Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 4 • August 2007

Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 4 • August 2007

2007 Hall of Fame

Warren "Baby" Dodds
Anthony Cirone
Steve Reich

STADIUM

SERIOUS

ON THE

FIELD

Zildjian

SINCE · 1623

Beginner, intermediate or expert.
Zildjian has the sounds to be heard on any field.

Top to bottom:

Barnstable High School Marching Band

University of Alabama Million Dollar Marching Band

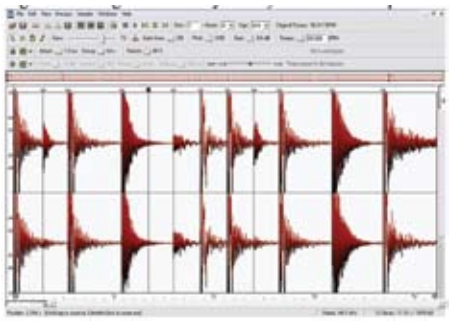
Seattle Cascades Drum Corps

Percussive Notes

On the Cover: Steve Reich photo by Jeffrey Herman.

The journal of the Percussive Arts Society • Vol. 45, No. 4 • August 2007

The Art and Science of Mallet Instrument Tuning, page 52



Producing and Editing Drum Loops, page 64

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** percarts@pas.org **WEB** www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published bi-monthly: February, April, June, August, October, and December by the Percussive Arts Society, 32 E. Washington Street, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 32 E. Washington, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$90, Library—$100, Student/Senior—$60, ePAS™ On-line Student—$28, ePAS™ On-line Professional—$50. **• POSTMASTER: Send address changes to: Percussive Notes, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 •

FROM THE PRESIDENT

PAS — A Culture of Discipline

BY GARY COOK

For many of our PAS members, this issue of *Percussive Notes* will find you returning from a summer (or winter, if below the equator) to start another school year or season of performances. For those of you who had a summer break, I hope your weeks were productive and inspiring (especially those of you who attended any of the over 50 workshops, camps, and seminars listed in the March and May issues of *Percussion News*); that you were afforded time for some personal growth, reflection, and relaxation; and that you return to your studies and music-making renewed and invigorated.

With the start of a new school year for many readers, I want to focus on some reminders for the academic year and further "tell our story" and acquaint you with the work of the PAS leadership.

EMERGING LEADERS

One of my favorite phrases of Jim Collins (author of the *Good to Great* books I have referenced in my past three *Notes* messages), is when Collins is comparing companies and non-profits, and he speaks of mediocre companies as those who *rarely display the relentless culture of discipline—disciplined people who engage in disciplined thought and who take disciplined action—that we find in truly great companies*. He goes on to emphasize, *A culture of discipline is not a principle of business: it is a principle of greatness*.

In his July *Percussion News* report, PAS President-elect Steve Houghton spoke about how the Executive Committee has been striving to identify new, emerging leaders in the PAS membership and the success we have had with that initiative. This effort began in 2004 when then PAS President Mark Ford wanted to target PAS members who the Executive Committee felt were disciplined people, who engaged in disciplined thought, and who took disciplined action in their work and careers and showed promise for taking future disciplined action as prospective leaders in PAS.

Since then, the Executive Committee has identified and contacted 37 Emerging Leaders (as we refer to them now), and invited them to our Leadership Forums and receptions at recent PASICs and encouraged their involvement. PAS Treasurer Steve Beck and I sent each one a personal e-mail in April and had one or more responses back-and-forth with all but nine. Of those 28 remaining Emerging Leaders, as Houghton stated, many have become PAS chapter officers, PAS committee chairs and members, PAS editors, or are assuming other leadership roles in PAS. In fact, 20 of the original 37 members identified (54%) are currently involved in some kind of PAS leadership role. Of the 28 remaining, we feel Jeff Calissi and Kenyon Williams have, indeed, "emerged" as a *Percussive Notes* Keyboard Editor and Chair of the World Percussion Committee respectively, which leaves us with 26 Emerging Leaders.

In order to cultivate the leadership talents of these and future Emerging Leaders, we plan to continue our dialogue with them to better determine how they see themselves, give them the opportunity to share with each other and us how the process of becoming integrated into the PAS leadership is working for them and what obstacles they have experienced, and how PAS can continue to assist them as they pursue leadership roles in the society.

Any members who feel they have the discipline and passion of an Emerging Leader are urged to contact me at *percarts@pas.org*.

VOTE FOR BOARD OF DIRECTORS

In my first "From the President" message (February 2007) I emphasized that this organization is YOUR Percussive Arts Society, and that you can have direct input and influence on how the leadership of the society is determined by nominating members for the PAS Board of Directors (for which the deadline was June 1) and now VOTING for candidates for the PAS Board of Directors. Ballots are posted online at pas.org and will appear in the September issue of *Percussion News*.

The PAS Board of Directors is currently composed of individuals who have been nominated and elected over the years by YOU, the members of PAS. One half the board is up for re-election each year along with new nominees. Be sure to give serious consideration to this opportunity for you to shape the future of PAS by voting for members of the Board of Directors by the October 1 deadline.

CREATE A PERCUSSION CLUB

I want to remind university and college students of an excellent opportunity many of you have with your Student Associations to form a Percussion Club on your campus.

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
$100,000 or more	Fred Gruber . Zildjian Family
$50,000 or more	Gordon B. Peters . Emil Richards . Mickey Toperzer
$25,000 or more	Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

The PAS Collegiate Committee prepared an excellent guideline for "Creating a University Percussion Club," and I encourage you to check this out at pas.org under Educational Resources. This is great way to engage a diverse membership in percussion activities across your campus and secure funding for guest artists and even travel from your student government. For a related excellent article see "Collegiate Percussion Clubs" in the June 2006 *Percussive Notes* (vol. 44, no. 3).

METHODS CLASS FREE EPAS TRIAL MEMBERSHIPS

College instructors who will be teaching a Percussion Methods & Techniques course to non-percussionist music majors are strongly encouraged to contact the PAS office at *percarts@pas.org* and request a free 90-day trial ePAS membership for each student in your class. These are free for the asking and require a simple login by the student for access to all PAS member services. Instructors are able to make online assignments and in general acquaint these future music educators with the PAS Website and the many PAS resources that will serve these educators in their future years teaching.

REQUIRE PAS MEMBERSHIP IN YOUR SYLLABUS

I would like to encourage all percussion instructors to require membership in PAS of all your percussion majors and students studying privately. Just as a textbook is required for other classes, PAS membership should be required as an essential resource and experience for any serious percussionists or drummers. A student ePAS membership is only $28.00—much less than the cost of any textbook. Reading assignments in current and archived publications provide in-depth research opportunities available nowhere else but at pas.org, as do the Members Forums, Online Research Journal, reviews, podcasts, and many other resources.

PASIC MOCK AUDITIONS, LAB SESSIONS AND LOGISTICS TEAM

As PASIC 2007 approaches, please encourage your students to apply for the Mock Percussion Audition, Lab Sessions, and seriously consider being a member of the PASIC 2007 Logistics Team. Information on these opportunities are in this and previous issues of *Notes* and *News* and on the PAS Website.

I look forward to the October "PASIC Preview" issue of *Percussive Notes*, in which we all will have the chance to read about the many exciting sessions and concerts scheduled for PASIC 2007 in Columbus. In the meantime, be sure to check out the growing developments online at pasic.org, and make your hotel room reservations and register for PASIC 2007!

COMPETITIONS AND SCHOLARSHIPS

Please remind your students to participate in PAS competitions and apply for the many scholarships and grants throughout the year. Deadlines for these many opportunities are posted at pas.org and in *Percussion News* and *Percussive Notes*.

CORRECTION

Finally, I want make a correction to my June "From the President" message in my reference to the translations provided by Fernando Hashimoto and his colleagues. There was a typo in Fernando's last name, and he is a doctoral student at City University of New York, not Yale, as I stated. My apologizes to Fernando, and thanks again for his ongoing excellent contributions to PAS.

Best wishes,

Gary Cook

Gary Cook
PAS President

PASIC 2007

As summer passes and many of us prepare for another academic year, it is also time to start making plans for PASIC this fall in Columbus. Each year PASIC is full of blockbuster clinics presented by the biggest names in percussion. But PASIC is much more than big names; it is the variety and quality of the over 150 sessions that make PASIC a unique and inspiring experience.

Regardless of your areas of interest or whether you are a player, teacher, or student, PASIC has sessions that broaden your horizons with new perspectives, keep you up to date on the latest techniques, and provide important information that will help you develop your career.

All these opportunities take place in an informal environment that is conducive to interaction and networking with artists, educators, and industry professionals.

The International Drum and Percussion Expo is unlike any other exposition of drums and percussion. The PASIC exhibit hall represents not only the large manufacturers, but also a high number of specialty companies that have artist-quality products used by professionals throughout the world. At PASIC, you have the opportunity to try the instruments, talk with many of the designers of the instruments, and interact with knowledgeable industry specialists who have taken part in bringing these products to the market.

If you are looking to find new literature, you can browse over 30 different publishers exhibiting at the expo, spend some time in the PAS Listening Lab to hear winning compositions of the PAS Composition Contests, or attend the Percussion Ensemble New Literature Session.

PARTICIPATING AT PASIC

PASIC is not just about being an audience member for four days. There are many opportunities to actively participate in the convention and to get involved in PAS. If you are interested in attending the convention without having to pay registration, volunteer to serve on the logistics team. Each year, PAS utilizes over 100 volunteers who assist in the moving of equipment and setup of stages and rooms to keep the convention running smoothly. Serving as a logistics volunteer will earn you free registration, a one-year membership, and the opportunity to win prizes donated by the exhibiting companies. There is no better way to really get behind the scenes at PASIC and get close to the artists. If you are interested in volunteering, see page 54 for more details.

If you are looking to become more involved as a leader in the society, PASIC is the place to be. You can attend meetings of the 17 committees that cover a wide variety of performance and professional areas, and network with your state chapter president and officers to become more involved in your state chapter events.

There are student performance opportunities at PASIC as well. The Marching Festival has an Individuals category for both High School and College Divisions. Areas of competition include Snare, Tenor, Keyboard, and Timpani. For more information, visit the PASIC Website at www.pasic.org/ThisYear/Files/07MarInd.pdf.

Another avenue for participation is the Symphonic Labs. This is a unique opportunity to be tutored by a prominent symphonic professional on a specific set of excerpts. Interested students can sign up for a reserved slot for a specific session. Please see the announcement on page 87 of this issue for more information.

The PAS FUNdamentals series of clinics, coordinated by the Education Committee, also provide students with the opportunity to learn and potentially participate in demonstration sessions designed for teachers and students.

Beginning in 2003, PAS began presenting a Sunday workshop directed towards those individuals interested in learning more about drum circles and the skills to facilitate rhythm-based events. The Drum Circle Facilitation Workshop is scheduled for Sunday, November 4, from noon to 5:00 P.M., and is a hands-on, experiential workshop for beginners through experienced facilitators. Additonal information is available on the PASIC Website at www.pasic.org/ThisYear/DCWorkshop.cfm and on page 44 of this issue.

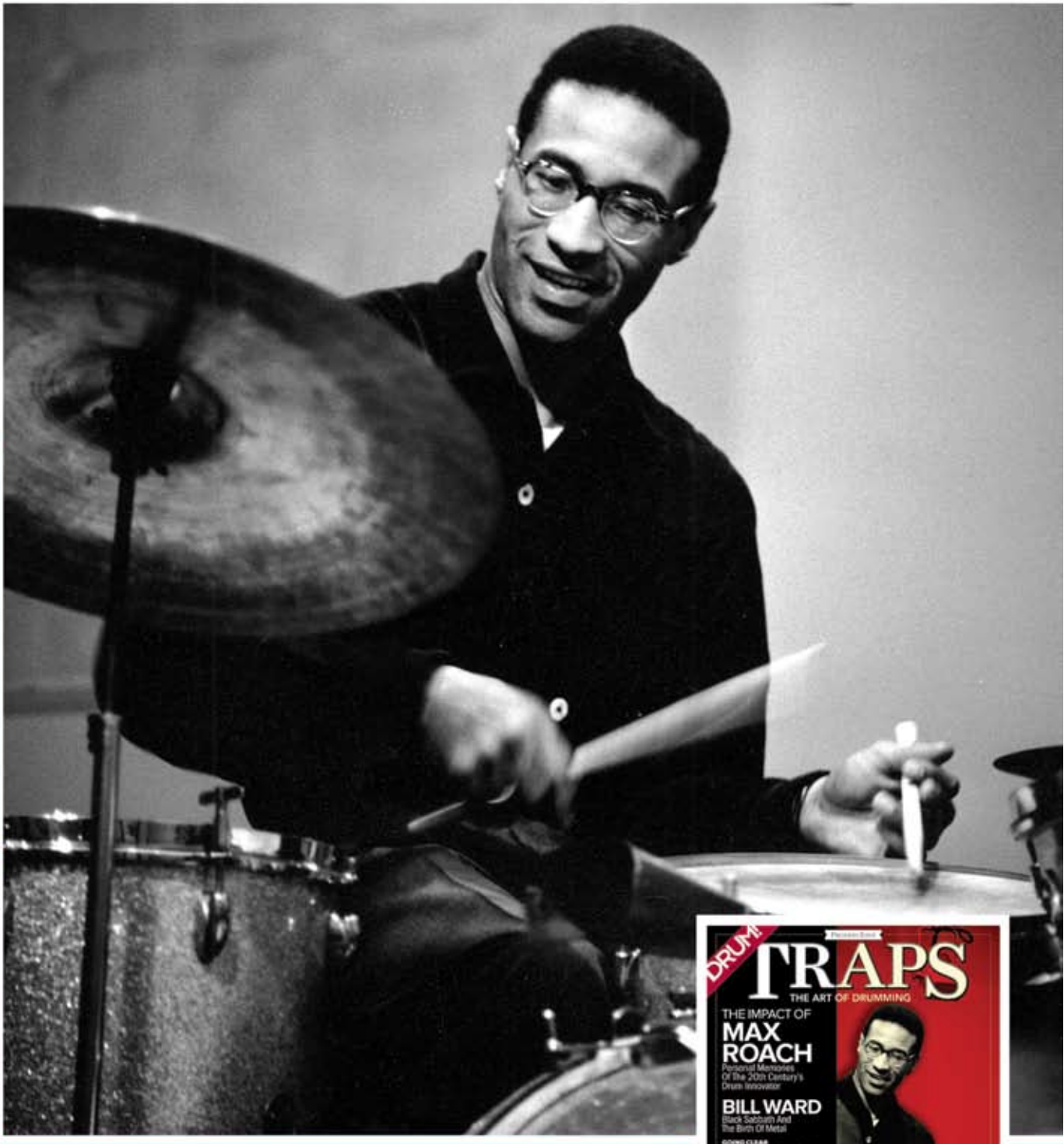
There are as many reasons to attend PASIC as there are sessions. Our hope is that each year, every attendee will leave the convention feeling rejuvenated, inspired, educated, and welcomed as a member of the PAS community. Our sense of community is our greatest strength, and PASIC is our best example of what this community can accomplish. Register now at www.pasic.org or call Adventure Travel at 1-800-540-9030. **PN**

PRESENTS

DRUM!

TRAPS

THE ART OF DRUMMING



A **NEW** MAGAZINE FROM THE **EDITORS** OF **DRUM!**

LOOK FOR **TRAPS** AT MUSIC STORES AND BOOK STORES

TRAPSMAGAZINE.COM

TO SUBSCRIBE, CALL 1-888-DRUMMAG FROM 9 A.M. TO 5 P.M. (PST)

TO ORDER ON THE WEB, VISIT HTTP://**DRUM.SAFESHOPPER.COM**

We Welcome a New Associate Editor

BY RICK MATTINGLY

In the April issue of *Notes*, I announced that we were starting a new, regular section of the magazine to be called "Career Development," which would focus on various ways to build a career in music in addition to playing and teaching. I also said that we were seeking an editor to oversee those articles.

We received several résumés, and I am happy to announce that Jack Gilfoy has accepted the job. Jack is about to start his 19th year as the Director of Jazz and Music Business Studies at the Indiana University School of Music's Indianapolis campus. He has been a working professional drummer since 1958 when he joined the AFM. Over the years he has published a drum book, built three recording studios, owned his own record label, and worked with artists from the Boston Pops to Elvis—including 30 years traveling the world with Henry Mancini.

"Somewhere along the way, I realized that any successful percussionist is also a business person," Jack told us. "I tell my students that you must constantly market yourself and have something to sell. And the more things you have to sell, the better."

That pretty much sums up our goal for the Career Development section. If you have found ways to enhance your career by writing a book, developing a new product, or doing something else that complements your teaching and/or playing, please share it with us. And if you have found creative ways to market your teaching and playing that has opened up new opportunities, please share that also. If you have advice for landing a playing or teaching gig—from preparing an audition to sending the right kind of résumé—please share your expertise with other PAS members. You can e-mail ideas or complete articles to our Managing Editor, Hillary Henry (hhenry@pas.org), and she will forward everything to Jack.

I look forward to working with Jack and hope many PAS members benefit from the articles in our Career Development section. **PN**

Anthony J. Cirone

PHOTO BY TODD O. WEES

Portraits in Rhythm, a collection of 50 snare drum etudes published four decades ago, can be found on music stands around the world. The book is on audition lists for All-State Bands as well as college and universities in over a dozen states. When the book was written, the author was just a student at the Juilliard School of Music, about to embark on a long and fruitful career in percussion.

BY LAUREN VOGEL WEISS

A self-proclaimed "Jersey boy," Anthony J. "Tony" Cirone was born in Jersey City, New Jersey on November 8, 1941. Although no one in his family had any musical background, Tony's mother encouraged him to play. When he was seven, Tony's mother took him to the local music store, where he was immediately drawn to the drums. When the family moved to Lyndhurst, he took lessons at the Gilio School of Music in nearby Rutherford from Jimmy Jerome, a local drumset player who taught Tony to read music and play the snare drum as well as drumset.

"During my third year at Lyndhurst High School, we got a new, young band director named William Gee," recalls Cirone. "He told me to study with William Laverack, a Juilliard graduate who had just gotten out of the Marine Band and was looking for students. So I took a bus to Passaic and started taking lessons.

"During high school, I also made the All-State Band and Orchestra and realized I must be pretty good," Tony says with a grin. "That's when I considered studying music in college, which nobody in my family thought was a good idea—except my mother." He considered applying to nearby Montclair State Teachers College and becoming a music teacher, but with the support of his mother and the guidance of Laverack, Tony was accepted to his teacher's alma mater.

Cirone entered Juilliard in the fall of 1959 and was assigned to Saul Goodman, legendary timpanist with the New York Philharmonic. "That was certainly a stroke of luck for me," Tony admits, "because I stayed with Saul my entire six years there. He trained me to play in an orchestra." Although he never lost his drive for teaching, Cirone's perspective changed to focus on performance.

"We had quite a class when I got there," he recalls. "Gerry Carlyss [Philadelphia Orchestra, Indiana University], Eugene Espino [Cincinnati Symphony], Gar Whaley [Meredith Music], and Lee Beach [New Orleans Symphony], to name a few. I learned just as much hanging around the students as I did in my lessons. That was quite important for me—to have met these colleagues who have become lifelong friends. That, combined with the Goodman experience and attending concerts at Juilliard and the New York Philharmonic, was quite an education."

Cirone started taking symphony auditions during his fifth year at Juilliard. But the audition procedure of the 1960s was quite different from today's process. "Goodman told us that George Szell was in town and wanted to audition some percussionists for the Cleveland Orchestra. I still remember my audition: the stage was set up for a full orchestra, George Szell was on the podium, and I was back in the percussion section. He said, 'I want you to play the "Bolero,"' and he started conducting. Normally when we play this, we get our tempo and then we're not really looking any more—we're just listening. Of course, there was nothing to listen to! Fortunately, I was watching him because he started to make an accelerando and I followed him. I think that was one of the reasons he invited me to Cleveland to take the regular audition. He even paid my way to go there! I did go, but Richard Weiner won the job."

Cirone continued to take auditions, mainly on the East Coast, until the day Goodman told him that Josef Krips was looking for a percussionist for the San Francisco Symphony. "Krips called Saul when he needed a timpanist eight years earlier," Tony explains. "That's when Saul sent him Roland Kohloff. So when Krips needed a percussionist, he came back to Saul. Of course, Saul always said that same thing: 'I have the perfect person for you!' He *always* had the perfect person—whoever was next on the list!"

So Tony went to Krips' hotel in New York to meet the conductor. "You vant to play with the San Francisco Symphony?" Tony mimics in his best German accent. "And I said, 'Yes, Maestro!' He shook my hand and I left. The next thing I know, I got a contract in the mail from the San Francisco Symphony. That was Goodman's influence."

Following his graduation from Juilliard with a Master of Science degree in 1965, Tony, his wife, Josie, and their six-month-old son, Anthony, drove 3,000 miles to California and what would be the start of a 36-year career. (His daughter, Liz, was born in California in 1968).

Tony with San Francisco Symphony colleague Joe Sinai around 1975.

Cirone keenly remembers one of his first rehearsals with the San Francisco Symphony. "We were playing 'Death and Transfiguration' [Richard Strauss], and Krips always read a piece straight through at the first rehearsal. I was playing tam tam but had studied the timpani part with Saul. I was sitting right next to the timpani, and when the piece was over, I leaned over to Roland [Kohloff] and whispered, 'I never heard anybody play timpani like that!' He smiled and said, 'Oh yes you have!,' meaning, of course, Saul Goodman. However, being on stage—it was overwhelming!"

Cirone also remembers one of the first European tours he took with the orchestra, then under the baton of Seiji Ozawa. "We were playing in Paris and our opening concert was 'Symphonie Fantastique' by Berlioz. I was playing the second timpani part, and when we started performing it hit me: We were playing this great piece of music in this great hall in the country of the composer."

During his three-plus decades with the orchestra, Tony played with many world-class conductors, including Music Directors Krips, Ozawa, Edo DeWaart, Herbert Blomstedt, and Michael Tilson Thomas, and noted guest conductors such as Leonard Bernstein, Igor Stravinsky, Aaron Copland, Eugene Ormandy, Kurt Masur, Rafael Kubelik, and James Levine.

"Some of the best performances were with my final conductor, Michael Tilson Thomas," recalls Tony. "He brought a lot of terrific energy into his conducting and rehearsing. He programmed much new music, including many large orchestral works, which still stand out in my mind—the Mahler symphonies in particular."

When Cirone joined the section, there was no Principal Percussion position; the timpanist, Kohloff, assigned the percussion parts to the three percussionists. "Over the years, he gave me the job to do, even without the title," Tony explains. "When they added the fourth player to the section, that was going to be the Principal position." Although Tony auditioned for it three times, he was unsuccessful in winning enough votes from the conductor (although he had enough votes from the rest of the orchestra committee). "By the fourth audition, the handwriting was on the wall," he says. Tom Hemphill joined the section as Principal Percussionist before stepping down a few years later. Jack Van Geem—a former student of Cirone's at San Jose State University—joined the orchestra as Principal in 1981.

"It was a kick playing with Tony," says Van Geem. "I had to adjust a little bit because I was used to him being my teacher, but I was supposed to be the Principal! The thing about Tony, right up to the very last concert we did together, is he always cared—about placement, color, everything. He wanted to make sure that it was right, and he inspired all of us to do the same—and he reminded us if we didn't!"

At the same time Cirone started playing with the San Francisco Symphony—then a part-time orchestra with a 28-week season—he also began teaching at San Jose State University. "The previous percussion instructor had passed away a few years back and they hadn't replaced him, so by the time I got there, the percussion methods class and lessons were being given by the clarinet instructor," Tony recalls with a laugh. "Between Juilliard and my prior teaching experience, I was ready. I had already thought about methods and soon began a percussion ensemble. There were only six percussion students when I started, including Linda Pimentel, who went on to teach at the University of Lethbridge in Alberta, Canada, and Ralph Humphrey, who became a drummer with [Frank] Zappa."

