interesting to note that the number that has been superstitiously avoided by many is embraced by this composer in his works.

After a comprehensive analysis of "Stalks and Trees and Drops and Clouds," it is difficult to completely understand the composer's methodology in the commands that he provided the computer plotter. Specific care and detail are clearly observed in Brün's formal structuring of instrument entrances and occurrences, but little of significance can be gathered from his durational choices, structure composition, and treatment of dynamics and timbre. In regard to these unclear areas of his composition, it may be supposed that the composer made his decisions at random—either by chance operations or, perhaps more likely, spontaneously—in order to escape obvious formal structures and to provide the audience with the unpredictable listening experience that any piece using graphic notation should afford.

ENDNOTES

1. Brün, Herbert. "…As to Percussion." *When Music Resists Meaning.* Ed. Arun Chandra. Middleton, CT: Wesleyan U. Press, 2004.
2. Brün, Herbert. "…As to Percussion." *When*

Figure 10

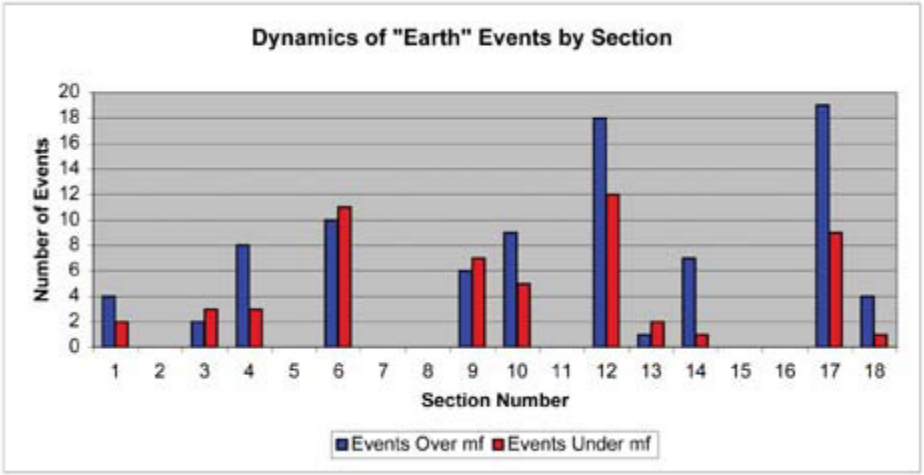
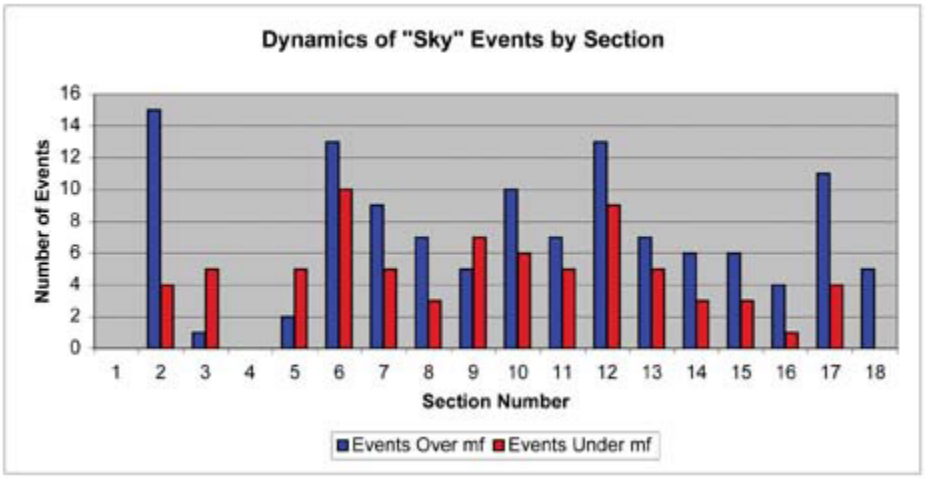


Figure 11



Music Resists Meaning. Ed. Arun Chandra. Middleton, CT: Wesleyan U. Press, 2004.

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—. *Plot for Percussion*. Baltimore: Smith Publications, 1975.

—. *Stalks and Trees and Drops and Clouds*. Baltimore: Smith Publications, 1975.

—. *Touch and Go*. Baltimore: Smith Publications, 1975.

Kevin Lewis completed a Master of Music degree in percussion performance at the University of Akron, studying with Dr. Larry Snider, and is currently pursuing a second master's degree in music history and literature. He received his Bachelor's Degree in percussion performance from Millikin University, where he studied with Brian Justison. Lewis teaches percussion at Malone College in Canton, Ohio, and is a section percussionist with the Akron Symphony Orchestra, He was a winner in the 2004 American Federation of Musician's Trust Fund Solo Competition and a finalist in the 2004 PAS Mock Timpani Audition. PN

An Instrument Check List for Freelancers

BY STEVE KEGLER

Many cities have community orchestras and concert bands that provide performance opportunities for freelance musicians. Many of these community groups perform in local high school auditoriums, and percussionists are invited to use the school's instruments when performing.

Unfortunately, most of the instruments have seen better days. For example picture this: a great Deagan xylophone or marimba out on the marching field in the rain; a beautiful old Leedy xylophone being used in a high school marching band; a Hinger wooden snare drum sitting in the corner of a high school band room under a pile of discarded band hats and music. The poor condition of these once-prized instruments could easily bring tears to one's eyes. You never know what you will find in a high school band room. However, one thing is for certain: you cannot depend on finding a good-sounding percussion instrument.

When playing in venues other than a local high school, percussionists in a community orchestra will often find themselves at the mercy of a rental company. Once again, the quality of rental instruments can also be suspect.

As a percussionist who has been playing in various community groups for over 20 years, I have developed a list of what I feel are the ten basic percussive necessities for a good performance. Just as a violinist or flutist brings his or her personal instrument to a performance, percussionists need to do the same. I would be embarrassed to show up with just a pair of sticks.

Not everyone will agree with this list, and some will want to add to or subtract from it. I formed this list based on how often I use certain instruments and what I feel most comfortable playing. This is by no means a definitive list, nor does it represent my entire personal instrument collection. The beauty of playing percussion is always having an excuse for buying something new (or old, vintage instruments, in my case). My wife is becoming somewhat leery of my familiar quip, "But honey, I need it for the next concert!"

The following list contains what I consider to be the "bare-bones" a freelance community orchestra percussionist needs, along with my reasons for selecting the particular instrument:

1. A concert snare drum. A great-sounding snare is something you will cherish for the rest of your life. It is as important to a percussionist as a good violin is to a string player.

2. A full-size concert bass drum. If you have ever played, say "The Rite of Spring" on a 28-inch bass drum, you'll understand the value of this instrument. I bought a 36-inch concert-size drum a few years ago (I believe 36-inch is the minimum size for a good concert bass drum), but I didn't think I would get much use out of it. Was I ever wrong! I use the drum as often as I use my snare drum. I take it with me to every concert and, sometimes, to rehearsals.

> **"The beauty of percussion is that there are so many different instruments, each with its own wonderful sound and nuance."**

3. A concert suspended cymbal. Cymbals are crucial to orchestral playing. By playing the literature you know how often a suspended cymbal is needed. It is an integral part of the basic setup.

4. A pair of crash cymbals. Cymbals are wonderful instruments that produce many different sounds. We each know what we like to hear when it comes to cymbals. I recommend 19-inch cymbals. I can play them quietly and I can get a good, loud crash when I need it. Some players might find 19-inch cymbals too heavy; others would say they're too light. It's a personal preference, but I think we can all agree that a pair of 16-inch marching band cymbals is not going to cut it for cymbal crashes in the fourth movement of Saint-Saens "Third Symphony."

5. Two timpani. Having the "middle" two timpani (26-inch and 29-inch drums) will get you a lot of gigs. They are invaluable tools around Christmas and Easter when churches want to augment their choirs. You can use the middle two drums for playing music from the Classical period as well as from the Romantic era. If you need to add a third drum, I would recommend a 23-inch drum. A 32-inch may be better for some, but I can't get it into my house!

6. A good-sounding triangle. This is another item based on personal taste. We all know a good-sounding triangle when we hear one. Many of us probably own more than one. A triangle is something you can easily keep in your stick case, always ready to use.

7. A quality tambourine. Who really wants to play orchestral literature on the plastic, headless rock tambourine found in most high schools? There are some very fine tambourines out there. Many encompass a wide selection of jingles for many different shades of sound. Personally, I own six tambourines, and I'm always looking for another.

8. A set of bells. I think this is as important as a good snare drum because so many pieces in the literature call for bells. Bells can also cover some chime and vibe parts.

9. A portable xylophone. This is called for almost as often as bells. You will find it especially useful if you play a lot of pops music.

10. A big gong (29-inch or more). This is another instrument I could not have imagined owning. But now that I own one, I use it often. The ones I have seen in high schools are usually beat up, and they never had the tone or heft to handle an orchestra in the first place. Who hasn't been frustrated when the music is building up to a grand finale only to be let down by a thin, wimpy gong?

Some will look at my list and wonder why I didn't include the Latin percussion family. Bongos, congas, claves, shakers, maracas, etc. are all very important instruments. And certainly, if you are playing symphonic music, you will get a chance to use them. However, you probably will not need them as frequently as you will need the ones I have listed. You might ask, what about a good ratchet? Isn't it invaluable for "The Nutcracker Ballet" or "The Pines of Rome"? In addition, have you ever been stuck for the taxi horns used in Gershwin's "An American in Paris"? Crotales are another tempting instrument to own, but how often do you perform "Prelude to the Afternoon of a Fawn"? When it comes to some of the more exotic instruments, you will be wise to find a good source: a friend with a large percussion collection or a college.

A portable vibraphone will come in handy if you are playing a lot of pops music. And although most pops music requires a drumset, I have left it off my list. I figure most of us started out as drummers and picked up a drumset along the way. It's almost assured that at least one percussionist in the section will own a set.

The beauty of percussion is that there are so many different instruments, each with its own wonderful sound and nuance. The cost of owning so many instruments and finding reasonably priced transportation, however, can be daunting. In fact, a major issue to contend with when looking at a list such as mine is, how do you transport all this equipment? Minivans are a wonderful thing. I have packed mine so tight that I have actually seen the doors bulging.

It has taken me years to acquire all of the instruments on my list. My reward is going to a rehearsal or a concert with some incredibly good-sounding equipment. By playing in local community orchestras, we percussionists have a good excuse for owning a lot of great instruments.

Steve Kegler is a freelance percussionist playing in and around the Detroit area. He attended Wayne State University, where he studied with Salvatore Rabbio. Steve toured with the Bob Seger band in the 1970s as the drum tech. PN

Digital Audio:
Understanding Pitch and Time Manipulation

BY KURT GARTNER

The manipulation of the time (duration) and pitch in the realm of digital audio has become an invaluable tool in the practice, performance, and production of music. Thanks to faster computer processors and robust software packages, entire audio tracks can be transposed and/or slowed down incrementally for practice purposes. Files (individual notes or phrases or entire tracks) can be manipulated to fit the tempo and key of an existing project. Advanced applications even allow users to tweak intonation, note length, and other parameters of individual notes within a multi-track recording—powerful editing tools in a professional audio production environment. In order to utilize this technology, it's useful to have a basic understanding of what's going on "under the hood."

PITCH BEND

Perhaps the easiest and simplest means of altering the pitch of digital audio is to change the speed at which it's played back. Those who remember analog tape recorders know the results of recording at one speed and playing back at another. For example, we may record a single A-440 tone on a vibraphone for a note length of four seconds. If we record the original tone at 9.5 centimeters per second, then play back the recording at 4.75 cm/s, the most obvious change is that the playback time has doubled, from four to eight seconds. Additionally, the note we hear in playback is A-220, an octave lower than the original note. Many musicians have used this technique to facilitate the transcription of jazz solos, to hear a stark representation of the accuracy of one's performance, or for other (sometimes comedic) purposes.

The same process of pitch alteration may be achieved using digital audio editing software such as Sonic Foundry's "Sound Forge" (PC) or Bias' "Peak" (Mac). Observe the visual representation of a motive played on marimba (see Figure 1), followed by a close-up look at the first note of the motive (see Figure 2). In these examples, the sound is represented by amplitude (in decibels) on the vertical axis, and time (in seconds) on the horizontal axis.

Applying the pitch bend process to the entire motive, we double the length of the motive from approximately four to eight seconds, while shifting the pitch down by 12 semitones, or one octave (see Figure 3).

A close-up view of the first note of the altered motive shows the same basic "shape" of sound (see Figure 4). Note, however,

Figure 1. Original marimba motive.

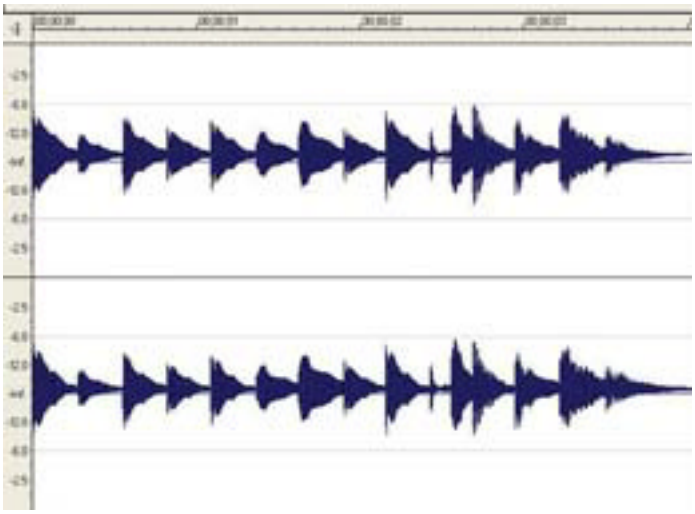


Figure 2. Original motive, zoom view of first note.

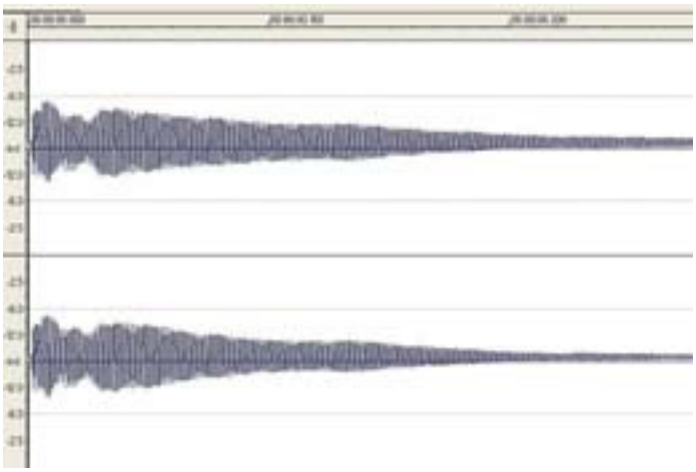


Figure 3. Marimba motive with pitch bend effect, 12 semitones down.

Sound Enhanced

Visit the Members Only section of the PAS website (www.pas.org) to hear audio examples of the concepts discussed in this article.

Audio Example 1 is the original marimba motive, as shown in Figure 1.
Audio Example 2 demonstrates the pitch-bend effect, as shown in Figure 3.
Audio Example 3 is the original marimba motive with 200% time expansion, as shown in Figure 5.
Audio Example 4 is the original motive with 200% time expansion, drums-specific algorithm, as shown in Figure 7.
Audio Example 5 is the original motive in Melodyne with 200% time expansion, as shown in Figure 10.

that the duration of the note is double the length of the note shown in Figure 2.

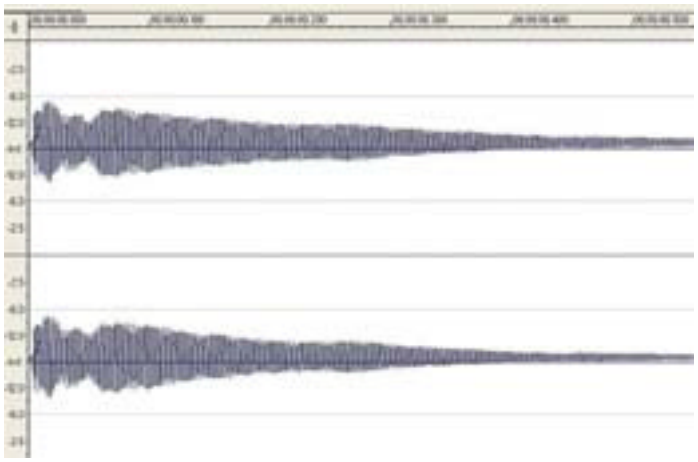
Applying a 12-semitone pitch bend is perfect for yielding a half-speed playback. Incidentally, Sound Forge allows the application of pitch bend of up to +/- 24 semitones, and the process may be repeated if you want your clip seriously low and slow (or chirping away like a hummingbird). If we simply need a 3/4-speed playback, we can apply a six-semitone pitch bend. If we're interested in staying in the original key, however, a six-semitone pitch bend creates obvious problems. In this case, we may want to apply the time expansion effect instead of pitch bend.

TIME COMPRESSION/EXPANSION

In time expansion, the software directs the computer to apply an algorithm to the original audio file. In the basic (linear) algorithm, fragments of the original file are uniformly copied and re-injected into the file. In other words, original data ABCD becomes AABBCCDD. In Figure 5, 200 percent time expansion has been applied to the original motive, essentially yielding half-speed playback.

The time-expanded motive appears to have not only twice the duration of time, but also twice the number of attacks! A close-up view of the first note of the motive gives a clear view of the echo effect created by extreme levels of time expansion (see Figure 6).

Figure 4. Zoom view of first note with 12-semitone pitch bend effect.



The echo effect of extreme time expansion is acute with percussion instrument sounds, which are characteristically "front-loaded" with transient peaks, followed by quick decay. For best results, Sound Forge users are advised to keep time compression and expansion within a range of 75–115 percent of the original duration.

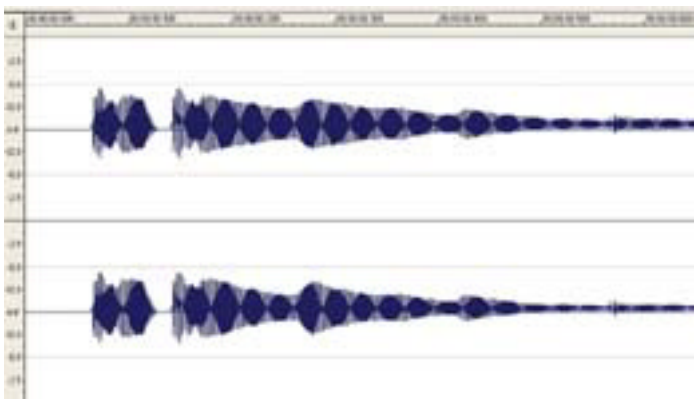
Programs like Sound Forge include other algorithms for time expansion, including one designed specifically for "non-pitched" drums. The algorithm includes adjustments for the characteristic properties of drums and other percussion instruments, reducing the echo effect. Applied to the original motive, the time expansion routine designed for "non-pitched" drums has successfully doubled the duration (see Figure 7).

While the duration is correct and the echo effect has been minimized, the resultant clip includes complex, "buzzy" timbres of reduced audio quality. Compare the shape of the first note of the "drum-expanded" motive (see Figure 8) with that of Figure 2, the first note of the original motive.

When creating a slow-tempo practice track, you have to experiment and find the optimal combination of algorithm type and rate of expansion to suit the sounds on the original track.

Figure 5. Marimba motive with 200% time expansion.

Figure 6. Zoom view (first note) of motive with 200% time expansion.



You have to decide how much echo or timbre effect you're willing to accept in order to achieve the tempo that you want to hear in your finished product. If you need to change both the tempo and key of a track, you may apply the pitch bend and time compression/expansion processes in succession.

For the purposes of practicing with a reduced-tempo audio play-along track, the pitch bend and time expansion techniques discussed heretofore should yield acceptable results with patient tweaking. For production-level audio quality with extreme time expansion at original pitch, even more robust software becomes necessary. One program capable of such dramatic effects is Celemony's Melodyne software, available for Mac or PC. This software allows note-by-note pitch bend *and* concurrent time compression or expansion capabilities. Figure 9 shows the original motive again, as recognized by Melodyne.

Notice that the basic view is similar to the familiar MIDI "piano roll" view. Each note is represented by its own wave form at its specific frequency (pitch). Melodyne allows the user to combine the best qualities of both the pitch bend and time compression algorithms, allowing one to greatly expand the duration of the motive, while essentially "bending the pitch straight" or preventing it from being transposed (the default mode in this software). All of this takes place without significant loss of audio quality. After applying a "tempo adjustment" of half-speed, the individual notes remain at original pitch, without the negative side effects of echo or buzzy tone (see Figure 10). (The screen shot may look the same as the original Melodyne clip, because you must zoom out your view in order to see the entire clip.)

Of course, this technology creates possible applications of processes that go far beyond the global tempo change of an audio file. Users may tweak characteristics of any single note within a track. Consider the example of timpani—percussion instruments that are subject to variables of both pitch and duration with each note played. If a timpani track includes a note that is a bit sharp but not long enough, pitch and duration tweaks may both be applied to the targeted note without changing the timing or intonation of any other notes. The algorithms may even create the audio "smoothing" of tweaked notes with surrounding notes, to make the tweak imperceptible to listeners. Naturally, a program this powerful is not without cost; however, it may be well worth the expense if it means fewer recorded takes before completing a professional production.

Figure 7. Motive with 200% time expansion, drums-specific algorithm.

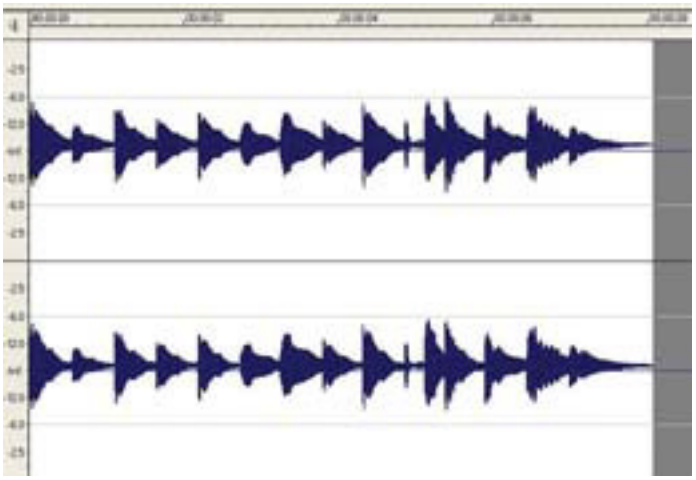


Figure 8. Zoom view of 200% time expansion, drums-specific algorithm.

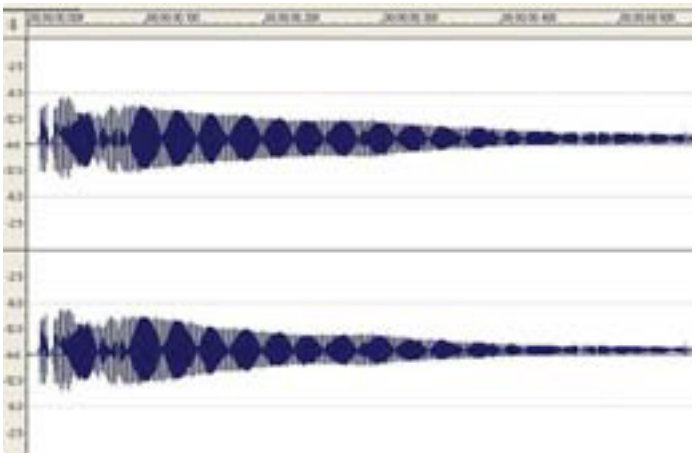


Figure 9. Original motive in Melodyne.

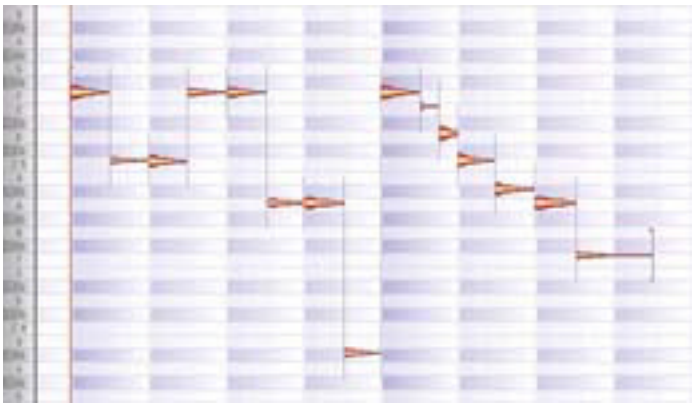
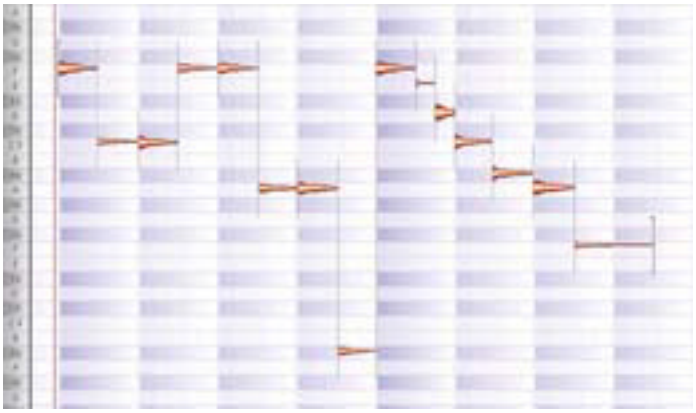


Figure 10. Motive with 200% time expansion in Melodyne.



STANDALONE SYSTEMS

Currently, musicians may use standalone systems to play back standard audio CDs while altering either pitch or tempo. This technology offers an affordable solution to percussionists who see portability as a priority, or who simply don't wish to spend computer time in order to practice with tracks at reduced tempos.

One example of a standalone CD player that allows you to maintain pitch while altering tempo (or maintaining tempo while altering key) is Tascam's CD-VT1mkII Portable Instrument and Vocal Trainer. It allows tempo-altered playback of up to +32/-50% at 1% increments. Additionally, it allows key change of +/- 6 semitones (with additional fine tuning capabilities). This unit also includes a metronome, looping, and several audio effects.

YOUR TURN

Like any other aspect of percussion, you may spend any amount of money, time, and energy in learning and implementing digital audio pitch bend and time compression/expansion processes for practice, performance, or production. In any case, you can get started by experimenting with some demo software and learning techniques by trial and error. Once you're up and running with a particular software program, try the tutorials, save your work often, and remember that the "undo" feature of digital audio software can be your best friend at critical moments!

Here are the URLs of companies that specialize in digital audio editing software or standalone playback systems:

Sonic Foundry – Sound Forge (for PC): http://www.sonymediasoftware.com/products/soundforgefamily.asp

Bias – Peak (for Mac): http://www.bias-inc.com/

Celemony – Melodyne (for PC and Mac): http://www.celemony.com/cms/

Tascam – CD-VT1mkII (standalone CD player) http://www.tascam.com/PersonalCreativity.html

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

Lower Back Pain

Part 3: Slipped Disc and Other Nerve Impingements

BY DR. DARIN "DUTCH" WORKMAN

Nerve impingement occurs when something puts pressure on any nerve causing irritation and/or decrease of its ability to function (see Figure 1).

Any pressure on a nerve causes a decrease in its ability to function in some degree, and is accompanied by the nerve complaining in some way (usually pain, tingle, burning, numbness, etc.). A good example of nerve impingement is when you strike your "funny bone" (the ulnar nerve at the elbow) and a tingle or shock shoots down the arm. This is a sign that something has interrupted the nerve or decreased its ability to function to some degree.

The key is to find out what caused the impingement and remove it in order to restore the function.

Nerve impingement can happen to varying degrees in various areas of the body. For simplicity, we are going to focus on the lower back impingement that can cause symptoms down one or both of the legs. Impingements in other areas of the body present themselves in similar ways.

It is important to know what a nerve impingement feels like. A longer-lasting nerve impingement sensation feels like your arm does when you sleep on it. If you have ever had this happen to you, you will notice that the arm usually starts with feeling numb, then after you take the pressure off the arm you feel tingling, pins and needles, and sometimes burning or aching. With time, the feeling in the arm slowly returns to normal. This indicates that the pressure is removed and the nerve is fine.

The impingement injury reacts much the same way, but on a larger scale. The pressure on the nerve is usually a result of a longer-lasting pressure to the nerve, and the time it takes to return to normal is usually much greater than in a case of sleeping on the arm.

The amount of time it takes to return to normal increases with the amount of pressure that was on it, and the amount of time it was there. If left long enough, chances for full recovery can decrease. The area will not function normally and will slowly lose its coordination. Later it will have to retrain in order to get the coordination back. This rehabilitation process is usually difficult and frustrating.

Another common finding is that after the brain is continually bombarded with sensations from the impingement, it ceases to recognize them. Simply put, it has heard the cry for help, tried to find a way to relieve it, and in failing to do so, decides to ignore the cries. This is why many people get the mistaken impression that the injury has miraculously healed itself.

It is important to consult a doctor in order to remove the cause of the pressure to the nerve. After that, your ability to play will improve as the normal feeling and function comes back to the nerve. This injury is more complex than the others mentioned in this article series, and should be monitored by a doctor.

The biggest difficulty is finding what is causing the impingement on the nerve. A nerve can be pushed on by many things in the body, but the most common for drummers/percussionists are: tight muscles, swelling of the surrounding tissues (tunnels, retinacula, etc.), pressure on the area from inefficient playing techniques, bone spurs from degenerative arthritis (osteoarthritis), and herniated intervertebral discs. Nerves can also be affected if their blood supply is reduced, but for this article it is less of a concern.

MUSCLES

A number of muscles are positioned close to a nerve. If they go into spasm, they can cause pressure to the nearby nerve. This irritates the nerve and it cries out in one of the above-mentioned sensations. It will continue to do this until the pressure is removed, then it will gradually return back to normal. The trick is to recognize the problem and find out where the nerve is being impinged (pushed on). A doctor who is familiar with the movements and positions of a drummer or percussionist has a much better chance of locating the muscles that may be putting pressure on the nerve.

A doctor can ask questions about the injury that only a player could understand. When players come in to see me, the first questions I ask have to do with the instruments they play, how often, the size of the sticks/mallets, exactly what movements cause the symptoms, etc. We are quick to identify whether the injury is from playing or not.

Typically, I will have them play for me and indicate when the pain begins. This gives me an idea of what specific movement is bad, and from that I can deduce the muscles that do the movement and check to see if they are in spasm or pain. By knowing how much time they spend doing certain movements, I can get an idea of how severe the injury, and about how long it will take to heal.

Usually it is easy for me to find the problem and know how to fix it because I have treated hundreds of drumming/percussion injuries. Obviously, the more times you do something, the easier it is to do, and the better you get at doing it. Being familiar with an injury is key to healing it.

As a side note, having played for over 30 years has given me the chance to experience many drumming injuries firsthand to some degree or another. This has given me the opportunity to understand the players' pain and frustration. It has also given me an understanding of how to walk through the healing process knowing that it works.

SWELLING

The body is a compact organism. Things don't just float around freely; they are contained and organized into sections and compartments. Everything has its place. With this in mind, each nerve has a set course it follows, winding around muscles, bones, and other parts of the body. There is not much room for it to vary from its course.

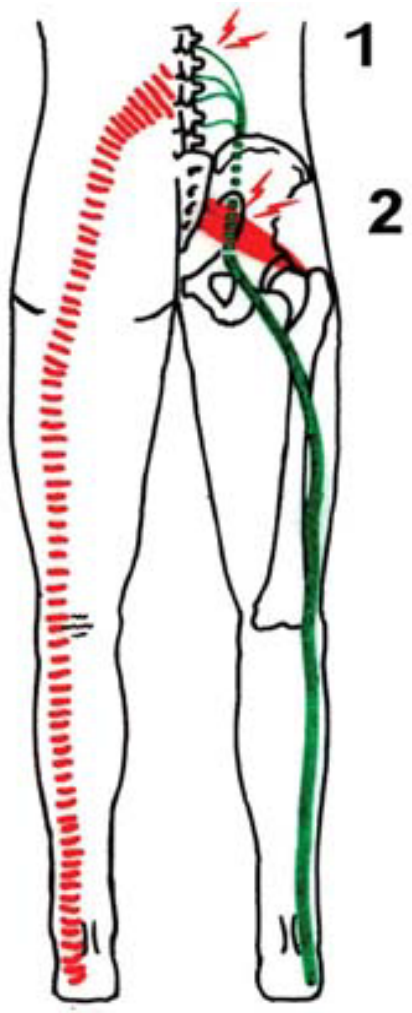

Figure 1: This illustration demonstrates two common causes of sciatic nerve impingement (sciatica): (1) bulging or herniated lower back discs, and (2) nerve pressure from muscle spasm (usually the Piriformis muscle). Sciatica can be down the leg as far as the toes (nerve in solid green line, and pain pattern in red dashes) *(Dr. Darin "Dutch" Workman, 2001)*.

Nerves are much like roads. If something happens along a road, such as a flood or a landslide, it hinders the flow of traffic. This can happen in the body also. If an area of the body gets injured in some way, that area gets swollen. This swelling causes pressure on the nerve that passes through the area. Pressure on the nerve can lead to an impingement, no matter what the cause of the pressure.

Swelling can come in many ways. Increased blood pressure and infection are just a couple of types of swelling that can have an impinging affect on a nerve.

INEFFICIENT PLAYING TECHNIQUES

The last thing that I want to discuss as an impingement cause is inefficient playing techniques. This short list I have presented is not exhaustive, but it includes the most common causes I have seen in working with percussionists.

Good technique involves playing in a way that allows execution of movements with the least resistance. I have written and lectured many times about the importance of playing following this "path of least resistance." Every joint moves in various directions to a certain amount. This is called the joint's "range of motion."

Each joint has a maximum that it will go in each direction. The closer our motions stay to the middle of our range of motion (known as the "neutral range of function"), the more strength, endurance, and coordination we will have as we play. In addition, playing in the neutral range of function greatly decreases our possibility of causing damage to the areas being used.

It is very important to have a good teacher early on. A good teacher can help you learn the ropes of playing in the path of least resistance. This helps you prevent injury in the future—especially as you play more, or more aggressively. The body can only do so much, so it is important that we maximize the amount we do by taking up less energy and causing less injury through playing with less resistance.

On a more basic level, when you play, avoid playing in a way that causes you to reach to the extreme. The things you play most should be closest to you and easiest to play. The things you play less can be further away. Instruments should be positioned in a way that make them

easy to hit. Don't set your instrument at extreme angles that cause your body to position awkwardly in order to play. It is all very simple common sense if you really look at it. In fact, many times the body will find the path of least resistance all by itself if you just relax and allow it to move the way it desires.

Up to this point we have discussed general principles and causes of nerve impingement throughout the body. However, this article series is focused on pain in the lower back. Although all of the causes of impingement mentioned above can happen in the lower back, the most well-known cause for impingement of a nerve in the lower back is disc herniation and disc degeneration.

Disc herniation is when the outer layer of the disc weakens and begins to bulge, and disc degeneration comes when the herniated disc ages poorly, causing bone spurs and decrease in size of the tunnel the nerve travels through. The rest of this article will address these important injuries.

DISC HERNIATION

Those with a disc herniation usually feel moderate to severe lower back pain that usually gets worse when sitting. They may be unable to move because of pain, and may have possible pain, tingling, or numbness down one or both legs (as far down as the toes). Usually this affects their ability to walk or move.

The intervertebral disc is similar to a jelly-filled doughnut in that it has an outer lining surrounding a soft center. Usually a disc herniation results when the center (nucleus) of the intervertebral disc is impacted in a way that forces the nuclear material out of the center of the disc—usually into the tunnel that the nerve passes through to get down the leg. This causes pressure on the nerve and pain that you feel in the lower back and down the leg (see Figure 2). The pain usually causes the back and buttock muscles go into spasm, causing more pain and rigidity.

This can be caused by a sudden fall on the buttocks or by lifting something that

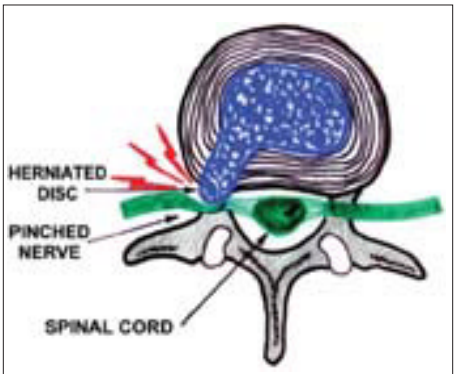

Figure 2: Shown above is the view of a herniated disc from the top. Note how the disc material (arrow) pushes out, squashing the nerve against the bone and causing pain down the leg.

causes immediate and usually severe lower back pain. You may feel a tearing sensation or hear a pop followed by severe pain.

In order to get some immediate relief, get off your feet and do the home ice therapy mentioned in previous articles. Try some mild, soft massage to the area of pain (also mentioned in previous articles), and stop if the massage is painful.

You can decrease the pain and avoid further problems by laying off of playing for week or two. After the injury is healed to the point that you can play, concentrate on incorporating movements and postures that don't cause pain. If you are not feeling any relief within two to four days, you may have a herniated disc; see your primary care physician (chiropractors do well with this injury).

Proper technique will allow you to play longer. Proper lifting techniques will also help prevent this injury.

As pain permits (usually around two weeks later), you can begin a general regime of lower back and leg stretches (stretches will be described in Part 5 of this series). Once you can perform the stretches without pain, you can begin light exercises. Later you can begin biking, swimming, walking (low-impact exercises), and, as pain permits, move to more aggressive exercises with weights, running, etc.

This injury may lead to surgery if it is bad enough or conservative treatment is not successful in reducing the symptoms. Usually it will improve some after the

first few days and slowly return to normal over a period of four weeks or more. You may want to continue treatment with your doctor until you are well, or until the treatment no longer makes progress. If you stop getting improvement for a couple of weeks, and the pain is still more than you can deal with, you should seek a second opinion.

This injury must be taken seriously; you cannot just blow it off and continue to play. (Pain probably won't let you do so anyway.)

DISC DEGENERATION

This injury is very similar to disc herniation, with pain in the lower back and an achy feeling with occasional sharp pains on waist movement. You also might feel tingling, pain, burning, or numbness down the leg(s).

This injury happens when a damaged disc from a previous large trauma and/or numerous irritations over a long period of time causes the disc to compress. This narrows the tunnel between the bones and irritates the nerve as it goes through the tunnel and down the leg.

This pressure on the nerve causes pain that puts the muscles of the back and buttock into spasm to protect the area, causing a cycle of increased pressure on the nerve, and more muscle spasms.

This type of injury is caused by trauma of some kind. It could be from a *macrotrauma* (one big accident)—usually a fall on the buttocks, a hit to the back, or pain directly from lifting an object. The other type of trauma is *microtrauma*—repetitive, small irritations to the back over time (e.g., lifting, sitting, marching, etc.), or from improper ergonomics.

The ice program mentioned in Part 2 of this series is effective in taking away some of the immediate pain and swelling.

Technique can be at the root of the injury. Improper repetitive movements and positioning cause tight muscles allowing even basic movements to cause injury. Repetitive improper positions and movements wear down the spine and disc to cause bone degeneration.

These positions include standing or sitting for long periods of time in poor posture (causing muscle fatigue and spasm), carrying heavy loads, and using equipment that works against you (shaky/hard thrones, poor shoes, difficult harnesses, etc.). Proper lifting techniques will also help prevent this injury (see Part 1 of this series).

Stretches and exercises can be done in much the same way as described above with herniated disc injuries.

By the time you feel pain from a degenerative disc, it has gone too far. You may reduce the pain, but you cannot reverse the damage done. You must always take care of it.

OTHER INJURIES

There are a number of injuries that feel much the same as disc degeneration and disc herniation. Here are a few of the most common ones.

Piriformis syndrome happens when the Piriformis muscle goes into spasm, causing pressure on the sciatic nerve that travels through or next to it. This is a fairly common problem, especially for people who sit much of the time, or athletes who have increased the intensity or demand of their training.

Internal disorders can also cause lower back pain. Tumors can cause pressure on the nerves of the lower back, including those that go down the legs. They can also cause lower back pain if they are positioned near the spine. It is also commonly known that kidney problems can cause lower back pain. Another problem that can cause lower back pain is an aneurysm of the descending aorta—the abdominal area usually. Some of the things to look for are tearing sensation in the back when straining to go to the bathroom. Older people that smoke and have high cholesterol are usually at higher risk for this kind of aneurysm.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree and is a Certified Chiropractic Sports Practitioner. He has authored numerous injury and prevention articles and is releasing a book on prevention and treatment of drumming injuries. Workman is the chair of the PAS Health and Wellness committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 30 years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com. PN

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The Percussion Music of Toru Takemitsu

BY BLAKE M. WILKINS

Toru Takemitsu (1930–1996) distinguished himself internationally as one of Japan's preeminent contemporary composers. While recognized particularly for his orchestral works, his contributions to the concert percussion repertoire are significant. His "From me flows what you call Time" for five percussion soloists and orchestra has received over 80 performances since 1990 by Nexus alone. Likewise, his "Rain Tree" for three keyboard percussionists is recognized as a masterpiece within the percussion chamber music repertoire. Beyond these widely known works, however, are numerous others in which percussion instruments play a primary role.

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MUSICAL STYLE AND AESTHETICS

While a wholesale discussion of Takemitsu's musical style and aesthetics is not practical for an introduction such as this, a brief overview is crucial for a deeper understanding of the composer's music.

Takemitsu's early career was largely characterized by avant-garde experimentalism, in which he appropriated aspects of rather divergent trends. In most cases, these flirtations lasted only several years. For instance, in 1952 he began experimenting with *musique concrète*, an antecedent to electronic music that utilized a montage assembly of magnetic tape. By 1960, he had completed seven such works, but instances after 1960 are quite infrequent.

During these same years, Takemitsu was also experimenting with serialism. Beginning with "Le Son Calligraphié I" in 1958, a series of works show clear evidence of 12-tone composition. However, in rather peculiar fashion, he does not consistently apply the compositional rigor normally expected of a serialist composer. In fact, within the course of these works he ultimately abandons any 12-tone method in favor of maintaining the more general textural style and harmonic character associated with the post-World War II European serialists. After 1966, his use of serial processes was quite rare.

Ironically, Takemitsu's music of the early 1960s was also marked by compositional experimentation inspired by John Cage. Takemitsu's appropriations included the production of graphic scores, indeterminacy, spatial orientation of the performing forces, and theatricality in performance, as well as specific timbral devices such as prepared piano, though he only used prepared piano in his movie scores. Within Takemitsu's actual compositional practice, Cage's "technical" influence wanes even by the mid-1960s. However, Cage's aesthetics would inform Takemitsu's own throughout his life. Ironically, Takemitsu credits Cage with revealing the significance of Japanese music to him. He writes: "I must express my deep and sincere gratitude to John Cage. The reason for this is that in my own life, in my own development, for a long period I struggled to avoid being 'Japanese,' to avoid 'Japanese' qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition."[1]

The 1970s bore witness to Takemitsu's dramatic development as a master of orchestration. In many of his works, Takemitsu explored the full potential of the instruments for which he was writing, often drawing from a broad palette of extended techniques.

Beginning with his "Quatrain" in 1975 and crystallized in his seminal work, "A Flock Descends into the Pentagonal Garden" (1977), Takemitsu's works evince a profound change of musical style. His early avant-garde tendencies give way to a more simplified approach that prioritizes clearer, more refined textures, a lush and more consonant harmonic vocabulary, and particularly a heightened attention to melodic writing. These more "Romantic" qualities in Takemitsu's music continued through the remainder of his career.

The move toward greater levels of tonal clarity and simplicity continued into the 1990s. His late works are characterized by greater attention to songlike melodic lines; more obvious use of tonality even to the degree that functional harmony is used for extended sections; and less use of extended techniques and even great refinement of orchestrational

acumen. Increasingly, his works take on an almost impressionistic quality. At the same time, some earlier preoccupations continued, including the spatial distribution of the orchestra, theatricality in performance, and the use of silence.

As early as 1967, Takemitsu conceived of "series" of independent pieces loosely identified by a particularly extra-musical association. The most expansive of these is his "Waterscape" series, in which the title of each work contains a reference to water. "Rain" is the most frequently used association, as found in "Rain Spell" (1982) and "Rain Tree" (1981); other titles in the series refer to "sea," "waves," and "water." Another significant series bears the association of "dream," another draws on the word "garden," and yet another—the "star" series—is based on constellations and includes the percussion concerto "Cassiopeia" (1971). Sometimes, Takemitsu mixed these associations in his titles, as in "Garden Rain" (1974) and "Rain Dreaming" (1986).

Despite his sporadic flirtations with serial organization, the pitch content of Takemitsu's music throughout his career tends to favor the use of modal materials. His particular admiration of the music of Olivier Messiaen is reflected in his music by his replete usage of Messiaen's "modes of limited transposition." Overwhelmingly, Takemitsu relied on the octatonic and whole-tone scales, although one can locate numerous instances of the other modes of limited transposition in various works. Takemitsu's preference for modal writing, as well as for the impressionistic orchestral color he would achieve in his later works, also in part explain his affinity for another French master, Claude Debussy.

It should be noted that Takemitsu was an artist of great range. Known today in the west as a composer of works for the concert hall, Takemitsu was also one of Japan's most prominent composers of film music. By the time of his death in 1996, he had completed over 90 film scores, for which he received numerous awards. This body of work reveals musical styles that are radically different from his concert music, serving as testament to the breadth of creativity and skill of this remarkable composer.

OVERVIEW OF THE PERCUSSION WORKS

Takemitsu wrote for percussion in a variety of media: for both independent and concerto soloist, for percussion ensemble, and as a significant voice in mixed chamber ensembles. The following overview is organized in terms of each of these categories.