Cirone's program also benefited from the proximity of two drum and bugle corps: the Concord Blue Devils and the Santa Clara Vanguard. Many of their drummers came to northern California to play or teach with the corps and stayed to go to school at San Jose. One former student with a drum corps connection was the late Fred Sanford. Several other students have gone on to successful careers in music, including Charles Dowd (University of Oregon), Robert McCormick (University of South Florida), Tom Vanarsdel (Murray State University in Kentucky), Wendy Couch (Melbourne, Australia Opera), Robert Erlebach and Galen Lemmon (San Jose Symphony, now the Symphony Silicon Valley), Jim Gott (Oakland Symphony), and many others. Cirone also taught at

Cirone Publications booth at PASIC '78. L to R: Josie, Liz, Tony and Anthony.

Stanford University in Palo Alto from 1983 until 1992.

"Tony coached my Bachelor's recital at San Jose State in 1970, Master's recital at Stanford in '71, and my Juilliard audition," remembers Dowd, currently the Phillip H. Knight Professor of Percussion at the University of Oregon School of Music and Dance and Principal Timpanist of the Eugene Symphony Orchestra. "Lessons with him were dynamic. He taught us to play musically, with character and imagination to make it all our own. He was a teacher of the highest integrity. Percussion can be a noisy instrument, and Tony treated the percussion instruments like Pablo Casals treated the cello or Andre Segovia treated the guitar. He brings musicality to the percussion world."

Following his retirement from the San Francisco Symphony and San Jose State University in 2001, Cirone embarked on another adventure. Gerald Carlyss, who was then teaching at Indiana University in Bloomington, asked him to move to Indiana and teach. After a one-year trial as a visiting professor, Cirone became Professor of Music and Chairman of the Percussion Department at the Jacobs School of Music at Indiana University, a position he held until this past spring. (Tony and Josie recently moved back to San Jose.)

Another important aspect of Tony's musical career has been as an author and composer. He began writing his book *Portraits in Rhythm* during the summer of 1963. "I always studied out of rudimental books," Cirone elaborates, "but at Juilliard I was learning about Beethoven symphonies—and dynamics, articulation, accelerandos, diminuendos, fermatas, ritards, tenutos; all these music terms. That got me thinking of writing these snare drum pieces." Tony began writing etudes, featuring themes—even secondary themes—and before he knew it, there were 50.

Cirone originally took the book to Chappell Music, who had published Morris Goldenberg's popular books. (Goldenberg was also on the faculty at Juilliard.) Tony smiles at the memory of their response: "Mr. Cirone, you know that we do the Goldenberg books, and we feel that's enough percussion for our catalog."

"I left there undaunted," Cirone says, "and went to Paul Price at Music for Percussion. He liked my book but couldn't get to it for about five years. When you're 22 years old, five years is an eternity! So I took my book to Henry Adler Studios, where I had taken some lessons, and he looked at the book and said, 'I'll do it.' He gave me a contract and said he was going to publish the book in two years, so that was great."

During those two years, Tony graduated from Juilliard and moved to California. "I got the book in the mail, but it was published by Belwin Mills!" he says

in mock surprise. Belwin had bought the entire Henry Adler catalog, along with all the existing contracts. "It was quite amazing how the book caught on. I think the musical elements were different and people liked that." *Portraits in Rhythm* celebrated its 40th anniversary last year, and Cirone recently donated the original manuscript to the PAS Museum.

Thanks to the popularity of his book, Tony became a consultant with Belwin Mills, writing and editing dozens of books for them over the years. As "companion" books, he wrote *Portraits in Melody* (for keyboards), *Portraits for Multiple Percussion*, *Portraits for Timpani* and a *Portraits in Rhythm Study Guide*. To date, he has over 90 published works, including books, solos, and ensembles.

"Writing has always been a part of my teaching," explains Tony. "I wanted to have ensembles that contained material to train my students to play as if they were in an orchestra. One of the most rewarding pieces is my 'Symphony No. 2' for percussion ensemble. It's in four movements and 36 minutes long, with many musical demands on the performers as well as the conductor. *That's* the art—to play under a conductor and be able to interpret the music.

"In the late 1960s," he continues, "Josie came up with the idea of starting our own publishing company and Cirone Publications was born. She served as executive editor until Belwin Mills bought us out around 1980." That company was then acquired by Warner Bros. Publications and Tony remained on as percussion editor/consultant. Warner, which had also acquired Chappell & Co., asked Cirone to edit and add musical phrasings to several standards in their catalog, including *Standard Snare Drum Method* by Benjamin Podemski, both of the *Modern School* books by Goldenberg, and *Modern Method for Tympani* by Goodman. Now that Alfred Publishing Co. owns Warner Bros. (and Belwin Mills and Henry Adler), Cirone no longer serves as a staff editor but rather chooses his own independent projects.

PASIC '83 (Knoxville, TN). Clinic: "The Orchestral Cymbal Player"

Since 2005, Cirone has been executive editor for Meredith Music Publications, exclusively distributed by Hal Leonard Corporation. Owner Gar Whaley recently published Tony's series of orchestral repertoire books, including timpani repertoire by Gerald Carlyss and keyboard repertoire by Jack Van Geem.

Cirone's latest project, "Meredith Music Master Class Series," released its first book in July. *Timpani Master Class with Roland Kohloff: Beethoven Symphony No. 5* holds special meaning to Tony, who played side-by-side with Kohloff for eight of his 16 years as timpanist with the San Francisco Symphony. (Kohloff also played 32 years as timpanist with the New York Philharmonic.) "Roland did such a detailed analysis of the piece," says Tony. "It was 19 pages of transcriptions! Roland had something to say about every entrance. When you study this piece you also learn about all of Beethoven's music. It starts out with text and musical examples and includes the original version of the music as well as a part with all the additions that Roland included. The next book in this series will be my interpretation of Stravinsky's 'L'Histoire du Soldat.'"

Cirone has also been actively involved in PAS almost since its inception in 1961. Shortly after he arrived in San Francisco in 1965, fellow percussionist Peggy Lucchesi showed him a copy

TONY CIRONE AT PASIC

PASIC '83 (Knoxville, TN). Clinic: "The Orchestral Cymbal Player"

PASIC '95 (Phoenix, AZ). Clinic: "The Symphonic Percussion Section - Focus on Cymbals - Emphasis on Interpretation"

PASIC 2002 (Columbus, OH). Symphonic Percussion Emeritus Timpani/ Orchestral Presentation

PASIC 2004 (Nashville, TN). Timpani Mock Audition (Adjudicator); Symphonic Lab: Cymbals; Symphonic Percussion Emeritus Concert; Symphonic Percussion Emeritus Panel Discussion: "Careers in Music" (Moderator)

PASIC 2005 (Columbus, OH). Symphonic Committee Panel Discussion: "Orchestral Recording Techniques - Orchestral Performance and Taped Audition Recording Techniques"

Final student class at San Jose State University, 2001.

of *Percussive Notes* and he was hooked. Cirone hosted PASIC '80 at the San Jose Cultural and Convention Center. Unlike today's conventions, then the host organized most of the artists and events, and Tony's wife, Josie, even thought of the idea of door prizes at the banquet (which became the Silent Auction). He served on the PAS Board of Directors from 1981 until 1990 and was chair of the Symphonic Committee from 2004–06. Cirone also appeared at five PASICs as a performer/clinician.

How does it feel to be inducted into the PAS Hall of Fame? "It's a great honor," Tony replies, humbly. "All of my peers and role models and people that I've emulated over the years are there. It's impossible to even think about that. I look at my whole career and all these miracles along the way that kept me on track."

Cirone has also been honored by *Modern Drummer* magazine, who put him in their "Honor Roll" in July 1990 after he won the "Classical Percussionist" category in the Readers Poll for five consecutive years (1986–90). *MD* published an in-depth interview with Cirone in their December 1983 issue.

What advice would he give to young percussionists about to embark on a musical career today? "Music is one of the most difficult majors," Cirone says. "There has to be a great commitment from a person to be in this profession—not only for the practicing but for the determination to give yourself a chance to get a job in this business. A student needs to be an organized businessperson as well as a musician and an artist to be competitive. If this is what you want to do, give yourself a chance—but always be ready to change directions."

Tony Cirone has been a performer, educator, and composer. "I can't see one without the other," he summarizes. "They all work together for one purpose: to create music and to share what we have learned with younger generations to allow the percussive arts to continue to grow and advance." **PN**

Warren "Baby" Dodds

"I've been through the mill, from drum pad on up to soloing," comments Warren "Baby" Dodds in his landmark recording *Talking and Drum Solos*. "That takes in every bit of it. Drum pad is where you start. No bass drum at all, just a pad. No snare drums. Sticks. From pad…to drums, from drums to street drums, from street drums to orchestra work, from orchestra work to pit work, from pit work to concert work, from concert work to show work."

BY RICK MATTINGLY

During a career that began with New Orleans street bands around 1916 and continued into the 1950s, Dodds paved the way for much of the jazz drumming that followed. His press roll evolved into the standard jazz ride-cymbal pattern, he was the first to use a cymbal as a timekeeping element, and he gradually moved away from the use of "traps" to a selection of drums and cymbals that foreshadowed the modern drumset.

Born in New Orleans on Christmas Eve, 1898, Warren Dodds acquired the name "Baby" early in life. "My name was the same as my father's," Dodds recalls in Larry Gara's biography *The Baby Dodds Story*. "My mother would call 'Warren'…and my father would answer, and she'd say, 'I'm calling the baby.' That's where the Baby came in. My sisters and brothers carried it to school. I used to get angry about it and I've jumped on many kids and fought them for calling me Baby. After I got into the music business, people found out my name was Baby and it fit perfectly. For some reason, an alias or nickname will go much farther in life than a real name."

When Dodds' older brother, Johnny, took up the clarinet, Baby got jealous. "John would go and play at parties, and he would get all the ice cream and cake," Dodds recalled. "So I took a lard can and put holes in the bottom and turned it over and took nails and put holes around the top of it. Then I took some rounds out of my mother's chairs and made drumsticks out of them. I used to kick my heels against the baseboard and make it sound like a bass drum, using the can as the snare drum."

Of course, Dodds had his heart set on having some real drums, but although his father bought Johnny a clarinet, he refused to buy Baby any drums because of the potential noise. But after Baby's persistent pleading, his father finally said he could have some drums—if he bought them himself. Baby got a job with a wealthy family as a butler and yard worker, saving his money until he could get a snare drum and some sticks. Then he got a better-paying job in a factory, eventually earning enough for a rope-tensioned bass drum, a foot pedal, and such "traps" as a cymbal, woodblock, ratchet, and whistles, all of which came secondhand from pawn shops.

As Dodds was working to earn the money for drums, his biggest inspiration was a drummer he remembered only as McMurray. "I first heard him when I was about fifteen," Dodds recalled. "He played in street parades and in the Robichaux band. When playing for dancing McMurray used a very small snare drum which looked like a banjo. He used ebony sticks and you would never know they were so heavy. He played beautiful drums. When he made a roll it sounded like he was tearing paper."

After acquiring his drums, Dodds went to a teacher named Dave Perkins, who taught Baby the rudiments. "He gave me a drum pad to use," Dodds remembered. "He didn't want me to use a bass drum. Well, he didn't know I owned one, so I practiced there with the pad, and I'd go home at night and execute what I knew on both bass drum and snare."

By this time, Baby was starting to do street parades with Bunk Johnson's band. Dodds also started taking lessons from Walter Brundy, who taught him to read music.

"I got ideas and pointers from a lot of others who were playing in New Orleans at the time," Dodds recalled. "I went to Louis Cottrell and learned some more of the rudiments of technique from him. I also got some pointers from a very good drummer whose name was Paps, but we called him Rabbit. He was with tent shows and I heard that he used to drum for Ma Rainey. I learned just by looking at him work. I got my press roll from Harry Zeno, Henry Martin, and Tubby Hall. The guy who used it most effectively was Henry Martin, who played with Kid Ory. It was a pretty hard thing to learn, but I worked at it until I got it. Of course, I did it in my own way and according to my ability, and it never was exactly like someone else's. I used to study the rolls of different drummers at dances and in parades and worked out a long press roll which I preferred to the shorter ones."

Dodds' way of playing press rolls ultimately evolved into the standard jazz ride-cymbal pattern. Whereas many drummers would play very short press rolls on the backbeats, Dodds would start his rolls on the backbeats but extend each one to the following beat, providing a smoother time flow.

Dodds' first major gig was with Willie Hightower's band, the American Stars. "We played what was later called ragtime but was then called syncopation," Dodds explained. "On New Orleans dance dates we also had to play mazurkas, quadrilles, polkas, and schottisches. Of course, we also played the blues. The blues were played in New Orleans in the early days very, very slow, and not like today, but in a Spanish rhythm."

Dodds played with a succession of bands in New Orleans, eventually landing a gig with Sonny Celestin's band at Jack

Sheehan's Roadhouse, a cabaret-style establishment. There, Dodds came up with what he referred to as his "shimmy beat."

"It was wartime, around 1918," he told Gara. "One night a French soldier came in. When he heard the music he couldn't dance to it, but he just started to shake all over. I saw him do it and I did it too. The people got such a kick out of seeing me shaking like that that they all came around and watched. When I saw that it caused such a big sensation, I continued it."

In the notes to *Talking and Drum Solos*, Frederic Ramsey, Jr. notes that: "For the shimmy beat [Dodds'] loosely hinged stomach wobbles up and down in perfect time while his arms flail at the drumheads. Throughout, a steady beat from his foot sets the tempo."

In late 1918, Dodds started working with Fate Marable's riverboat band, which included a young Louis Armstrong. Dodds said that he learned a lot about music during the three years he played on the riverboat. "We had an hour and a half or two hour rehearsal every day, all new music," Dodds told Gara. "That's why we learned to be such good readers. And we had to be perfect with it. That was the first place I learned what 'time' was. They would hold a metronome on me, and a stop clock, and I wouldn't know anything about it. I had to be a very strict time keeper in those days.

"It was on the riverboat that I began using the rims instead of the woodblocks," Dodds added. "The woodblock gave a loud sound, and I substituted the shell of the drums, and it sounded so soothing and soft, and it still would make the number lively."

Dodds also had a hand, or rather a foot, in the invention of the sock cymbal. "I was in St. Louis working on the steamboat and William Ludwig, the drum manufacturer, came on the boat for a ride. I used to stomp my left foot, and Ludwig asked me if I could stomp my toe instead of my heel. I told him 'I think so.' So he measured my foot on a piece of paper and the space where I would have it and he made a sock cymbal. One day he brought one for me to try. Well, I had just taken the cymbal off the bass drum because I didn't want to hear that tinny sound any more, and I didn't like the sock cymbal either. Now it's a big novelty for drummers. Some drummers can't drum without them. I can't drum with them."

Early in 1922 Dodds joined the band of Joe "King" Oliver in San Francisco. A few months later the band relocated to Chicago, where Louis Armstrong joined the group.

"One day Joe bought me some wire brushes," Dodds remembered. "It was a new thing and I was probably the first guy that ever worked with wire brushes in this part of the country. But I still beat heavy even with the brushes. I didn't like the brushes and couldn't get anything out of them. But I realized that I should learn to be lighter with the sticks. I worked on this and began getting very technical with the drumsticks. That's why I can beat so light now with sticks."

Dodds said that Oliver's band gave musicians the chance to work out their own ideas, and Baby took advantage of the opportunity to develop a sense of color. "It was my job to study each musician and give a different background for each instrument," Dodds explained in *The Baby Dodds* Story. "The drummer should give the music expression, shading, and the right accompaniment. It's not just to beat and make a noise. I tried to play different for each instrument in the band. With the piano I tried to play as soft as I could with a low press roll—not too soft, of course, but just the right volume. For my brother [clarinetist Johnny] I would play the light cymbal on the top. And for [trombonist Honore] Dutrey I would hit the cymbal the flat way so it would ring, but not too loud. For [trumpeters] Joe and Louis I would hit the cymbal a little harder and make it ring more."

Dodds made his first recordings with Oliver in Chicago, which ultimately led to Baby leaving the band over an argument about royalties. Dodds stayed in Chicago for nearly twenty years. He played with a variety of groups, including several bands led by his brother, until Johnny Dodds' death in 1940.

Other drummers came to study Dodds' playing during his years working Chicago clubs. "George Wettling often watched me at Lincoln Gardens and he once asked me to show him how I held my drumsticks when I worked," Dodds told Gara. "I showed him, and for a while his drumming was very much like mine. Dave Tough watched me closely, but he had been drumming ever since high school and was already a very good drummer. Ray Baduc used to ask me how to do various things. When we were working at the K-Nine Club Gene Krupa had just

King Oliver's Creole Jazz Band: Honore Dutrey, Baby Dodds, King Oliver, Louis Armstrong, Lil Hardin-Armstrong, Bill Johnson, Johnny Dodds

got a job with Buddy Rogers' band, and he wanted to know about doing show work. He couldn't see how it was possible to watch the show, the conductor, and his drums all at the same time. I told him to the best of my knowledge how it was done."

He also recorded with several artists, including Louis Armstrong and Jelly Roll Morton. "Sometimes when recording with Louis I used the afterbeat cymbal to back him up," Dodds said. "I used this on the record we made of 'Willie the Weeper.' It was my style of playing and I used it often for dancing. Some people today think my drumming was heavy; it wasn't that at all, but rather it was because my technique was so sharp. Each time I hit the cymbal it was clear and distinct, but it wasn't that I was hitting it hard. I was careful to try to hit the cymbal or rims, or even the woodblock, just right, and the way I tried to drum required a good-thinking brain and a sharp ear."

In Gara's book, Dodds noted an important characteristic of Armstrong's music that reflected a transition in the jazz style.

Baby Dodds Selected Discography

By Mark Griffith

Louis Armstrong, *1923, Volume 1 and 1923–24, Volume 2*

This is a collection of the 37 songs that Baby Dodds made with King Oliver's Jazz Band (which also featured Louis Armstong) in Chicago. These recordings best show Dodds' more sparse New Orleans jazz drumming style before it began to combine with the busier Chicago style of jazz drumming. On these recordings you can notice Dodds' varying his orchestrations behind the different soloists. However, it must be noted that these recordings were made on early recording devices that caused drummers to greatly alter their playing style (as to not obscure the band, and to prevent the recording machines from skipping).

Louis Armstrong, *The Hot Fives and the Hot Sevens Volumes 2 and 3*

After Dodds was in Chicago for a while, his style began to evolve. His accompanying skills became more refined, and he continued to alter his playing even more to fit the soloist and the music around him. These legendary recordings (made in 1927) capture Dodds' more refined Chicago-style of jazz drumming.

Jelly Roll Morton, *The Pearls*

When Dodds was in Chicago he made two very important trio recordings with Jelly Roll Morton and his brother, clarinetist Johnny Dodds. This collection includes many of these recordings. The tunes "Wolverine Blues" and "Mr. Jelly Lord," capture a much more modern jazz drumming approach. On the Morton trio recordings we can hear Dodds playing in a "catch and release" jazz ride-cymbal style, possibly for the first time on record.

Johnny Dodds, *South Side Chicago Jazz*

This collection of 1927–1929 recordings captures Baby working with his brother, clarinetist Johnny Dodds. This collection also captures Dodds' washboard playing. Although he didn't enjoy playing the washboard, he excelled in this unique percussive art form. We can hear his jazz drumming evolving even further with his brother's band, The Black Bottom Stompers. And we get to hear several tracks of Baby's fascinating and modern approach to washboard playing with Jimmy Blythe's Owls and the Beale Street Washboard Band. Of special note, check out his washboard adaptation of the jazz ride-cymbal pattern on 1929's "Forty and Tight."

Bunk Johnson, *The King of the Blues and 1944/45*

By the mid-1940s, Dodds had moved back to New Orleans, where he began working and recording with trumpet player Bunk Johnson. Baby sounds comfortable in the recording studio environment, and the more modern recording styles allowed him to play in a more natural style, making these recordings an essential document of Dodds' evolving jazz drumming style.

Baby Dodds

Upon Dodds' return to New Orleans, historian William Russell took the opportunity to record Baby playing with many different bands. He also had Dodds record numerous drum solos and spoken explanations of drumming and music. All of these recordings (a couple of which appeared on *Talking and Drum Solos* on Folkways), appear on this self-titled recording on the American Music label. The recordings, made between 1944 and 1946, are an important document in jazz and jazz drumming history. American Music also made a video entitled *Baby Dodds New Orleans Drumming*, which features clips of New Orleans drummers Baby Dodds, Josiah Frazier, Alfred Williams, Abbey "Chinee" Foster, and Milford Dolliole.

George Lewis, *Of New Orleans: With the Eclipse Alley Five and the Original Zenith Brass Band*

George Lewis was one of the most popular bandleaders on the 1940s New Orleans music scene. However, he played music in a more traditional marching band style that predated the innovations of King Oliver and Louis Armstrong. This recording is a collection of two of Lewis' bands (which both featured Dodds) that played in this "pre-jazz" style. Because Dodds never made any recordings as a young man, this is an important look into the musical roots of Dodds' playing in the style that was popular before he moved to Chicago in the early 1920s.

Baby Dodds Trio

In 1945, Dodds made this recording as a bandleader. It features two unaccompanied drum improvisations, a duet between drums and piano, and three other tunes. This is one of the last recordings where Dodds sounds absolutely comfortable playing in the jazz drumming style he helped invent.

"With Louis' recording outfit we used four beats to the measure," he explained. "That was different from the older days in New Orleans when we always used two."

When recording some trio dates with Morton, Dodds adapted his sound to fit the music. "[Jelly Roll] just wanted to feel us, not to hear us. Because he wanted the drum so very soft I used brushes on 'Mr. Jelly Lord.' I didn't like brushes at any time, but I asked him if he wanted me to use them and he said yes. On the 'Wolverine Blues' I decided to try using my Chinese tom-tom. I figured it would change the beat yet still sound good, and Jelly left it in the record."

Around 1940 a revival of New Orleans jazz put Dodds in great demand, and he played with traditional groups led by Jimmie Noone, Bunk Johnson, Sidney Bechet, and others. He returned to New Orleans in 1944 where he worked and recorded with Johnson, and then went to New York with Johnson for an extended gig at the Stuyvesant Casino. Dodds also recorded with Johnson during this period, often playing just snare drum while Lawrence Marrero played bass drum, in the New Orleans street band style. And on one tune, 'Listen to Me,' Dodds contributed an improvised vocal.

In 1945 Dodds also recorded under his own name. "My name was on the contract, but I didn't tell anyone how to play or even what to play," he said. "As leader I felt that it was my place to let everybody else have a showing. By the time my chance came it was all over and the recording was finished. But I didn't care about that. I was interested in having my name on the records."

In 1946 Dodds recorded several drum solos along with spoken explanations and demonstrations of some of his techniques. Several of these recordings were issued by Folkways as *Baby Dodds, Talking and Drum Solos*. On the standard tunes "Careless Love" and "Maryland," Dodds just played the regular drum parts he would have played with a band. But the other solos were improvised on the spot.

"My favorite solo was the one I called 'Improvisation Number Two,'" Dodds said. "I especially liked it because of the changes in it and the different tempos. I also liked 'Tom-Tom Workout' very much. I made that with only three tom-toms and used my snare drum for my fourth. I named another one of the solos 'Spooky Drums' because making those records was the spookiest thing I had ever done in my life. And it struck me that hearing such sounds late at night would be very spooky."

Dodds worked with several different artists in New York over the next couple of years, including playing solo drums for a Merce Cunningham dance recital and participating in jam sessions at the Hotel Sherman and Congress Casino. "One time at a jam session I used a novelty I had worked out using two sticks and my foot to play a solo on my tom-tom," he recalled. "I put my foot on the head of the tom-tom and got different tones by moving my foot around. I worked out another little novelty using three tom-toms and the snare. I took a soft mallet and played 'When the Saints Go Marching In' using only the four drums. Those tom-toms were tunable and I would tune them to get the right pitch."

After a European tour with Mezz Mezzrow in 1948, Dodds returned to Chicago and worked with Miff Mole. Shortly after returning to New York in 1949, Dodds suffered his first stroke. He still played from time to time until 1957, and he died in February of 1959.

"I always worked to improve my drumming, and I never drummed just for money," he said in *The Baby Dodds Story*. "I loved it and I felt that drums have as much music in them as any other instrument. A drummer provides a very important foundation for the rest of the musicians. You can't get into a locked house without a key, and the drum is the key to the band."

Sources

Dodds, Baby. *Talking and Drum Solos*. Folkways Records. 1951.

Gara, Larry. *The Baby Dodds Story*. Louisiana State University Press. Revised Edition, 1992.

Read, Danny L. "Baby Dodds. *Modern Drummer*. VIII/8, August 1984.

Robinson, J. Bradford. "Baby Dodds." *The New Grove Dictionary of Jazz*. Macmillan Publishers Ltd., London. Second Edition, 2002.

Spagnardi, Ron. "Warren 'Baby' Dodds." *The Great Jazz Drummers*. Modern Drummer Publications. 1992.

PN

PROFESSIONALS DEPEND ON YAMAHA.

With maple shells for rich tone, steel hoops for tuning stability, and a new locking system for exact positioning, Grand Concert Bass Drums give professionals ample reason to depend on Yamaha. Learn about these features, and more, at yamaha.com/band. YAMAHA

QUALITY • SUPPORT • PROFESSIONALISM • VALUE

Steve Reich

PHOTO BY WONGE BERGMANN

The *New York Times* ranked him "among the great composers of the century" and the *Village Voice* hailed him as "America's greatest living composer." This past May he was awarded the Polar Prize from the Royal Swedish Academy of Music, and last year he received the Praemium Imperiale for Music Award in Tokyo. But Steve Reich is not only a world-renown composer, he is also a percussionist who performs his own music.

BY LAUREN VOGEL WEISS

When informed of his most recent honor, the PAS Hall of Fame, Reich says he was thrilled. "To be included with people like Varèse and Cage, as well as Russell Hartenberger and Bob Becker—the left hand and right hand of my ensemble!—is a real honor, and I am delighted," he said.

Does he regard himself as a percussionist who composes? "I consider myself a composer first, second, and third," he says with a laugh. "And *then* a percussionist. Being around some of the best percussionists in the world has given me a very realistic perspective of where I fit in."

Born in New York on October 3, 1936, Steve Reich studied piano as a child and switched to percussion. He took snare drum lessons with Roland Kohloff for several years. In 1957, Reich graduated with honors in philosophy while also studying music history and analysis with Professor William Austin at Cornell University. While there he helped support himself by playing drumset in jazz and dance bands. After graduating, he went back to New York City, where he studied composition with Hall Overton for a year. From 1958 to 1961, he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti, and in 1963 he received his Master of Arts degree in music from Mills College, where he worked with Luciano Berio and Darius Milhaud.

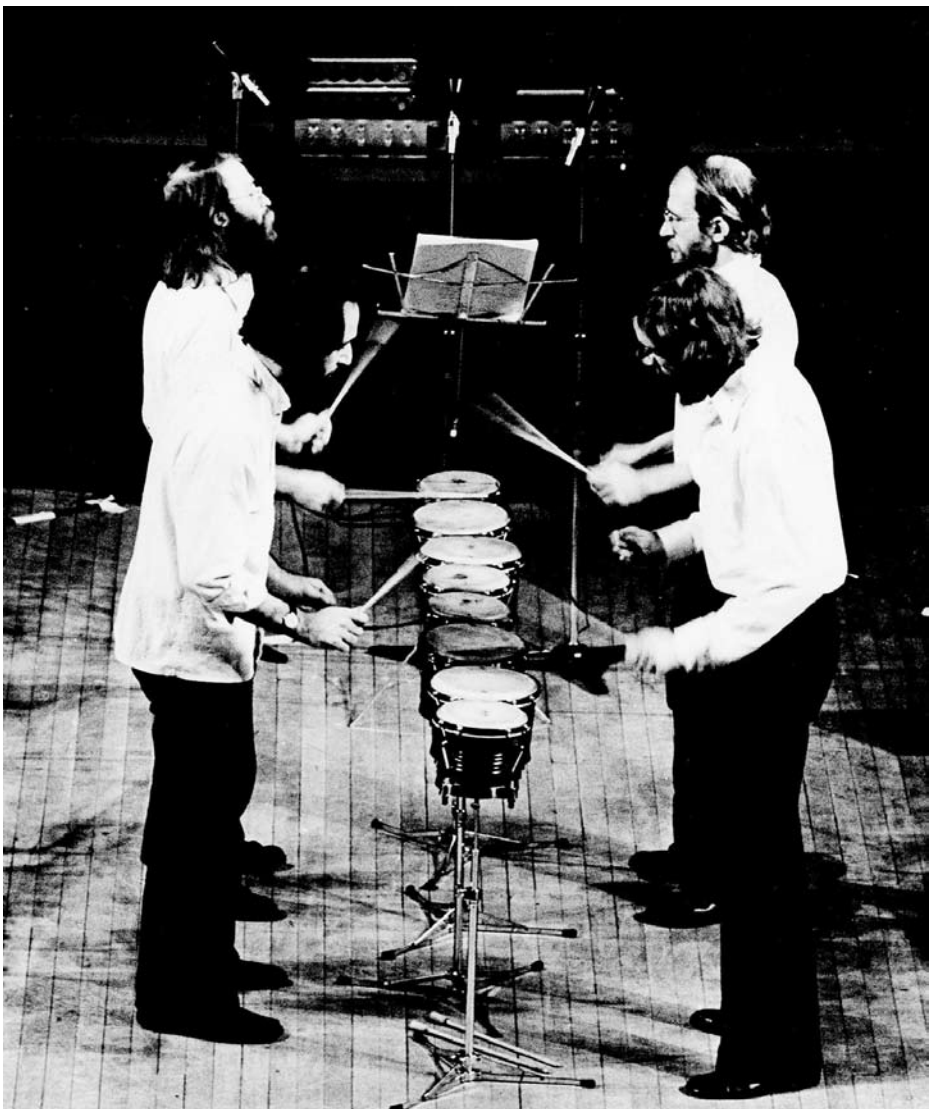
While at Juilliard in 1959, Reich attended a noontime concert that remains in his memory. "A percussionist named Bobby Thomas played stand-mounted bongos with sticks. At the time I thought, 'What a great sound!' and then I forgot about it."

After hearing recordings of African drumming, Reich was intrigued and read up on the subject. "I'd seen full notation—in a book called *Studies in African Music* by A.M. Jones, an Englishman, published by Oxford University Press—that made a big impression on me," he recalls. "It was these repeating patterns in what we would call 12/8 superimposed so that their downbeats do not coincide. That was a real eye-opener! I thought it would be best if I went there and played it myself." So in the summer of 1970, he studied drumming at the Institute for African Studies at the University of Ghana in Accra.

How did his percussion classic "Drumming" come about? "I had been writing pieces like 'Piano Phase' and 'Violin Phase' using repeating patterns in some form of 12/8 equals 6/4 equals 3/2—that ambiguous, all-purpose three—and I realized that these pieces were sort of percussive. Since I was a drummer I thought, 'Why not drum on the drums and be done with it?'

"In 1970, I remembered the bongos from Juilliard and thought I would use them with specific pitches," he continues. "Little by little, as I could get the money together, I bought four pair of tunable LP bongos, which I tuned to a G# minor mode: G#, A#, B, and C#. I would record myself playing the basic repeating pattern in 'Drumming,' and then play against the recording one or more beats out of phase to see which made the best relationship. In that way, I composed the piece. I jotted things down on standard manuscript paper and, to indicate the phasing, I would put dotted lines between one bar and the next when there was a change of phase. That's how it was notated." (A new score of "Drumming" will be released by Boosey & Hawkes later this year.)

While looking for interested percussionists to play his new piece, Reich called Paul Price at the Manhattan School of Music. Price referred him to



"Drumming, Part 1" performed at New York University 1973. L to R: Bob Becker, Steve Reich, James Preiss, Russell Hartenberger

James Preiss, who soon became a member of his ensemble. (Reich also took some informal marimba lessons from him.) This was about the time when he was contacted by Russell Hartenberger for guidance on Russ's upcoming trip to Ghana. Hartenberger, in turn, introduced Reich to Bob Becker, and the four percussionists were soon practicing bongos together.

"By the time I got to the end of the piece," explains Reich, "I noticed that those pitches were in the middle register of the marimba and thought it would be interesting to expand to a wider pitch scope because I had been limited to these four notes for 20 minutes. So I went through a similar process: getting a marimba and playing against tape. Then I began to hear women's voices, like an aural hallucination, and I thought, 'Wouldn't it be wonderful if there *were* women singing—kind of like Ella Fitzgerald scat singing.' That grew into 'Drumming, Part II.'

"At the end, you're at the very top of the marimba, and I wondered what could pick up the pitches at this point and carry them still higher. And, of course, the answer is a glockenspiel. So I bought a glockenspiel and did the same process of playing against tape, keeping the same rhythm and applying it to different pitches and different timbres. At the top of the glockenspiel, the pitch begins to disappear—like tap dancing on metal—and it generates whistling sounds, so I decided to whistle certain patterns and, when it got higher, a piccolo became necessary."

Reich pauses for breath—even his speech has a certain rhythmic pattern to it: rapid-fire words, quickly changing course with short pauses between phrases—and goes on. "I looked at this room and there were four bongos, three marimbas and three glockenspiels. Being a Western musician, I knew I had to have a finale, so 'Drumming, Part IV' was born. The patterns are broken down to one single pitch, F#, and then literally built up, substituting beats for rests. We ended up with nine percussionists, two singers, and one piccolo player."

The piece was premiered in December, 1971 at the Museum of Modern Art in New York City. "We played in a movie theater that hadn't been used for music since John Cage did a percussion concert there back in the '40s. I still have a tape of the very first performance."

In 1973 and 1974, Reich studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle, Washington and Berkeley, California. From 1976 to 1977, he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. By now his ensemble had grown to 18 musicians, and they were performing all over the world.

Garry Kvistad, another current member of Nexus, joined the group in 1980, alongside Becker and Hartenberger who were already members. "My first gig with Steve was at The Bottom Line, a rock 'n' roll/jazz club in the Village," remembers Garry. "Steve always did a lot of crossover music. David Bowie came to that concert. It was a really interesting time."

In 1990, Reich received a Grammy Award for "Best Contemporary Composition" for "Different Trains" and again in 1999 for "Music for 18 Musicians" (both on the Nonesuch label). Becker, Hartenberger, and Kvistad played on the latter recording. Last fall, Reich's 70th birthday was honored with a special sold-out concert in Carnegie Hall, featuring not only his ensemble but the Kronos Quartet and Pat Metheny. "It was one of my most memorable concerts," he says.

His music has also been showcased at two PASICs. The first, in Dallas in 1982, featured Reich himself as one of the performers, along with Becker, Hartenberger, and Glen Velez. They played "Drumming, Parts I and III" along with "Clapping Music," "Marimba Phase," and "Music for Pieces for Wood." Twenty years later, at PASIC 2002 in Columbus, Nexus performed all four movements of "Drumming."

"It's like the Beethoven's Fifth of percussion music!" Kvistad told *Percussive Notes* in 2002. "It's a classic piece that's evolved over the years. Although the piece is written out, a lot of aspects are affected by the performers who are playing it. When the group used to play that piece in the '70s—when everyone was young with plenty of time on their hands—it was 90 minutes long! I think the last time we did it, it was down to 55 minutes."

Steve Reich has been creating music for almost five decades. How would he like to be remembered by future generations? "I hope that, number one, my music is played by musicians because they love to play it," he says. "And, number two, that it's loved by audiences who love to hear it. If those two things happen, then I'll feel like my life has been worthwhile." **PN**

"Music for Pieces of Wood" performed at The Kitchen, NYC in 1975. L to R: Bob Becker, Russell Hartenberger, Glen Velez, Steve Reich, James Preiss

The Music of Steve Reich
An Interview with Russell Hartenberger

BY DR. DANIEL TONES

Steve Reich is one of the most significant living composers of contemporary Western art music. He continues to garner critical recognition, and his works are performed throughout the world with increasing frequency. Reich's style is distinct, and his compositional voice unique; however, the contributions of his ensemble's performers have also been critical to his success. At times, their knowledge and expertise have shaped his music.

Russell Hartenberger, a member of the PAS Hall of Fame and Nexus, has played a prominent role in the creation and development of Reich's music. He has collaborated with the composer for over thirty-five years. He premiered virtually every Reich composition that involves percussion, including "Drumming," "Clapping Music," "Music for Pieces of Wood," "Music for Mallet Instruments, Voices, and Organ," "Music for 18 Musicians," "Tehillim," "The Desert Music," "Sextet," "The Cave," and "Daniel Variations." From his long association with the composer, he intimately understands Reich's use of time, rhythm, process, harmonic structure, and form. Furthermore, his role in the evolution of Reich's music makes him a living contributor to contemporary performance practice.

Tones: *How did you become involved with Reich's ensemble?*

Hartenberger: I was a graduate student at Wesleyan University. I had been studying there for about a year and was planning to go Ghana in the summer to hear and study African music. A friend of mine, Richard Teitelbaum, knew that I was interested in going to Africa. Richard was a composer. He lived in New York City and was familiar with the whole underground music scene that was emerging at the time. He knew that Steve was beginning to write this piece "Drumming" and that Steve had been to Ghana the summer before, in 1970. So he got us together so that I could talk to Steve about Africa and Steve could talk to me about percussion. Steve invited me to rehearsals, and that was the beginning of it.

Tones: *Were any other percussionists involved at that time?*

Hartenberger: No, I was the first trained percussionist. The people playing at the time were Steve Chambers, who is a pianist, Arthur Murphy, who is a pianist, Jon Gibson, who is a reed player, and Steve Reich. I came in as the first percussionist, and at the time he was still working on the bongo section and was just beginning work on the marimba section of "Drumming." Shortly after that Steve got in touch with the Manhattan School of Music and was given the name of Jim Preiss, and then Jim was the next percussionist. Jim introduced Steve to several other percussionists—students of his—including Glen Velez and Gary Schall.

Tones: *To your knowledge, were there any specific qualities in the players for which he was looking? Was he searching for a certain type of player, or for players with a background in a certain kind of music?*

Hartenberger: I don't think he knew at the time. I think a profile emerged as he saw which kind of percussionists were attracted to his music and were able to play it. It was the kind of music, and it still is, that either you get it or you don't, or you like it or you don't, and you have a knack for playing it or you don't.

I think he finally realized that the kind of players who were drawn to his music were those who also had an interest in world music. Bob [Becker] was there, and Glen [Velez]. Glen eventually had that interest, but not at the time. When Glen started playing with Steve he was just a typical percussion student working on marimba [laughs]. It was actually through Bob and me that Glen became interested in frame drums. We told him that we were studying with Raghavan at Wesleyan, and Sarda Sahai, and I think he went there to study with Raghavan and discovered the kanjira. So that was his first frame drum—the South Indian tambourine.

Tones: *At the time Reich was working on "Drumming," he began to depart from the approaches he embraced in some of his earlier compositions in a number of ways—from increasing the size of the required instrumental ensemble to decreasing his reliance on electronic resources. In his earlier pieces, for example, he had written for tape loops and had composed for the Phase Shifting Pulse Gate.*

Hartenberger: Yes, that [the Phase Shifting Pulse Gate] was kind of a contraption he made. But he had written "Violin Phase,"

Members of Steve Reich's ensemble, Nexus, and students from the University of Toronto rehearsing "Drumming" in preparation for a festival celebrating Reich's works (2005).

which was violin phasing against a tape. Then the first phase piece that was "mano a mano" was "Piano Phase."

Tones: *So "Drumming" was the first work that employed percussionists. Other than the maraca part in "Four Organs," this was a change from what he had been doing before.*

Hartenberger: Yes, in the sense that he actually needed real percussionists.

Tones: *What about Reich's music challenged you personally as a performer? Compositional procedures employed in "Drumming," such as phasing and resultant patterns, were relatively new and definitely not present in the works of other Western composers. Did you find those things difficult at all?*

Hartenberger: Phasing took some practice to be able to do it really well. I don't exactly remember it being difficult; it just was a new thing. But I was being introduced to so many new things at the time, with non-Western music. So it wasn't like, "This is the most difficult thing I have ever done." It was just another challenge, but an interesting one.

Tones: *From your experience with Western classical music, did you encounter anything that you physically couldn't do?*

Hartenberger: No, not really. I think the things that were kind of challenging, or engrossing, were concentration—figuring things out—and endurance. But they both were kind of wrapped up in the study of non-Western music, which presented the same kinds of situations.

Photograph from video tape used by the composer. L to R: Russell Hartenberger and Steve Reich performing "Clapping Music."

Tones: *In your teaching you stress both focus and concentration. Did this approach arise through your involvement with Reich's music, or had you already been thinking about them from your studies in non-Western music?*

Hartenberger: All of this evolved at the same time. I started playing with Reich in early 1971, and I had started Wesleyan in September before that. So I had only been playing non-Western music for a few months. So it all kind of grew up together. In a way, Reich's music was another non-Western music, or partial Western music. It was part of the same package.

Tones: *There have been some heated discussions concerning how much Reich's music borrows from non-Western traditions or whether his compositional style developed spontaneously. In some interviews with the composer he stated that his compositional style didn't have much to do with his trip to Ghana. From your own involvement with West African drumming and Indonesian gamelan, could you comment on any similarities or parallels between them?*

Hartenberger: Steve always says his trip to Ghana was kind of a confirmation of ideas he already had. In "Drumming" the only thing that you could say that was a direct influence might be the choice of a rhythmic pattern that was in six or twelve. I think he discovered, in African music, the ambiguity that happens when you use twelve. So, I think that was the only real thing, because phasing obviously isn't African and resultant patterns aren't, although short rhythmic fragments, I guess, could be considered African. Although, that had been established by Terry Riley in "In C" as a structural framework of the piece, and that aspect became very important in early minimalism with Terry Riley, Steve Reich, and, to a certain extent, Phil Glass.

I think some of his other pieces have a little bit more direct influence. A good example is "Music for 18 Musicians," which has vibraphone cues that would be similar to either master drum cues [in some styles of West African music] or drumming cues in gamelan that signal the whole mood to make a change. I think that's probably the structural idea he got from those kinds of music.

It's interesting that in "Music for 18 Musicians" there's this alternating beat that's very much like Amadinda music, which Steve wasn't really familiar with at all. So Steve came up with that idea independently of that African tradition.

Some of the interlocking patterns that he became involved with, not only in "Music for 18 Musicians," but in his counterpoint pieces, are similar in a sense to *kotekan*. But they're also a result of his interest in canons. So I think there's more of a general influence. His pieces have a pulse, and quite often an instrument that keeps a pulse is somewhat influenced by that. I guess the "Clapping Music" pattern is another example of a rhythmic pattern based on twelve that's even more similar to the Agbekor bell pattern. I think he consciously wanted to come up with a pattern that was similar to that, but not that.

Tones: *And that rhythmic pattern, in particular, seems to be utilized in a lot of his compositions. "Sextet" comes to mind.*

Hartenberger: Yes, and in "Music for 18 Musicians" a lot. That's kind of his signature rhythmic pattern—that and the Agbekor bell pattern, which he still uses a lot.

Tones: *In terms of musical considerations, were there any problems you encountered in ensemble performance, rehearsing, or learning to play as a unit when you first played his music?*

Hartenberger: I don't remember that so much in "Drumming," although in "Drumming" everything is amplified, so you're hearing stuff through speakers that are behind you. You hear a mix. I guess the only problems in "Drumming" are spatial, especially in the last section if you're playing marimba. But you learn little techniques, visual techniques—different things to keep together. There's a bit of a problem in "Six Pianos" just because of the size of the pianos, especially when it's done on grands. But those are

all acoustical problems rather than problems having to do with his music.

By the time his pieces got up and going there were so many good percussionists. It was an all-star cast. Everybody was conscious of the situation and could make adjustments.

Tones: *How about the interaction between the composer and members of the ensemble? Was there an open dialogue between the two parties? When music was presented, were you encouraged to give input, and did a piece eventually evolve out of a collective agreement?*

Hartenberger: In the early days, for example with "Drumming," we had rehearsals once a week. Every week we'd come in and there would be new material he'd written, and he would teach us mostly by rote. He would show you your pattern, and where it came in, what was going on against it, and you would just memorize that and do it. Occasionally somebody would make a suggestion about something, and he would take it into consideration and often adapt it and put it into his piece. They wouldn't be major suggestions like "change this whole section," or "cut this out." They tended to be simple kinds of suggestions, but he was always open to that.

In "Six Pianos" there was a lot of feedback. "Six Pianos" started as a phase piece, and through various feedback from members of the group, he realized that it wasn't working. It made him rethink the whole idea of continuing with phasing. Also in "Six Pianos" the register is kind of middle-range. We were playing, and I and some other people commented on the fact that we weren't using the whole piano. We were only using a couple of octaves in the middle. I think he realized he needed to expand his orchestration vision a little bit more. So he learned through those kinds of things. I think orchestration might have been something that he wasn't as comfortable with or as familiar with as some of the other compositional ideas.

He knew something about percussion, because he was a percussionist. But when he was writing violin parts or wind parts he would often invite those players to his loft and go over the parts and ask questions about what he was writing. So he kind of learned on the job about other instruments that he wasn't as familiar with.

Of course, writing for percussion, especially in "Drumming," everything is left-handed because he's left-handed.

Tones: *You mentioned learning by rote. Did that become a common practice for learning in the ensemble? Were some things notated, or was it a mix of the two?*

Hartenberger: "Drumming" I learned entirely by rote. In fact, it confuses me still to look at the score. "Music for 18" was kind of a combination. There were little pieces of manuscript paper with a pattern written down on it at first, and then he eventually kind of taped them all together. You had kind of crib notes, like some people use in gamelan, I guess, to play the piece. Still today we just have a couple of sheets of manuscript paper that I throw on the marimba to remind me what to play in that piece. So that was kind of a combination.

I think one of the areas where the performers had a lot of input was in resultant patterns. The bongo section, and also especially with the singing section of "Drumming," the singers would sit there with Steve and listen to the composite patterns and come up with ideas. Eventually they chose a sequence of patterns to use in performance. But he would always be open to those ideas. Of course now, in "Drumming," we play different patterns all the time. Particularly with those resultant patterns, there's a lot that he readily accepts from the players.

Tones: *Does each member approach those types of things differently? Have certain styles emerged from the players in terms of what types of resultant patterns they like to play?*

Hartenberger: Yeah, it's interesting to see what different people come up with. Dave van Tiegham used to play bongos in the very end section of "Drumming," and he would start accenting single notes. That became kind of his thing to do, and other people would pick up on that and do it from time to time. Jim Preiss had some beautiful resultant patterns—really complex ones—that he kind of evolved at the beginning of "Drumming."

Tones: *One of the things I recall from performing that piece is that there always seemed to be a dialogue developing. I would hear a resultant pattern that another player would create—one that I really liked—and I would try to mimic that, or else find something different in the base pattern. "Drumming" often feels very organic in how it develops.*

Hartenberger: Bob and I used to work patterns out, although we never really talked about it, but we would work out resultant patterns while we were doing the steady parts in "Drumming." We would just emphasize certain notes to create a resultant pattern. Sometimes we would react to patterns that the other guys were playing—a call-and-response kind of thing or an exchange. We don't do that so much any more, but we used to do that a lot.