CONCERTOS

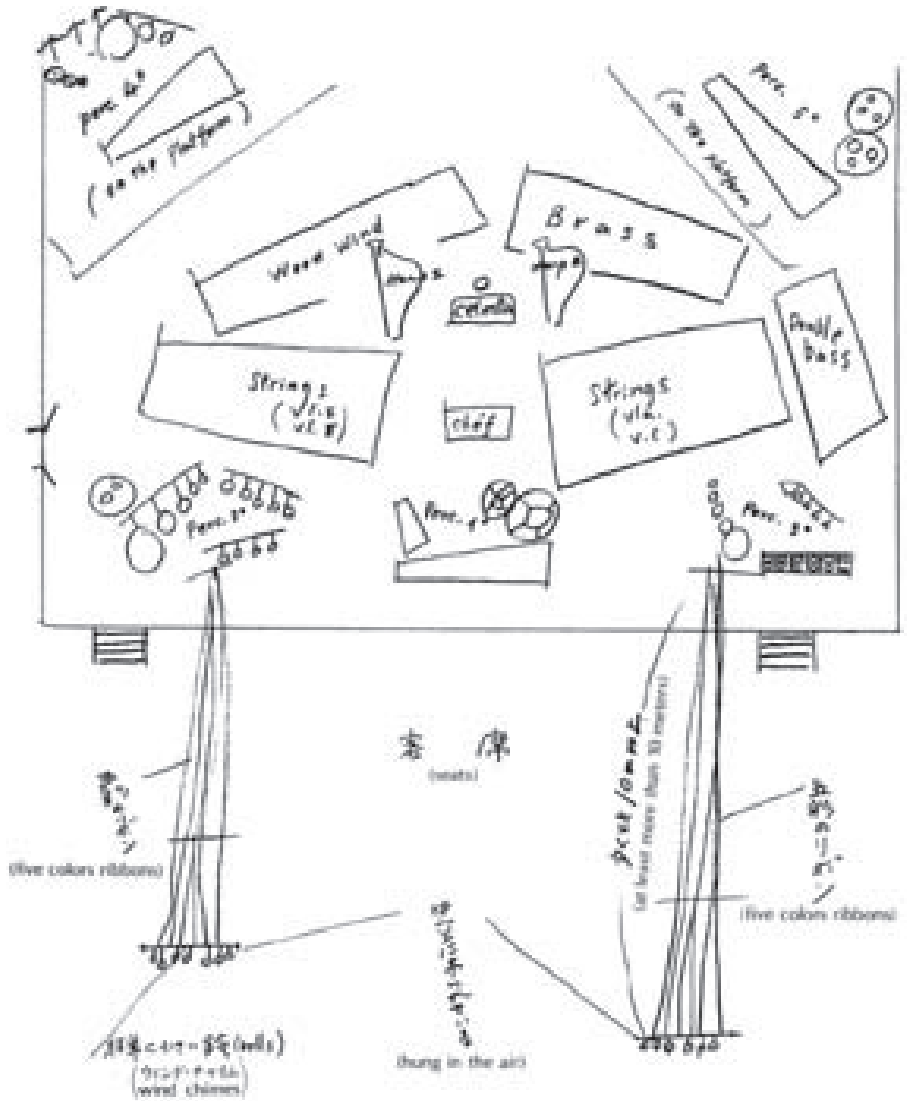
"From me flows what you call Time"

Takemitsu wrote three concertos primarily for percussion instruments, and another major work that included a solo percussionist among a group of soloists. His contribution to this genre arguably reaches its zenith in "From me flows what you call Time." This concerto was written in 1990 for the five percussionists of Nexus and the Boston Symphony for the occasion of the 100th anniversary of Carnegie Hall. Not only does this work highlight the percussionists through a tremendous complement of instruments, but it fully embodies the attention to melodic writing, the rich harmonic language, and the sumptuous orchestral tone that are essential features of the composer's late "Romantic" style. Nexus and the BSO premiered the work at Carnegie Hall on October 19, 1990, under the direction of Seiji Ozawa.

"Cassiopeia"

The concerto "Cassiopeia" for solo percussionist and orchestra was commissioned by Chicago's Ravinia Festival and

Takemitsu's hand-drawn set up for "From me flows what you call Time"



was composed in 1971 expressly for the percussionist Stomu Yamash'ta. "Cassiopeia" received its first public performance on July 8, 1971 in Chicago, performed by soloist Yamash'ta and the Chicago Symphony Orchestra, conducted by Seiji Ozawa; however, the piece was premiered on June 24 of the same year in a studio recording involving both Yamash'ta and Ozawa with the Japan Philharmonic.

The duration of the work is approximately 20 minutes. A part of his "Star" series, Takemitsu draws upon the shape of the constellation Cassiopeia as a template for his novel spatial distribution of the orchestra. He indicates that the soloist should occupy the center of the stage, and that four instrumental groups, each of which includes a section percussionist along with various combinations of solo woodwinds, strings, harps, celesta, and an amplified guitar are arranged in relation to the soloist such that the five resulting "points" form the shape of an "M," approximating the positioning of the five stars of the constellation. Behind this arrangement of soloist and orchestral clusters is the brass section, and placed on either side are identical string sections. The percussion soloist's extensive instrument list is shown in Figure 1, although Takemitsu indicates that the soloist may choose additional instruments at his or her discretion.

Figure 1. Solo Percussion Instruments in "Cassiopeia"

6 log drums
2 very high pitched woodblocks
3 temple blocks (low, medium, high)
2 suspended wooden plates (very dry)
crotales [antique cymbals]—1 octave
Trinidadian steel drum
3 almglocken
2 suspended cymbals (small sizzle and medium)
2 gongs with raised centers (preferably Javanese; small and medium)
2 tam-tams (medium and large)
1 steel sheet (thin)
1 metallic wind chime (very high pitched, soft and glittering tone)
5 boo-bams
4 RotoToms
3 tom-toms
1 timpani (pedal)
2 pedal bass drums
castanets
African kalimba
tambourine

For the most part, the work is notated in standard metered notation, but in various instances the composer relies instead on a proportional notation in which meter indications are foregone in favor of real-time duration indications. Regardless, the solo percussion part entirely uses a proportional, graphic, indeterminate notational system that, in a manner striking similar to that of Stockhausen's "Zyklus," indicates instrument selections, gestural contours, and dynamics only in the most general sense. The soloist is thus afforded substantial improvisational freedom throughout.

The musical style of "Cassiopeia" captures the full flavor of Takemitsu's avant-garde tendencies during the late 1960s and early 1970s. Highly dissonant and incorporating coarse instrumental devices and strident orchestration, thickly scored textures, abrupt and exaggerated changes of dynamics, and angular gestuers, the overall character of the work is rather abrasive and unrelenting.

The work is divided into four sections: "Entrance," "Scene," "Solo," and "Scene." "Solo," by far the longest section of the work, is essentially an extended solo percussion cadenza with intermittent orchestra interjections. With an extreme economy of notational directions here, the soloist enjoys an extraordinary level of improvisational liberty.

Lastly, "Cassiopeia" includes a theatrical dimension: Takemitsu indicates that the performer should be off-stage at the beginning of the piece, and when cued, walk or run onto stage, playing castanets "as a Spanish dancer (or Kabuki actor)."

"Gitimalya"

"Gitimalya," Takemitsu's concerto for marimba and orchestra, was composed in 1974 as a result of a commission by the Japanese marimbist Michiko Takahashi. It was premiered on November 22, 1974 in Rotterdam, performed by Takahashi and the Rotterdam Philharmonic Orchestra under Edo de Waart. The work is approximately 15 minutes in length. The title comes from a collection of songs entitled "Gitimalya" by the great Indian poet, musician, and philosopher Rabindranath Tagore (1861–1941). "Gitimalya" translates into English as "wreath of songs"; in his score, Takemitsu opts for the translation "Bouquet of Songs."

In contrast to "Cassiopeia," "Gitimalya" is almost entirely metered and uses precise, albeit quite complex, rhythmic notation throughout. As such, the work is generally conducted in traditional fashion. Brief moments of unmetered music do exist, as do metered passages in which some instruments play out of time with the rest of the ensemble, creating a slightly improvisational effect. However, these moments are considerably less frequent than in Takemitsu's earlier works discussed here. Also, whereas "Cassiopeia" features protracted solo passages in which the orchestra remains silent, in "Gitimalya" the marimba rarely plays without the ensemble.

The style of "Gitimalya" certainly betrays Takemitsu's continued devotion to many of his avant-garde preoccupations of the period, particularly his growing interest in novel orchestration and innovative instrumental sounds. He also continues to favor complex rhythmic interplay, a tendency toward dense textures, and a dissonant harmonic language that often attains full chromatic saturation. However, although the work does not possess the sensuous lyricism that would imbue Takemitsu's later works, it clearly reveals significantly greater clarity and coherence of musical lines and direction than does "Cassiopeia." It's greater textural transparency also exposes the composer's emerging interest in modal composition. Additionally, moments of the lush orchestral sonority that would become a trademark of his later works are already beginning to appear.

The solo marimba part is technically and rhythmically challenging. It requires four mallets throughout and calls for standard playing techniques, except that in one passage the composer directs the performer to alternately use the ends and balls of the mallets. In general, the marimba writing is very articulate and frenetic. It is characterized by fast, angular arpeggiated gestures and rapid multi-note chord changes that are freely chromatic, countered periodically by quasi-chorale rolled sections. The part includes a fully written out cadenza to be performed *senza misura*, within which brief commentary is provided periodi-

cally by the four section percussionists. The solo part can be performed on a standard "low A" marimba and also calls briefly for six specifically pitched almglocken.

"Crossing"

"Crossing" is one of Takemitsu's most ambitious and unusual works. This orchestral work of almost nine minutes includes a solo vibraphone part amongst several other solo instruments; thus, unlike "Cassiopeia" and "Gitimalya," it is not a percussion concerto *per se*. The work was composed in 1969 under commission for Osaka's Expo '70. It was designed for transmission in recorded form over a massive sound system in the festival's Space Theater. The original festival recording of "Crossing" was performed by the Japan Philharmonic Symphony Orchestra and the Tokyo Philharmonic Chorus, conducted by Seiji Ozawa, and included Keiko Abe as the solo vibraphonist.

The work calls for two rather independent full orchestras (each including three section percussionists) of generally the same instrumentation arranged symmetrically on either side of the stage, a choir of at least 12 female voices, and a core of four soloists—guitar, harp, piano/celesta, and vibraphone.

The work is comprised essentially of the chamber piece "Stanza I" (discussed below), performed unaltered and in its entirety by the soloist ensemble, to which the additional forces are added. However, this added orchestra music is not simply an orchestration of or an accompaniment to "Stanza I." It is new material that generally constitutes independent lines and gestures that generally do not coincide rhythmically, melodically, or harmonically with the original music. The result is a work that is unique from its progenitor.

As shall be noted more fully below, "Stanza I" is an atonal work of a loosely serial derivation, and the music is angular, dense, and rhythmically complicated. By adding new orchestral music that is equally rhythmically complex and pointillistic and that has little harmonic relationship to the original music, Takemitsu created in "Crossing" a work that is highly dissonant and convoluted. Moreover, as with his other orchestral works from this same time, Takemitsu favors thick scoring that exploits extreme instrumental range. This, along with the extensive use of mutes in the brass and a propensity toward abrupt changes of dynamics, results in a work that projects a very coarse sound quality throughout.

The vibraphone solo is the same in virtually every respect as the original part from "Stanza I," which is discussed below in detail.

WORKS FOR SOLO PERCUSSION OR PERCUSSION ENSEMBLE

"Munari by Munari"

"Munari by Munari" was written between 1967 and 1972. It was composed as a solo percussion work, although the liberties granted in this thoroughly aleatoric piece have facilitated performances and recordings with multiple performers. It is a comparatively late work in Takemitsu's use of graphic scores and indeterminate processes; indeed, it is the composer's final work reflecting Cage's direct musical influence.

The "score" resulted from the collaboration between Takemitsu and Italian sculptor and conceptual artist Bruno Munari (1907–1998), from whose conceptual work "The Invisible Book" Takemitsu drew inspiration for his aleatoric composition. "Munari by Munari" consists of red and black sheets of paper into which various simple geometrical shapes are cut and overlaid on white paper. To these Takemitsu added enigmatic "directions" that guide the performer as he or she interprets the various shapes of the paper "sculpture." The "score" can be opened to any page, turned up or down, and read in any direction.

Unfortunately, the score to "Munari by Munari" is unavailable for performance or study. According to Salabert, publisher of many of Takemitsu's earlier works, because of its singularity due to its physical "artistic" character, the score to "Munari by Munari" is irreproducible. As such, it can only be observed at Salabert's archives in Paris.

"Munari by Munari" was premiered by Stomu Yamash'ta and pianist Gerald Fremy in Paris on October 28, 1971.

PRESENTS

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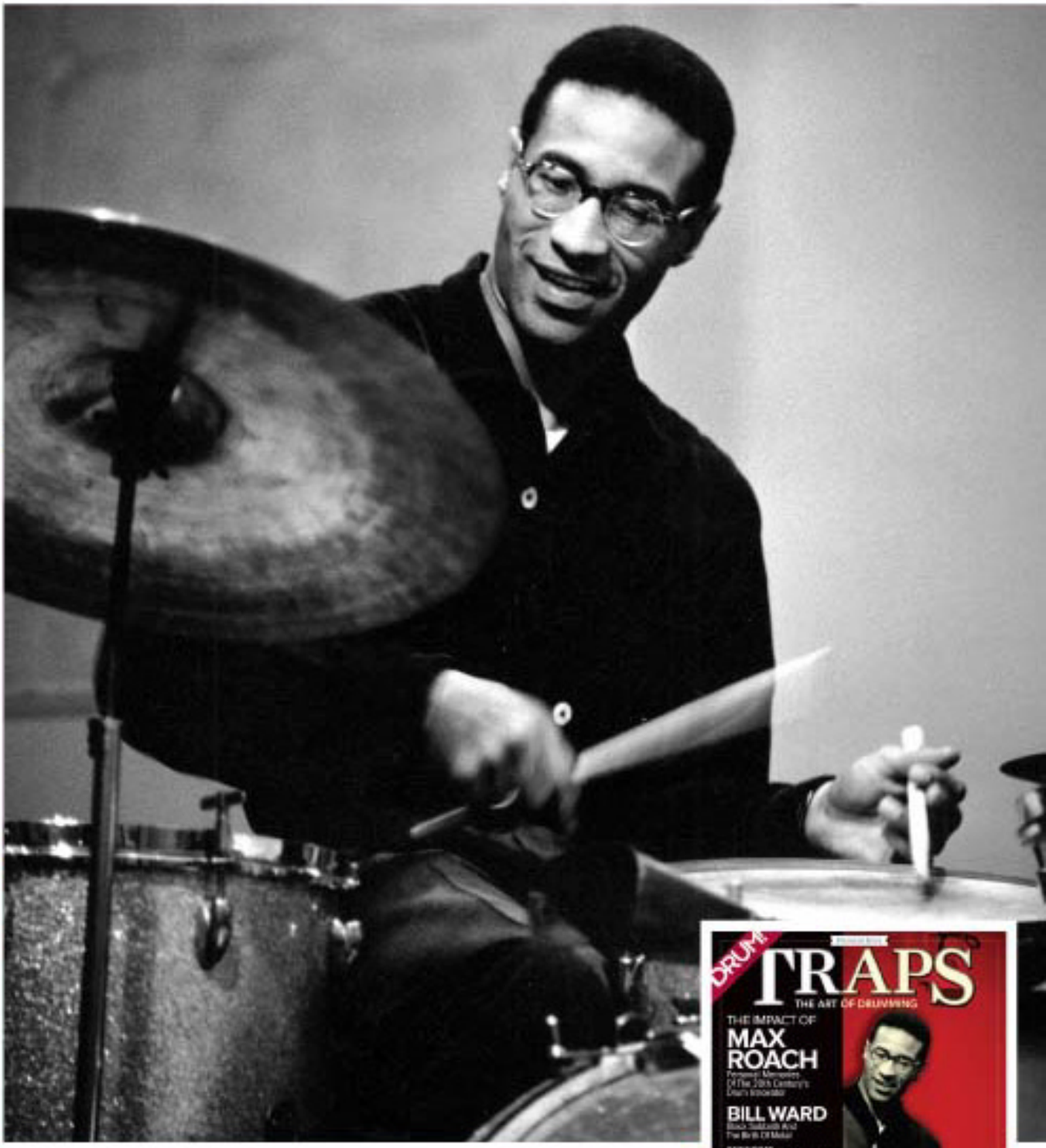

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"Seasons"

"Seasons" dates from 1970 and was written originally for either four or two amplified percussionists and two-track magnetic tape comprised of electronically generated sounds. It was premiered on August 21, 1970 in the Sound Space Theatre at Expo '70 in Osaka by percussionists Michael Ranta and Yasunori Yamaguchi. Shortly thereafter, Takemitsu revised the work to be played by a soloist, and it was first performed in this version by Stomu Yamash'ta in 1971 at the Journées de Musique Contemporaine in Paris. The published edition of the work from Salabert is the original for multiple players; the solo version has apparently never been published.

Each player is directed to have a complement of gongs and a collection of metallic instruments chosen by the performer. A most unusual specific request, however, is for what the composer identifies as a glass "trombone," a sound structure created by French instrument inventors François and Bernard Baschet. Known better as (or, at least, akin to) the "cristal Baschet," this instrument consists of numerous glass rods that, when rubbed with wetted fingers, activate metal rods that vibrate at different frequencies. These sounds are transmitted to and amplified by a metal resonating body.

Like "Munari by Munari," "Seasons" was one of the composer's last pieces to rely exclusively on Cagian graphic notation. The music is comprised of two unique

One of two cards from "Seasons"

but similar cards, each given to one player. On each card is printed simple geometric symbols, each pertaining to a particular operation (accumulation, diminution, dissimilarity) applied to the various parameters of sound production (pitches, dynamics, instrument choice, etc.), while others deal with particular modes of imitation. Moreover, these various graphic shapes are printed either in red or blue, each color associated with particular interpretive characteristics outlined by the composer.

Takemitsu indicates that, when performed by four players, the performers should be situated respectively in the four corners of the performance space. Alternately, when performed by two players, they should set up facing each other. Finally, Takemitsu suggests: "A very delicately coloured light preferably blue, in four tones, should flood each performance area from above."

"Rain Tree"

Among percussionists, the trio "Rain Tree" (1981) is probably Takemitsu's best-known work. The 11-minute composition is scored for vibraphone, two marimbas, and a collection of crotales for each performer, although the composer indicates that the work may be alternately performed on any keyboard instruments. Sumire Yoshihara, Yasunori Yamaguchi, and Atsushi Sugahara premiered "Rain Tree" at Tokyo's Seibu Theater on May 31, 1981. An obvious representative of his "Waterscape" series of pieces, Takemitsu drew inspiration for the title of his trio from novelist Kenzaburo Oe's "Atama no ii Ame no Ki" ("The Ingenious Rain Tree"), and the score bears a short, evocative citation from that short novel.

"Rain Tree" can be performed on standard low-A marimbas. The score also calls for two crotales outside the standard two-octave range, for which many players substitute glockenspiel notes or even precisely tuned temple bells. All three parts generally require four mallets, and in some cases the performers are best advised to hold three marimba mallets and an additional mallet more appropriate for crotales, which are often played simultaneously with the primary keyboards.

For the vibraphonist, Takemitsu indicates detailed pedalings and motor on/off indications, and in all parts he distinguishes between hardnesses of mallets by means of pictograms. The composer also suggests a lighting scheme in which each player is lit by an overhead spotlight, and at precise places in the score he indicates when the lights should be turned on and off in alternation, creating a sort of pointillistic effect "like falling raindrops."

The vibraphone part serves as the primary voice of the work, while the other parts offer commentary, build up contrapuntal textures, or create colorful, static backdrops by means of long, unchanging rolls on the marimbas or delicate and sparse articulations on the crotales. While at moments the piece retains vestiges of the ametrical atmospheric qualities found in other works from this same time such as "Rain Spell" and "Waterways," it is conspicuously more metrical and rhythmically motivated.

The majority of the work is scored in standard notation and even uses time signatures, a feature wholly absent from these other works. Much of the piece is rhythmically straightforward and clear despite the dense counterpoint that sometimes exists between voices. The work also clearly demonstrates two principal characteristics of Takemitsu's music: his idiosyncratic use of modal materials and his unique manner of constructing episodic structures and creating stasis, imbuing the work with a unique sense of musical time.

"Cross Hatch"

"Cross Hatch" is one of the more remarkable works in Takemitsu's percussion output in that it lasts only one minute. This small gem, a duet scored for marimba and vibraphone or any two keyboard instruments, was commissioned by and dedicated to the conductor and percussionist Hiroyuki Iwaki. It was composed in 1982 and premiered by Iwaki and percussionist Sumire Yoshiwara in Karuisawa on August 21, 1982. The work has only recently been published by Schott, and currently the only recording is found in the *Complete Takemitsu Edition*, published in Japan.

The work is entirely written in standard measured notation and, unusually for Takemitsu, is rhythmically a fairly motivated work from beginning to end. It is thoroughly modal, and its rhythmically simple, crossing lines are comparatively straightforward. In striking similarity to "Rain Tree," the middle section of the piece is comprised of a unison ostinato pattern between the instruments, in which a complex and shifting relationship of accents exists between the two parts. This very device formulates one of the structurally most significant episodes in "Rain Tree." On the other hand, the harmonic content of this passage is quite a bit different: in "Cross Hatch" this episode, while strictly modal, actually outlines the first six notes of an A-major scale in a series of perfect-fourths—quite different from the parallel motive in "Rain Tree," which is nearly chromatic. Also, like "Rain Tree," "Cross Hatch" curiously ends on a major triad—here a C-major triad.

Takemitsu does not indicate mallet choices for either instrument, but he does indicate pedalings and motor on/motor off points for the vibraphone. Each part can easily be played with two mallets.

MIXED CHAMBER WORKS

"Sacrifice"

"Sacrifice," a trio for flute, lute, and vibraphone with crotales, was composed in 1962 and is the second of a "trilogy" of works that includes the chamber works "Ring" (1961) and "Valeria" (1965), neither of which utilize percussion. This seven-minute work is in two movements: "Chant I" and "Chant II." While the styles of the two movements are very similar, they differ in Takemitsu's experimental treatment of temporal demarcation.

In "Chant I," Takemitsu dispenses with barlines and instead uses real-time markers to indicate in seconds (from 0 through 158) when each event should occur. Along with this framework he includes various metronomic markings and other tempo indications, associated with each voice, to clarify interpretation of various "ametrical" gestures. In contrast, "Chant II" does incorporate barlines, but instead of time signatures, Takemitsu indicates that the duration of each bar is equivalent to MM = 30. In some cases, notes and gestures are distributed spatially within and over barlines, allowing some flexibility in rhythm.

The musical style exhibits a particular similarity to the music of Pierre Boulez; in both movements, the harmonic language is highly dissonant and the melodic writing is angular. Particularly in "Chant I," however, the severity of this complex counterpoint is mitigated some-

what by intermittent simultaneities between all instruments, which create a slight sense of repose and uniformity. Also, while the surface of the music may resemble that of Boulez, his compositional rigor does not. In "Sacrifice," as in all of his works influenced by serialism, Takemitsu introduces a clear 12-tone row but manipulates it freely (or even dispenses with it altogether) within the course of the piece.

The vibraphone/crotale part requires four mallets due to several intermittent four-note chords. Takemitsu does not indicate desired mallet choices or mallet changes, nor does he indicate the use of the vibraphone motor, but he does indicate vibraphone pedalings.

"Stanza I"

Composed in 1969, "Stanza I" is a single-movement work scored for guitar, harp, piano/celesta (one player), vibraphone, and soprano. More melodically angular, more contrapuntally dense, and rhythmically more complex than "Sacrifice," this thoroughly atonal work is even more reminiscent of the music of Boulez, particularly his "Le marteau sans maître" due to the similar use of guitar, vibraphone, and voice. However, yet again Takemitsu's 12-tone writing does not parallel the compositional rigor associated with Boulez's landmark work.

"Stanza I" is similar to "Sacrifice" in its episodic character: it involves "moments" of activity set off by silences or sustained single sounds that fade into silence. Additionally, lengthy solos serve as interludes or bridges between these sections of dense ensemble activity. This role is taken most notably by the piano, which itself is reminiscent of the piano writing of Olivier Messiaen. Unlike "Sacrifice," "Stanza I" uses precise rhythmic and metrical notation throughout.

The brief text used in the work, sung partly in German and partly in English, is taken from philosopher Ludwig Wittgenstein's *Tractus Logico-Philosophicus*. Also, at the very end of the work, the soprano utters the line "according to WHAT," referring to the title of a work by the American painter Jasper Johns.

"Stanza I" demonstrates Takemitsu's greater attention to orchestrational detail and especially reveals Takemitsu's emerging interest in extended techniques, particularly in the harp. For the soprano, Takemitsu calls for such devices as *sprechgesang* and whispering. In addition, immediately before the soprano's first entrance, Takemitsu briefly calls for short vocalizations by each of the instrumentalists.

While only a few four-note chords exist in the vibraphone part, the rapid and angular nature of the writing necessitates the use of four mallets throughout. Takemitsu calls for hard and soft vibraphone mallets and xylophone mallets, and he also indicates pedalings.

"Bryce"

"Bryce" was composed in 1976 and is dedicated to the son of Nexus percussionist Robin Engelman. According to Engelman: "In July 1971 Toru met my son Bryce, who was seven years old. This

was the first time my son ever bowed to anyone and the first time a stranger had offered to shake his hand. Toru and Bryce shared an afternoon of origami and later played softball in the backyard. At that time Toru asked me the meaning of my son's name, but I had forgotten. By the next day, Toru had checked it out and told me it meant 'the center of feeling.' He said, 'I am going to write a piece.'"[2]

"Bryce" is scored for flute, two harps, marimba, and percussion (the marimba and percussion are played by separate players). The percussion instruments required are two tam-tams (medium and large), two small Javanese gongs (or, alternately, two Japanese prayer bells), three gender (a traditional metallic bar instrument used in Javanese and Balinese gamelan; Takemitsu here is actually asking for three distinct pitches from one instrument), one very large Thai gong (or, alternately, a Chinese or Javanese gong), "[other] various kinds of metallic (and/or glass) instruments (and/or objects)" to be set afloat in a tub of water, and two differently sized Superballs.

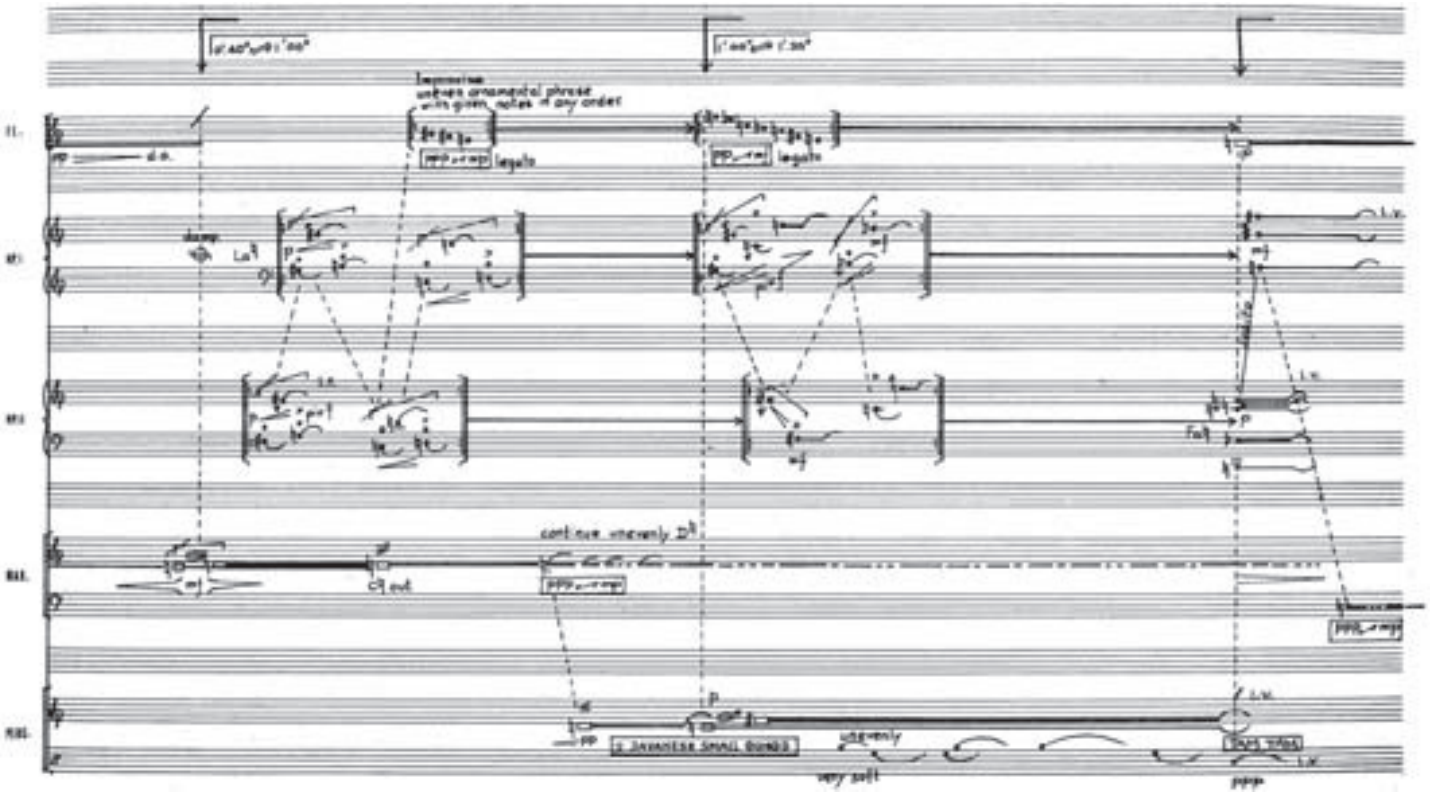
The piece is notated using a spatial, proportional notation devoid of barlines, meter indications, and precise rhythm. Durations of events are loosely determined by numeric time indications marked periodically in the score. Temporal relationships between voices are determined intuitively by interpreting the graphic arrangement of notes and gestures on the page, requiring that each performer play from a score.

"Bryce" represents a profound shift in musical style from the earlier harsh landscapes of "Sacrifice" and "Stanza I." Richly atmospheric and coloristic, the work makes use of modal melodic and harmonic collections instead of the pointillistic, angular quasi-serialism. While the composite pitch content between instruments or even within individual gestures is often quite chromatic, the stability created by drones or static harmonic figurations imparts a much less severe environment. Beginning and ending softly, the contemplative nature of the piece reflects Takemitsu's concept of the "stream of sound" out of which the piece emerges and into which it subsequently fades. Despite the sense of improvisation the piece imparts, the sectionality of the work by means of moments of silence and changes of texture or material create an overall sense of formal logic.

The flute part is the primary "melodic" focus of the work. The other instruments provide gestural punctuation, coloristic commentary, and textural support. The marimba has the distinct role of providing long drones, adding to the sense of temporal and harmonic stasis that defines the character of the piece.

"Bryce" also demonstrates Takemitsu's interest and growing fluency in extended techniques. In the flute part, Takemitsu calls for a wide collection of such devices, including flutter-tonguing, harmonics, multiphonics, microtones, and particularly the alternation between different fingerings of the same pitch, resulting in subtle timbral changes of sustained tones. Extended techniques are also used in the harps, including rubbing Superballs on the bodies of instruments, "de-tuning" strings with a tuning key after being plucked, and quarter-tone *scordatura* (the deliberate detuning of particular strings).

Excerpt from "Bryce"



"Waves"

"Waves" is written for B-flat clarinet, two trombones, horn, and bass drum. Additionally, each trombonist is directed to have a snare drum and the horn player a tam-tam, and at certain points in the piece they are instructed to play their horns into the instrument resulting in sympathetic vibrations.

Composed the same year (1976), "Waves" bears striking similarities to "Bryce." As with the flute in "Bryce," the clarinet occupies the center of attention in "Waves" and is called upon to execute numerous extended techniques, particularly multiphonics and the alternation between normal and alternate fingerings of the same pitch. Underneath the clarinet, the trombones and horn provide coloristic support and commentary.

The bass drum has a function somewhat similar to that of the marimba in "Bryce": playing long rolls that ebb and flow like a wave throughout the piece, the bass drum acts as a drone that imbues the piece both with a sense of stasis and stability. Dramatic points in the work are articulated in the bass drum with loud, powerful single strokes, and at one point Takemitsu asks the player to produce various tones by rubbing the fingers on the head. For the end of the piece, he remarks that "the player is expected to devise ways to get a variety of sounds."

Given the much more strident timbral potential both of the brass and clarinet, the sound world of the work is somewhat more abrasive than in "Bryce." Likewise, the use of modal melodic and harmonic materials is not as audibly pronounced in "Waves." Nonetheless, the piece evokes the essence of Takemitsu's "Waterscape" series through numerous references to water in the score, such as directing the bass drummer to create sounds "like a tide of the ocean."

Like "Bryce," "Waves" utilizes a spatial, proportional notation without barlines or rhythm, resulting in a similar quasi-improvisatory feel to the piece. The arrangement of the ensemble indicated by Takemitsu curiously places the bass drum at the front of the ensemble along with the clarinet, with the brass players positioned behind.

"Waves" is dedicated to the American clarinetist Richard Stolzman and the Japanese clarinetist Toshiaki Morita.

"Water-ways"

"Water-ways" (1978) is written for violin, cello, B-flat clarinet, piano, two harps, and two vibraphones, and it is dedicated to pianist Peter Serkin. The composer writes: "This composition, as the title suggests, shows the way various streams follow different water-ways. Finally all of them get together to become one higher stream, and all those streams go toward the sea of tonality."[3] Like the other "Waterscape" works, "Water-ways" is a slow, atmospheric piece emphasizing texture and color, with the piano serving as the focal point. Once again, extended techniques abound in the work, including harmonic glissandos in the strings, sliding a metal bar in glissando on the piano strings to produce various overtones, and the familiar quarter-tone harp *scordatura*. No extended techniques are called for in the vibraphone parts.

Takemitsu draws upon a new strategy for creating texture in this work. At several points in the piece he overlays multiple unsynchronized cycles of repeated material in different voices. The individual cycles are often of an indeterminate number of repetitions and tempo, but in some (presented coetaneously with others) he indicates a precise number of repetitions. The result of this accretion of different cycles is an atemporal, static sound environment within which changes seem to occur only gradually. Throughout the work, the vibraphones—and, to an extent, the harps—are called upon to create textures by such means. These instruments serve mainly to create richly colored, static backdrops for the piano and for the "trio" of the violin, cello, and clarinet.

While the textures are often dense and ametrical and regularly achieve total chromatic saturation, many elements betray the composer's shift toward greater compositional simplicity. These include greater use of rhythmic coordination between instruments; the deployment of modal materials in chromatically dense textures such that harshness is mitigated; and, most notably, a long developmental process near the end in which each instrument gradually coalesces into

a synchronized, repetitive, monophonic "chant" of an arpeggiated A-flat major triad. The unusual simplicity and consonance of this final passage seems a manifestation of Takemitsu's enigmatic phrase "sea of tonality."

In general, Takemitsu scored "Waterways" in a loosely measured notation, although he foregoes establishing meter indications. When drawing upon the overlapping cycles described above, he switches to a spatial, proportional notation. Moreover, he often dispenses with precise rhythmic notation. The spatial arrangement of the instruments on stage is clearly dictated in the score and results in a somewhat antiphonal effect between the harps and between the vibraphones, which are positioned symmetrically on either side and at the back of the ensemble.

For the vibraphonists, Takemitsu calls for the use of soft, medium, and hard mallets. He scarcely uses pedal indications, but does carefully indicate when notes or clusters should be allowed to ring freely. Furthermore, the composer makes no indication about the use of motors; in common practice, the work is performed with the motors on. Both parts can virtually be played with only two mallets except for a few isolated three- or four-note chords.

"Rain Spell"

"Rain Spell" (1982), for flute, B-flat clarinet, harp, piano, and vibraphone, is yet another member of Takemitsu's "Waterscape" series. The composer writes: "I have tried here to actualize the gradation of color and spell-binding quality of rain in the midst of a small-scale ensemble."[4]

As in "Bryce" and the other "Waterscape" pieces discussed here, this slow and atmospheric work favors color and texture over thematic and structural development, as well as a strikingly similar harmonic language, particularly in comparison to "Water-ways"; if anything, it exhibits an even a stronger modal complexion than its predecessors. This generally ametrical work is scored using spatial, proportional notation instead of standard measured notation, requiring that all players read from the full score. As in the earlier works, Takemitsu here also employs a wide palette of extended instrumental techniques, including the familiar quarter-tone *scordatura* in the harp. He also includes pizzicato and string dampening effects in the piano, and writes for bowed notes in the vibraphone (a device not seen in the earlier works).

On the other hand, the most significant distinction between "Rain Spell" and these earlier works is its greater textural transparency. Rather than continuously dense textures that characterize "Bryce" and "Water-ways," "Rain Spell" emphasizes unaccompanied solo or duet passages, which alternate with *tutti* sections, resulting in a rather clear episodic form. The composer was particularly drawn to pairings of instruments in a number of different configurations—flute and clarinet, clarinet and harp, harp and piano, flute and harp, and so on—performing in a sort of free *senza misura* counterpoint, or what the composer indicates in the score as "free interplay."

The vibraphone participates only modestly in the instrument pairings described above, and instead serves the primary role of providing textural glue and establishing a sense of stasis by means of long, slowly changing rolls. Takemitsu provides motor-on/off indications as well as various mallet selections. With the exception of two three-note chords, the part can be played with two mallets throughout, although three or four mallets may facilitate some quick arpeggiated figures.

"Rain Spell" was premiered in Yokohama on January 19, 1983 by Sound Space Ark, the ensemble for which the piece was written.

"Wavelength"

One final piece deserves mentioning, although the author has compiled only limited information on it to date. "Wavelength," a work for two percussionists, two dancers, and video installation, was begun in 1984. The work apparently is not published and may have been unfinished at the time of Takemitsu's death.

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Quartet version – Deutsche Grammophon MG2476 [POCG-3361]. LP (out of print).
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SUGGESTIONS FOR FURTHER READING

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ENDNOTES

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2. Robin Engelman, "He Left From Us...," unpublished paper, p.2.
3. Takemitsu, liner notes for Virgin Classics VC 7 911802, 1991. Compact disc.
4. Ibid.

Blake Wilkins is Associate Professor of Music and Director of Percussion Studies at the University of Houston Moores School of Music. He received his doctoral degree in Music Performance from the University of Oklahoma and holds a Master of Music degree in Composition and Theory from the University of Southern California. From 1993–97 he served as percussionist with the Oklahoma City Philharmonic, and he is founding member of the improvisatory Moment Trio, which released their first CD, *Constructions One*, in 2005. His original works for percussion ensemble are published by the OU Percussion Press and recorded on the Albany Records label. PN

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

PEDAGOGICAL TEXTS

Pure Rhythm **III–V**
Adam Rudolph
$39.95
Advance Music

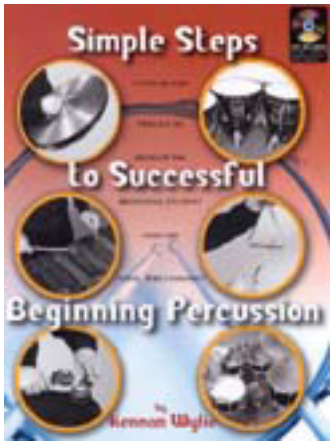
Pure Rhythm is a cross-disciplinary rhythmic training manual applicable to all instruments. Using linear box notation (almost like drum tablature), this 85-page volume offers clear examples of how to conceptualize, learn, hear and apply rhythmic cycles. The rationale for the book is to be able to "hear" the different parts of a polyrhythm and identify each rhythmic line clearly, as well as be introduced to traditional rhythms from Cuba, the Middle East, India, Africa and Spain.

The book presents rhythmic cycles numbering from two to 60 by juxtaposing their subdivisions and phrasing in each graphic illustration. For example, a 15-beat cycle could be heard as five groups of three beats or three groups of five beats. Readers are then encouraged to clap the rhythmic phrases while listening to a metronome and/or create melodies that suit each cycle. Traditional drum sounds (e.g., Middle Eastern *dum* and *tek*, northern Indian tabla syllables and African-derived hand-drum sounds) are then applied to the rhythmic cycles to complete each rhythmic style study. Rhythmic displacement is also demonstrated.

Pure Rhythm begins rather simply but quickly grows quite complex, so readers should be prepared for advanced counting schemes and use the accompanying CDs for repeated practice and listening. Composers, improvisers, teachers, and percussionists could all adapt these exercises to strengthen their rhythmic understanding, create interesting classroom exercises, vary their melodic improvising or create interesting compositions.

—Terry O'Mahoney

Simple Steps to Successful Beginning Percussion **I–III+**
Kennan Wylie
$28.00
K. Wylie Publications



This is a concise, logical method for teaching percussion instruments to beginners. Using precise, descriptive language, Kennan Wylie presents basic performance information and exercises dealing with rhythmic reading, rudiments, snare drum, keyboards, timpani, Latin percussion instruments, accessories and drumset. He includes numerous standard musical terms, a scale syllabus, short ensemble exercises, and a warm-up and play-along CD. *Simple Steps* could be used as a reference guide for new teachers, a college percussion method textbook, or classroom percussion manual for young players.

—Terry O'Mahoney

Simple Steps to Successful Mallets and More Percussion **II-III**
Kennan Wylie
$15.00
K. Wylie Publications
Kennan Wylie has created a text for teaching total percussion to beginning students. The text is presented as a 25-week process that covers 20 percussion instruments. A play-along CD is included, which provides accompaniment for some of the music examples. There are also short ensemble selections that are to be performed along with some of the other musical assignments. His concepts of performance are solid, and the materials are presented in a clear and simple level. This is a wonderful contribution to percussion education.

—George Frock

KEYBOARD PERCUSSION SOLOS

20 Solos for the Young Mallet Percussionist **II-IV**
Kennan Wylie
$15.00
K. Wylie Publications
The 20 short solos in this 32-page text are "designed to further the technical and musical skills of the beginning mallet player" and tailored for performance on marimba, xylophone, bells and vibraphone. Wylie's text provides helpful information that is relevant to each of the instruments. The solos feature melodies borrowed from well-known composers as well as traditional tunes and the author's original material. With the exception of one solo requiring one or two mallets in the right hand and two mallets in the left, all pieces are written for two mallets.

Although most of the solos can be successfully performed on marimba, xylophone, bells or vibraphone, Wylie designates specific instruments that would be preferable for each piece. This has ramifications for basic techniques used; for example, solos assigned to marimba and xylophone generally contain rolls, those stipulating bells and vibraphone do not. Of particular value is the material in the preface that addresses sticking, rolling, double stops, use of the vibraphone pedal, playing position at the keyboard, the basic two-mallet grip, proper execution of the mallet stroke and where to strike.

This information, which is accompanied by 13 photos, provides a handy reference for teachers covering fundamental mallet techniques with a young student. Wylie also includes brief notes relevant to the performance of each piece. A play-along CD provides attractive accompaniments at different speeds, reinforcing the publication's pedagogical value.

—John R. Raush

Balaphuge **III**
Kevin Bobo
$15.00
Keyboard Percussion Publications
"Balaphuge," for solo marimba, is dedicated to Paul Smadbeck, whose influence can be immediately seen. Throughout the work, one sticking pattern is used to create an unchanging texture, through which the harmonic and melodic ideas are presented. As with Smadbeck's works, on the surface "Balaphuge" appears simple to learn and perform. However, because of the repetitive, minimalist nature of the work, the performer is challenged to add his or her personal touch to retain the interest of the listener. "Balaphuge" can be heard on Bobo's compact disc *Marimba Jambalaya*, and would be appropriate for a junior or senior percussion recital.

—Scott Herring

In a Latin Way **III**
Murray Houllif
$6.00
Studio 4 Music
This two and one-half minute four-mallet marimba solo combines a traditional Afro-Cuban bass line with simple chordal melodies to create a relaxing, happy-sounding work. Its moderate tempo (M.M. = 72) and eighth/sixteenth-note syncopated melodies remind the listener of a day at the beach. Several sextuplet passages will require some attention, but the bulk of the work is a mallet independence study.

—Terry O'Mahoney

Island Hopper **III**
Michael J. Rhodes
$6.00
Studio 4 Music
"Island Hopper" is a four-mallet marimba solo that fits on a four-octave instrument. Lasting less than two minutes, the piece is in ABAB form. The "A" section gives hints of the main melody through protruding accents over a sixteenth-note pattern. The singable melody in the "B" section is played in octaves with the left hand providing a Caribbean-style bass line. The subsequent "A" and "B" sections increase the volume and energy level with slight variations. The chord structure revolves around an E-flat-major chord with only slight variations throughout. Except for a few moments in the second "B" section, the left hand plays only on the upper manual.

—Brian Zator

Sir Lancelot **III**
Murray Houllif
$6.00
Studio 4 Music
As the title implies, "Sir Lancelot" is written in a style reminiscent of medieval or renaissance music. Houllif achieves this effect by using modes and unusual cadences and chord progressions, but the musical vocabulary is very tonal and quite melodic. It moves through several tonal centers with a final cadence in G major.

Technically, the work requires four mallets and uses combinations of double vertical and single independent strokes. There is some independence between hands and some block chord writing. It builds in intensity, moving from eighth notes in compound meter to sixteenth notes and sixteenth-note triplets in simple meter. A passage of thirty-second notes punctuated by block chords leads up to the exciting final cadence.

This is a very nice intermediate/advanced level piece that students will enjoy working on. It is also valuable for developing mallet independence and dynamic control.

—Tom Morgan

Two Etudes for Marimba **III**
Eckhard Kopetzki
$12.00
conTakt Musikferlag
These two etudes, "La Valse" and "Monogram," are good teaching pieces for marimba. "La Valse" is in C-sharp minor and uses double vertical and single independent strokes in the left hand and alternating strokes with the right. The meter is compound and has sections of 9/8 and 6/8. It is a "low information" piece, making it ideal for the beginning keyboard percussionist to learn quickly and then focus on technique.

"Monogram" is in common time and stays in a C Phrygian mode throughout. It uses double vertical strokes, and single independent strokes between mallets 2 and 3 to produce a texture of continuous sixteenth notes with accents and dynamic shadings.

—Tom Morgan

Blues Miniature **IV**
Murray Houllif
$8.00
Studio 4 Music
This marimba solo is fairly short (under four minutes), using four mallets and clearly notated, despite three major page-turn problems. A four-octave marimba is sufficient for a performance of this work. The 78 measures are in a steady 4/4, and eighth notes are indicated to be swung, giving the piece a light and jazzy character. While there are no tempo changes, dynamic contracts add a great deal of interest as well as technical challenges. A six-measure section of sixteenth notes suggests a separate "middle section" and the *D.C.* repeat of the opening material provides an overall form to the work. This solo would work especially well for younger students who are developing four-mallet technique and are looking for an entertaining solo.