Tones: *You mentioned in the past is that the duration of the entire performance of "Drumming" has shrunk considerably over the years.*

Hartenberger: Yes, it started as an hour and twenty minutes, and now it's down to about fifty-five minutes. The transitions, for one thing, are not quite as drawn out as they were. Back in the '60s and

early '70s the order of the day was to be kind of spaced out, kind of really slowly changing things. I don't want to use the word "psychedelic," but more of a mind-bending, hallucinatory style of playing. Fade-ins and fade-outs would take a really long time. Build-ups would last really, really long. But it felt right to do that. Now it feels like people know what it is, so we don't need to dwell on it.

Steve used to go to Europe with a core of players from North America, and he'd pick up other players there to fill out some of the bigger pieces. Michael Nyman was one of those guys, and Cornelius Cardew was also one. Cornelius made a great comment once about "Drumming." Bob and I were stretching out every phase as long as we possibly could. And he said, "Why don't we make the first one really long to show people that's what we can do, and then just kind of get on with it?"

Tones: *From hearing recordings of you and Bob doing that, there seems to be an element of control in how you two phase. Phasing is something with which a lot of students have difficulty—really getting into the zone and finding that space.*

Hartenberger: Well, there's a whole technique to it. Actually, I'm writing an essay on phasing right now. It talks about that and all the various degrees of phasing, and what's hard and what isn't, where the guideposts are, and the things that you can latch onto—what it feels like starting a phase and ending a phase. If you want to you can make it very systematic. You can go from point to point within the phase. Then one of the keys, of course, is knowing what the next interlocking pattern sounds like, so that you know if you've gone too far, or you know when you're about to get there.

Tones: *In considering various approaches to notation and learning styles, did people within Reich's ensemble seem to learn better in certain ways?*

Hartenberger: Steve would always determine that. He was the boss. The core group of people always picked up things quickly, no matter how it was presented. Other people that came into the group, or tried to come into the group, would be subjected to Steve's version of an audition, which would be him showing them a pattern, and if they didn't pick it up instantly he would start yelling at them, so they would not only have to learn this pattern but endure him yelling at them while they were trying to learn it. If they could survive that and pick it up, then they could play. If they couldn't, they were unceremoniously tossed out of the room.

So you had to be a pretty confident player to be able to handle that. The style of learning a piece changed as the pieces themselves changed. As the pieces became more complex, starting probably with "Tehillim," which was completely different, there was a big change in the style of writing. We had to read measure-by-measure in strange time signatures like 13/8, 7/8, 15/8. You just had to read the piece, and you had your head buried in the music. That was a completely different thing. You couldn't just learn a pattern and play it mechanically and listen to what was going on. With pieces like "Sextet" and "Desert Music," that was more like just learning the piece. The style of learning changed from the early days.

Nexus performing "Music for Pieces of Wood" at PASIC 2002.

Tones: *"Sextet" was originally written for Nexus, is that correct?*

Hartenberger: Yes, it was commissioned by Nexus, and we played it. But, of course, it ended up being for four percussion and two pianos, and there were five people in Nexus by that time, so four of us did it with two piano players. Paris was the first performance, and we never really played it as Nexus again because we couldn't. But that's the way Steve has always composed. He's composed what he wanted to. And no matter what the commission was, it kind of came out like it came out. I guess all of his solo pieces are really solo with tape, like the counterpoint pieces. So he would write what he wanted, more or less, and you either accepted it or you didn't—which I admire, for being able to stick to that. I think a lot of composers confine themselves too much by the restrictions of the commission. And it comes out not necessarily being a pure piece, in a certain sense. It's a compromised piece according to the commission.

Tones: *And yet, perhaps because of that, his music continues to endure. It's still performed all the time.*

Hartenberger: Yeah, more and more by other people. For a long time nobody played it but his group. He had a tight control over it. He was very wary of anybody else playing his music, but he's loosened that up a lot, and now his group doesn't actually play all that much. There are many groups in Europe that play it a lot.

Tones: *Bob Becker mentioned in an interview that in his trips to Europe, on which you had*

accompanied him, he was asked to teach some of Reich's music to other people. He said that he found some things difficult to teach. He knew all the music intimately, but without having learned from the notation he found it difficult trying to explain it to other people. What are your thoughts about that?

Hartenberger: Well, I've taught it in different ways. With Kroumata, rather than sending them the score, I sent them a blow-by-blow description of what happens. I assigned parts and then said, "Leif does this and then waits for Anders." I just told them each what to do all the way through the piece. I've found it problematic with any group that has tried to learn a piece from the notation. I've kind of had to tell them to disregard what they think the notation says and do it this way.

Some of the time, Steve's group doesn't do it the way the piece looks like when it's eventually published. A lot of times Steve would give the important parts to Bob and me. We would reconfigure the choreography of the piece so that Bob and I could play certain parts. When it was actually published that wasn't the most streamlined way to divide up the parts. So it would be a bit different from that. That's not so much the case with "Drumming," or maybe a little bit. People learn it by the published score and then have us come in, and we might be telling them a little bit differently than they actually did it in the score. But the early score of "Drumming" was really difficult to learn the piece from.

Tones: *Bob mentioned that someone else has been re-notating Reich's music.*

Hartenberger: That's Mark Mellits. He's redone "Music for 18 Musicians." There was never a score for that. Steve wrote it week by week, and would sketch out a section and then write parts. From the performers' input, or from ideas that worked or didn't work at a rehearsal, he would change things. So it became a string of events that everybody had in their part, and it always would be like "Play this pattern until you get a nod from Les, and then cue Steve, and wait for Jay to sing that pattern, then do this"—very personalized. In fact, all the parts are really personalized. I still think of "Drumming" as Jim's part, Bob's part, Steve's part, and my part. I don't think of it as Percussion One, Two, Three, Four, or whatever.

So Mark Mellitts did "Music for 18," and he just finished doing "Drumming," which is another part that would help. The notation that Steve had was accurate, but there were a few mistakes. Mark's will be much more readable. He has figured out a good way to notate the stuff.

Tones: *You say that you conceived of the piece as being assigned to certain people. Because of that, how much do you think personality has affected the way these pieces have evolved, even just in "Drumming," for example?*

Hartenberger: I think it has affected it quite a bit. I think the personalities of Bob, Jim, and me, in particular, have kind of built the piece. It's also a very North American style of playing. Europeans, until recently, haven't really gotten it. Now there are some really great performances of Steve's music in Europe. North Americans have a certain lilt to the time through hearing and growing up with jazz and rock 'n' roll and popular music. I think Europeans, especially European percussionists, tend to be more classically trained or geared towards orchestras and not so much other styles. When they do new music it's more Stockhausen and Xenakis–type music. There isn't this sense of swing that North Americans tend to just feel naturally.

So that's part of it, and the other part of it is the way Steve would demonstrate patterns. First of all, he's not a great player. He'll acknowledge that before anybody. He was never a great percussionist, but he did have a certain feel. He's a very strong, left-hand dominant player. When he played patterns they were always unbalanced, and they would always have kind of a swing—partially because he felt it that way, and partially because he couldn't do it another way. Some of the time we would try to imitate his style of playing, or maybe take that as a starting point and then develop our own style based on his style. But it all goes back to this sense of time and swing that North Americans innately seem to have and Europeans didn't have for a while.

By the time we got to "Tehillim," pretty much you would just walk in and there would be a piece. He would send you the music and it would be composed. But in "Drumming," "Six Pianos," "Music for Mallet Instruments," "Music for 18," "Clapping Music," and "Music for Pieces of Wood," the performers had a fair amount of input. "Clapping Music" started out as a phase piece. Steve and I stood in his loft and tried to play it as a phase piece, and it didn't seem to work. All that time he was trying to look for the next step. I think "Drumming" was the high point, but it was hard to know what to do about phasing.

Tones: *That composition seems to encapsulate so many of the things that he was writing until that point, and so many of the things for which his style is known. So it's an important work in that respect.*

Hartenberger: Yes it is, and I think that the next high point is "Music for 18 Musicians," which broadened his orchestrational palette, brought in a lot of other instruments, combined short rhythmic figures with long breath-length phrases, and created a whole new structural element. Chords got into a little bit of harmonic change—almost functional harmony—and then after that another substantial change would be the next period.

Tones: *One of the things I like about a lot of his music is its organic nature. The number of repeats isn't necessarily specified. From what I recall of "Drumming," although it's not scripted this way, there seems to be someone leading what's going on. It never happens the same way twice. It's always changing from ensemble to ensemble. His music seems to be different from other streams of contemporary music, which are very scripted in how they unfold.*

Hartenberger: Yes, it's interesting because, over the years, I've heard a lot of comments about Steve's music—that it's almost fascist in the way it's controlled so much by the composer. I find it just the opposite. I find much more freedom in that music than almost any other music I play. The performers have a huge say in determining almost everything—the length of anything that happens, the dynamics, phrasing. Any piece that can vary from an hour and twenty minutes to fifty-five minutes, totally at the whim of the performers, that's a huge discrepancy in the time.

Tones: *And there's room for improvisation within that framework.*

Hartenberger: Yes there is. It's kind of a controlled improvisation, but there is.

Tones: *Do you see Reich's music surviving and continuing to grow in popularity?*

Hartenberger: I do. I know a lot of people still don't like it. But I think he's written some really true masterpieces, and I think they will survive, for sure.

DISCOGRAPHY

A list of recordings of Reich's music on which Hartenberger appears is found below. Compositions appear in chronological order, and the date for each work is taken from Steve Reich's official Website (www.stevereich.com).

Drumming (1971)
Nonesuch 79170
Deutsche Grammophon DG 474 323-2 (re-release)
Deutsche Grammophon DG 427 428-2 (reissue)

Clapping Music (1972)
Nonesuch 79169

Music for Pieces of Wood (1973)
Orange Mountain Music 0018

Six Pianos (1973)
Deutsche Grammophon DG 427 428-2 (reissue)

Music for Mallets, Voices, and Organ (1973)
Nonesuch 79220
Deutsche Grammophon DG 427 428-2 (reissue)

Music for 18 Musicians (1974-76)
ECM New Series 78118-21129 (original recording reissued)
Nonesuch 79448 (re-release)

Music for a Large Ensemble (1978)
ECM New Series 78118-21168

Tehillim (1981)
ECM New Series 21215

The Desert Music (1984)
Nonesuch 79101

Sextet (1984)
Nonesuch 79138

Six Marimbas (1986)
Nonesuch 79138

The Four Sections (1987)
Nonesuch 79220

The Cave (1990-93)
Nonesuch 79327

City Life (1995)
Nonesuch 79430

Proverb (1995)
Nonesuch 79430

Three Tales (2002)
Nonesuch 79662

Daniel Tones holds a doctorate in performance and ethnomusicology from the University of British Columbia, and has studied with some of Canada's most well respected percussionists. Daniel has studied frame drumming, West African drumming and dance, Balinese gamelan, and Cuban percussion with several master musicians. He has performed with the Toronto, Vancouver, and Victoria symphonies, the CBC Vancouver Radio Orchestra, and the Vancouver Opera Orchestra. He also appears regularly as a chamber musician with Vancouver New Music, The Turning Point Ensemble, and the Fringe Group. **PN**

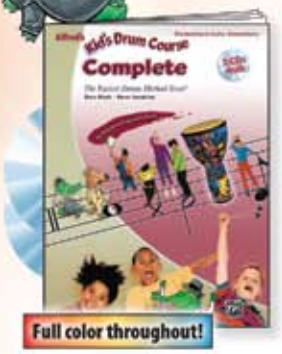
PERCUSSIVE ARTS SOCIETY HALL OF FAME

(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) . Billy Cobham (2006) . Martin Cohen (2006) . 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)
Leigh Howard Stevens (2006) . 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)

Alfred

gets you where you want to be...



NEW!

Alfred's Kid's Drum Course Complete

by Dave Black & Steve Houghton

Alfred's Kid's Drum Course is a fun method that teaches you to play rhythms and songs on a variety of drums and sound sources, including many simple, inexpensive objects found around your home. With two accompanying CDs that always let you hear how the music should sound, each lesson is explained in plain language that's easy to understand. Parents can be effective guides to help the student through this course, even if they've never had any musical training themselves. Get ready to take your first, best step toward a lifetime of musical enjoyment.

Book & 2 CDs (00-27919) $24.95

Also Available:

Alfred's Kid's Drum Course 1

Book & CD (00-23182) $15.95
Starter Kit (00-23202) $24.95

Alfred's Kid's Drum Course 2

Book & CD (00-26261) $14.95

NEW!

Drumset 101

by Dave Black & Steve Houghton

Drumset 101 is a contemporary approach to playing the drums by veteran authors, Dave Black & Steve Houghton. Inside, aspiring drummers will find in-depth, easy-to-understand introductions to such topics as groove patterns, snare drum & bass drum independence, and drum fills in context. The book contains written charts for every tune, and a play-along CD with 40 multi-stylistic tracks that can be used to strengthen time keeping, improve ensemble playing, clarify phrasing and expand the player's knowledge of styles.

Book & CD (00-27922) $15.95

NEW!

West African Drum & Dance

(A Yankadi-Macrou Celebration)

by Kalani & Ryan M. Camara

More than just a drumming book, this easy-to-use method immerses teachers and students in traditional West African music, dance and culture through a step-by-step curriculum that maintains cultural authenticity. The World Rhythms! Arts Program (WRAP) is a multiple-discipline curriculum that incorporates drumming, singing, dance, and culture. A must for your classroom!

Teacher's Book, DVD & CD (00-24451) $39.95
Student Book (00-24449) $5.95
CD only (00-24450) $8.95

Alfred Publishing
P.O. Box 10003 • 16320 Roscoe Blvd., Suite 100
Van Nuys, CA 91410-0003
alfred.com

Visit **alfred.com/drums** to find a dealer near you.

All prices in $ US and subject to change.
wo 73813

Rudiments for Four Limbs

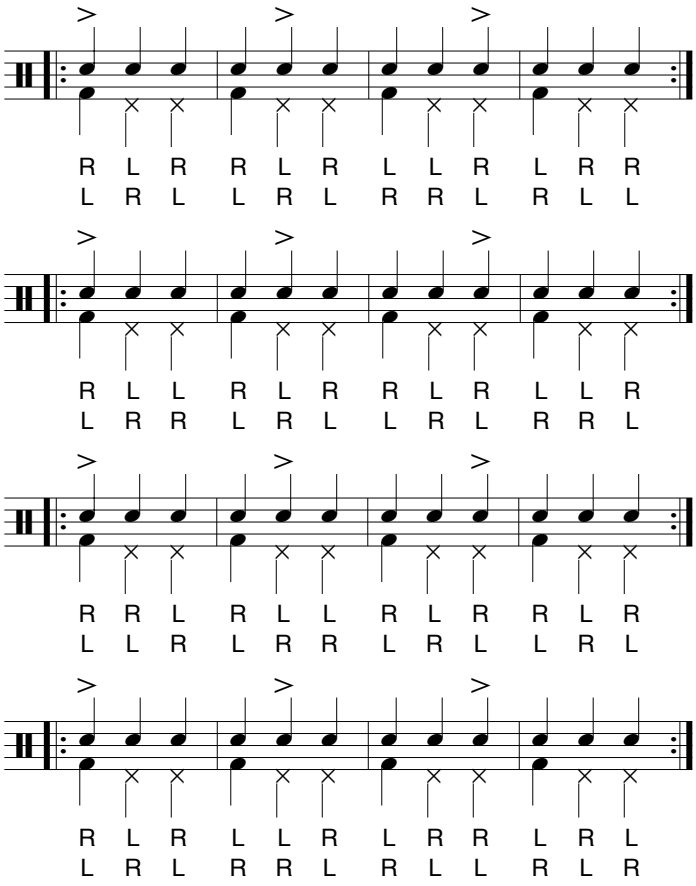
BY DAN PICCOLO

In teaching and practicing drumset, I have come across a number of exercises that are incredibly helpful in developing and maintaining the basic skills necessary for proficiency on the instrument. Many of these exercises are simply repeated sticking and pedaling combinations over a set rhythmic grid. Eventually I started adding these patterns, one by one, to the end of the rudimental ritual, which I practice almost every day as a warm-up.

I realized that the definition I gave—repeated sticking patterns over a clearly defined rhythmic base—is the most basic definition of a drum rudiment, and these patterns are, therefore, rudiments themselves. Further, as I stated earlier, these exercises foster the development of basic, or rudimentary, skill and technique.

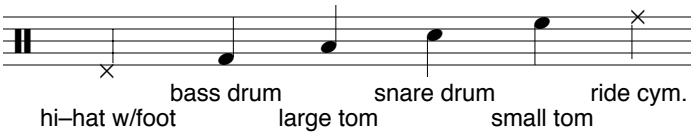
What follows is a compilation of the best of these new drumset rudiments and examples of some basic ideas for variations. Many of these were gathered from students, teachers, and recordings, while some are simply licks that you will undoubtedly recognize. The goal of this compilation is simply to present these exercises in a cohesive, organized fashion, and not necessarily to introduce newly composed material.

I have divided them into three categories: Coordination, Dexterity, and Speed. Feel free to find new ways to play them (e.g., different foot patterns, creating four-bar phrases, etc.). Experiment with them freely and create new rudiments for your routine, but make sure to use a metronome. This list is most certainly a work in progress that should constantly be amended. I'd love to see more of these, so please feel free to share examples if you come up with some good ones!

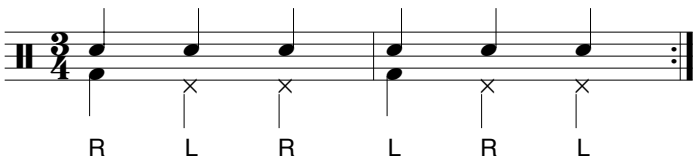


BASIC COORDINATION

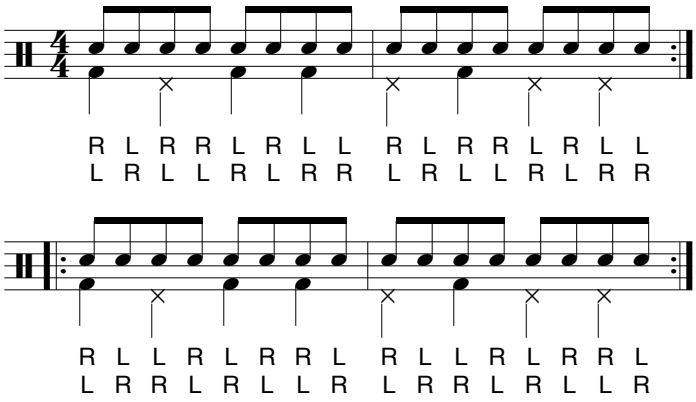
Notation Key

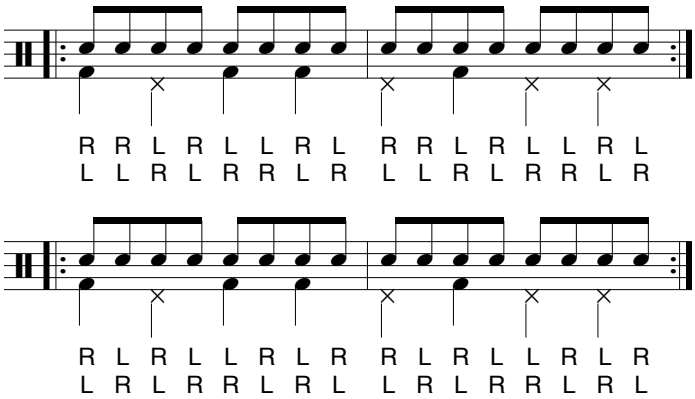


3/4 patterns



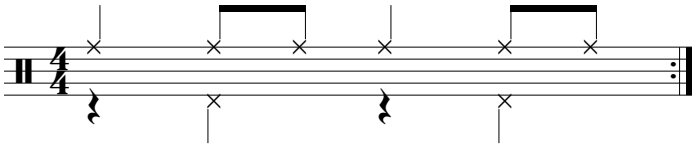
Paradiddles and variations with feet and hands



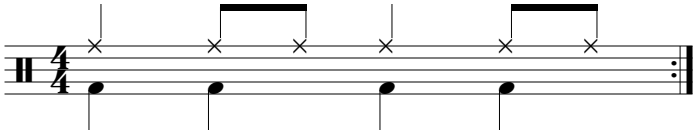


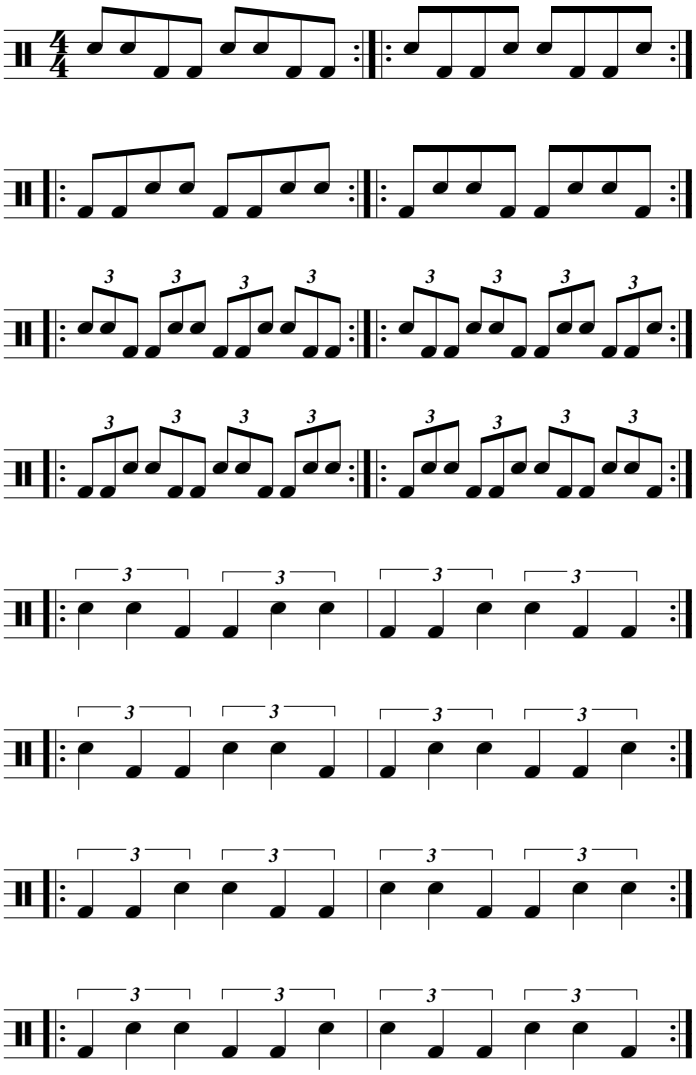
Swing Long Rolls

These are to be played between LH/RF and LH/LF, under a swing ride cymbal pattern. When playing the RF, keep time with the ride cymbal and play the hi-hat on 2 & 4.



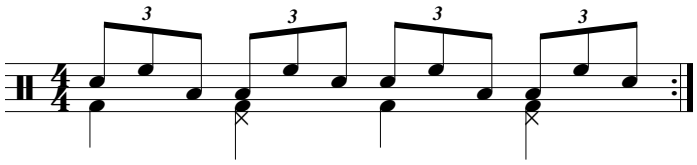
When playing the LF, keep time with the ride cymbal and feather quarter notes on the bass drum.