—F. Michael Combs

Cattelin **IV**
Daniel Berg
$10.00
Keyboard Percussion Publications
This work for solo marimba (four mallets) requires a low-A marimba. It is relatively short (40 measures) but contains some very interesting material and considerable variety of meter, style, tempo and dynamics. The opening section alternates among 7/4, 6/4, and 9/4 with the half-note at 108 bpm. This same material returns at the end of the work, suggesting an ABA form. The middle section is marked quarter note = 126 bpm and is in a steady 3/2. The pattern is basically eighth-note arpeggios in the right hand with eighth notes in the left hand set one sixteenth-note off—giving the feel of moving sixteenth notes.

A development section of about a dozen measures brings in other meters while still suggesting the moving sixteenth-note feel. The development section ends with a sustained right-hand roll with a freely repeated left-hand arpeggio before the return of the original opening material. This work would hold the interest of a developing marimba player.

—F. Michael Combs

French Flies **IV**
Kevin Bobo
$10.00
Keyboard Percussion Publications
Composer Kevin Bobo uses a series of arpeggiated chords arranged in two-bar phrases as the opening theme to this four-mallet solo marimba etude. This linear, minor sounding work is quite fast (M.M. = 150–160) and soon begins to alternate between dissonant passages with numerous passing chords to slightly swung phrases that border on ragtime. The *D.S.* signals a return to the arpeggiated chordal opening before a dizzying, descending flourish brings the piece to a close. A five-octave marimba is required to play this four-minute piece, as well as excellent individual mallet control.

—Terry O'Mahoney

Jade Carvings **IV**
Michael Rhodes
$7.00
Studio 4 Music
This marimba solo is written in 2/4 at a tempo of quarter note = 88. The range calls for a four-octave marimba. The solo is an energetic flurry of sixteenth notes through much of the opening section. This introductory section begins with octave double-stops, and much of the material remains with the octaves, until phrase endings, which are parallel 3rds, 4ths and 5ths. A *molto ritard* closes the first section.

The second section is a slow waltz in 3/8. The texture has changed to a single-line melody presented over arpeggiated bass patterns. The solo closes with a return to duple meter, this time with chordal sixteenth-note motives. With much of the content keeping the intervals rather constant, the solo is a good source for students with moderate experience with four mallets, although the key signature of six flats may be a challenge.

—George Frock

Marimba Etudes **IV**
Paul Sarcich
$15.00
Studio 4 Music
Marimba Etudes includes four short works: "Altiplano," "Chorale," "Passacaglia" and "Toccata." A short chorale serves as the introduction for "Altiplano," the main body of which has a dance-like character. The meter frequently shifts from

3/4 to 9/8 to 5/8, giving it an unbalanced feel.

"Chorale" also begins with a rolled introduction but, unexpectedly, the remainder of the movement does not use rolls. Instead, sustain is provided through the repeated four-note chords and sixteenth-note permutations that reside on a single sonority.

"Passacaglia" contains persistent sixteenth notes that are presented in one of two permutations. The relentless sixteenth-notes of "Toccata" are more linear, with this movement being playable with two mallets, although four would certainly make it easier. Chromatic lines and carefully placed accents contribute to the general groove of this movement.

These four pieces complement each other very well and are idiomatically friendly to the performer.

—Scott Herring

Mystic Journey **IV**
Michael J. Rhodes
$9.00
Studio 4 Music
This marimba solo is playable on a four-octave instrument and lasts approximately five minutes. Set in F minor, the piece moves from a gentle introduction to an insistent statement of the primary theme in octaves with the right hand. The right hand continues to play octaves for the next section, consisting of syncopated melody accents coming out of a constant sixteenth-note background. A faster tempo is used for the middle development, which contains a constant drive of both linear and block chord motion. The primary theme returns at a louder dynamic, but then fades away to the end of the work.

"Mystic Journey" takes the performer through several variations of the theme, but stays within the limits of an intermediate performer. Single independent, double vertical and single alternating strokes are used. The right hand uses different intervals, including holding an octave for an extended time, while the left hand hovers around a fourth and fifth for most of the piece.

—Brian Zator

One Marimba Rag **IV**
Michael Rhodes
$9.00
Studio 4 Music
This is a unique work for a low-A marimba. It incorporates a style of music traditionally heard on xylophone or piano into a four-mallet marimba solo. Technically, the work requires a marimbist who can play traditional ragtime licks with four mallets, a skill that can be developed relatively easily. Some of the chordal inversions are a little awkward, but with practice can be mastered in short order.

The challenge of this work lies in learning the notes and making it swing. Rhodes uses less repetition than is normally found in ragtime xylophone solos, so learning and memorizing may take a little more time.

—Scott Herring

Solfeggio **IV**
C.P.E. Bach
Arr. Naoko Takada
$8.00
Studio 4 Music
This setting of a classic work is more than just a reprint of the original. The arranger has taken time to indicate mallets as well as phrasing. This short work is in 4/4 with rapid, but steady, sixteenth notes. The key is primarily C minor and the harmonic patterns work quite well for marimba. The indicated dynamic contrasts add a great deal of interest, since there is no tempo change or rhythmic variety. The biggest challenge with this work is probably "note correctness" since it is very tonal and so well-known.

—F. Michael Combs

Asturas-Levenda, Preludio **V**
Isaac Albeniz
Adap. B. Michael Williams
$8.50
HoneyRock
Originally written for piano in the early 1890s, "Preludio" is the opening piece of a three-movement work. It became very popular as a guitar solo after it was transcribed by Andres Segovia in 1920. In this adaptation for vibraphone, mallet indications and pedal suggestions are included.

The work opens in 3/4 with the quarter note marked 138 bpm and involves rapid and steady sixteenth notes and sixteenth-note triplets. If all repeats are taken, the opening material lasts about two minutes before transitioning to a slow *rubato* section marked *lento*. The fermatas and ritards give this section a relaxed, melodic character. A new section follows, still in 3/4 but at 112 bpm. Following this section is a repeat of the opening material and than a jump to a coda that is soft, slow, and ritards to a G major chord and final octave E's.

The adaptation is especially well-done and the use of vibraphone harmonics helps suggest the effects of the guitar.

—F. Michael Combs

Impossible Etudes for Marimba **V**
Daniel Berg
$12.00
Keyboard Percussion Publications
This collection consists of four short etudes for marimba. Except for four beats in the third etude, all of these pieces can fit on a low-A instrument. Each etude has a particular technical focus.

The first etude, "Music is just technique," utilizes double vertical strokes and changing intervals with the inside two mallets. The melody line is created by linear motion between mallets two and three while mallet four stays on an "E" almost the entire piece and mallet one gradually moves down the keyboard. As the etude progresses the intervals get larger with both hands playing octaves, ninths and tenths.

The second etude, "The Right Way to Perfect Control," uses a 123432 sextuplet-sticking pattern throughout. The tempo is moderate with chord changes occurring every four beats. Like the first etude, the second piece does not have any dynamics to allow the performer to make his or her own musical decisions.

The third etude, "John – Watch your left hand!" combines double-vertical and single-alternating strokes at larger intervals including octaves, ninths and tenths. The rhythmic integrity and tension come from the constant four-with-three pattern (four sixteenths in one hand and eighth-note triplets in the other). The "melody" is transferred from one hand to the other and is clearly marked by the composer.

The fourth etude is titled "Anton Bruckner with 4 Mallets: an etude for the independent roll." Both hands play one-handed rolls the entire piece. A unique compositional aspect to this etude is that many intervals are used for both hands including motion between both manuals. However, Berg changes only one note of the chord at a time and the motion is usually chromatic. Therefore, the performer can focus on one hand at a time for interval changes.

—Brian Zator

Stout Sonata **V**
Eckhard Kopetzki
$13.00
conTakt Musikverlag
Dedicated to Gordon Stout, this four-mallet marimba sonata begins with an alternating-stroke eighth-note pattern in the left hand that is soon joined by the right hand playing single notes and double stops offset in the "e" and "a" of each beat. The pattern is quite compact and the hands often cross. The harmonic vocabulary is very diatonic, centering in D major with an occasional C natural, suggesting D Mixolydian.

This basic pattern is continued with addition of some mixed meters and sections in 7/16. After a quick modulation to A major, the material is developed, mostly rhythmically. A short rolled section brings the piece to a temporary pause, but an accelerando brings us back to *tempo I* and more development. A recap is created by a *D.C.* and the piece concludes with a short coda.

This piece is technically demanding and rhythmically complex. Dynamic control is also essential and the performer is often called upon to play difficult patterns at a soft volume.

—Tom Morgan

Three Etudes **V**
Kevin Bobo
$15.00
Keyboard Percussion Publications
"Three Etudes" for solo marimba, published under one cover, are all quite different in terms of musical style; however, they share some points of similarity, such as the composer's interest in exploring the lyrical qualities of the instrument and creating expressive music. Toward these ends the player will encounter the use of "tempo rubato," the effective application of dynamics, and the similar ending to all three etudes with the directive of "slowly" or "steadily dying away."

The initial etude, "Tori's Waltz," features two-part contrapuntal writing using eighth notes in both

voices and 6/8 meter, with the exception of a few 7/8 and 3/4 bars. In the second section, eighth notes change to sixteenths in the right hand, doubling the surface rhythm. The performance directions for this section ("flowing" and "rubato") convey an intention to maintain the expressive music of the opening section. Harmonies that occasionally display a mildly discordant edge and the insertion of 7/8 bars in what should be waltz rhythm strike a whimsical note.

In stark contrast to the first piece, the 15-measure second etude features a homophonic texture, long, sustained notes, a continuous roll that lasts throughout the piece, lush organ-like sonorities, and a musical mood that lives up to its title ("Lament"). The piece offers dramatic contrasts between a powerful climax that reaches *fff* and subtle effects, such as four-mallet rolled chords at *ppp*, lightly played grace notes, and rolled glissandos. This etude is a study in the roll with traditional, double lateral and independent varieties all used.

The third etude, aptly titled "Pendulum," is a perpetual motion piece set in flowing sixteenth notes primarily grouped in threes (less frequently in twos and fours), with double stops occasionally added, and notes grouped tightly together. With the exception of several sections that reach *ff*, the etude, which is marked "flowing" and "smooth," moves at volumes of *mf* or less.

Bobo's pieces fulfill the classic description of etudes as works devoted to the improvement of some facet of a musician's technique. Here, the first etude addresses coordination of hands in the context of a contrapuntal texture; the second is a roll study; and the third a study in sticking dexterity. But these compositions successfully stand on their musical merits and attain the loftier expectations of what is known as a "concert etude."

—John R. Raush

Three Spirals **V**
Eric Sammut
$15.00
Keyboard Percussion Publications

Playable on a low-A marimba, these three pieces can be played as separate works or together as a two- or three-movement suite. "Spiral 1" is a gentle nocturne with a flowing melody in the right hand and walking bass lines in the left. As with most of Sammut's music, he is adventurous in his chord structure and time signatures. Although a brisk tempo is marked (quarter note = 168), the only rhythm used is eighth notes, and a "dolce" marking and clear phrase markings denote the fluid motion desired.

"Spiral 2" is on the other side of the spectrum from the first. A strong sixteenth and triplet groove is established from bar one at a tempo of quarter-note = 120. The piece revolves around the syncopated groove by putting the opening composite rhythm into the right hand while the left hand fills in the spaces. A variation of the groove is then presented in 9/16, which creates a great deal of energy to bring the piece to its peak. The piece dies away with several re-stated variations of the original material.

"Spiral 3" is the most difficult of the three not only because of the technical and musical aspects, but because of the notation. Throughout the many simple and compound meter changes (almost every bar), there is no beaming between the hands and no beaming of the note groupings within each bar. This spiral combines the lyricism of "Spiral 1" and the syncopation of "Spiral 2" and creates a wave of sound with constant sixteenth notes and accented melody and bass lines. The tempo remains constant at quarter note = 96, but the many hairpin dynamic changes call for subtle tempo shifts to accentuate the nuances within the work.

—Brian Zator

Two Reflections for Solo Vibraphone V
Ney Rosauro
$14.50
Malletworks Music
This new work for solo vibraphone features two separate concert pieces that are scored for low-C vibraphone (alternate versions for three-octave instrument also included). The first piece, "Brazilian Landscape," is written in the style of a Brizilian baião. For most of the piece, the left hand plays a samba-like bass line underneath a floating, lyrical melodic line. The improvisatory inner section of this movement leads back to the lyrical melodic line, slowing down to the end with an introspective conclusion.

The second piece, "Reflections on the New World," is essentially a theme and variations on the Largo theme from Dvorak's Ninth Symphony. Rosauro presents this melody and fragments of it in a chorale style, in a 6/8 meter, as a waltz, and finally in the Brazilian baião style. Both pieces require a vibraphonist of considerable skill.

—Scott Herring

Visiontude V
Mark Glentworth
$12.00
Keyboard Percussion Publications
This composition for five-octave marimba is in two parts, the first of which has a wave-like quality with its persistently rising and falling lines. The composer takes the motive set up in the first few measures and constantly transforms it by adding onto the rhythms and pushing it through at least three different keys. Metrically, the work has an unsettled feel as the meter rarely stays the same for more than six measures.

The second part focuses on opposing motion in the left and right hands. Throughout this movement, the hands are set in similar rhythms, yet the interval between them is almost always expanding or contracting. Like the first movement, the meter is in a perpetual state of flux from duple to triple to mixed meters. Some musical indications appear in the score, but because of the "mirror image" effect, the performer may have difficulty deciding what is most important at times.

"Visiontude" should be studied by an advanced performer, who is willing to put in the necessary time to master the coordination and musical difficulties inherent in this work.

—Scott Herring

Phantasmagoria VI
Tobias Broström
$13.00
Keyboard Percussion Publications
Dedicated to Michael Burritt, this is an extremely difficult eight to nine minute work for solo marimba (five octaves). The title, "Phantasmagoria," translates as "a constantly changing medley of real or imagined images, as in a dream."

The overall tempo remains fairly slow, but many liberties, written and unwritten, are composed into the music. As the translation states, there are constant and sudden changes of rhythms, dynamics and colors. Although several sections are repeated, there are three main thematic areas. Within each area, variation of chord structure, dead strokes, one-hand rolls and polyrhythms help create interesting emotions, ranging from calm to unrest to agitated. A sensitive and mature player is needed to successfully perform this piece.

—Brian Zator

Preludes Op. 3 VI
Kevin Romanski
$15.00
Keyboard Percussion Publications
Each of these 12 preludes is composed for solo marimba and fits on a low-A instrument. Knowing Romanski's musical background in piano, these pieces are composed with a pianist in mind. Each prelude has its own unique character and usually conforms to one or two general techniques. These techniques, however, are quite extensive and tested to the limits. In addition to the common stroke types, the advanced musical techniques are taken straight from the piano. Some of these techniques include block chords with one mallet becoming an independent melody voice, sustained one-handed rolls on one note with chord outlines in the other hand, fluid melody lines that need to speak clearly within flourishing arpeggios, three-octave double-stop sixteenth notes at quarter-note = 116, and three different "melody" lines occurring all at once.

While all of these techniques are playable (with the exception of the rapid double stops), these preludes are not idiomatically composed for the marimba. Many of the more "technical" pieces seem like piano transcriptions that provide a unique challenge to any performer. The two chorales (Nr. 7 and 8) work very well on the instrument and provide a gentle release from the other pieces. The differing style of each prelude brings variety and intrigue to the collection. Styles include contemporary cadenza-like writing, expressive polyrhythmic melody/accompaniment patterns, sweet melody lines over a constant eighth-note pulse, a short scherzo, a waltz-like movement and a funeral march.

—Brian Zator

Siciliano VI
J.S. Bach
Trans. Naoko Takada
$7.00
Studio 4 Music
This is a very challenging transcription of the well-known flute sonata. Scored for a five-octave marimba, Takada has carefully presented the work in every detail, even keeping the original key signature of G minor. Mallet assignments and sequences are notated throughout the work, and sustained tones are presented as one-hand rolls. She even specifies whether the one-hand rolls are to be started from the right or left of the two mallets. The notation is clearly presented, and dynamics are plentiful throughout the work. This is a beautiful setting and would be appropriate for a college percussion recital.

—George Frock

KEYBOARD PERCUSSION ENSEMBLE

Diamond Hill IV
Marc Wooldridge
$15.95
HoneyRock
This marimba duet can be played on one five-octave instrument or on two marimbas. Both players are only required to play with two mallets and the entire piece is set in a compound meter. As the composer states in his program notes, his inspiration came from a trip to western Ireland and his climb up Diamond Hill. Wooldridge wrote the piece "as a tribute to the rich traditions of Irish music…inspired by the amazing view of the coastline and surrounding areas."

The piece maintains a fast tempo and energy with player one usually carrying the melody. The primary melody is repeated with several different bass lines and also set in canon with player two. A challenging but short development has both players off-set by one eighth note, eventually leading into a restatement of the second theme. The first theme soon returns for a joyous conclusion. This would be an entertaining piece for the performers, and the use of repetition would allow for faster preparation.

—Brian Zator

Streamlined Duets IV
Harry Huffnagel
Arr. Cary Dachtyl
$12.00
Pterodachtyl Productions
The nine popularly styled duets contained in this publication are intended for mallet performance. The first eight are jazz inspired; the last one ("El Chico") has a Latin groove. Metronome markings are not used; rather, less specific printed directions such as "swing tempo," "groovy four," "slow," "medium" and "fast" are included. Each player reads from a score with both parts notated in treble clef. The duets are all written in either cut time or common time. Key signatures include one to three sharps and one to three flats. None of the music extends below middle C, and each part stays within a two-octave range, making it feasible to perform these duets on any of the mallet-keyboard instruments. An occasional unison and the predominance of thirds and sixths between the two parts in this contrapuntal fabric necessitate the use of two separate instruments.

The most obvious contribution of the arranger was the insertion of rolls in all of the duets. No stickings are included. In fact, were it not for the rolls, the publication would resemble the generic material written for a variety of different instruments.

Duet performance has been valued by teachers as one of the best ways to improve students' reading skills. These duets, which are ideal for mallet players at the intermediate level and up, should be particularly useful to those interested in developing familiarity with jazz

styling in addition to working on music reading.

—John R. Raush

Turkish March (Rondo Alla Turka) IV
W.A. Mozart
Arr. Naoko Takada
$20.00
Studio 4 Music
Scored as a marimba duet by Naoko Takada, "Rondo Alla Turka" will present a challenge for the intermediate to advanced marimba duo—primarily from a stylistic angle. This transcription requires the lower marimba part to use four-mallet technique on a five-octave marimba, while the upper part could possibly be performed on the upper register of the same instrument (also using four mallets).

The simple, transparent, yet complex beauty of Mozart's contrasting melodies and sudden modulations present the standard problems of mature musicianship to both performers. Numerous grace-note figures in the lower marimba's part will necessitate nimble and facile four-mallet technique (particularly with the composite control of arpeggiated figures).

—Jim Lambert

Vertical River IV
Blake Tyson
$25.00
Keyboard Percussion Publications
This marimba and vibraphone duet received its inspiration from the "beauty, excitement, and the occasional feeling of losing control" Blake Tyson and John Parks experienced while rafting in Idaho. The short, five-minute piece takes on a wave-like character of rapid ascending lines and immediate drops to the lower registers, only to start over and repeat the same pattern. The marimba plays constantly with the vibraphone, providing occasional melodies and echoing patterns. The piece stays in F minor with uncomplicated, step-wise chord progressions. The tempo is quick, and a light, effortless motion is required to create the desired effect of the work.

The end of the work brings back the gentle opening and is used as a "reflective" statement to the rafting experience. The marimba part needs only a four-octave marimba, and the vibraphonist will need to make his or her own decisions regarding pedaling and dampening, although the chord progression usually determines the amount of resonance needed.

—Brian Zator

Brazilian Fantasy (Bach in Brazil) V
Ney Rosauro
$18.50
Malletworks Music
Inspired by the composer's love for his native Brazil and the music of J. S. Bach, "Brazilian Fantasy" is this marimba duet that "fantasizes" a contemporary musical meeting between Bach and possibly Villa-Lobos. There are melodic references in this duet from Brazilian folklore, Carlos Gomes and Bach.

Broken up into several diverse sections, the piece starts very slowly before moving forward with a Brazilian baião, which provides the primary substance of this duet. The composition concludes with a reference to the opening slow section—with a quiet C-major harmony at the very end.

A five-octave marimba is necessary for the lower marimba part. A low-F or low-E marimba will provide the necessary range for the upper marimba part. Mature four-mallet technique is necessary for this challenging duet.

—Jim Lambert

Chroma 1 V
Stephen Crawford
$22.95
HoneyRock
Written for marimba quartet (in fact, "modeled after the string quartet concept," according to the composer), this ensemble can be played on two marimbas, one of which must be a five-octave instrument. The most surprising aspect of this single-movement piece in ABA form, which the composer describes as "neo-classical," is its generous use of chromaticism, recapturing a stylistic trait reminiscent of post-Wagnerian music.

Crawford gives the definition of "chroma" (Greek for "color") and explains its musical relevance: "the use of notes foreign to the mode or diatonic scale upon which a composition is based, introduced in order to intensify or color the melodic line or harmonic texture." His music is characterized by harmonic progressions that are very colorful indeed. For example, in one phrase that ultimately cadences in E major, the key in which the quartet is written,

the music rapidly moves through the successive chords of D, B♭, Cm, C#m, B♭7, F#7, G#, C#, F#m, B7 and E. The quartet is written in 3/4 with a very slow tempo for the A section, followed by a faster tempo for the remainder of the piece beginning at the B section.

The piece places a high priority on the lyrical capabilities of the marimba, including the use of a legato articulation and legato rolling techniques, playing expressively, and working to perfect ensemble balance and blend.

—John R. Raush

Insomnia **V**
Kevin Bobo
$40.00
Keyboard Percussion Publications
"Insomnia" is a percussion quartet scored for four marimbas (two five-octave marimbas needed), two vibraphones, two glockenspiels and various small percussion instruments. In general, "Insomnia" has a strong, sixteenth-note groove, which is set up in the opening bars. The marimbas play insistent, syncopated rhythms as the vibes have long notes using bass bows. Syncopated tom-tom lines are gradually added, forming a thick texture of keyboards and percussion.

The second major section uses the keyboards in a more lyrical fashion. Opposing note groupings of three, four and five propel the work through this section. A variation of the A section appears with an extended section of interlocking sixteenth notes on the keyboards and toms. Following a restatement of the B section, material from the introduction is used as a coda, with all parts fading to *niente*.

A successful performance of "Insomnia" will require four highly skilled performers, each with a keen sense of groove.

—Scott Herring

Pachelbel Canon **V**
Arr. Naoko Takada
$25.00
Studio 4 Music
Scored for a marimba quartet, the bass marimba part requires a five-octave marimba and the remaining three marimbas require four-octave instruments. Although technical demands are made on each performer, the bass marimbist must have advanced skill in four-mallet arpeggiation while the upper three parts require only two-mallet technique. Carefully-marked dynamics and articulations make the melody very apparent. This 57-measure piece will challenge the undergraduate marimba quartet.

—Jim Lambert

Skylark Orange Circles **V**
Gordon Stout
$35.00
Keyboard Percussion Publications
Combining a cool 7/8 groove, several 7/16 "dance" sections, and a clear dialogue between the players, Gordon Stout has written a piece that will be attractive to performers and audiences alike. The first marimba part can be played on a low-A marimba (except for one G-sharp that can be omitted) and the second marimba part calls for a five-octave instrument. Both parts fit well in the hands and incorporate fluid motions up and down the keyboard. Both players must be comfortable using advanced four-mallet stroke types at a fast tempo while maintaining a relaxed groove over the course of this ten-minute piece.

The structure moves from a fast-paced bass-line groove and octave melody to a "machine-like" sixteenth ostinato and syncopated chordal punches. Still felt in seven, the middle development is marked "Swing it! Dance!" for the performers to let loose on the fast runs up and down the keyboards. This energy is carried over into a repeat of the opening groove and melody lines.

The peak of the piece is reached through a coda-variation of the opening material that eventually leads into softer material of the development section. The piece gradually dies away to the last four isolated strokes in both marimbas.

This piece will provide a rewarding challenge for any recital or concert. One fault with the publication, however, is that there are no individual parts for the players, and the score is 46 pages long. This will lead to many page turns.

—Brian Zator

Together & Not **V**
Gene Koshinski
$18.00
HoneyRock
This challenging marimba duet calls for one low-A and one five-octave marimba. The opening chorale sets a mysterious mood but also establishes a "D" tonal center and chord progression used throughout the work. A tempo of quarter note = 118 soon sets the piece in motion with a flurry of sixteenth-note patterns. Using the shafts of the mallets on the bars and pedal-tones, a quiet intensity builds to more syncopated lines in both parts. After brief statements of these two thematic areas, marimba two continues the constant sixteenth syncopation while marimba one restates the opening chorale.

The second theme returns in both parts with a louder and more energized peak. Koshinski brings in a third syncopated theme, then, once again, presents several themes layered over each other. The piece comes to an exhilarating close with a flourishing unison run in both parts.

Although player one has most of the melodic and thematic content, both players serve very important roles and both parts are full of notes. Throughout most of the piece, both players are either playing in unison, playing unison rhythms but different notes, or playing syncopated, groove-oriented lines between the two parts. The duet lasts approximately eight minutes and would be a fun and challenging "chop buster" for many performers.

—Brian Zator

SNARE DRUM

20 Solos for the Young Snare Drummer **III**
Kennan Wylie
$10.00
K. Wylie Publications
This is a creative collection of short solos, written to improve technical and musical skills of the beginning snare drum student. The solos include a variety of meters including binary and ternary forms. Techniques include single strokes, flams, drags and rolls. Each solo includes notated sticking patterns, most often presenting the right-hand lead concept. The author provides a legend for special sounds including playing on the rim, stick clicks and foot stomps. Even though the text is directed to beginning students, the author does not hesitate to challenge students.

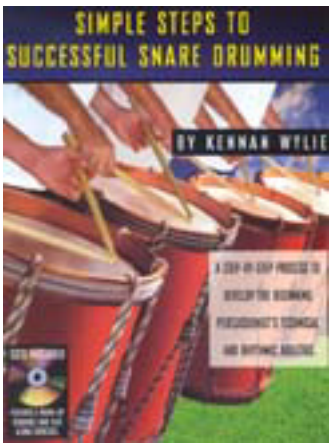
—George Frock

Broken Kar **III**
Sam A. Wollenhaupt
$5.00
Keyboard Percussion Publications
This snare drum solo begins with a double-stroke roll, played from slow to fast and eventually culminating in a buzz roll. The composer indicates this is to take 25–35 seconds, and the dynamics move from *ff* to *mp*. The piece then proceeds at quarter note = 112. By using buzz rolls, triplets and silent spaces, the solo suggests the sounds of an old car trying to start. Eventually, the old rattletrap gets running, first sporadically and then more regularly, represented by sixteenth notes with accents. But soon the engine begins to misfire again and the piece concludes with a double-stroke roll that gradually slows down and crescendos to *fortissimo*. This is a clever solo with a subtle programmatic connection to a car motor. However, it is more than sound effects and can stand as a musical composition.

—Tom Morgan

Simple Steps To Successful Snare Drumming **IV**
Kennan Wylie
$15.00
K. Wylie Publications
Teachers looking for a well-sequenced beginning snare drum method will want to consider this book. Wylie starts at the beginning with clear instructions on grip and playing position complete with excellent pictures.

The book presents reading exercises that move logically from quarter notes and rests to more complex rhythms. Each short exercise is in a different time signature, and odd meters such as 5/4 and 7/4 are included early on so that students



will feel as comfortable with them as they are with common time. Both the closed (buzz) and open (double stroke) rolls are used throughout along with other flam and drag rudiments. Some simple aspects of multiple percussion are also found in the book.

Accompanying the text are two CDs, one consisting of warm-up exercises and the other providing play-along tracks for various exercises and etudes in the book. This is a very complete resource that will provide the snare drummer with a good foundation in reading and technique.

—Tom Morgan

Nessun Popolo Oppresso 6 **VI**
Luigi Morleo
$14.50
MorleoEditore
This piece for snare drum and piano serves as an excellent example of writing for snare drum that reflects 20th-century performance practices. For example, the drum is treated here as a multiple sound source, using a number of different playing areas with and without snares engaged, and utilizing effects such as two varieties of rimshots, striking one stick against the other, and several types of rolls, including the "ordinary" variety and two one-handed versions. Although other composers have expanded the sound palette by using a number of different implements, Morleo uses only drumsticks and the player's hands.

The drum part requires that right and left hands must at times perform two independent lines, elevating the status of the drum to one that supports the performance of two separate parts. Morleo uses a two-stave score, the upper staff devoted to the right hand and the lower to the left. Examples of hand independence are displayed in passages such as one in which the right hand executes a one-handed roll that must be integrated with a syncopated rhythm pattern in the left hand, doubling the same rhythm found in the right-hand piano part. In yet another passage, the right hand plays triplets against duplets in the left hand. In passages that are written in traditional fashion using a single line of notes, the player will encounter a part that requires the control and finesse of an accomplished orchestral drummer.

The major portion of the piano score is written in two-part counterpoint. Both parts feature syncopated rhythms and a disjunct melody (particularly in the left hand); both voices are given added punch by the addition of octaves to melodic material initially expressed in single notes. The contrapuntal portion of the piano part is created from three basic patterns, each four bars in length and used a number of times. Following a ten-bar interlude for snare drum alone, the piano score changes to a contrasting homophonic section using six- and seven-note chords, and a few clusters.

Advanced college level percussionists will find that this solo provides an opportunity to test their mastery of contemporary snare drum performance practices. And it would be wise if those who decided to work on the piece got an Italian dictionary to help translate some key phrases containing performance-related information.

—John R. Raush

MULTIPLE PERCUSSION

The mirror in the shoe store that you use to look at your shoes **III**
Susan K. Powell
$25.00
Keyboard Percussion Publications
This three-minute intermediate-level multiple percussion duet emphasizes both the visual and aural importance of percussion by encouraging the performers to add visual elements (e.g., uniform arm swings, head turns) to the performance. The setup is arranged in a "mirror image," which reflects the title's fascination with symmetry and balance and reinforces the notion of each player's contribution. It is scored for two of each of the following instruments: bongos, suspended cymbal,

small/medium/large toms, pedal bass drum, cowbell, woodblock and splash cymbal.

The piece opens with a fast, rhythmically simple melodic section that soon gives way to a slow, deliberate rhythmically dense area in which the players divide the melody between them using sixteenth notes, thirty-second notes and triplets. Improvised cadenzas are followed by a unison section in which the players are required to "mirror" themselves musically and visually before a short coda heralds their return to two distinct musical personalities.

—Terry O'Mahoney

Two Dances **IV**
Murray Houllif
$5.00
Studio 4 Music
This is a creative pair of multiple percussion solos, presented as dances ("Waltz" and "Galop"). The instruments required are bass drum, low and high tom-toms, snare drum, tambourine, woodblock, suspended cymbal and cymbal bell.

The "Waltz" is a quick 3/4, to be performed around 120–132 bpm. The content is a set of melodic motives that shift between duple and triplet patterns. The "Galop" is an *allegro molto* tempo, notated at 144–160 bpm. The structure is based on two-bar motives, which alternate between 4/4 and 6/8. The rapid tempos, numerous dynamic changes and the dexterity needed to move between the instruments make this an excellent solo for recitals and contests.

—George Frock

Etude for Tape Recorder and Percussion **V**
William L. Cahn
$17.95
HoneyRock
This piece was originally written in 1968 and composed directly onto a reel-to-reel tape. In the score, the composer says, "The work is an interplay between live instrument sounds and sounds made by similar instruments which were recorded and then manipulated on audiotape."

This experimental work is scored for vibes, bells, anvil, suspended cymbal, triangle and four cowbells. The performer is asked to manipulate the sounds of these instruments by bending pitches on the vibes, bowing the vibraphone and cymbal, and letting various sticks and mallets vibrate on the instruments. While some entrances by the percussionists should coincide with certain moments on the tape, for the most part the performer is only loosely guided by timings on the tape part.

This unusual and quasi-improvisatory work puts a premium on space, giving the artist the opportunity to use his or her performing ability to convey the ideas to the listener.

—Scott Herring

Suite 99 **V**
Cheryl A. Grosso
$12.00
Studio 4 Music
"Suite 99" is an advanced four-part suite for a solo multiple percussionist. It is scored for hi-hat (played with the foot), pedal bass drum, four tube drums, Wuhan (Chinese) cymbal, splash cymbal, large metal garbage can, five graduated tin cans, two mining pans, two Chinese opera gongs, snare drum and floor tom.

Movement one, "Ground Bass," is built on a splashed hi-hat/bass drum rhythmic motive that is altered to suit a series of shifting meters (e.g., 5/8, 8/8, 11/8). It is quite fast and its use of four graduated tube drums and bass drum give it an earthy, round sound. The second movement ("Precipitous") is a fast, "perpetual motion exercise" on metal surfaces. It is divided into several sections delineated by tempo changes.

Movement three, "Youthful," is a more traditional march-like percussion piece that often changes from common time to a waltz. The final movement, "Temperament," is the most challenging part of the suite. It is a medium-tempo piece that frequently shifts from 12/8 to 2/4 and uses numerous quintuplet groupings. Movements two and three are shorter than the first and fourth movements, and each movement could be performed individually.

—Terry O'Mahoney

Nocturne **VI**
Brett William Dietz
$40.00
Keyboard Percussion Publications
This is an extremely challenging multiple percussion solo. In addition to the number of instruments, the intricate rhythms and motion around the setup will provide the utmost challenge to performers. Instruments used include prayer bells, chimes, four prepared cowbells (aluminum foil is wrapped around the bell), two slit drums, four bongos, two congas, bass drum, small tambourine, Tibetan cymbals (set up as a hi-hat) and claves.

The work has three distinct sections, each based on a similar compositional device. Dietz takes "static units of polyrhythmic patterns and varies them slightly in each bar." The first section is played mainly on the drums with a pair of claves and consists of forward motion and high energy vocal yells. A softer variation is then presented, followed by a mixture of the A and A′ themes. The B section is written on four staves and uses a serial compositional format. An intense contrast is achieved in the C-section between the *ffff* cowbells and *pppp* slit drum statements. The entire piece is based on the slight variations from bar to bar and the eventual mixing of material from the three sections. The piece concludes with a very soft, serialistic statement of a southern hymn called "My Song in the Night."

—Brian Zator

DRUMSET

Drum Kit Foundation Book 1, 2 **I–II**
Ian MacPherson
$15.50 each
Percussive Edge
These two volumes are part of a six-volume set of method books for drumset. Book 1 is meant for a complete beginner with no prior musical experience. The approach is to teach the student proper technique and reading skills, using the entire drumset from the beginning. Book 2 builds on information gained from the study of Book 1, presenting more complex reading and technique exercises.

Book 1 begins with information about proper grip, setup, bass drum pedal technique and notation. Reading exercises start with half notes and quarter notes and progress systematically. By the fourth exercise the bass drum and snare drum are being played together, with the bass drum providing a quarter-note pulse while the student performs a simple reading exercise on the snare drum. Simple rock beats are soon introduced. Once eighth and sixteenth notes are presented, they are applied to playing fills and more complex rock grooves. This volume also includes the single-stroke roll, double strokes, the paradiddle, the flam, the drag and the ruff (single-stroke four). These rudiments are also applied to the drumset.

Book 2 covers other time signatures including compound time. The buzz roll is introduced along with the five-, seven- and nine-stroke rolls, the flam tap, the double paradiddle and the paradiddle-diddle. By the end of the book, the student is able to play more complex grooves and fills using sixteenth notes.

This is an interesting approach to drumset pedagogy that will work well with students who are not interested in beginning on the snare drum alone. The books cover the basics of reading and technique very thoroughly and the exercises will be more fun than dry counting exercises on one drum or a practice pad. If anything is missing from this material it would only be an audio component such as a play-along CD.

—Tom Morgan

Drumming the Easy Way! **I–III**
Tom Hapke
$19.95
Hal Leonard
This is a drumset method for the complete beginner. Every reading exercise, from simple quarter notes on, is quickly applied to the drumset to create rock beats and fills. The book comes with a CD that includes recorded demonstrations of every exercise and solo.

The book presents well-sequenced reading exercises starting with an exercise "on the pad," and then moving to an application on the drumset in the form of a one-page solo. Several rudiments, including the double-stroke roll, the paradiddle and the flam are covered as well. Some sections include a solo "on the pad," followed later by another solo on full drumset. Each facing page is arranged so that the left side is related to the right side, thereby increasing the clarity of the book.

Solos 15 through 20 make up the last section and sum up all the concepts and techniques. This unique teaching approach would work well

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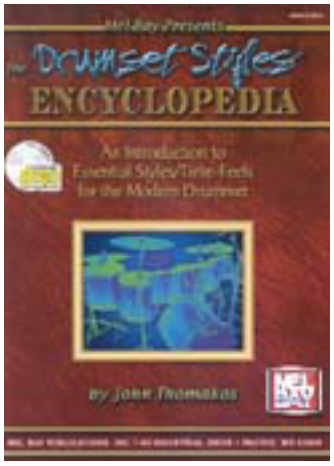
with many students. The main advantage of this method is reinforcement of basic concepts and the "fun factor" of applying everything to the drumset.

—Tom Morgan

The Drumset Styles Encyclopedia **II–IV**
John Thomakos
$22.95
Mel Bay



Billed as "an introduction to essential style/time feels for the modern drummer," this 95-page book/CD package covers most of the musical styles that a working drummer might encounter. While this approach has been taken before, Thomakos distinguishes his work by including brief discographies of each style with specific song and album titles in order for the reader to hear the groove on record. Styles presented (in addition to the most well-known rock/swing/funk patterns) include Afro-Cuban, Brazilian, blues rumba, blues mambo, surf, tango, odd meter (7/8, 5/8, 9/8), rockabilly, Texas shuffle, zydeco, jungle, reggae, New Jack Swing, punk, dirge and the "Bo Diddley beat."

—Terry O'Mahoney

Drum-Talk, Volumes 1 & 2 **I–III**
Lewis Pragasam
$9.95 ea.
Mel Bay
These two laminated three-page folders (which resemble band folders) each contain 15 versions of fundamental drumset grooves that beginners can use to develop their reading ability, coordination and stylistic understanding. Each pattern is demonstrated on the accompanying CD by slowly adding one limb at a time to ultimately create the entire rhythmic pattern. Each pattern is then played at a faster tempo and, finally, a 16-bar play-along track allows the reader to practice any of the variations presented on the page.

Volume 1 features the cha-cha, samba, sextuplet hip-hop, and 12/8 rock grooves while Volume 2 includes basic eighth-note backbeat rock, bossa nova, sixteenth-note bass drum funk and shuffle patterns. Volume 2 contains some patterns that might be more suitable for the absolute beginner, but both volumes could be purchased and the style studies selected to suit a student's abilities.

—Terry O'Mahoney

Independence on the Drumset **III–V**
Ricky Sebastian
$19.95
Hal Leonard
Ricky Sebastian has assembled a resource book for drumset that covers jazz, rock, funk, New Orleans second line, Brazilian, Latin, Cajun and zydeco styles. Also included is a CD that contains 32 tracks of demonstrations performed by Sebastian.

Much of the material shows the influence of the approach of Alan Dawson and his use of Ted Reed's book *Syncopation*. Sebastian has composed 240 one-measure rhythmic patterns that are used in many different ways to develop independence in the jazz, rock and Latin styles and to develop fills and solo ideas. He also includes exercises that go beyond this approach such as displaced patterns and over-the-bar hemiola patterns.

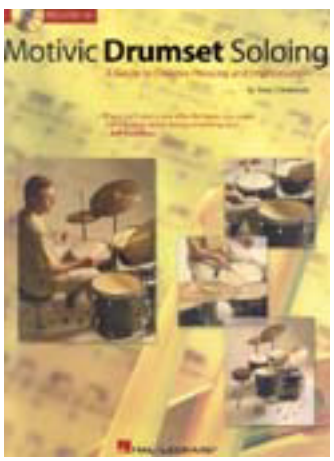
Sebastian uses a similar approach with New Orleans Second Line Grooves, Brazilian Rhythms, Latin Grooves, and Cajun and zydeco. Each groove is presented with a clear written explanation, written musical examples, and audio demonstrations on the CD. In addition, he includes a large chapter on warm-up exercises, in which he reveals his own personal warm-up routine. These consist of repetitive sixteenth-note sticking patterns similar to those conceived by George Stone and Joe Morello.

While much of this material is similar to other previously published works, many students will find the clear and concise text, excellent audio examples and overall consistent approach to be very appealing and inspiring.

—Tom Morgan

Motivic Drumset Soloing **III–V**
Terry O'Mahoney
$17.95
Hal Leonard
This is a much-needed book that deals thoughtfully with the topic of playing effective, musical drum solos. O'Mahoney has broken down this somewhat subjective topic into understandable concepts that will help drummers improve their improvisation skills.

The book is organized into three chapters. Chapter one, "Motivic Development Concepts," presents techniques that might remind one of a composition or counterpoint class. These include repetition, sequence, fragmentation, extension, augmentation, diminution, retrograde, inversion, embellishment, simplification and rhythmic displacement. Each technique is explained thoroughly and demonstrated on the CD included with the book. These concepts are basic to any musical composition or improvisation, and the careful consideration and practice of them will go a long way to producing more musically coherent solos.



Chapter two, "Musical Concepts," focuses on more advanced concepts and techniques that relate more specifically to drum solos, especially in a jazz context. These include orchestrating the melody, rolls, soloing over ostinato patterns, call-and-response, quoting, double-time feel, soloing in odd time signatures, ending solos, and soloing over long musical forms, to mention a few. These techniques are also covered in both the text and the CD.

The book concludes with a third chapter that is more philosophical. Here the discussion turns to topics like phrasing, texture, dynamics, shape, etc. A sample solo is presented and analyzed, illustrating the various techniques used in a musical setting. Of great value is the discography of motivic solos that lists recordings and individual tunes played by Brian Blade, Peter Erskine, Jeff Hamilton, Roy Haynes, Elvin Jones, Joe La Barbera, Adam Nussbaum, Ralph Peterson, John Riley, Max Roach and Bill Stewart. Each technique covered in the book is given a number and the techniques used on each tune are listed.

—Tom Morgan

Jazz Standards for Drumset **IV**
Brian Fullen
$17.95
Hal Leonard
Jazz Standards for Drumset is a complete course of study for jazz drumming, based on the student learning to perform 12 jazz standards that are included on the accompanying CD. Each tune is presented in a version with drums and in a play-along version without drums.

The text is excellent, using each tune as a vehicle to teach important musical concepts such as comping, outlining the melody, fills and fours, the shuffle, two-feel vs. four-feel, brush technique, ballad playing, jazz waltz, bossa nova and samba, and jazz rock/fusion. Each chapter contains clear explanations of the concepts along with a lead sheet and written exercises that can be applied directly to the tunes on the CD. The section on brushes

has both photos and diagrams of standard brush patterns. The CD also has a "comping track" with a walking bass and piano for students to use when practicing the comping patterns in the book. Another track is dedicated to trading four-bar solos, and a click track can be heard during each space for the drum break.

The recording is well played by a professional jazz combo from Nashville. Fullen's drumming provides a good demonstration of the concepts in the book. Also included are a list of important drummers, a list of terms, a good discography of jazz and Latin recordings, and lists of texts, DVDs and instruction books.

—Tom Morgan

PERCUSSION ENSEMBLES

Afro Blue **II**
Mongo Santamaria
Arr. Diane Downs and Rick Mattingly
$25.00
Hal Leonard
This arrangement is part of the Leopard Percussion series that features arrangements created for the Louisville Leopard Percussionists, a performing ensemble of some 35 students from seven to 13 years of age. The instrumentation includes: bells, vibraphone, xylophone (two players on one instrument), marimba (two players on one instrument), shakere, timbales (with cowbell and cymbal), bongos, congas and drumset. There is a great deal of flexibility with some of these parts. Almost all of the mallet parts can be doubled as well as played on different keyboard instruments, making the work adaptable to school programs with limited instruments or those with a larger number.

The piece is in a Latin jazz style marked quarter note = 160 bpm. Although the meter alternates from the opening 3/4 to 6/8, the quarter note remains the same, so those rhythmic transitions would be a fun challenge for younger players. The bass line is the support for the entire ensemble and can be doubled with electric bass or even played an octave lower if a five-octave instrument is available. The drums are given an eight-measure solo section, which could easily be expanded.

The work is tuneful and younger students should enjoy the melody as well as the interesting drum accompaniment. Lasting about three minutes, it has the flexibility to work in a variety of situations and could be very effective on almost any percussion program. The publication includes a performance CD.

—F. Michael Combs

Brazil **III**
Ary Barroso
Arr. Diane Downs and Rick Mattingly
$25.00
Hal Leonard
This 1941 hit tune by Ary Barroso has been scored for practically every type of performance medium except percussion ensemble. Now arrangers Diane Downs and Rick Mattingly have arranged the samba "Brazil" for the following instrumentation: bells, vibraphone, two xylophones, two marimbas, shekere, agogo bells, tamborim (or bongos), surdo (or congas) and drumset. As with each of the Leopard Percussion ensemble series arrangements, flexibility in the instrumentation is provided in this accessible arrangement. For instance, the marimba two part could be performed by an electric bass. Also, an electric keyboard can double or replace any of the mallet parts.

There is a section of the arrangement in which the "samba-band" or non-keyboard percussionists, can have fun with the samba "batucada" groove. This arrangement should permit the intermediate percussion ensemble to add a solid samba hit tune to their repertoire. The publication includes a performance CD.

—Jim Lambert

C-Jam Blues **III**
Duke Ellington
Arr. Diane Downs

Rock Around the Clock **III**
Max Freedman and Jimmy DeKnight
Arr. Diane Downs
$25.00 each
Hal Leonard
"C-Jam Blues" and "Rock Around the Clock," both arranged by Diane Downs, are included in Hal Leonard's Leopard Percussion series that features arrangements designed for the Louisville Leopard Percussionists. Both are mallet ensembles with drumset accompaniment (plus optional congas in "Rock Around the Clock") and are each slightly under two minutes in length.

"C-Jam Blues" is scored for bells, vibraphone, two xylophones, two marimbas and drumset; "Rock Around the Clock" uses two xylophones, two marimbas, drumset and congas. In both pieces the two xylophonists can share one instrument if necessary; similarly, both marimbists will be able to co-exist on a single instrument (requiring a low-A instrument in "C-Jam Blues" and a four-octave marimba in "Rock Around the Clock"). The arranger suggests that the second marimba parts can be replaced or doubled with electric bass guitar, and additional mallet instruments can be added, doubling parts at the unison or in octaves. In addition, an electronic keyboard may replace or double any of the mallet parts.