DEXTERITY

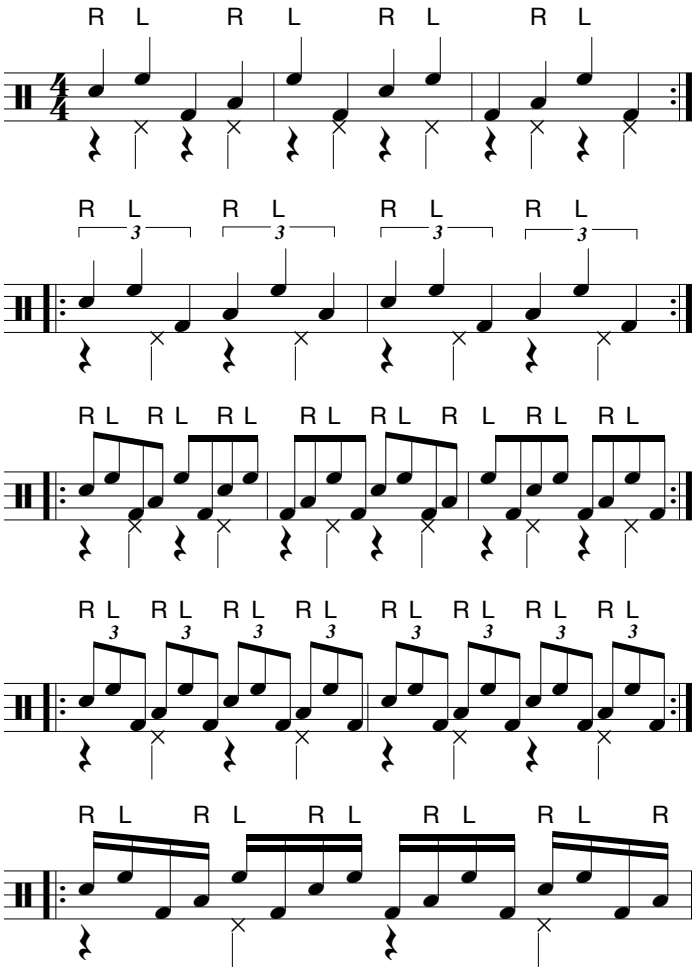
Roundhouses

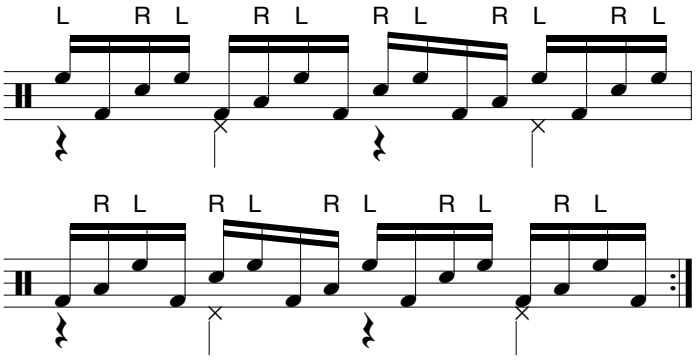


1. R L R L R L R L R L R L
2. R L R R L R R L R R L R
3. L R L R L R L R L R L R
4. L R L L R L L R L L R L

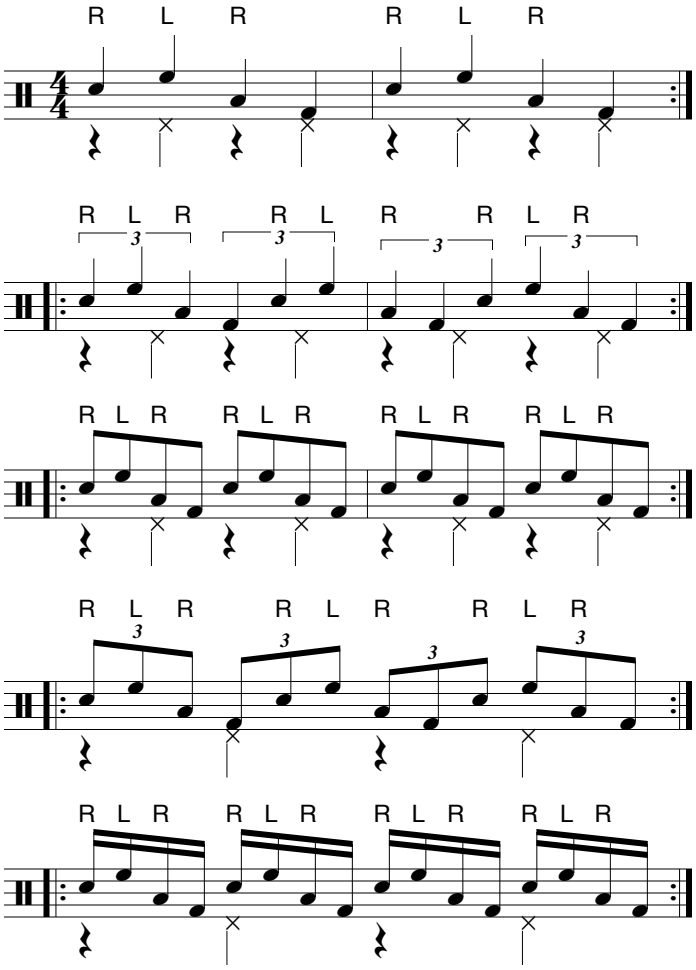
Bonham/Gadd 3's

The next few exercises are to be played over the hi-hat on 2 and 4 while the patterns change in a "Table of Time" manner.

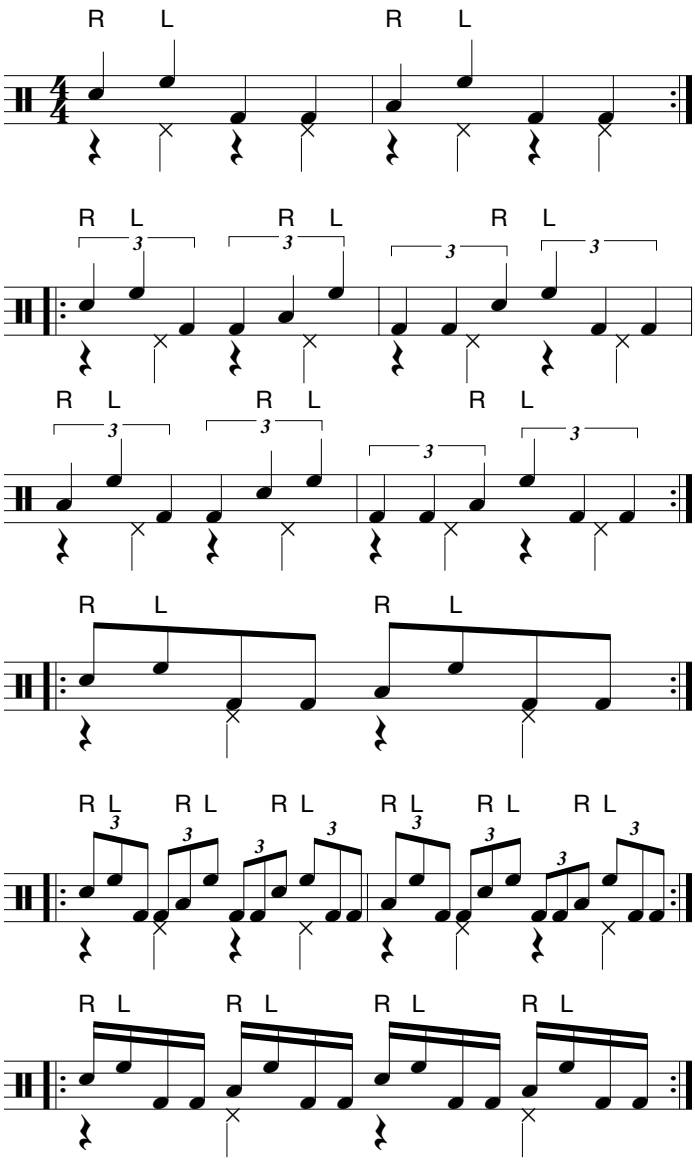


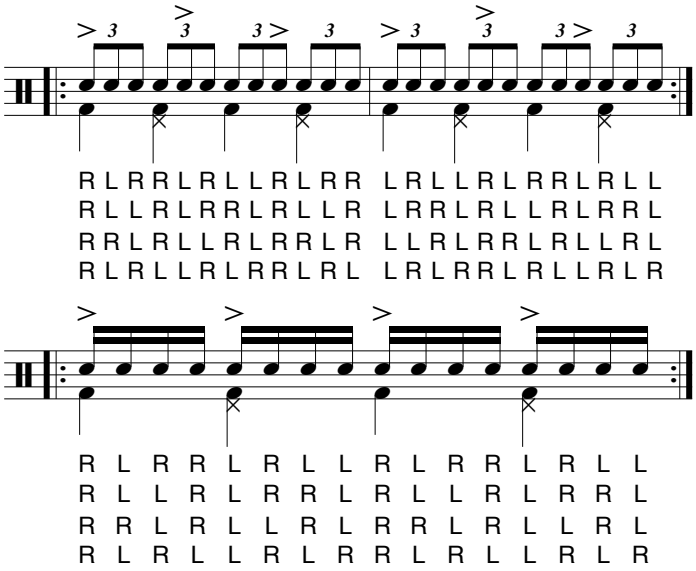


Elvin 4's



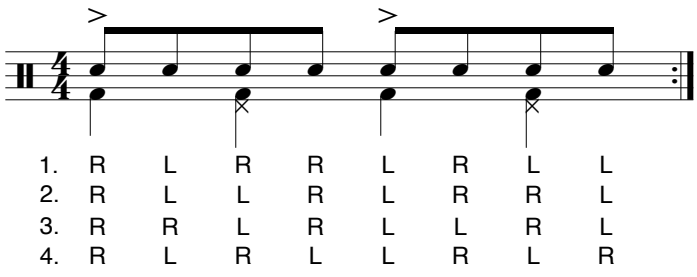
Drumset Paradiddles





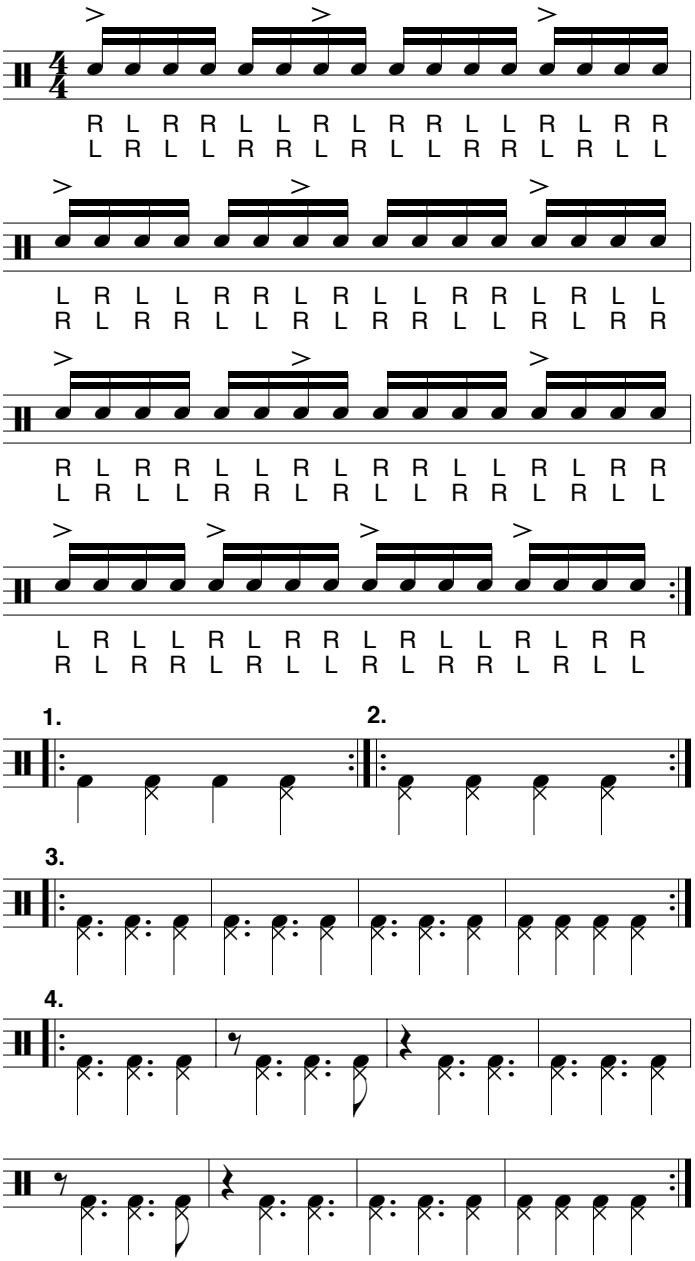
SPEED
Paradiddles and Variations

These can be played over either a swing or bossa-nova foot pattern.

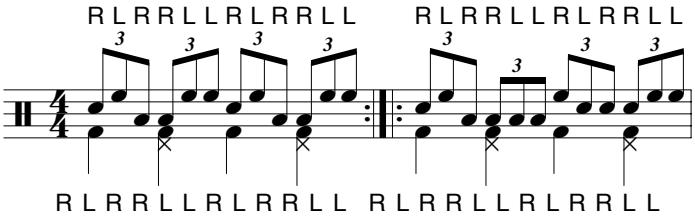


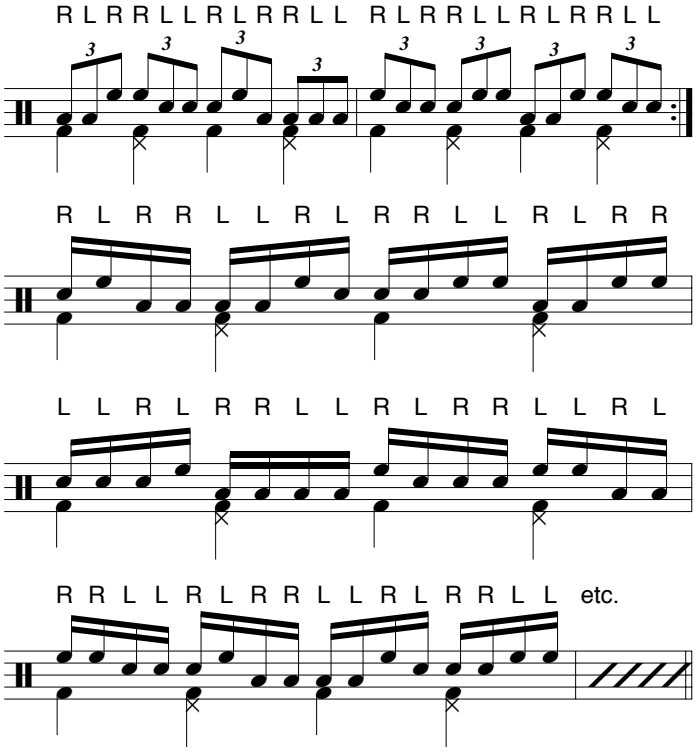
"Big Bottom" with foot variations

Play the eight-bar paradiddle-diddle pattern with the following four foot variations.

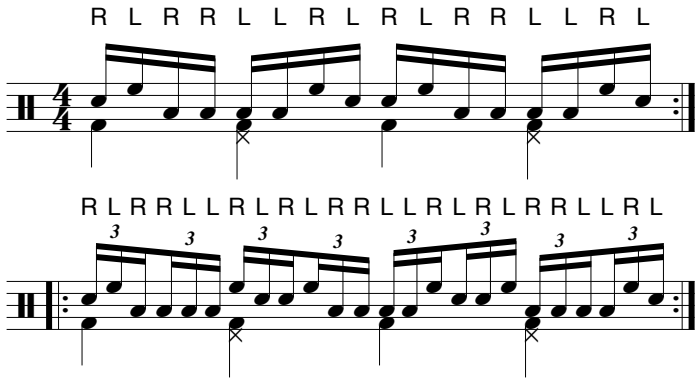


Paradiddle-diddle voicing variations





Paradiddle-diddle-para voicing variations



Dan Piccolo is a drummer and percussionist living in Ann Arbor, Michigan. He holds a BM in Percussion Performance and an MM in Improvisation from the University of Michigan. He performs regularly throughout the U.S. and abroad, most notably with the band Nomo. Visit www.dpbeats.com for more information. **PN**

majestic

ROSS

MAJESTIC CONCERT PERCUSSION - MAJESTIC CONCERT PERCUSSI

TWO BRANDS. ONE GOAL.

PERCUSSION for every stage

OSS MALLET IN ROSS MALLET INSTRUMENTS - ROSS MALLET INSTRUMENTS

PURCHASE PLANNER

Get a complete model and price comparison of all major brands at jupitermusic.com/budget.

EXCLUSIVELY DISTRIBUTED BY

JUPITER®

BAND INSTRUMENTS, INC.

jupitermusic.com • 512.288.7400

"Flam Thing": A Template Approach

BY NEAL FLUM

Over the years, an exercise I came to know as "Flam Thing" has been a staple of the marching percussion basics and exercise program for many ensembles. In 1983, when I marched with the Blue Devils, we employed our own version of the "Flam Thing" as a part of our exercise program and as a part of our on-the-field warm-up prior to shows.

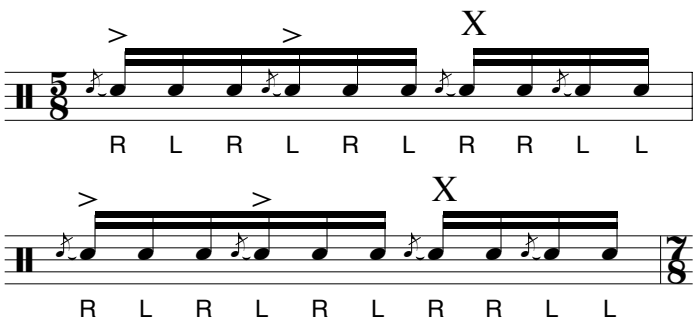
Lately, I have become interested in revisiting materials that were quite helpful to me when I marched in drum corps and college marching band. I find that many of these materials still prove useful to me as I try to assist our students in the university marching band percussion section and other students as well. I revisited "Flam Thing" and put together an approach to it that allows students to engage a good many of the rudiments and other figures that they might encounter in their performance materials.

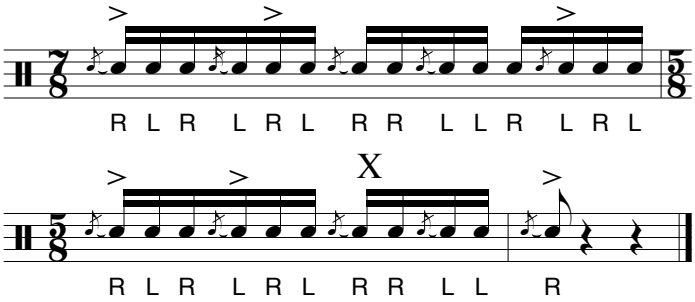
Essentially, "Flam Thing" becomes a template into which a student may plug in any number of rudiments or figures. The "Flam Thing" template also makes use of a more musical context for playing and practicing the various rudiments and figures. Of course, the basic patterns in "Flam Thing" can be altered to add increased levels of difficulty as well.

Using the "Grid" approach, one can also take the "Flam Thing" template and explore yet another way of developing one's performance skills. For example, one could take #4, the flamacue, and play it (1) with the accent on the first partial of four sixteenths, (2) as written, with the accent on the second partial, (3) with the accent on the third partial, and (4) with the accent on the fourth partial the final time through. One could also use the same approach in reverse (accent on the fourth partial, then the third, then the second, then the first). You can begin to see that many different variations on a theme can be applied to "Flam Thing."

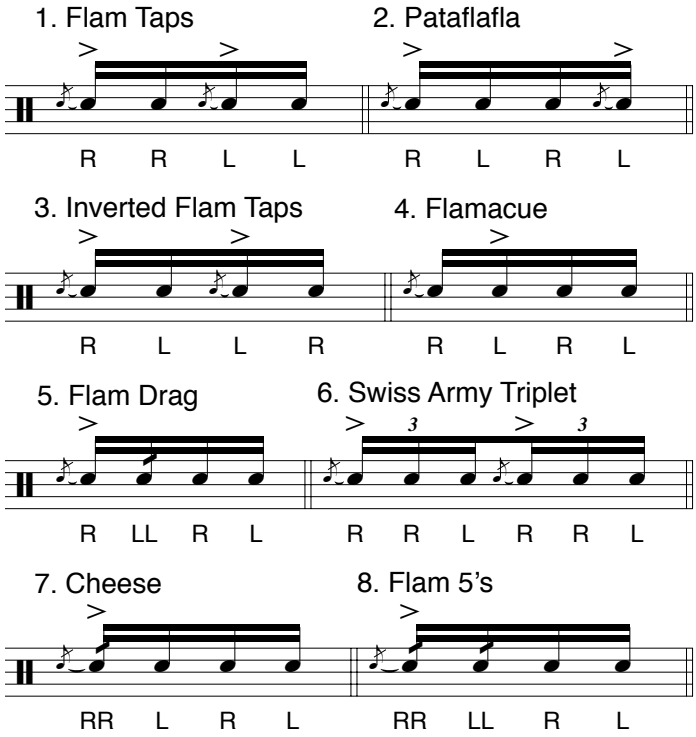
"Flam Thing" is a useful exercise for developing one's playing foundation. As a template, it should prove useful in allowing an educator or student to come up with different and creative ways to explore what it can do. Template exercises like this are an excellent source for technical and musical development, whether the percussionist's specialty is marching, orchestral, or drumset.

"FLAM THING"

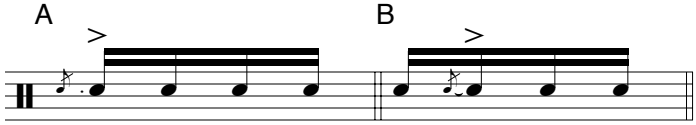


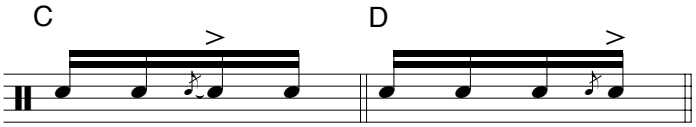


Substitute any of the following for X, and also start "Flam Thing" with the left hand. (Note: The Swiss Army Triplet can also be played without accents.)

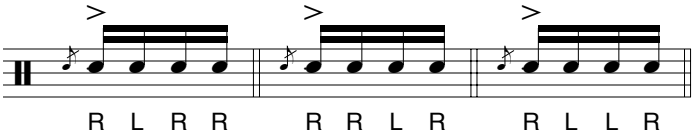


Substitute A, B, C, or D for X, or play "Flam Thing" four times through, making your way from A to D.

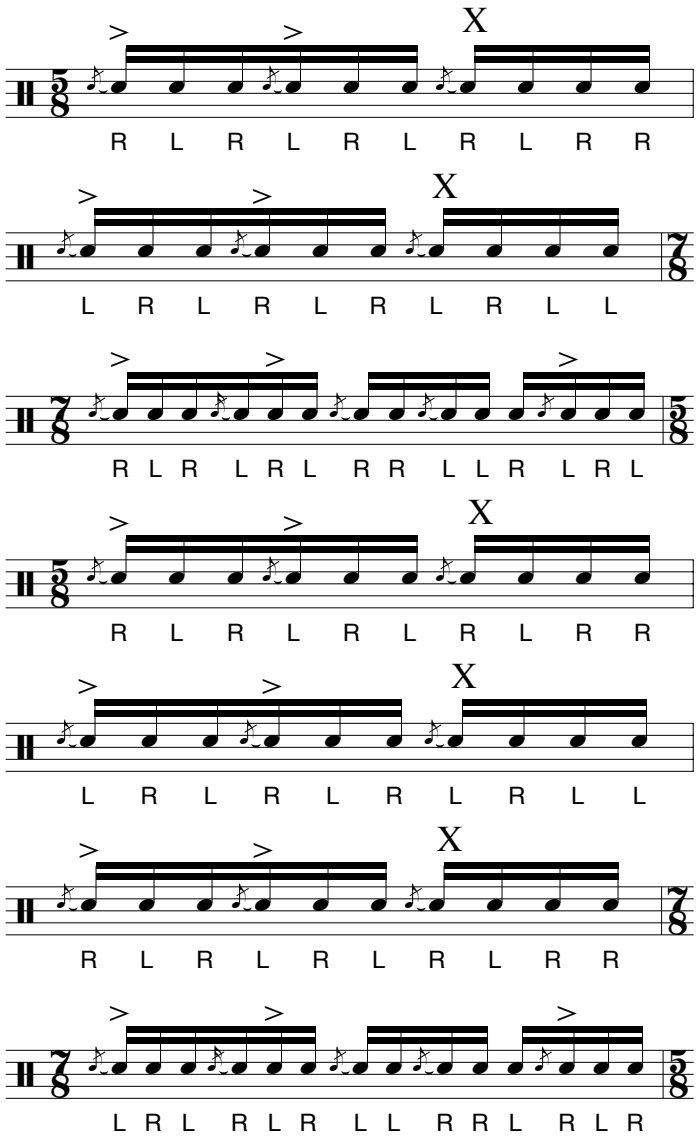


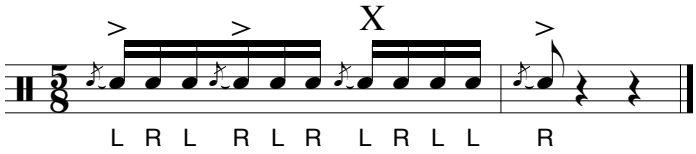


The following three substitutions for X, ending with a right hand, will require your next sticking to be a left, and vice-versa when you repeat it.

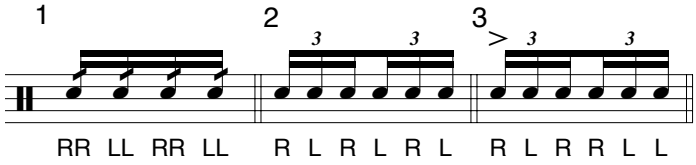


EXAMPLE:





The following three substitutions for X will release to an accent and not a flam. You can accent #2, you can play #3 without an accent, and you can also substitute a double paradiddle for #3. Don't forget to alternate like in the previous example.



Neal Flum is Associate Director of Athletic Bands for the University of Alabama, President of the Alabama PAS chapter, and a member of Thom Hannum's Mobile Percussion Seminar. PN

The Modes of the Standard African 12/8 Bell

BY JERRY LEAKE

The standard 12/8 bell pattern of African music, heard predominately with the Ewe people of Southern Ghana, is familiar to nearly every musician, and is one of the more researched subjects in African rhythm theory.[1] This article will compare the 12/8 bell and its subsequent transpositions to the modes of jazz music (a concept first introduced by Jeff Pressing[2]).

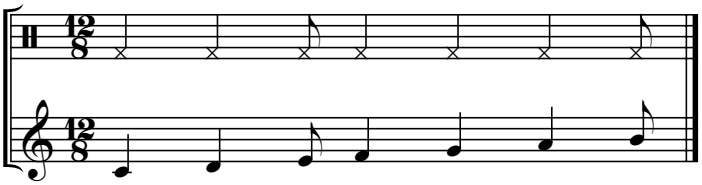
In jazz theory, a C to C major scale comprises eight notes divided into whole (W) and half (H) step intervals: two whole steps, one half step, three more whole steps, and one final half step to reach upper C, or W-W-H-W-W-W-H. If we substitute the term "long" (L) for each whole step and the term "short" (S) for each half step, with a "long" note being a quarter and a "short" note being an eighth, we would discover that the strokes of the standard 12/8 bell—L-L-S-L-L-L-S—are identical to the intervals of the major scale. This can be immediately realized by playing a major scale using the 12/8 bell pattern, or by playing the bell pattern while singing "do re me" solfege in unison with the 12/8 bell.

This coincidental relationship can be taken one step further by exploring the various modes (transpositions) of both the major scale and the African bell.[3] The essence of jazz improvisation encompasses the player's knowledge and facility using the modes of each scale. These modes, which are assigned specific names, represent different moods and tonal colors from light to dark.

A major scale is a brightly colored major mode called "Ionian." In African music, the standard 12/8 bell is the "Ionian" (major) mode of traditional music. Using the letters W and H to represent diatonic intervals, and L and S for bell strokes, we can realize the modes of both scale and rhythm.

IONIAN MODE

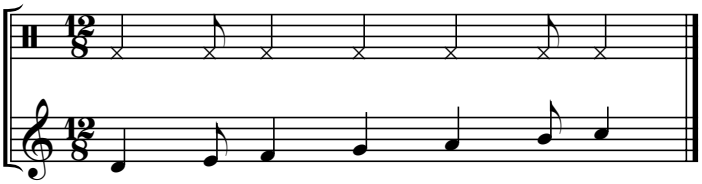
Bell: L L S L L L S (bell lands on beats 1, 4)
Scale: W W H W W W H (major tonality)



By starting the C major scale from D and ending on high D, the Dorian mode is produced. Dorian, which is in a minor tonality, is slightly darker in color than Ionian. A Dorian mode of the African bell occurs by starting and ending the bell pattern from the second stroke. What results is a non-traditional phrase that produces a different rhythmic constellation of tension and resolution.

DORIAN MODE

Bell: L S L L L S L (bell lands on beats 1, 2, 4)
Scale: W H W W W H W (minor tonality)

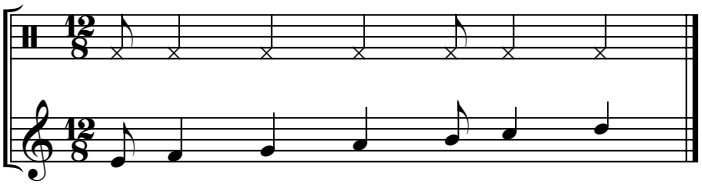


Whereas the standard Ionian bell lands on beats 1 and 4, the non-traditional Dorian bell lands on beats 1, 2, and 4. One might argue that since more strokes of the bell land on the beat, the Dorian bell has less tension than the Ionian bell. However, because this phrase is less familiar than the Ionian bell, it may present other musical challenges.

By continuing this paradigm of scale/bell transpositions we find the jazz modes Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

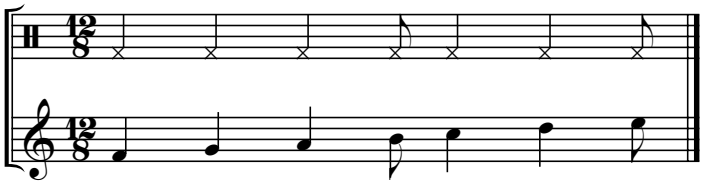
PHRYGIAN MODE

Bell: S L L L S L L (bell lands on beats 1, 2, 4)
Scale: H W W W H W W (minor tonality)

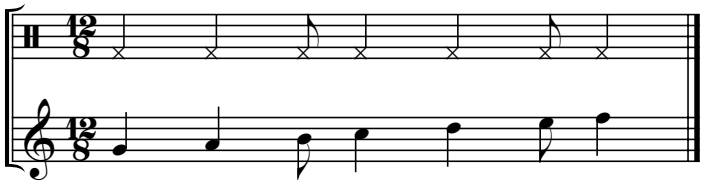


LYDIAN MODE

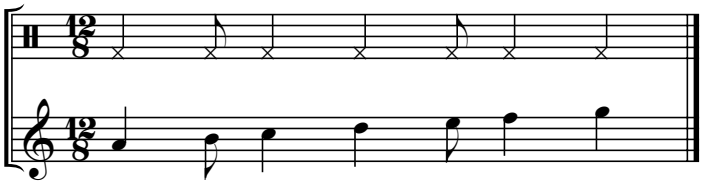
Bell: L L L S L L S (bell lands on beats 1, 3, 4)
Scale: W W W H W W H (major tonality)



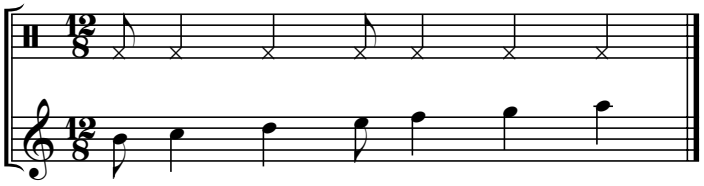
MIXOLYDIAN MODE
Bell: L L S L L S L (bell lands on beats 1, 4)
Scale: W W H W W H W (dominant tonality)



AEOLIAN MODE
Bell: L S L L S L L (bell lands on beats 1, 2)
Scale: W H W W H W W (minor tonality)



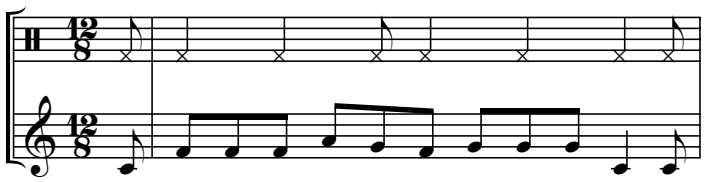
LOCRIAN MODE
Bell: S L L S L L L (bell lands on beats 1, 2, 3)
Scale: H W W H W W W (diminished tonality)



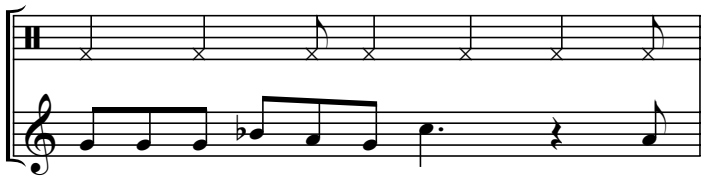
By thoroughly mastering the Ionian modes of both jazz and African music, one can develop the tools necessary for shifting modes without having to relearn the pattern. When I used the term "modes" while discussing African bell transpositions, jazz students were immediately able to render the scales of the African bell. Stepping to the pulse in a side-to-side fashion (R, L, L, R) allowed students to feel the tension/resolution of the bell pattern by identifying when bell strokes aligned with beat steps.

Learning something new can always be made easier by relating a foreign idea to one that is familiar and well grounded. With ever increasing interest in world music performance and scholarship, similar relationships between traditions can open doors to deeper understanding and invention.

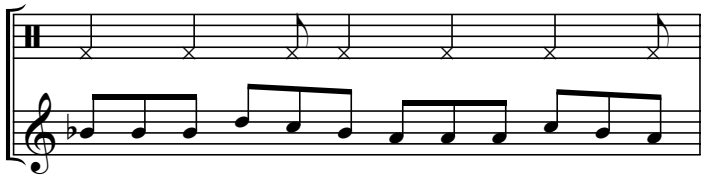
Let us now examine a different type of a vocal mode using a five-syllable phrase. The Swedish phrase "to ma tin sa lat" (taught to me by George Ruckert) translates to "tomato salad." It is a children's song in a waltz feel that explores the concept of vocal transposition within a consistently recurring melody and rhythm. Because it is a 3/4 waltz, we can incorporate the standard African bell while singing the four-bar melody. Given that each new four-bar phrase begins from a different syllable, we can classify phrases as a type of "mode" because the order of the syllables always remains the same. In this context, the last syllable of each four-bar phrase represents the new beginning.



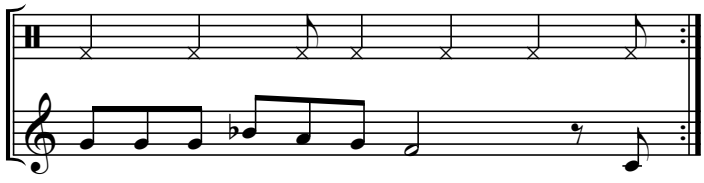
TO MA TIN SA LAT TO MA TIN SA LAT TO MA
TO MA TIN SA LAT TO MA TIN SA LAT TO
LAT TO MA TIN SA LAT TO MA TIN SA LAT
SA LAT TO MA TIN SA LAT TO MA TIN SA
TIN SA LAT TO MA TIN SA LAT TO MA TIN



TIN SA LAT TO MA TIN SA LAT
MA TIN SA LAT TO MA TIN SA
TO MA TIN SA LAT TO MA TIN
LAT TO MA TIN SA LAT TO MA
SA LAT TO MA TIN SA LAT TO



TO MA TIN SA LAT TO MA TIN SA LAT TO MA
LAT TO MA TIN SA LAT TO MA TIN SA LAT TO
SA LAT TO MA TIN SA LAT TO MA TIN SA LAT
TIN SA LAT TO MA TIN SA LAT TO MA TIN SA
MA TIN SA LAT TO MA TIN SA LAT TO MA TIN



TIN SA LAT TO MA TIN SA LAT
MA TIN SA LAT TO MA TIN SA
TO MA TIN SA LAT TO MA TIN
LAT TO MA TIN SA LAT TO MA
SA LAT TO MA TIN SA LAT TO

The point of these modal exercises is to become familiar with any arrangement of scale, melody, or rhythm by thoroughly shuffling the deck—not to expose one's limitations, but to discover the possibilities.

ENDNOTES

1. Scholars who have researched the music of the Southern Ewe people of Ghana include Kofi Agawu, Willi Anku, A.M. Jones, James Keotting,

Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen; Tel.: 022 51 / 650 46 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

Robert Kauffman, Kobla Ladzekpo, David Locke, Alan Merriam, J.H. Kwabena Nketia, and Jeff Pressing, to name a few.

2. Although the concept of the modal bell occurred to me recently during my own teaching, the idea was first presented by Jeff Pressing in his paper "Cognitive Isomorphisms between Pitch and Rhythm in World Musics: West Africa, the Balkans and Western Tonality," *Studies in Music 17* (1983); 38–61. A recent paper by Kofi Agawu in the *Journal of the American Musicological Society* further examines the 12/8 bell and its relevant potency. For amazing insights read "Structural Analysis or Cultural Analysis? Competing Perspectives on the 'Standard Pattern' of West African Rhythm."
3. David Locke uses the concept "Modes of the African Bell" in his book *Kpegisu: A War Drum of the Ewe*.

BIBLIOGRAPHY

Agawu, Kofi. *African Rhythm: A Northern Ewe Perspective*. Cambridge, MA: Cambridge University Press, 1995.

————. "Representing African Music" *Critical Inquiry*, vol 18, no. 2. Chicago: University of Chicago Press, 1992.

————. "Structural Analysis or Cultural Analysis? Competing Perspectives on the 'Standard Pattern' of West African Rhythm." *Journal of the American Musicological Society*, Vol. 59, Number 1, pp. 1–46.

Chernoff, John Miller. *African Rhythm and African Sensibility*. Chicago: The University of Chicago Press, 1979.

Kauffman, Robert. "African Rhythm: A Reassessment," *Ethnomusicology*, 24, 3. 1980.

Koetting, James. "Analysis and Notation of West African Drum Ensemble Music." *Selected Reports in Ethnomusicology*, 1970.

Locke, David. "The Music of Atsiagbekor." Ph.D dissertation. Middletown, CT: Wesleyan University, 1978.

————. *Kpegisu: A War Drum of the Ewe*. Tempe, AZ: White Cliffs Media Company, 1992.

————. "Principles of Off-beat timing and Cross Rhythm in Southern Ewe Dance Drumming," *Ethnomusicology* 26, 2:217–246. 1982.

Merriam, Alan. "African Musical Rhythm and Concepts of Time-Reckoning, African Music in Perspective," Vol. 6: *Critical Studies on Black Life and Culture*. New York: Garland Publishing, 1982.

Pressing, Jeff. "Cognitive Isomorphisms between Pitch and Rhythm in World Musics: West Africa, the Balkans and Western Tonality," *Studies in Music 17* (1983); 38–61.

Jerry Leake is co-founder of the world-music ensemble Natraj, whose four recordings feature his diverse percussion talents. He also performs with Club d'Elf, R.A.R.E, Moksha, BodyGrooves, and the Agbekor Drum and Dance Society. He is featured on dozens of CDs and has released several CDs of his own music. He studies African music with Dolsi-Naa Abubakari Luna of the Dagomba tradition (northern Ghana) and has studied Ewe music (southern Ghana) with Godwin Agbeli and David Locke, and balafon/djembe with the Coulibaly family in Burkina Faso. He has written eight widely used texts on North Indian, West African, and Latin American percussion and rhythm theory (www.Rhombus-publishing.com). Jerry is on the faculty of the New England Conservatory of Music and Tufts University, and is substitute teacher for Jamey Haddad at the Berklee College of Music in Boston. He is former president of the Massachusetts PAS chapter and has been a composer and member of the Portland Symphony Kinder Koncert percussion ensemble since 1984. PN

Rhythmic Reading

Mastery Through Ownership, Critical Thinking and Creative Application

BY JASON LEE BRUNS

For percussion students, developing a thorough ownership over basic rhythmic reading skills in a short amount of time is not an easy task. Often times, method books are too large and possess an overwhelming amount of information for the eager student. Some books move too quickly while others move too slowly. Some methods for rhythmic reading are composed of exercises that progress though several pages and sections, advancing from quarter notes to eighth notes to combinations of the two, and so forth, right up the ranks before getting to more sophisticated rhythms. This can be inefficient for the beginner, and it may take weeks to get to dotted-eighth/sixteenths. On the other hand, the non-beginner may only need to review dotted-eighth/sixteenths, and certain books may offer this grouping only on beat four every one to four measures. Even if a student found the perfect book, chances are the text would not induce a sense of ownership or critical thinking, and the skills learned would soon be forgotten.

The following is a method I developed for rhythmic reading based on many years of teaching, learning, and participating in diverse musical settings. It is an integration of various concepts to make one simple and unified concept. It enables students to advance their reading skills at a very fast pace, whether they are at the beginning, intermediate, or advanced level. It also offers professional players a quick, thorough review and warm-up.

RHYTHMIC MOTIVES

The first part of the method involves defining every basic rhythmic motive or cell. Example 1 shows the systematic categorization of each rhythm divided into the basic and common combinations possible on a single beat. These are divided into one-, two-, and three-note combinations. With the students' input have them guide you through making a rhythmic motive chart identical to this one. This will enable students to discover all the combinations themselves and to have ownership over their learning.

The chart shows students all of the basic combinations of each beat in a birds-eye view and helps them organize the information in their mind. Once this is completed, assist the students in writing in the counts for each motive using the standard "1 e & a" syllables. This chart will be referenced throughout the article and will be the basis for all other exercises.

MUSCLE MEMORY

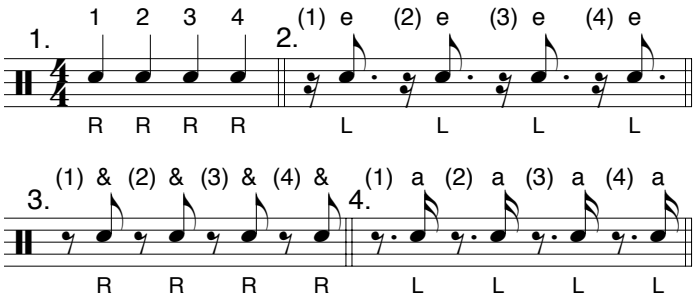
The second part of the method involves muscle memory. By assigning the same sticking to each rhythmic motive, a muscle relationship to the motive will be developed and continuously strengthened. This will make each motive unique and therefore easier to learn and master.

I recommend using "natural" sticking because it is the most logical, and it enables students to figure out stickings on their own as they develop a fluid style of playing. So, for sixteenth notes all downbeats and "&'s" will be with the right hand and all "e's" and "a's" will be with the left hand (see Example 1). Natural sticking is nothing new and has been taught in the drum corps pedagogy for years. In a practical setting the player performs a particular rhythmic motive using the same sticking every time no matter which motive came on the previous beat. Have the student assist you in writing the natural sticking for each motive in the previously completed motive chart.

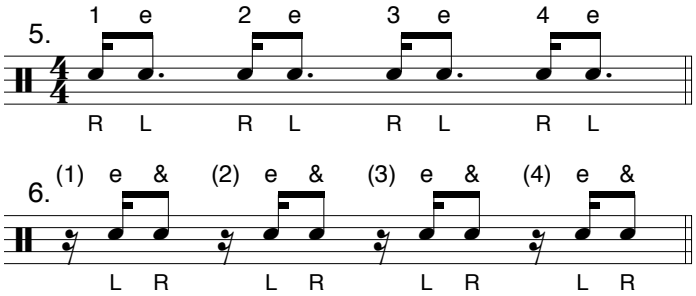
PUTTING IT TOGETHER

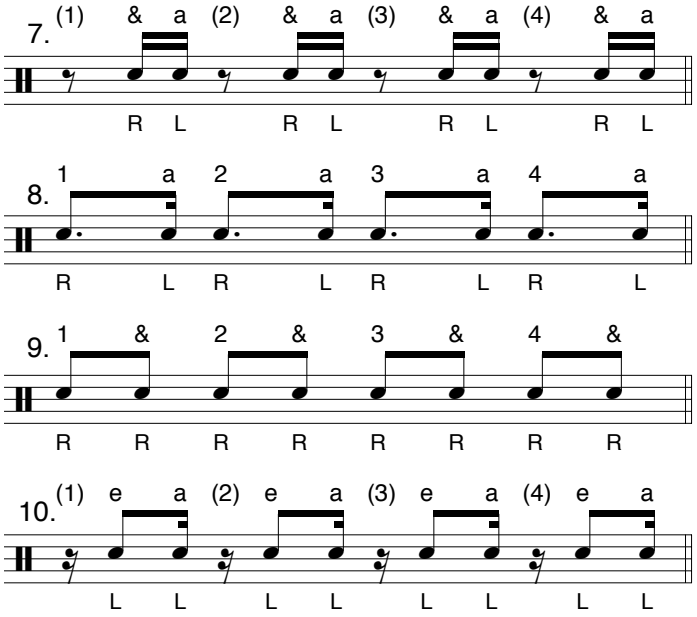
Now that the chart of rhythmic motives is complete with counts and stickings, it is time to start developing a rhythmic vocabulary. Begin by having students learn one motive at a time by repeating it over and over until it is smooth and effortless. Continue in this manner until each motive has been conquered. Once this has been achieved, have students play from one motive to the next without stopping, until eventually they are able to play the whole chart without stopping. As always, count out loud and use a metronome.

Example 1: Motives
1-Note Combinations

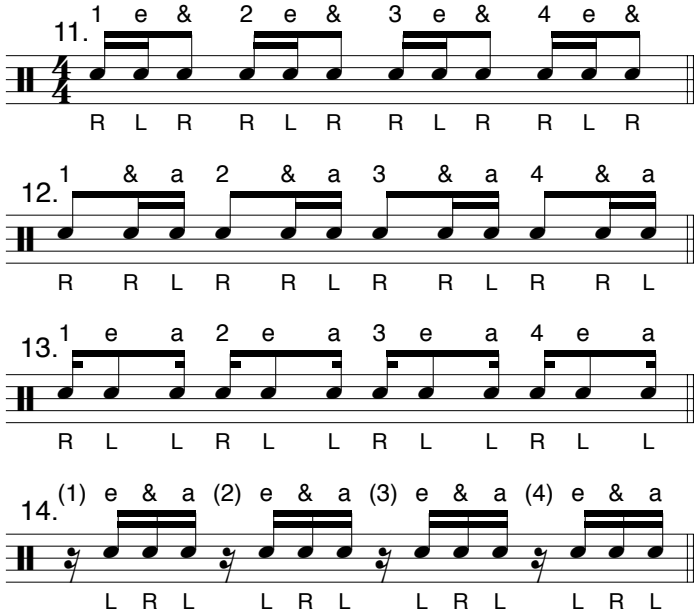


2-Note Combinations





3-Note Combinations



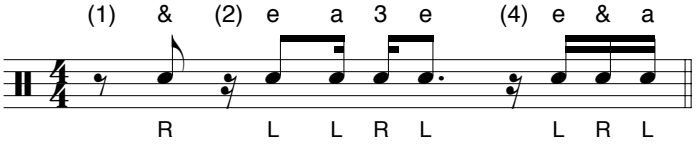
CRITICAL THINKING EXERCISES

Now that the basic rhythmic vocabulary has been solidified, let's give it the old "litmus test."