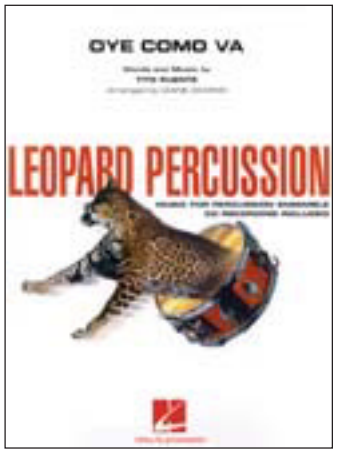
In "C-Jam Blues," young players should have little difficulty with the mallet writing, other than accommodating swing style, which requires a triplet feeling when interpreting notation using "straight" eighth notes. The vibraphone is given a full 12-bar solo with an invitation to substitute an improvised version if desired. This section may be repeated for a longer solo or solos by others. (Solos are based on a C blues scale, which is illustrated in the performance notes.)

The ensemble must also "swing" in Downs' adaptation of "Rock Around the Clock." The two xylophone parts carry the melodic burden; however, the xylophonists gain some aural reinforcement by virtue of the fact that their parts are identical, though written an octave apart. The second marimba contributes the bass line over which the first marimba adds a repetitive two-bar pattern using double stops.

Ensemble directors will appreciate the fact that both publications include a CD recording. They will also appreciate the opportunity these two arrangements provide to introduce very young students to the blues with two arrangements that are sure to get audiences to their feet.

—John R. Raush

Oye Como Va **III**
Tito Puente
Arr. Diane Downs
$25.00
Hal Leonard



The ever-popular 1963 Tito Puente hit "Oye Como Va" remains popular, with re-releases of Santana's version. In this Leopard Percussion series ensemble arrangement for 12 performers, Diane Downs has scored "Oye Como Va" for bells, vibraphone, two xylophones, two marimbas, shaker, guiro, timbales, bongos, congas and drumset. This arrangement is very accessible to the younger, mature junior high or intermediate high school percussion ensemble.

Opening with a four-measure keyboard vamp (vibraphone, xylophone and marimbas), Downs' arrangement provides ample opportunities for the "rhythm" percussionists to settle into a stereotypical Afro-Cuban groove—maintaining a tempo of 132 bpm. There is also an opportunity for a keyboard performer to improvise over the "Oye" vamp, or the drumset performer can take a brief solo. Flexibility in this arrangement also permits the substitution of steel drums for some of the keyboard percussion parts (e.g., the xylophone 1 part on lead pan). This three-minute arrangement is suitable for any pops percussion ensemble presentation. The publication includes a performance CD.

—Jim Lambert

Different but One Body **IV**
Dajeong Choi
$38.00
Keyboard Percussion Publications
This is a four-movement work for percussion quartet. Player one has

Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen; Tel.: 02251 / 65046 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

significant solo vibraphone passages in addition to playing surdo and tom, and it might be possible to program one or more movements as a vibraphone feature or solo with percussion accompaniment. The overall work, however, is more of a quartet for percussion. In addition to vibraphone and glockenspiel, the instruments include toms, congas, triangles, bongos, cowbell, tambourine, woodblock, cymbals and djembe.

Movement I begins with all players playing toms and the steady quarter-note tempo is marked 72 bpm. Following this ten-measure introduction, a new tempo of quarter note at 92 bpm is established with player four's low tom providing a solid rhythmic backing. This material concludes with four unison measures that taper and lead into a solo vibraphone section in 2/2 marked half note at 96 bpm. After only a seven-measure solo section, the tempo increases to 120 bpm and other drums enter to provide supporting material for the vibraphone.

Soon after this, the tempo changes again to a faster speed, and driving eighth notes in parts two, three and four set a different mood. The vibraphone reappears and the material becomes a dialogue between the three drum parts and the vibraphone part. The movement ends as the material slows down and becomes softer in volume.

Movement II is a duet with the vibraphone and glockenspiel, based on a tone row, that is fairly short and marked "peacefully" with the quarter note at 88 bpm. This is a relaxed and refreshing change from the opening movement.

Movement III is a fugue set in a very interesting way. The subject is first heard in the vibraphone and then appears divided between players two and three on relatively pitched percussion. The glock carries on with the theme and development, and the movement ends with a light stroke on the triangle.

The final movement is filled with excitement and opens with driving rhythms in all parts. Verbal sounds ("ha!") are used for effective punctuations. The vibraphone has some very driving material and is balanced with lighter percussion and, in some cases, the percussion drops out. This movement is fairly short and remains at quarter note = 106 bpm. The energy level is high and driving sixteenth notes with accents lead to a climactic ending of unison material increasing in volume to *fffff*.

This work has a great deal of possibilities. Each movement can stand alone to fill any particular performance need, and the complete work, which lasts about nine minutes, would be exciting and musically interesting for any program.

—F. Michael Combs

Andalusian Haiku **V**
Daniel Adams
$15.00
Studio 4 Music
"Andalusian Haiku" is a ca. 3 1/2-minute piece for two percussionists, each performing on castanet machines. The music for each castanet machine is notated to reflect two different pitches, with the right hand assigned to one and the left hand the other. Observing that "the subject matter of Haiku poetry often reflects the casual coexistence of seemingly unrelated phenomena," Adams introduces his unusual combination of two "seemingly unrelated" modes of expression alluded to in the provocative title: castanet rhythms of southern Spain and the poetry set in 17 syllables and three lines known as Haiku.

Adams expresses the metric structure of the poetry (successive lines of five, seven and five syllables) with a 17-note pattern expressed first in sixteenth notes with successive meters of 5/16, 7/16, 5/16 and later, in augmentation, in eighth notes and quarter notes with the appropriate meter changes. Dynamics are used effectively (requiring finesse in execution, especially at *piano* levels). An increase in volume and rhythmic complexity propels the piece to a brilliant climactic passage featuring sixteenth-note triplets and sextuplets topped off by a *fortissimo* statement of the 17-note pattern followed by a short coda.

Percussionists should also be able to perform this piece with concert castanets mounted on handles, played by striking them against the leg. However, whether using a castanet machine or handle-mounted castanets, the duet provides an excellent opportunity for percussionists to sharpen their skills on instruments that are often rarely practiced. It should find a home in venues from the techniques class to the recital hall.

—John R. Raush

The Gilded Cage **V**
Susan K. Powell
$40.00
Keyboard Percussion Publications
Composed in 1998 for the Northwestern University doctoral percussion quartet's European performances at Wurtzburg, Germany, and London, England, this quartet for multiple percussionists consists of the following instrumentation: player I—high tom-tom, high brake drum, splash cymbal; player II—medium tom-tom, medium high brake drum, splash cymbal; player III—medium tom-tom, medium brake drum, pedal drum; player IV—low tom-tom, low brake drum, China cymbal. The title of the composition is influenced by two sources: the 19th-century song "The Girl in the Gilded Cage" by Lew Brown and Albert von Tilzer, and John Cage's "Third Construction."

The performance success of "The Gilded Cage" lies in the mature, meticulous interpretation of the score's markings—from the unusual setup of the four percussionists facing in toward each other to the striking of the sticks by the adjacent performer. The composite performance creates an illusionary cage among the indicated stick-clicks.

This composition is a wonderfully composed, 117-measure work, and certainly one that will live on in the repertoire of the college percussion quartet. The audience will be captivated by the notated showmanship of the performers.

—Jim Lambert

Nordic Peace **V**
Tobias Brostrom
$40.00
Keyboard Percussion Publications
Don't be fooled by the title. With the exception of some material in the middle of the work, "Nordic Peace" is generally a driving work using drums, cymbals and cowbells. It is anything but peaceful. The opening tempo is quarter note = 86–92 bpm and patterns of sixteenth notes and sixteenth-note triplets predominate in this opening material. Significant dynamic contrasts add a great deal to the technical demands and musical effectiveness.

A middle section follows at "meno mosso" with elements of freedom and ad lib repeats in all parts. Players one and two have "free drum solos," which lead into the final climax marked quarter note = 104–112. This entire final section of 36 measures is based on driving sixteenth notes and sixteenth-note triplets, which involve a strong accented style with major dynamic contrasts.

—F. Michael Combs

Route 666 **V**
Gordon Stout
$55.00
Keyboard Percussion Publications
This work for solo marimba and percussion quartet was commissioned by Leigh Howard Stevens. It is a major composition (106-page score) featuring advanced marimba technique and musicianship. The work opens in 4/4 with the quarter-note at 108–120. The indication "with a slight swing (still play 'strait' [*sic*] sixteenths)" sets this style, and with the sixteenths holding steady, the marimba has a combination of steady chords, moving sixteenth notes, and alternating double-stop patterns from hand to hand.

Later in the work, changes in meter begin to appear but the basic driving pulse does not vary until near the end. The final 80 measures use a variety of meters at a new tempo of quarter note = 90. The concluding section, marked quarter note at 100, stays essentially in 5/16 with driving and steady patters in all parts until the work concludes with a final dramatic triplet figure by all three keyboard players.

The marimba solo part is very difficult and would be a significant challenge for even the more advanced players. The work stays generally fast and driving with no smooth chordal materials or solo cadenzas.

The percussion quartet accompaniment calls for the following instrumentation: Player 1—instrumentation not exactly specified but intent is a cabasa; Player 2—log drums, variety of toms and wood instruments plus cymbals and other metal instruments; Players 3 and 4 use keyboard instruments but the

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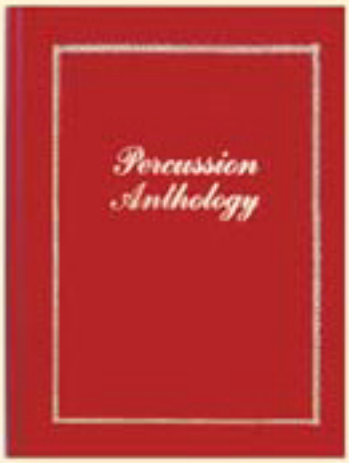

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specific instruments are the players' choices and could even include piano or synthesizer.

This work is essentially a major demonstration of the most challenging technical capabilities of the solo marimba and could be a proficiency standard for advanced players.

—F. Michael Combs

Snare Drum Duet **V**
Kevin Bobo
$15.00
Studio 4 Music
"Snare Drum Duet," written in a contemporary rudimental style, is packed with flam drags, "cheeses," "cheese-fives" and Swiss Army triplets. Bobo uses frequent dynamic changes and hockit rhythms to create interest. For a successful performance, each player must have control of singles and rolls at all dynamic levels. At specific points in the piece, each player is given the opportunity to play as a soloist, usually stating the primary theme. The final section features unison rhythms, with occasional interlocking figures, and concludes with a typical, contemporary drum corps lick.

—Scott Herring

Faces **VI**
Tobias Broström
$60.00
Keyboard Percussion Publications
"Faces" is a seven-movement work for solo marimba and vibraphone with percussion quartet and piano accompaniment. The accompaniment percussion scoring includes marimba, vibes, glockenspiel, xylophone, snare drum, bass drum, timpani, several gongs and cymbals, and octabans.

The first movement is energetic and rhythmically driving, with syncopated sixteenth passages in the marimba and grooving percussion parts. The second movement is a slow, rolled chorale, accompanied by bowed vibes, wind chimes and tuned gongs. The third movement, also lively, creates a dialogue between the marimba and piano, including a short solo section for the pianist. The percussion parts in this movement are focused on the pitched instruments. With an indicated slow tempo, the solo part for the fourth movement uses frequent thirty-second notes, giving the feeling of a metered roll on the marimba. Later in this movement, the soloist is given an extended section on vibraphone with running lines of quintuplets and sextuplets.

The fifth movement, written in odd meters of 3, 5, and 9, emphasizes the accompanying percussion quartet with skin and metallic instruments. The soloist participates with various sixteenth-note patterns and block chord structures. Like the other slow movements, the sixth movement makes use of rolled passages on the marimba accompanied by longer metallic sounds of gongs, bowed vibes and crotales. The final movement is highly energetic, propelled by ostinatos in the percussion parts, and sequentially sticked sixteenth-note and sextuplet patterns in the solo part.

The short, vignette style of composition is unique to this genre and will be appealing to listeners. The accomplished marimbist, ensemble and pianist will find this a very rewarding work to perform.

—Scott Herring

To the Nines **VI**
Michael Burritt
$60.00
Keyboard Percussion Publications
An impressive work for multi-percussion soloist and three percussionists, "To the Nines" provides a number of features that contribute to a memorable musical experience. One is the important role played by sound. The large inventory of instruments makes feasible constant variety and striking juxtapositions of timbres, such as the dramatic interplay between the multi-percussion soloist using metal sounds and the percussion trio responding on tom-toms in the opening measures.

The multi-percussion soloist moves between two "stations," each with a different instrumentation. Station 1 is used for metal sounds (suspended galvanized pipes or brake drums) notated separately on one staff, and skin drum sounds (four Chinese toms and two congas, or three bongos and three congas, and a bass drum played with foot pedal) on another. At station 2, the soloist plays a drumset, adding several sounds via an open hi-hat sizzle and foot crash effect.

The large inventory is completed with the instruments used by the percussion trio: vibraphone, two log drums, small, medium, and large suspended cymbals, five-octave marimba, djembe, crotales, slapstick, vibraslap, and tam tam or wind gong. In addition, all three players also use a bass drum, three toms and two bongos.

At a more visceral level, the listener reacts to an exhilarating rhythmic "motor" that drives this piece, set in a rapid tempo with sixteenth-note patterns that keep one pleasantly off-balance thanks to shifting accents, odd meters, "Bartokian" divisions of measures (such as 9/8 into 2+2+2+3), and meter changes (e.g., 2/4 to 3/16) that result in subtle shifts of pulse.

As the soloist moves from station 1 to station 2, a marimba and vibe ostinato begins that is sustained for some 73 measures. Using djembe and later crotales, it offers a new sonority and initiates a sixteenth-note rhythmic groove soon joined by the soloist playing drumset. Vibist and marimbist play arpeggiated patterns in which two intervals, both perfect fifths, are dovetailed. These passages are also punctuated by staccato attacks on the whip and vibraslap. A passage follows that offers effective contrast to what has become a relentless sixteenth-note groove, giving the marimba and toms of the 1st and 2nd percussionist eighth notes to perform and an admonishment to play "lyrically," while the soloist uses metallophones to contribute a recitative–like solo featuring ad lib interpretations of gradually accelerated and gradually decelerated note groups.

The remainder of the quartet is highlighted by a return to sixteenth notes played "with visceral energy" on membranophones, a return to the marimba/vibe ostinato, and two cadenzas for the soloist, one to be played at station 1, and the other a drumset cadenza that tops off a dramatic climax. This is followed by a brief coda that brings the work to a powerful close.

"To the Nines" connects with the listener primarily through the manipulation of musical parameters, particularly in the arenas of rhythm, sound and "melody," if the latter can include the product of writing "melodically" for non-pitched instruments such as groups of drums.

—John R. Raush

MIXED INSTRUMENTATION

Nimrod/Kimbob **IV**
George Frock
$18.00
HoneyRock
This solo, written for the McCormick flute and percussion duo, is an audience and performer friendly piece. Although neither part is overly challenging, both players must be mature enough to balance to each other through their many melodic interchanges. The flute range is quite manageable, but goes up to a high "C" during the energetic ending. The percussion part uses two bongos, four tom-toms, one bass drum, two suspended cymbals and two woodblocks.

Taking strong influences from Elgar's "Enigma Variations," this five-minute piece moves through many different styles. Beginning with a soft and lyrical statement of the theme, both performers serve an equal role in this call-and-response interplay. After a short percussion transition, the presto utilizes another call-and-response interaction. A short flute cadenza is followed by two variations of the main theme at moderate and presto tempos, respectively.

After another short flute cadenza and percussion cadenza, an allegro tempo allows the percussionist to take a more active role with driving rhythms up and down the drums. The flute player maintains the high energy with sustained high notes while the percussionist kicks the tempo up a notch for a loud climax.

This work would serve as a wonderful recital piece for both flute and percussion recitals. The musical demands outweigh the technical demands that would allow both performers to focus on the nuances and balanced interplay needed for a successful performance.

—Brian Zator

Postal Pieces **IV**
James Tenney
$25.00
Smith Publications
This work consists of ten post cards—three of which are specifically for percussion, two that could be for percussion since they don't specify instruments, and five for other instruments.


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The three cards for percussion are 5″ x 8″ cards, and on the front they have a place for the postage stamp and the title information placed so that it appears to be an official postcard (and could be used as such). Number 3 is called "For Percussion Perhaps, Or…" and the back of the card includes only six words of instruction: "very soft, very long, nearly white." So one would have a great deal of freedom, to say the least!

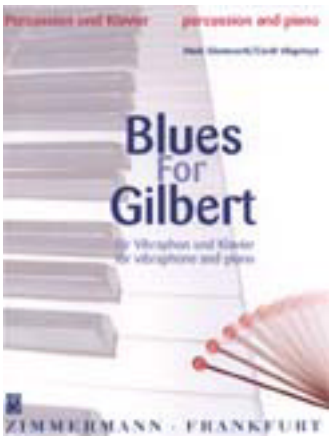
Card 5 is called "Maximusic," and the back of the card has only three sentences, so, again, the performer has a great deal of freedom. Those sentences indicate performing on a large cymbal, tam-tam, and "all other percussion instruments." Card 10 is called "Having Never Written A Note for Percussion" and is a solitary whole note tremolo with the indication of a crescendo from *pppp* to *ffff* and back again.

Cards 6 and 7 also contain several lines of text that give directions in just a few words. These two cards (actually three pieces) call respectively for "any number of instruments," "five or more different sustaining instruments" and "eight or more different sustaining instruments."

The remaining five cards are for instruments other than percussion. Performers looking for interesting pieces with a great deal of creativity and expressive possibilities might want to consider this collection.

—F. Michael Combs

Blues for Gilbert **V**
Mark Glentworth and Cordi Vilaprinyo
$20.93
Zimmermann Music Publishers



Mark Glentworth and Cordi Vilaprinyo have collaborated to create a vibraphone and piano duet version of Glentworth's popular vibraphone solo "Blues for Gilbert." Glentworth says that Vilaprinyo created a piano part that is "able to maintain and, in some places, even intensify the tension and interest in the solo work, without interfering with the musical text of the original."

The difficulty of this three-part work is found in the outer sections, which are basically written out improvisations on the vibraphone. In this new version, the pianist must pick up on the vibist's every nuance and embellishment to create the illusion of two performers melded into one. The inner section is a heavy swing, with the piano providing a rhythmic foundation for vibes to solo over.

—Scott Herring

Stellar Visions **V**
Howard Buss
$10.00
Brixton Publications

This ca. 6:40 duet set in a single movement and dedicated to the McCormick Duo (Kim McCormick, flute, and Robert McCormick, percussion) runs an emotional gamut. In the opening, dramatic flourishes on the flute that suggest a primal element are sharply silhouetted against rolled four-note chords played *ppp* in the lowest register of a low-A marimba, in which intervals of the augmented fourth, minor second and augmented octave interject an undercurrent of tension.

In some respects, these ominous-sounding rolled chords, which recur throughout the piece, represent the composer's most effective utilization of the unique idiom presented by the marimba. Buss' experienced pen is revealed in a flute part that features emotive gestures and the special effects of flutter tonguing, the bending of pitches, and a *ppp* white-note glissando on marimba that contribute to an exotic, mysterious quality that weaves through this music.

When the marimba emerges from its supporting role, it engages the flute in a spirited dialogue. Buss treats the marimba pianistically, using both hands to play a part that is largely contrapuntal but also includes four-note chords. Within the context of sixteenth-note passagework for the marimba, the lyrical qualities of the flute are displayed.

This harmonically appealing work is brought to an exciting close with flute trills and flourishes accompanied by the marimba's bass part, which mirrors the rapid runs in the flute. "Stellar Visions" can provide recital-worthy literature that two instrumentalists can work up in a reasonable amount of time, with a marimba part that should be easily handled by competent college-level marimbists.

—John R. Raush

Dragon of Wyckham **VI**
Raymond Helble
$300.00
Keyboard Percussion Publications

"Dragon of Wyckham" is a one-movement concerto for marimba and wind ensemble, commissioned by the Lebanon, Missouri High School Concert Band. The work is scored for low-A marimba and standard wind ensemble with a sizeable percussion section.

As with Helble's other works for solo marimba, the technical challenges in this work are abundant. The soloist must have chops to perform flawless sequentially sticked arpeggiations, spanning two or more octaves, as well as melodic material presented in triple and quadruple octaves. The work opens with a slow, ominous introduction that leads to the main body of the work marked *Allegro furioso e con brio*. March-like figures in the winds, brass and percussion dominate the first part of this section as the marimba imitates these motives, often filling in the gaps with lively arpeggios.

The inner section features thinner scoring with longer notes in the winds and brass as the marimbist plays melody and simple accompaniment. March-like figures are gradually introduced as the momentum builds toward the return of the A section, which closes with a thunderous unison.

"Dragon of Wyckham" requires a marimbist of the highest skill paired with the talents of a moderately skilled wind ensemble. Depending on the size of the group, amplification may be needed for the soloist in some of the thickly scored parts.

—Scott Herring

Shadow on Mist **VI**
Daniel Adams
$35.00
Studio 4 Music

This is a wonderful composition for flute and percussion quartet. The flute part calls for alto flute, piccolo, and C flute. The percussion parts are scored for advanced multi-percussion performers, with shifting textures of wood and metal instruments creatively scored. In addition to standard percussion instruments, a set of five bowl-gongs are needed. Adams' meticulous details include notated mallet and stick changes, demonstrating his knowledge of percussion colors.

The work is a series of motives, each complex, which weave throughout the piece. This composition merits performances for both percussion ensemble programs and flute recitals.

—George Frock

INSTRUCTIONAL VIDEOS

The Beginner's Guide to the World of Percussion **I–II**
Kennan Wylie
$15.00
K. Wylie Publications

This DVD is directed to the music educator who teaches beginning percussion students. It is divided into units, which include snare drum, keyboard percussion, timpani, accessory instruments, Latin percussion and drumset. Each unit is presented by professional percussionists, including Kennan Wylie, Christopher Deane, Jorge Ginorio and Dan Wojociewski.

Each performer includes brief musical examples that support the concepts being presented. The materials are clearly demonstrated. Fundamental techniques are outlined for each unit and cover technical approaches, proper grip or hand position, and instrument and stick selection. The presentations cover the important steps needed for performance, and should be of benefit for percussion teachers and band directors alike.

—George Frock

Double Bass Drum Techniques **III–VI**
Ray Luzier
$29.95
Hal Leonard

This instructional DVD deals with

more than just double bass drum technique. Ray Luzier recommends an integrated approach involving all four limbs. These challenging warm-ups and exercises develop not only physical coordination but also the mental stamina needed to execute complex rhythmic patterns smoothly and musically.

The DVD begins with "Warm-ups: Accents and Double Stroke Roll Exercises." These focus on the hands but involve the feet as well. Many of the patterns are similar to drum corps exercises, with shifting accent patterns and diddles played over different parts of the beat. Luzier likes to establish a sticking pattern and then insert the bass drums in between these notes, creating the effect of the sticks floating around the set.

Section two, "Motion, Independence and Ostinato Exercises," involves even more integration between the four limbs. Many of the exercises and grooves involve polyrhythms and shifting rhythmic patterns played over ostinatos.

Sections three and four, "Drum Fills Using Double Bass" and "Double Bass Grooves and Techniques," are full of interesting ideas based on the previous material. Creative students will find many applications that can be developed in almost endless combinations. All of the exercises are contained in the booklet included with the DVD, but these are very open-ended concepts that will serve as a starting place for much development and musical growth.