Exercise 1: Composing

Compose one-bar phrases using the motive chart as a template for possible rhythms and stickings. For example, let's take beat 1 from motive 3, beat 2 from motive 10, beat 3 from motive 5, and beat 4 from motive 14. Here is the resulting one-bar rhythmic phrase:

Example 2

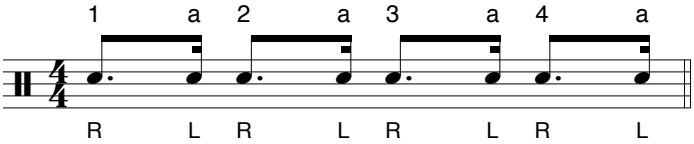


Next, have students perform their compositions while counting aloud. Have students compose as many phrases as it takes to make certain that they have grasped the concept fully. If they are having trouble, limit the options to only a few motives. If they continue to have trouble, have them go back to practicing the motive chart.

Exercise 2: Negative Space

Play the rests as notes and the notes as rests using the motive chart. The negative of motive 6 is shown in the following example.

Example 3

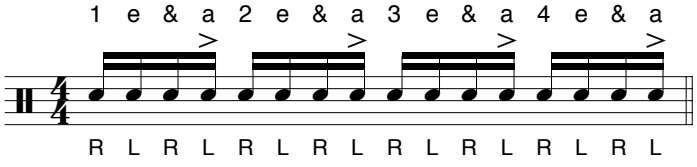


Once a student is comfortable with playing the negatives/rests, then play the chart as a duet. Have the student play the negatives/rests as you play the positives/notes, and vice-versa. This will provide the student with a deeper understanding of the rhythmic motives.

Exercise 3: Accent/Tap

Using the motive chart, play all of the rests as sixteenth-note taps (softer articulations), and play the written motives as accents (louder articulations) within the sixteenth notes. This can be written out at first, but the ultimate goal is to visualize the resultant composite rhythm (see Example 4). This will help students develop a sense of groove and the accurate placement of each rhythmic motive.

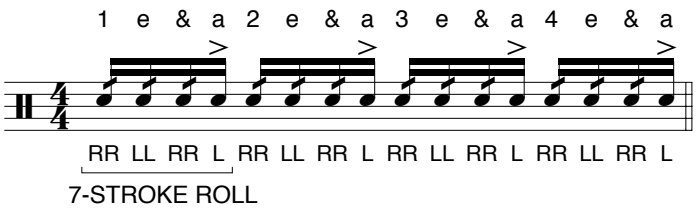
Example 4



Exercise 4: Rolling

Have students who have studied the double-stroke roll add diddles to all of the taps of Exercise 3. Point out any resultant rudiments that occur; e.g., motive 4 creates a seven-stroke roll.

Example 5

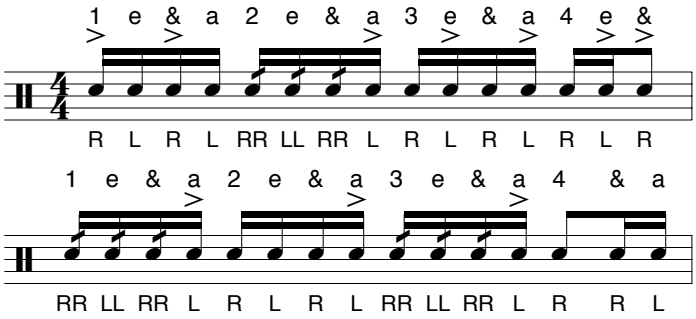


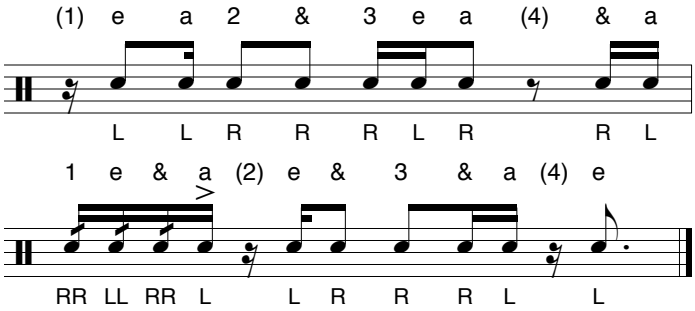
Showing these possibilities will open more doors of creativity for students. It also puts another perspective on each rhythm that helps to keep the practicing of the motives fresh.

Exercise 5: Solo

Integrate all of the previous exercises by having students write a short, four-measure solo/fill using a combination of accents, taps, and rolls. This will give students a chance to put their skills to the test and offer yet another perspective and application of the rhythmic motives. This exercise gives students even more of a sense of ownership and will result in more confident and skilled readers. See if your students can figure out which combinations of exercises and motives were utilized in Example 6.

Example 6





After going though this method, students will possess a heightened confidence in their reading ability and skills. The concepts described in this method could and should be adapted to triplets as well as different meters. I hope you will find this useful in your teaching and in your own playing as well.

Jason Lee Bruns is based in Los Angeles and is the founder and director of the World Music Program at Campbell Hall School in North Hollywood. Jason directs his own steel pan ensemble, which is managed through his company, PanOut Music Group. He is also an active freelance musician. He is currently apprenticing with Brazilian pandeiro master Carlinhos Pandeiro de Ouro. Jason holds a BM from Miami University of Ohio, where he studied under Dr. Bill Albin and Dr. Chris Tanner, and an MM from the University of Southern California, where he studied under Peter Erskine, Terri Lyne Carrington, and Aaron Serfaty. Visit his Website at www.jasonleebruns.com. **PN**

RHYTHM COACH:

Practice Like A Pro!

Roland V-Drums

www.RolandUS.com

"The Rhythm Coach is absolutely incredible."

It is the most ideal practice system and tool that I've seen."

Thomas Lang

"If you want to get better faster, this is the tool."

With the mesh head, sounds and different Rhythm Coach exercises, it's incredible for developing your chops, timing and accuracy."

Johnny Rabb

"I was very impressed by the RMP-5."

I only wish that before I began my professional recording career, that I'd had something like this."

Peter Erskine

"The Rhythm Coach should be a drummer's best friend."

This can change your whole perspective on practicing...it's limitless."

Travis Barker

RMP-5 expanded

RMP-5

RMP-3

Hear why the pros choose the Rhythm Coach at www.RolandUS.com

Making Your Own Drum Video

BY WES CRAWFORD

Never mind a featured role opposite Angelina Jolie in her next film; how many of you feel that the epitome of an appearance on the big (or small) screen involves *you* starring in your own drum video? If you believe the chances for either of the above scenarios are next to impossible, let me tell you how I succeeded in the second one.

The digital age has revolutionized the video industry, similarly to the audio recording industry, to the point that less than $10,000 worth of gear can often accomplish today what $100,000+ accomplished only a few years ago. Without listing all of the camera and editing possibilities currently available (which are better covered by numerous trade magazines), I would like to recount my adventure concocting, planning, scripting, gathering resources for, filming, editing, authoring, and marketing my own commercial DVD.

Don't borrow a couple of camcorders and expect your results to look like one of your favorite movies, unless it happens to be *Blair Witch Project.*

THE IDEA

When I looked at the drum video market (hundreds of titles), I saw three categories: 1. historical/retrospective videos about famous drummers or musical periods; 2. "star" videos featuring drummers who tend to "Wow!" the viewer with awesome displays of technique; and 3. "training" or instructional videos by both popular and lesser-known drummers who explain and demonstrate drumming concepts.

Many videos contain elements of more than one category, but most seem to belong primarily to one of those categories. Hence, the first question an aspiring drum video producer should ask is, "Which category is best for me?"

If you are interested in documentaries, music history, biographies, and the like, then the first category might be a good fit. If you are at least regionally known and believe you have some drumming techniques that are unique or possibly of Olympic quality, then the second category might be logical. Finally, if you have teaching experience and believe you have a clear manner of explaining an interesting drum subject, then consider the third category.

Once you have decided upon a type of drum video, it is important to formalize an idea for subject and content. The idea must be original, or at least expand in some important manner upon prior topics. It is also important to consider the characteristics of your target market, as these may affect the feasibility of your idea.

It may be instructive to explain my video category, idea, and target market. I chose the instructional/training video category since I have neither a national reputation nor any exceptional expertise in music history or drumming technique, but I do teach drumset along with my active performance schedule. My next challenge was finding my subject idea. As I contemplated my students' needs, I recognized that many of them performed wonderfully in their lessons and with play-along audio recordings, but lacked confidence in their abilities when jamming with their friends. I realized that I could create a virtual band on video for students to perform with, thus combining the decades-old audio play-along concept with the power and realism of contemporary video.

The next step was to research my potential target market. I learned that the largest demographic of drumset players is kids and teenagers, and the fastest *growing* demographic of drumset buyers is adults desiring to begin or rekindle a drumming hobby. These demographics, respectively, represent drummers who may not be old enough to perform in nightclubs and those who may not wish to perform late nights due to occupational and family demands. Since these sizable groups could reasonably enjoy and learn from an on-demand virtual band, I felt that my idea gelled with its target market.

RESOURCES

A professional video might cost from $10,000–50,000 or more. Anything you can accomplish on your own will save money down the line *if* you have competence in each task. For instance, if you rent several video cameras and take care to set up complementary shots, you may not need to hire a film crew. However, you may end up with bad lighting, unmatched cameras, focus problems, etc. if you are inexperienced.

Don't borrow a couple of camcorders from friends and expect your results to look like one of your favorite movies, unless that film happens to be *Blair Witch Project*! You may save money and work "off the clock" by buying one of the high-quality computer-editing packages now available to consumers, but expect a steep learning curve.

So, how does one approach professional quality while living on a musician's budget? If borrowing from a bank is not an option, then perhaps my solution will work for you: Look for partners. You will need a business plan detailing the general drum video market, your idea, your target market, your production needs with estimated costs, your projected reproduction costs, your marketing plans, and your best- and worst-case sales scenarios.

A business plan offers at least two benefits: 1. It will get you to really think and focus on every detail of your idea, and it will help you stay on course; 2. It spells out in writing just what you are up to. This is most valuable in getting partners on board. Loan officers won't even talk to you without seeing your business plan. There are a multitude of good books available on writing business plans.

The good news is that there are lots of people with professional or semi-professional video and editing gear out there looking for experience or with extra time. Ask around and network to find people with the requisite skills to fulfill your project needs. Then present your plan and see who might be interested in working within your budget, through bartering services, and/or partnering with you on financial speculation.

Using this method, I found that I knew the creative director at a video production facility who was willing to help "on spec," as was one of my favorite audio engineers, and a fellow drummer/songwriter. I then bartered some musical services with a cameraman for some location filming. A written agreement outlining responsibilities, expectations, and profit sharing was agreed upon. In this manner I feel that we created the best possible quality video while staying within a reasonable personal budget. Still, expect cost over-runs!

THE SCRIPT

A script is absolutely necessary for smooth filming and editing. The script may be little more than an outline with lots of narrative and musical improvisation or it may be finely detailed. Consider it to be a work-in-progress up to the minute you finish the video, as circumstances may force changes and newer ideas may develop.

Remember to entertain. My guiding principle was to create a script that was serious in instructional content but also lighthearted and fun.

FILMING

Plan your shots with a storyboard in advance. You do not need to be an artist; my stick figures worked well enough to show the camera operators the vision inside my head. Don't assume others see your vision with merely your verbal explanation.

Create a checklist of items and responsibilities ahead of time, consisting of everything necessary at the shoot. Don't forget to discuss wardrobe and lighting (which may affect each other), makeup, and, most importantly, audio considerations with the appropriate experts involved. Wouldn't it be ridiculous to capture great film footage and lousy audio for a drum video? Oh, and don't forget a hairbrush; I'll probably never live down the messed-up hair in my narration footage!

EDITING

You have just completed filming. You're almost finished, right? Wrong! Editing can be the most time-consuming (and expensive) task related to a video project. Some say a useful rule is to allow one hour of editing for every minute of final film, although this may vary depending upon your project's complexity.

Study your favorite drum videos for their editing style. Don't be tempted to go too "MTV" and try relentless, quick, zany shots if your intent is to showcase your visual content. Consider the feasibility of "live switching" where an experienced Director basically edits as the filming occurs, much like a live TV show. This may save a lot of money during the actual editing sessions, but you're pretty much stuck with the edit you end up with. In "live switching," a Director who knows something about music and drumming is invaluable! Watch out for editors who are not very experienced with music videos, since they often do not sync the music to the visuals as tightly as a musician would and should demand.

FEEDBACK

After completing the editing, but before authoring to DVD, it is a good idea to get some honest feedback from members of your target market, other drummers whom you respect, and video experts. You may still have time to address issues concerning clarity, audio mix, visual segues, titling, and the like. One criticism I took seriously is that some drummers may find it difficult to bring their drumset, television, and DVD player together. I therefore included an audio CD of the play-along songs in the package. Listen to negative comments and act upon them if possible.

AUTHORING TO DVD

Almost all new drum videos are in DVD format, and popular past titles are quickly being converted as well. Authoring to DVD refers to the process of mastering the edited film to DVD format and setting up a menu system to navigate throughout the sections of the video. Depending upon the length of the edited film, the number of audio tracks, the extent of the graphic arts work, the number of video options, any Special Features, and the number of "chapters" necessary, this process may be quick and cheap or time consuming and costly.

I was told that my DVD menu was the most complex the company had ever developed. It contains over 20 chapters comprising musical and narrative sections for ten play-along songs. I also required three different audio options for each song: with drumset, without drumset for the

play-along version, and without drumset but with a click track and my coaching/commentary for the "training wheels" version.

Compression is a major issue. Basically, the more content on the DVD, the more this information must be compressed in order to fit on the disc. Too much compression detracts from the quality of the video images, while not enough can cause freezing and other problems on playback. The trick is to compress as little as possible yet stay within industry standards.

Make sure you test the authored DVD thoroughly, trying out all of the menu functions and their interactions, before committing to reproducing discs. Back up all of the edited footage in your computer to a hard drive and store it safely.

DUPLICATING/REPLICATING

Once you have a fully edited and authored DVD, you are ready to make copies. You have two choices: duplicate or replicate. When you duplicate your DVD you use DVD-R or DVD+R media for small orders (usually under 500), which as of this time does not play equally well in all DVD players. I first ordered 55 DVD-Rs, which was a mistake because their performance in peoples' players ranged from excellent, to frequent "freezing," to "skipping," to several players that would not recognize the disc!

The advantage of DVD-R/+R duplication is that you can generally duplicate in any quantity desired, although the price per disc drops considerably with larger quantities. Replicating DVDs, on the other hand, often requires a higher cash outlay with an order of at least 500–1,000 discs. However, the price per disc should be reasonable and they are generally store-bought movie quality. After disposing of my DVD-Rs as demos with the qualifier that "they might not work on all players," I replicated my next order.

ARTWORK

From the start of the project you should consider the artwork for the final product. Artwork and text need to be planned for the disc face, box cover, and for any inserts you have in mind. Don't assume that stills from the video will make good pictures for the artwork. The low resolution of the pictures may cause them to appear grainy. Bring a photographer or a personal digital camera to your video shoot and take pictures during filming as well as posed shots.

A professional graphics artist fluent with graphic arts computer programs is essential to acquiring a professional look for your product and may be necessary to meet the stringent requirements of a reputable printer. Demand a "proof" or sample of the printing of your artwork before authorizing the full print run.

Be sure to include a barcode on the back of your packaging (often now obtained for free from major replicating companies). Most retailers will not carry merchandise without a barcode.

MARKETING

Once you have obtained your DVD order you are only halfway finished with your project. Your DVD is practically useless if nobody knows that it exists, what it is about, and how to easily obtain it. We are now talking about *marketing*.

Perhaps the simplest and most cost-effective way to begin marketing your DVD is to create a Website containing pictures and information describing the product. Video excerpts may also be included. If you are not knowledgeable about creating Websites, ask around to find out who created some sites that you are particularly impressed with, or find a college student or recent graduate looking for experience. There are a multitude of Website providers who will hold your hand, step by step, to get this done at a very reasonable price.

If you live in or near a metropolitan area, concentrate your initial marketing energies

there rather than diluting them across the country. More people probably know you better in your home city than elsewhere and will need less convincing to buy your product. Send out press releases to local media. If you can interest local publications or TV stations in doing a story about you and your creation, that will serve as free advertising. Make sure drum teachers, who work with many individuals within your target market, know about or possess a copy of the DVD.

Approach drum retailers and ask them to carry your product. Don't rule out the possibility of a consignment deal initially, but make sure the retailer will accept responsibility for any unexplained loss of product due to shoplifting or otherwise.

Establish a retail price that is competitive with other, comparable DVDs. Remember that you may not have the same celebrity status as, say, Dennis Chambers, but *you* are in competition with such artists! After settling on a suggested retail price, come to an agreement on a wholesale price to the retailers, which may be as little as one-half the retail price. Don't forget to calculate your unit costs and expenses to assure that you are making a profit, if that is a goal.

As you expand to market your product nationally, compare advertising value among various avenues to your target market. With drum magazines, for instance, compare advertising costs, magazine circulation, competitors' advertising, etc. Several consecutive small adds are generally more effective than one big one for the same total price. Marketing studies show that consumers generally need to see a new brand or product at *least* three times before it will be noticed enough to be considered for purchase. Always keep your target market in focus so that your efforts result in maximum effect.

Traditional marketing can be very expensive. A new way to go is called "Guerrilla Music Marketing," and it can be very cost effective. Do a "Google" search on this.

LICENSING/DISTRIBUTION OPTIONS

Another approach for greatly expanding the visibility of your DVD involves securing a licensing or distribution deal with an established company. The advantages of licensing your DVD include:

1. Many more people see your video in stores and catalogues through the company's marketing machinery, thereby increasing the chances for higher sales and more exposure for you as an artist.

2. With high sales, you may have clout with the company in regards to future products or ideas, or you may better negotiate with other companies.

3. A cash advance on future royalties could be negotiated. This would help pay off any debt incurred during development of the video.

Disadvantages of a licensing deal include:

1. You will likely have to give up at least some artistic control of your product. This may mean you will not have much input into packaging and graphic art decisions, and it also may mean changes in the actual video content.

2. There is rarely a guarantee that the video will be promoted as heavily as you would like.

3. You may be "locked in" under contract such that you are not able to do business with other companies. Your product could essentially be shelved.

4. Your profit per sale would generally be limited to your royalty rate, which may reach 12% of *wholesale* cost at most.

A distribution deal, on the other hand, is more likely to allow retention of artistic control and may still net great exposure and sales for your video, but there are generally few advertising guarantees. The distribution company may simply list your video in its catalog and it would still be up to you to promote it. A distribution deal may be made with a video company or with a company that carries a wide variety of percussion products. You would be responsible for supplying the company with sufficient product.

Always consult a music-business lawyer before signing anything so that you understand all of the implications regarding the points of the contract.

Initially, I contacted local retailers in hopes that they would carry my product. To help convince them, I mentioned my upcoming ads in drumming magazines and I offered them free promotional posters as well as my services to demonstrate the play-along video in their stores.

I have spoken with major percussion distributors and was told that, since I am not a "household name" (drummers' households, that is!), they would not distribute my product until I can generate some sales and interest on my own. I am not actively looking for a licensing deal at this time, but may do so in the future. I have found most success in online sales and sales to public libraries, and I'm presently exploring online digital downloading options.

SUMMARY

I once thought that producing my own video would be impossible and not worth the effort. However, after sharing my idea, I was greatly encouraged by several musician friends to take action. I figured I could finish the project in three to six months—how naïve! Sixteen months later, I received my replication order! I often said, "If I had known there would be this many problems, that I would be so dependent upon others' schedules, and that I would spend so much time and money on this project, I would never have started it!" But that's not true; I'm currently writing a script for my *fourth* video! Why don't you join me in producing your own?

Wes Crawford teaches drumset privately and at Goucher College, and he performs throughout the Washington, DC/Baltimore region with a variety of artists, and tours and records with Higher Octave/Narada artists Shahin & Sepehr. Wes also serves as Vice-President of the Maryland/Delaware PAS chapter. For more information visit www.WesCrawford.com. PN

The Art and Science of Mallet Instrument Tuning

BY BILL YOUHASS

The following are ideas and thoughts I have put together over some time. The ideas presented here are not too technical and definitely not complete, but should act as a catalyst to help percussionists listen in a different way to, and become closer with, their mallet-keyboard instruments.

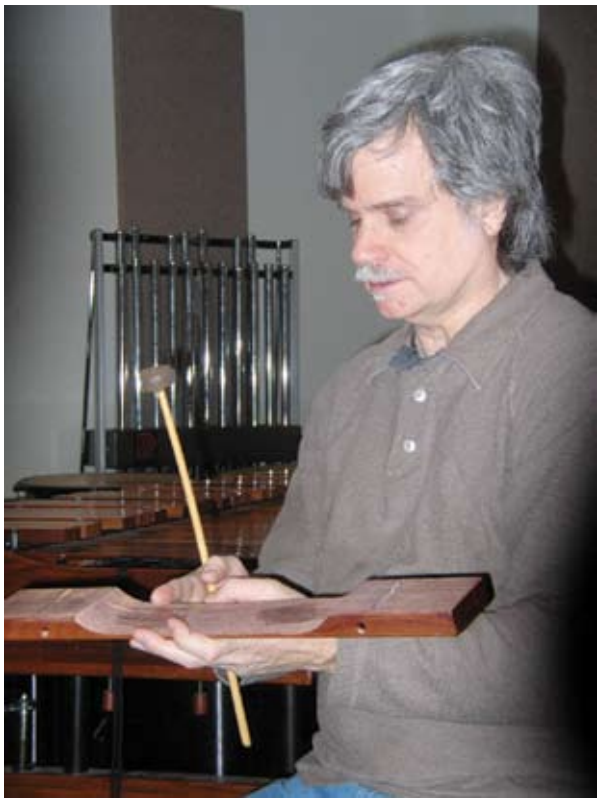
SOME BASICS

The best practical technique found so far to tune a fixed-pitch instrument in such a way that it can be played in all keys, or no key, is by "equal tempered" tuning. Because mallet percussion instruments are fixed-pitch, like a piano, they are always "out of tune," so tuning is both an art and a science. What sounds in tune is subjective, so the *art* is in tuning the bars in such a way that they sound in tune to the ears of most. The *science* is in understanding the acoustics of a rectilinear bar, and after making decisions about the bars sounding in tune, following through consistently from bar to bar and instrument to instrument. But then the art comes back again—sometimes subjective choices have to be made; sometimes art trumps science.

ENVIRONMENTAL CONDITIONS AND PITCH

How fast instruments go out of tune depends on the environmental conditions in which they are kept and, in the case of wood bars, the quality of the wood and the original drying process. Wood bars are more affected over a long period of time than metal or synthetic bars and need to be tuned more frequently. High humidity and heat cause bars to go flat, and low humidity and cold cause them to go sharp, regardless of the material. Ideal conditions are a consistent temperature and humidity. If instruments are undergoing constant changes in environment, there is much greater stress on the material, and the bars will be repeatedly expanding and contracting, absorbing and desorbing moisture. The pitch goes up and down repeatedly and ultimately the bars "forget where they belong." This is especially true of wood bars, so I recommend keeping the bars as close as possible to a constant environment of 72 degrees Fahrenheit and 40 to 60 percent humidity.