The DVD concludes with several live selections with bassist Billy Sheehan and guitarist Toshi Hiketa. These inspiring performances, along with the clear instruction and excellent demonstrations by Luzier, make this an excellent addition to drumset pedagogy literature.

—Tom Morgan

Double Bass Drumming Workshop **III–VI**
Jeff Bowders
$24.95
Hal Leonard
Anyone wishing to improve double bass drum technique will want to check out this DVD. Jeff Bowders is a first-call studio player and the author of the method book *Double Bass Drumming—The Mirrored Groove*. The booklet included with the DVD includes all the exercises and grooves performed by Bowders, which are taken from his book.

The exercises are presented in a graduated order, beginning with simpler ideas and progressing to examples requiring more technique. He starts right away with "Mirrored Warm-ups," exercises using hands and feet together in various combinations. Many of the exercises are actually grooves and the booklet provides ride cymbal variations that can be played with the exercises. Another feature of the DVD is the section of "Endurance/Stamina Exercises" that consists of playing sixteenth-note triplets between the bass drums and continually varying the ride pattern and the placement of the backbeat. The DVD also includes several performance segments showing Bowders applying the techniques to a musical situation.

This is a very easy-to-understand double bass drum clinic that students and teachers will find helpful. Bowders' performance of each exercise and groove is instructional and inspiring, and the excellent camera work makes it easy to see what he is doing and how he is doing it.

—Tom Morgan

Global Beats for Drumset & Percussion **III–V**
Walfredo Reyes, Jr.
$24.95
Hal Leonard
This two-hour instructional DVD demonstrates how to adapt traditional percussion patterns and instruments to a modern percussion/drumset setup in order to create contemporary "world beat" compositions. Using a large drumset/timbale/cowbell/woodblock setup, Walfredo Reyes, Jr. performs seven compositions that feature patterns from Cuba ("Cometelo Caliente"), Venezuela ("Funky Arequita"), Jamaica ("Rah Jah Reggae"), Martinique/Guadalupe ("Zouk Du Jour"), Brazil ("Tu Maracatú," "Espirtual") and Cameroon ("Mangambe"). Each tune combines two or more traditional rhythms to create what is often described as "world beat" music.

After performing each tune with a live band, Reyes "breaks down" each tune by providing a brief history of each rhythm, discussing the instruments and patterns, and how he adapts each pattern to a specific section of the tune. Reyes and percussionists Kevin Ricard and Daniel de los Reyes are featured in several solos (an invaluable aspect of this video). Other sections of the DVD feature coordination exercises to prepare the viewer for the more complex rhythms featured in the songs, suggestions for use of the jingle stick, and unique percussion accessories/drumset stick selection combinations (e.g. shaker/brush, and hi-hat tambourine attachment).

The combined patterns are very interesting but also quite challenging. The principal rhythmic patterns are notated in the accompanying booklet, but familiarity with some Afro-Cuban and Brazilian rhythms and a strong sense of independence are required to benefit fully from this material.

—Terry O'Mahoney

Natural Drumming: Lessons 3 & 4 **II–IV**
Joe Morello/Danny Gottlieb
$24.95
Mel Bay
Jazz legend Joe Morello demonstrates his approach to technique and his application of the teachings of George Lawrence Stone (the author of *Stick Control*) in this 1 1/2-hour instructional DVD. Narrated and emceed by drummer Danny Gottlieb, Morello explains his hand technique using full, half, down, and up strokes on a drum pad. He also addresses dynamics (and the corresponding approach); accents, useful exercises, alternative ways to practice *Stick Control*, and recounts numerous teaching and performance anecdotes. The approach is relaxed and informal, with Gottlieb and Morello bantering back and forth (just like in a real drum lesson). The DVD also contains four live solos (two by Morello and two by Gottlieb) and is a valuable documentation of the teachings of one of the world's most renowned drummers.

—Terry O'Mahoney

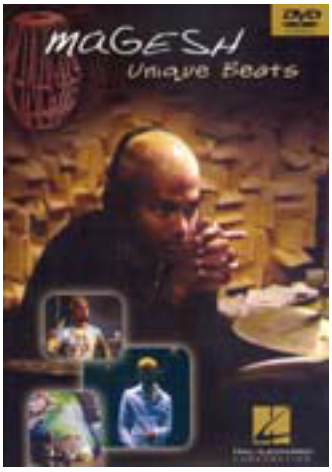
Time, Taste, Technique & Timbre IV–V
Ed Shaughnessy and Clem DeRosa
$29.95
Hal Leonard
This instructional DVD features Ed Shaughnessy in an excellent educational context, showcasing his tasty, musical drumming along with his clear and compelling teaching style. Shaughnessy is featured performing with a ten-piece "big band" under the direction of arranger/composer Clem DeRosa.

The band performs a wide variety of musical styles including Basie-style swing, two-beat, funk, rock and Latin. DeRosa briefly describes each tune before the band performs it. The camera work allows the viewer to clearly see what Shaughnessy is doing with each limb. After each performance, DeRosa and Shaughnessy discuss what went into the drumset part and how it was approached. Several times Ed demonstrates both the right and the wrong way to execute a fill or groove. Each discussion is short and to the point and centers around "the four Ts": Time, Taste, Technique and Timbre.

This DVD would be most helpful to a non-percussionist jazz ensemble director who is not quite sure what to tell the drummer to do in every musical situation.

—Tom Morgan

Unique Beats **IV–VI**
Magesh
$24.95
Hal Leonard
Magesh is a human drum machine and creative groove *meister*. This DVD gives the viewer an intimate look at this Australian drummer's unique approach to playing drumset. The first thing one notices about Magesh is the tablas placed on each side of his set. He is able to play a groove and suddenly lay a drumstick in his lap and play a tabla part. He also has a sampler and loop pedal on his left side and is able to operate it with his left hand or foot while playing a groove with his other three limbs. This gives him the ability to use technol-



ogy to create innovative beats in a live setting, which would not have been possible even ten years ago.

Magesh discusses playing with loops, playing grooves, creating unique beats, originality, sampling, using electronics, and feel. After each short discussion, he performs several short pieces either as a solo or with a bass player or conga drummer. He also performs several tunes with The Executives, a popular Australian band. Magesh stresses practicing in an organized, consistent manner and the importance of listening. His advice is very good and you can hear in his playing that he knows what he is talking about.

This DVD has a very casual and informal attitude, even including humorous outtakes from the interviews and performances. But it is clear that Magesh is very serious about what he is doing and he is a master of the modern groove.

—Tom Morgan

PERCUSSION RECORDINGS

Chronicles
Kevin Bobo
Self-Published
Chronicles contains marimba solos composed and performed by Kevin Bobo, who is a very talented marimbist. He is technically proficient and very clear and precise. Each of the six works on this album has its own character. "Seven Days" has seven movements with "each piece being a concert etude that represents both advanced marimba techniques and a specific day of creation." The purposeful emptiness of "Nocturne" was composed for Bobo's wife and depicts the feeling of absence through constant rolled chords and dynamic changes.

My favorite piece is "Gordon's Bicycle." The first movement, "Uphill," characterizes Bobo riding a borrowed bicycle up a steep hill, using a slow bass line for the slow motion up the hill, and a rapid line in the right hand depicting the fast pedaling. The second movement, "Downhill," portrays "the chaotic moment of riding a bicycle down a steep hill without brakes."

The illustrations continue in "Two Fountains," with the first representing a "slow-motion picture of water" and the second "producing a rippling and cascading effect." "Night Sketches" incorporates two long movements, with the first illustrating "Crickets" and the second movement, "Dreams," using rolls to create various colors on the marimba. "The Marriage of the Lamb" is based on New Testament scriptures and was composed for his brother's wedding.

—Brian Zator

Concerti for Solo Percussion and Percussion Ensemble
Ney Rosauro and the University of Miami Percussion Ensemble
Cane Records
This CD features the following compositions by Ney Rosauro: "Concerto N.2 for Marimba," "Concerto for Timpani," "Concerto for Vibraphone" and "Valencia." Rosauro is the featured performer on all of the works except for "Concerto for Timpani," which features Shannon Wood as soloist. Rosauro's University of Miami Percussion Ensemble accompanys the soloist on each concerto. "Valencia" combines Rosauro on marimba with Arthur Lipner on vibraphone.

These compositions reflect the diversity and uniqueness of Rosauro's compositional style. His accessible quality in composition always presents unusual challenges in the interpretive performance of the soloist. This is a solid CD recording of an outstanding percussionist/composer.

—Jim Lambert

Low Blue Flame
Andrew Cyrille
TUM Records
This is a drumset/sax duet record featuring veteran free jazz improviser Andrew Cyrille and saxophonist Greg Osby. The 13 tracks display facets of post bop swing, free jazz and soulful *rubato* ballad interpretation.

Cyrille prods and punctuates Osby's jagged melodic lines on the medium and uptempo swing tunes, and proves a tasteful foil and accompanist on the more rhythmically flexible pieces. His brushwork on Thelonious Monk's "Work" is just right and very clear. "Cyrille in Motion" (in 7/4) and "The Music in Us" (in 13/4) show his affinity for odd meters. Playing drums in a duo setting is quite challenging, but Cyrille shows how it's done in a melodic and tasteful manner (and without the need for a chordal or bass instrument). Jazz drummers who don't have much experience "filling up the space" with just one other instrumentalist should hear this recording.

—Terry O'Mahoney

Marimba Christmas Fantasy
Ludwig Albert
Talent Records
The 17 tracks on this disc are devoted to music that Ludwig Albert believes will place listeners in a "peaceful, unforgettable Christmas atmosphere." All of the selections were either transcribed or arranged by Albert and include many of the favorites we associate with the holiday season, and a few pieces that are not among the usual fare: "Rudolph, the Red-Nosed Reindeer," "O Holy Night," "Christmas in G Major" (a medley of "Adeste Fideles," "Hark! the Herald Angels Sing" and "Singt dem Herrn ein neues Leid"), "Ave Maria," "Champagne Rag," "Panis Angelicus," "Deep River," "Ding Dong! Merrily on High," "Coventry Carol," "Flow Gently, Sweet Afton," "O du Fröliche," "Silent Night," "O Tannenbaum," "Silver and Gold," "Pantomime," "De herdertjes lagen bij Nachte" and "White Christmas."

Through multi-track recording techniques, the finished product presents a fully scored rendition that uses all the registers of a five-octave marimba to excellent advantage, and gives the listener the aural illusion of a performance with several marimbas. (The arrangement of "White Christmas" also includes a part for glockenspiel.)

The music on this disc runs the gamut from pieces that inspire sensitive, expressive renditions (e.g., "Ave Maria," "Panis Angelicus" and the "Coventry Carol,") to lighter selections that are given spirited performances (e.g., "Rudolph the Red-Nosed Reindeer," "Pantomime" and Champagne Rag," complete with mallet handle clicks).

The marimba joins the piano and organ as an instrument capable of supporting the performance of music using various modes of expression ranging from counterpoint with two or more voices to music with melody and an accompaniment that includes a bass part, and harmonic features such as chords. Indeed, the technique of the marimba has become more and more pianistic in nature, which is quite evident in the performances heard on this CD. Albert has developed the ability to control infinite gradations of attack and subtle degrees of articulation that are every bit as effective for expressive purposes as the pianist's touch. His expressive performances on this CD are even more apparent in the familiar music programmed than they might be in more complex solo literature.

—John R. Raush

Marimba Dances
Ludwig Albert
Talent Records
Marimba Dances is a collection of classical and light classical melodies performed by marimba soloist Ludwig Albert. The 16 pieces include Kabalevsky's "Comedians Galop," "Liebesfreud" by Fritz Kreisler, Katchaturian's "Sabre Dance," "The Ragtime Dance" by Scott Joplin, "The French Can-Can" and Saint-Saens' "Cygne" arranged for either solo marimba (with piano accompaniment) or several marimbas. Its liner notes indicate that one of its intentions is to present the sound of the marimba to a wider general audience through familiar repertoire. Listeners unfa-

miliar with the richness of the marimba, general music classes, or light classical aficionados would find this a pleasing recording.

—Terry O'Mahoney

Night Sonata
Fabian Bohez; Mol Percussion Orchestra
Bohez Music Publications
Welcome to a growing list of composers and performers who have contributed their talents to the evolution of the marimba from folk music origins into an instrument that has been accepted in the concert hall, the young Belgian musician Fabian Bohez, who performs all of the marimba music on this disc and is the composer of three of the five works—"Sonata in C no. 1," "Marimbamania" and "Iljitsj,"—all for solo marimba. Two other pieces heard are Eckhard Kopetzki's "Night of Moon Dances" for marimba solo with percussion orchestra (here, the Mol Percussion Orchestra), and Nebojsa Jovan Zivkovik's "Ilijas" for solo marimba. A former student of both Ouderits and marimbist Ludwig Albert, Bohez has dedicated himself to the marimba. It is explained that his interpretative philosophy is "to approach each piece (with) his own vision and…a large emotional explosiveness, and as faithfully as possible according to the score."

Bohez opens the CD in exemplary fashion with his four-movement "Sonata in C no. 1," modeled after the 19th-century piano sonata. Using gestures that are Chopinesque in their application of "tempo rubato," expressiveness and emotional intensity, the first movement introduces two contrasting themes described as "stormy" and "light-hearted." In the second movement, rolls and legato articulations are used to tap the lyrical capabilities of the marimba. Bohez executes beautifully proportioned rolled chords, which he manipulates for maximum expressive effects. The virtuosity of the marimbist is put to the test in the stunning, delightfully dissonant third movement (*presto risoluto*). In the fourth movement (*tranquillo*), all tension is resolved in a tonal, tuneful ending.

In a much lighter vein, "Marimbamania" requires a six-mallet technique to execute sonorous, six-note chords set in a syncopated rhythmic context. The title of his other piece, "Iljitsj," is a reference to composer Peter "Iljitsj" Tchaikovsky. Here Bohez draws inspiration from several melodies from Tchaikovsky's fourth symphony. His performance once again displays his penchant for a romantic interpretation resulting in an exquisite performance that captures a hauntingly melancholy tone.

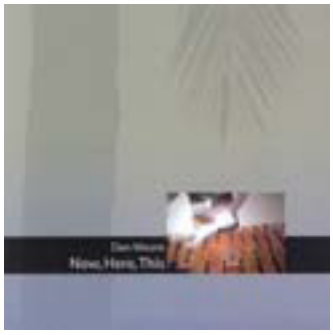
The showcase composition is Kopetzki's "Night of Moon Dances" for marimba solo and four percussionists, each performing on a multi-percussion setup with an instrumentation that relinquishes the sole melodic role to the marimba. Driving, cross-accented rhythms, interesting effects (including playing with the hands and bowing the vibraphone) and using the marimba percussively in rapid, accented passages in addition to legato rolled applications heard in the second part of the piece, characterize this music. Bohez makes his performance of accented, rapidly moving jazz-like passagework sound like child's play.

The CD is brought to an entertaining close with Zivkovik's "Ilijas." Odd meters and modal harmonies suggest the influence of Balkan folk music. It is written in three sections (two, featuring expressive music marked "*molto patetico*" at beginning and end, frame a fast dance). The expressive performance of this interesting composition leaves the listener wanting more.

Prepare to be impressed by Bohez's inaugural CD, an ambitious project, to say the least. It lives up to his views on interpretation, specifically his determination to approach every piece "with a large emotional explosiveness." In addition, the CD certifies that he also deserves recognition for his talents as a composer. If this were a live performance, his audience would probably jump to their feet shouting encore!

—John R. Raush

Now, Here, This
Dan Moore
Cricket City Music
This CD is a self-proclaimed "one-man percussion odyssey." In addition to playing every instrument on all ten tracks, Dan Moore also produced, recorded, mixed and mastered the album. Although performed by only one person, every song has its own unique percussion section, solos on various instruments and a full jazz band.



Moore uses a wide variety of instruments, including a custom Yamaha MIDImarimba, vibraphone, Zendrums, drumKAT Turbo, a cocktail drumkit, and an eclectic mix of instruments from around the world. Loops, overdubbing and multi-tracking were a necessary component of every chart, but the additional pleasure comes from Moore's solos on marimba, vibraphone, and talking drum.

Arrangements of jazz/pop standards include "My Funny Valentine," "Blue in Green," "Walk on By" and "No, Woman, No Cry." Moore gives each chart his own twist by adding many percussive sounds and utilizing his own soloing talents to create new and entertaining melodies. New compositions include "Now, Here, This," "Happy Dance," "Arcanery #1" and "Island Sunset." This is an outstanding CD, not only for the musical ideas, but also for the creative work done by Moore throughout every step of the production.

—Brian Zator

Rencontre
Duo Simard-Sidorov
Tout Crin Records
This CD features Marie Josee Simard (vibraphone, xylophone and percussion) and Vladimir Sidorov (bayan [accordion]). One may question this combination of instruments, but it works surprisingly well. The bulk of the tracks are arrangements or transcriptions of works by Privat, Piazzolla, Bach and Satie. Simard's vibraphone work on both "Papillon noir" and "Prelude and Fuge in C minor" are outstanding, although at times the accordion has difficulty matching the articulation of the vibraphone, especially in the Bach. The duo gives a sensually inspiring performance of Piazzolla's "Milonga del Angel." Also included on the disc are several folksy tunes of Ireland, Croatia and Romania, and two original compositions by the duo.

—Scott Herring

Surge
University of Houston Percussion Ensemble
Albany Records
The University of Houston Percussion Ensemble has released a CD containing works performed on their PASIC 2003 Ensemble Competition showcase concert. Under the direction of Dr. Blake Wilkins, the ensemble performs well and achieves a well-balanced blend of sounds amidst a wide dynamic spectrum.

The opening work, "Surge," is a highly syncopated piece commissioned for the PASIC concert. Relentless energy and shifting accents propel this work forward to an exciting conclusion. Donald Grantham's "Houston Strokes" is scored for another large ensemble. As stated in the notes, "the four movements contain fast and fiery outer movements, a reflective and lyric second movement, and a third movement that is a gentle nocturne." The performance of this difficult piece is outstanding. While containing many notes, the group handles them with ease and is able to provide musical shape and an explosive character when needed.

Wilkins' composition "Melos" has very long phrases played over cymbals, metals and other background sounds. Subtlety, melody and color are the primary focal points. One of my favorite pieces on this disc is Wilkins' arrangement of Ralph Vaughan Williams' "Fantasia on a Theme by Thomas Tallis." The original work was scored for three groups of string instruments, while

this arrangement uses nine marimba players on five instruments and two vibraphonists. The orchestration is beautifully done to allow the melody to sing and the accompanying harmonies to blend seamlessly, providing a warm wave of sound.

Bruce Hamilton's "Raptures of Undream" is scored for six players, each with one tom and a cymbal. This piece has an inherent groove and accessibility to the listener and performer. Although the visual aspect of this piece greatly enhances the enjoyment of the work, the aural effect created by the ensemble is commendable. The final work, "At the Dawn of War" by Kevin Erickson, is composed for a large ensemble using many keyboard instruments as well as a vast assortment of percussion equipment. Although exploring many moods, the piece is not intended to fulfill a certain programmatic theme of war. The dark melodies in the keyboards and loud crashes in the percussion contribute to the ideas of wartime, but the flowing chorale and exuberant conclusion bring images of cheerful harmony.

—Brian Zator

Traum Tanz: Schlagzeug/Marimba & Orgel
Nils Grammerstorf, percussion; Beate Rux-Voss, organ
Nomos

This CD includes two works for percussion and organ: William Albright's "Halo" for organ and six metal instruments of the performer's choice, plus glockenspiel, written in 1978; and Martin Christoph Redel's "Traumtanz op. 30a" ("Dream Dance"), a 1983 adaptation of a piece originally written for percussion and string orchestra that appeared in 1981. The CD includes three compositions written in the relatively new genre of organ and marimba: Reinhard Raue's "Exaltationen" (1995); Thilo von Westerhagen's "Wenn Feuerbach kommt…Traumsequenzen für Marimba und Orgel" (1995); and Barry Jordan's "Nonqause" (1993). The disc also showcases the talents of Grammerstorf and Rux-Voss in separate solo performances featuring Barry Jordan's "Neither here nor there" (1998) for marimba, and Jürgen Essl's "Toccata in e" (1988) for organ.

In "Halo," Albright writes effectively for organ, expanding its rich tonal spectrum with the plangent sounds of six metallophones in the form of cymbals and gongs, played within a large dynamic range from mere whispers to explosive attacks, and glockenspiel. The latter is played with hard implements to elicit sharp accents, and with softer mallets to produce a contrasting, vibrant tone without the brittle attack. The contributions of the percussionist are primarily in the arena of "sound" and serve as an extension of the organ's extensive tonal palette.

Raue's "Exaltationen" for organ and marimba features an 11-note row, and provides brilliant interplay between organ and marimba. The marimbist is called upon to execute everything from rolled melodic lines to staccato repeated chords, a rapid ostinato and virtuoso passagework, played impressively by marimbist Grammerstorf, and earsplitting *glissandi* (both ascending and descending).

In "Neither here nor there," for solo marimba, Jordan creates an exciting musical synthesis by calling upon European compositional techniques and African traditions in the form of a Xhosa work song. This entertaining three-part solo uses constantly changing meters.

"Nonquase" for marimba and organ, Jordan's second composition on the CD, also exploits the exciting possibilities derived from African/European traditions.

Von Westernhagen's "Wenn Feuerbach kommt…" can be a solemn yet powerful work for marimba and organ, using marimba ostinatos, a fugato in the organ set over an ostinato pattern, and beautiful harmonic progressions at the end of the composition.

The album's longest work is Redel's "Traumtanz op. 30a." Tension is generated from the interaction of "dream" and "dance" music, covering a broad emotional gamut ranging from "ethereally delicate" to "nervous unrest" and "nightmares." The composer also draws upon Latin American rhythms and jazz-like phrasing.

The new repertoire heard on this CD sets a high musical standard and has been well worth the wait. Perhaps that wait was a good thing, since it gave time for composers to get a good grip on contemporary compositional practices in regard to music written for the marimba. This CD will be a valuable acquisition for anyone interested in pursuing this interesting repertoire.

—John R. Raush

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LITHOPHONE

Donated by Emil Richards, 1993-06-06

A lithophone is a pitched percussion instrument having keys (or bars) made of stone. Early instruments of this type, called *pien-ch'ing,* are first found in China with plates constructed in an angular shape. During the 19th century, the instrument was called a "rock harmonica" and constructed from rough slabs of stone.

This particular type instrument (ca. 1960), constructed with disks of slate, was designed and manufactured in Germany by Studio 49 for the composer Carl Orff for use in his opera "Die Kluge" (1941–42) and his musical plays "Antigone" (1940–49) and "Oedipus" (1957–58).

This instrument has a range of A-sharp7 through C8 with disks ranging in diameter from 8-1/2 inches to 6 inches. The thicknesses of the disks vary from 9/16 inch to 13/16 inch, though this is not consistently graduated from the lowest to the highest pitch due to the process used when tuning a disk.

Each disk is bolted through a center hole to a metal support and is mounted with rubber and metal washers, providing insulation for the disk as well as stability. The stand, which has four locking wheels, is 18 inches by 24 inches at the base and has an overall height of 38-1/2 inches.

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

View from below, showing the mounting system for each disk.

Studio 49 Lithophone, serial number RL-034/11-25

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