Additionally, all the bars on one instrument are not affected the same. As I retune the same instrument over many years, I find the same bars move the same way each time! This F#5 always goes up a little; this A2 fundamental always drops a bit; the 10th partial on this D3 always moves this way. Instruments in Arizona often go sharp (dry and air-conditioned) and those in Seattle often go flat (wet, wet, wet, and maybe the spilled coffee).



OCTAVE STRETCHING

I would like to clarify several terms. "Harmonic" and "partial" are similarly defined and are used interchangeably throughout this discussion. The first harmonic or partial is the fundamental, the second harmonic or partial is the octave, the third is the 12th, etc. "Overtones" refers to pitches above the fundamental. I will refer to middle C as C4.

Octave stretching on mallet instruments is done for several reasons. One is that the "Western" human ear tends to hear "perfect" octaves, double octaves, etc. in higher registers as flat and is generally happier when higher octaves are "sharp." Another grows out of the physical characteristics of piano strings. Because piano strings are very hard and are stretched tightly, the overtones in a given string are sharp, and they get sharper as the strings get shorter and are under increasing tension. This is called "inharmonicity." Simply stated, in order for the ear to perceive octaves as being "in tune," which generally means without any (or with very slow) "beats," a piano tuner must theoretically tune the fundamental on a given string to match the 2nd partial on the string one octave lower, or be very close. This usually results in tuning that higher octave "sharp" to match the lower string's 2nd partial.

For my own work, I have developed an octave stretching system that is a compromise, as is all stretching, because there is no *right* way. Many years ago, I spoke with and acoustically analyzed the playing of many musicians, from violinists, flutists, clarinetists, and oboists to jazz guitarists. I also consulted with piano tuners, analyzed the tuning of some fifty pianos from tiny spinets to nine-foot grands, and read materials on the theory and practice of piano tuning, especially the question of stretching.

Even though there are differences in the acoustic properties of piano harmonics and mallet percussion harmonics, there must be a similarity in the tuning of the two if they are played together. However, while I have a consistent stretching system in use today, the final sound of the bars on each

If a marimba is not tuned for a long period of time, it doesn't go out of tune any faster than if it is tuned more frequently; it just gets more painful to listen to.

instrument is what is most important. So, again the subjective nature of art comes back and what *should* work doesn't always.

HARMONICS

Until about 1926, mallet percussion instruments were tuned without any intentionally tuned overtones. There was one pitch tuned on each bar (the first mode of vibration or the fundamental) and each bar contained whatever overtones happened to occur as a result of cutting the arch to tune the fundamental pitch. At this time the J.C. Deagan Company began tuning marimbas with a harmonic two octaves above the fundamental (4th partial), which revolutionized the sound of mallet percussion in regards to color and intonation. Deagan also began tuning vibraphones with a 4th partial and xylophones with a 3rd partial—an octave and a 5th above the fundamental. (You may have a four-octave xylophone with the lowest 5th or octave tuned in octaves, but I have to stop somewhere.)

If you listen to these post-1925 marimbas (see "Assignment" at the end of this article), you may also hear a pitch approximating the 10th partial, but *not* the naturally occurring 10th partial in the harmonic series, which would have been an octave and a major third. Rather, you will hear a pitch that will usually vary from a sharp minor 3rd to a flat major 3rd. On most post-1925 marimbas you will find at least one tuned partial in addition to the fundamental between the range of C2 (or lower) and somewhere between C5 and A5.

Contrary to the older Deagan and Leedy marimbas, most manufacturers today tune a major third, the "true" 10th partial. (Several makers are also now tuning the 20th partial, which is an octave above the 10th partial, where possible.) There is a definite, striking difference in timbre in these different ways of tuning.

One very important issue in tuning the overtones on a given bar is that they must match the same pitches on higher bars (this does not refer to those "in between" 10th partials on older Deagans, etc.). For example, C4, the 4th partial of C2 (the lowest C on a five-octave marimba), must match the fundamental of the C4 bar; the 10th partial, E5, must match the fundamental on the E5 bar *and* the 4th partial on the E3 bar.

It would be thought provoking to see what interest there would be in offering instruments with the older "in between 10th partial" tuning, as there are strong arguments that this older tuning avoided some of the pitfalls of "true" 10th partial tuning.

OTHER HARMONICS

There are also other harmonics that occur naturally. "Torsional" and "out of phase transverse harmonics" are two examples. These various "extra" harmonics are popularly known as *edge tone*, *side-tone*, *wolf tone*, etc. They are most significantly a problem on marimbas in several ranges—C2 to A3, from about E4 to B4, and from about F6 to C7, on vibes from F3 to G4, and on xylophones from about C4 to C5 and from about F7 to C8. On glockenspiels there sometimes can be problems between about C5 to F5.

Don't take these ranges too seriously as they all depend on the bar dimensions and density. Whenever possible, these harmonics must be tuned in such a way that they do not interfere with the perceived tuning of the bar.

CORRECTING OVERTONES

When retuning existing bars, ideally the tuner would like to be able to tune all the above-mentioned harmonics correctly, or to at least eliminate any dissonance that strong out-of-tune harmonics may cause.

On post-1925 instruments, this is frequently possible with the "other" harmonics, almost always possible with 1st, 3rd (xylophones), and 4th partials, and sometimes possible with 10th partials. It depends on the quality of the original tuning. This is not a big problem on the better, newer instruments (and I emphasize "the better"), as these makers have very good in-house tuners and small corrections can be made. However, a number of companies are not as careful when tuning overtones because, well, it just takes too long. Sometimes these mistakes can be corrected and sometimes they cannot.

Pre-1926 instruments are a different situation. For example, those great pre-1926 Deagan and Leedy xylophones had no intentionally tuned overtones, as mentioned above. Sometimes it is possible to tune a pitch to the 3rd partial ("5ths" or so-called "quint" tuning) but again, it depends. There is also a certain character

NEED CASH FOR SCHOOL?

NEW PERCUSSION GEAR?

AND BUILD YOUR RESUME ALL AT THE SAME TIME?

THEN BE A MEMBER OF THE PASIC 2007 LOGISTICS TEAM.

It pays to be a member of the PASIC Logistics Team. Not only will you have the opportunity to see some of the best drummers and percussionists in the world, now you can qualify to win a scholarship, percussion gear, and more.

The Percussive Arts Society is pleased to announce a NEW Logistic Team Rewards Program for qualified volunteers.

"Being a member of the PASIC Logistics Team plays such an important role in the success of each session. My clinic wouldn't have gone as smoothly as it did if it weren't for the hard working, behind the scenes volunteers. Thank You"

Tom Freer, Assistant principal timpanist/section percussion, The Cleveland Orchestra

CHECK OUT THESE REWARDS...

Be eligible to WIN A $1000 LOGISTICS SCHOLARSHIP
(Full time students only and must be applied to tuition)

Be eligible to WIN PERCUSSION GEAR from participating manufacturers

Receive a FREE ONE YEAR E-PAS MEMBERSHIP

Receive one full complimentary PASIC 2007 REGISTRATION FREE

Receive an official LOGISTICS WORKER T-SHIRT in addition to the official PASIC 2007 T-SHIRT

VISIT WWW.PASIC.ORG TO DOWNLOAD A LOGISTICS APPLICATION

to not having the overtones "correctly" tuned.

Whether or not to tune these 5ths is an issue to consider, as it is not necessarily wise to correct them. For instance, on the old Leedy #992 xylophones I usually recommend *not* trying to bring the 5th in tune because the bars are quite small (even compared to a Deagan #870), and removing the amount of wood necessary can often reduce the rich tonal quality of the bars.

When, on a xylophone, those 5ths *can* be tuned, whether "body" will be lost depends on how close the harmonics are and the size of the bars. There can be: (1) no loss of body, (2) some loss, or (3) a great deal of loss. The same concept holds true for trying to tune 4th partials on pre-1926 marimbas such as the earlier Deagan #35x series. Ultimately there should be a discussion between player and the tuner, and the tuner needs to know your preferences and express to you his expectation of what is likely to happen.

WHEN TO TUNE

There is no single answer to this question, so this is really up to the player. I cannot say, for example, "Marimbas should be tuned every two or three years," because mallet instruments are not like pianos. If pianos are not tuned regularly, considerable and sometimes irreparable damage can be done to the structural components such as the strings, frame, and pin block. This situation is not true with mallet percussion. If a marimba is not tuned for a long period of time, it doesn't go out of tune any faster than if it is tuned more frequently; it just gets more painful to listen to and won't blend in with other instruments. Also, as it slowly goes out of tune, you may become gradually used to it, which is not a good idea! If your ears can stand it, more power to you, because mine can't.

For schools and orchestras it would be ideal to tune all of the mallet instruments at the same time. If it is affordable, that is the best procedure, and you will hear the difference in your mallet section. However, if this is not a possibility, I recommend a systematic schedule for having the instruments tuned in order to assure all are tuned frequently enough to preserve the integrity of the entire section. For personal instruments, have them tuned when you feel they need it (or when someone else complains).

ASSIGNMENT

The following is a suggested assignment for tuning your ear into your bars. Try to hear the 4th and 10th partials on your marimba, assuming, of course, that you have a post-1926 marimba made by a company that actually tuned both notes. Use the lower bars, C2 to G3, as it's easier to hear.

First, play the bar as you normally would to get the fundamental in your ear. Then place a finger lightly in the center of a bar to lessen the prominence of the fundamental. Depending on the bar, use a medium rubber mallet and play about one-half to two-thirds of the way toward one of the cords. You should hear the 4th partial.

Next, place a couple of fingers on the top of the bar near one end. Play again in the center, then near each edge. You should hear another pitch, *hopefully* just one, and something around a major or minor 10th partial. What do you find?

IN CONCLUSION

I believe the greatest single leap in the ongoing evolution of mallet instrument tuning was the discovery by the Deagan tuners some 80 years ago of the advantage to tuning 4th partials on marimbas and vibraphones and 3rd partials on xylophones. This revolutionized the sound of these instruments. There have been a number of advances since that time, especially in the past fifteen years, that have further refined the art tuning of bars, and there are more to come, I am sure.

Bill Youhass is a former Artist-in-Residence at the Cincinnati College-Conservatory of Music. He was a founding member of The Percussion Group Cincinnati and taught percussion at Ithaca College. He is the owner of Fall Creek Marimbas. PN

PASIC 2007 HOTEL RESERVATION FORM

RETURN TO ADVENTURE TRAVEL BY SEPTEMBER 20, 2007
32ND ANNUAL CONVENTION . OCTOBER 31–NOVEMBER 3, 2007
EXHIBIT HALL: NOVEMBER 1–3, 2007 . GREATER COLUMBUS CONVENTION CENTER

HOTEL ACCOMMODATIONS	Hyatt Regency Columbus	Crowne Plaza Hotel Columbus Downtown	Drury Inn & Suites Columbus	Red Roof Inn Downtown	Hampton Inn & Suites Downtown
SINGLE PRICE	$133	$135	$110	$95	$135
DOUBLE PRICE	$133	$135	$110	$95	$135
TRIPLE PRICE	$138	$135	$110	$95	$145
QUAD PRICE	$138	$135	$110	$95	$145
SUITES AVAILABLE	No	No	Yes	No	Yes
DISTANCE TO CONVENTION CENTER	Indoor	Indoor	1 Block	1 Block	Across Street
COMPLIMENTARY BREAKFAST	No	No	Yes	Yes	Yes
ROOM SERVICE	Yes	Yes	No	No	No
PARKING	Valet $21/day	Valet $21/day	Self $12/day	Self $10/day	Valet$19/day

All hotel rates are per room, per night, and do not include 16.75% tax. Note: Room rates cannot be guaranteed after September 20, 2007.

Name: _____

Address: _____

City: _____ State/Province: _____

Country: _____ Zip/PostalCode: _____

Telephone: _____ Fax: _____

E-mail: _____ Today's Date: _____

Hotel Preference _____

Check-in Date: _____ Check-out Date: _____

Number of Nights: _____ Number of Rooms: _____

Number of People in Room: _____

Bed Preference: ❑ King ❑ Double Smoking Preference ❑ Non-smoking ❑ Smoking

(Please Note: Bed and Smoking Preferences are a request only and cannot be guaranteed)

I authorize Adventure Travel to guarantee my room(s) with the following credit card. I understand that I am liable for cancellation penalties described herein should I cancel my room(s) reservations, and I authorize such charges as appropriate to same account.

Credit Card ❑ VISA ❑ Mastercard ❑ American Express ❑ Discover ❑ Diners Club

Card Number _____ 3 digit code _____ Exp. Date _____

Cardholder's Name _____

Signature _____

One Night Deposit $ _____ + 16.75% tax = Total Deposit $ _____

1. Reservations must be guaranteed with one night's advance deposit. You may guarantee your reservations by using one of these methods:
   A.Credit Card: use American Express, Diners Club, Visa, MasterCard or Discover (mail, telephone or fax)
   B.Check or Money Order: mail this reservation form with one night's deposit including 16.75% tax.

Make check, money order or cashier's check payable to: Adventure Travel. Checks payable in U.S. funds drawn on a U.S. bank only.

2. Check-in time is 3:00 P.M. Check-out time is noon.
3. Cancellations, no-shows, or early departures without advance notice (72 hours prior to arrival) will result in a forfeiture of full deposit.
4. Room Block Cancellation Penalty: In addition to the hotel policy listed in item three, cancelling rooms after September 20 will result in a $50 per room cancellation penalty.

RETURN TO: ADVENTURE TRAVEL, ATTN: PASIC 2007

P.O. BOX 889, LAWTON, OK 73502 • FAX: (580) 353-5393 • PH: (800) 540-9030 • WEB: WWW.ADV-TRAVEL.COM

PASIC 2007 REGISTRATION FORM

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION . PASIC 2007 . 32ND ANNUAL CONVENTION . OCTOBER 31–NOVEMBER 3, 2007 . GREATER COLUMBUS CONVENTION CENTER . COLUMBUS OHIO

Name _____ Today's Date _____

Address _____

City _____ State/Province _____

Country _____ Zip/Postal Code _____

Telephone _____ Fax _____

E-mail Address _____

❑ I do not wish to have my name made available for industry mailings. ❑ I do not wish to have my e-mail made available for industry mailings.

PAS MEMBERSHIP PAS Member # _____

You must be a current member of PAS through convention dates to register for the convention.

EPAS STUDENT online Full member access to website ❑ Junior High School ❑ Senior High School ❑ College	$28	
EPAS PROFESSIONAL online Full member access to website ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$50	
FULL-TIME STUDENT MEMBER ❑ Junior High School ❑ Senior High School ❑ College	$60	
SENIOR CITIZEN MEMBER (65+) ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$60	
PROFESSIONAL MEMBER ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$90	
INDIVIDUAL FRIEND your name will be listed in each issue of Percussive Notes	$150	
INTERNATIONAL MEMBER SHIPPING Countries other than U.S., Canada or Mexico must select either Standard Shipping ($10) or Priority Air ($30)	$10/30	

REGISTRATION Family members must be accompanied by a registered member

	FULL-TIME STUDENT WITH ID		
EARLY REGISTRATION by September 20 (badge will be mailed to address above)	$100	$145	
REGISTRATION after September 20 (badge pick-up on site)	$130	$180	
ONE-DAY REGISTRATION ❑ Wednesday ❑ Thursday ❑ Friday ❑ Saturday	$55	$80	
ACCOMPANYING FAMILY MEMBER Name of family member attending _____		$90	
ONE-DAY ACCOMPANYING FAMILY MEMBER Name of family member attending _____		$65	
CHILDREN 12 AND UNDER onsite registration only		FREE	

DRUM CIRCLE FACILITATION WORKSHOP REGISTRATION

Sunday, November 4, 2007	$55	

OTHER

HALL OF FAME BANQUET TICKETS advance purchase only _____ Total number of meals _____ Number of vegetarian meals	$550 table of ten	$55 per person	
PASIC 2007 T-SHIRT Adult Qty/Size _____ S _____ M _____ L _____ XL _____ XXL		$17	
PASIC 2007 LONG SLEEVE T-SHIRT Adult Qty/Size _____ S _____ M _____ L _____ XL _____ XXL		$17	
ONE-DAY ADMISSION TO INTERNATIONAL DRUM AND PERCUSSION EXPO & MARCHING PERCUSSION FESTIVAL ONLY On site purchase only—$10			

TOTAL

PAYMENT

❑ Check or money order (drawn on a U.S. bank in U.S. funds) Payable to Adventure Travel Enclosed

❑ Charge my ❑ VISA ❑ MasterCard #_____ Exp Date _____ 3 Digit Code _____

Name on credit card (please print) _____ Signature _____

RETURN TO: ATTN: PASIC 2007, ADVENTURE TRAVEL, P.O. BOX 889, LAWTON, OK 73502-0089
FAX (580) 353-5393 • PH (800) 540-9030 OR REGISTER ONLINE: WWW.PASIC.ORG

All early registrations must be received by September 20. Please note: a 20% cancellation fee will be charged on any cancellation on or before September 20. After September 20, NO refunds will be issued. Please print clearly to insure prompt processing. Photocopy this page as needed.

Repertoire and Improvisation for Mallet Percussionists

BY ED SAINDON

With marimba and vibraphone, mallet percussionists have many diversified opportunities to play great music in all kinds of styles and genres. The marimba, with its huge melodic range as well as vast array of colors, has much potential in creating wonderful music in a solo or group format. The same can be said of the vibraphone, along with the deft utilization of pedaling and dampening.

The level of musicality and craftsmanship of today's mallet player is impressive, and the bar is continually being raised. Many keyboard percussionists come from a classical background and have focused on adaptations from the classics as well as contemporary and newly commissioned works. That being said, it seems that many mallet percussionists (more marimbists?) shy away from incorporating improvisation into their playing or coming up with their own adaptations of existing material.

For mallet artists, being able to arrange and create their own adaptations of existing compositions opens up a whole world of new music. It also allows them to be much more personal in their repertoire selection and, consequently, brings more of their personality into their performances.

The absence of improvisation in many of today's mallet keyboardist's performances is unfortunate, since the art of improvisation offers a unique perspective and process in making music. Incorporating improvisation into a piece can give a composition a sense of spontaneity and immediacy. Also, in a group performance, improvisation allows the player a great deal of potential for interacting and responding with each member of the group.

The art of improvisation can be applied to many styles and is definitely not limited to jazz. Incorporating improvisation into a performance does not have to be complicated and can be as simple and easy as choosing a mode and improvising with that scale over one chord. Learning about improvisation will benefit the mallet percussionist's playing in general. Although a mallet player may initially be hesitant with improvisation, I've seen many players enjoy improvising once they understand the mechanics of the process.

In my mallet keyboard class at Berklee College of Music in Boston, we generally have a mix of mallet percussionists who are either coming from jazz or classical backgrounds. The classical players really thrive and have a great time improvising once they understand the basic fundamentals. More often than not, the classical players will bring many positive attributes to the music that they developed from playing classical music, such as a beautiful tone, musical phrasing, varied articulation, and a fluid and refined technique.

Incorporating improvisation into a piece can give a composition a sense of spontaneity and immediacy.

REPERTOIRE

One of the best ways for mallet players to come up with and develop their sound is to create their own compositions or adaptations of existing material. In terms of existing repertoire, there is a vast pool of material for the mallet percussionist to choose from. A few suggestions include a song from the Great American Songbook, a Brazilian choro, a Jobim bossa-nova, a Scott Joplin rag, an adaptation of a classical piece such as Bach's "Sicilienne" (pianist Kenny Werner's rendition is powerful and beautiful), a Latin montuno, or a contemporary jazz composition by Corea, Jarrett, or Metheny.

The potential in terms of repertoire is very broad in scope and can cover a wide variety of musical styles. With the music of today being so global, all of these musical styles are very prevalent and accessible. How about the mallet percussionist playing a program of all Astor Piazzolla music arranged and adapted for vibraphone and marimba? What about a program of all Beatles music? Regarding musical styles, there's no reason why the keyboard percussionist can't successfully function in the many different and varied contexts such as pop, Latin, tango, folk, hip-hop, funk, etc. The list is expansive, and the music can be very deep and virtuosic regardless of the style.

The mallet percussionist should have a comprehensive musical background in terms of theory, harmony, arranging, composition, and improvisation. Ultimately, playing music transcends the instrument, and it comes down to being a good musician who is well-versed in all areas of music. Many keyboard percussionists have all the technique they need; it's more a matter of being comfortable with the different process of reading a classical piece versus coming up with a spontaneous arrangement of a song, embellishing a song's melody, or incorporating improvisation in their performance.

There's no reason why the keyboard percussionist shouldn't be able to play an excerpt from the Bach *Sonatas and Partitas for the Violin* and then improvise over the progression of the excerpt. How about adding a left-hand bass part while the right hand plays the melody or improvises over the progression of the excerpt? In order to do that, one needs to analyze the composition's harmony and develop the ability to improvise and "play over the changes."

Furthermore, if mallet percussionists are well-versed in theory, arranging, composition, and improvisation, their performances in any style will be enhanced with a more grounded and musical foundation. A large part of playing is making the "right" choices, and we are making small and subtle decisions every moment as we play music. The player who knows music in terms of composition, arranging, harmony, melody, rhythm, and improvisation will be more apt to make consistently better choices.

Mallet players should also have the knowledge and ability to create introductions, interludes, and endings that may

involve a "vamp" (an extended, repeated two- or four-measure phrase). Other devices may include stop-time figures, changes in time feels or time signatures, modulations, reharmonization, and medleys of songs with smooth transitions. In adapting and creating an arrangement of a song, the keyboard percussionist does not necessarily have to play the song as played by the original artist or anyone else. Rather, it would be more interesting for players to come up with their own version of the song that is unique to them. There are many ways and a variety of musical devices that can be used to enhance an arrangement and make it more personal and interesting.

Improvisation allows the individual player's personality to shine through and come out in a performance.

IMPROVISATION

Improvisation allows the individual player's personality to shine through and come out in a performance. Improvisation reflects one's personality and mood. As a result, a player's improvisation is always changing and may be different from day to day. One's involvement with improvisation is an ongoing evolutionary process that will continue to grow and develop throughout one's career in music.

Improvisation is creating in the moment, and an important part of the process is the ability to create while also listening and reacting to the other players. Consequently, having "good ears" and the ability to listen are very important components in the process of improvisation.

The art of improvisation is all about the process, not the end result. It's not about the written notes on the page; it's about stepping out of the way and allowing the music to flow and go wherever it wants to go.

Improvisation can relate to many things. It's the embellishment of a melody; it's theme and variations; it's supporting the soloist by accompanying with chords and a good time feel; it's improvising on a specific mode. Improvisation involves such musical factors as pacing, phrasing, motivic development, tension-resolution, and contrast with such components as rhythmic density, syncopation vs. non syncopation, dynamics, and articulation. All of these factors are prevalent in all kinds of music and transcend any specific style of music, whether it is classical, rock, or jazz.

Many players think that improvisation must always be an intricate process that is only applied to difficult progressions as in a bebop composition like Charlie Parker's "Donna Lee." It can be, but it doesn't have to be necessarily that. It can be as simple as playing "Happy Birthday" and coming up with an embellished melody, or playing theme and variations on an American folk song. Improvisation does not have to be flashy, advanced, or complicated. One can improvise on a simple mode, a four-bar triadic progression, or over a two-bar Latin merengue pattern. Improvising can be as simple and direct as playing with another person and trading phrases as they relate to each other.

Improvisation can also be described as spontaneous composition. Anyone with an understanding of composition can essentially use that knowledge to improvise. It is a well-known fact that composers such as Mozart, Bach, and Beethoven were skilled improvisers and masters at theme-and-variation. A case in point would be Bach's *Sonatas and Partitas for the Violin*. The "Sarabande" and the "Double" in "Sonata II" are based on the same progression. The melodic lines in the "Double" are brilliant and filled with wonderful examples of chord arpeggiation, tension-resolution, and guide-tone line movement. If one would like to learn how to improvise, this would be an excellent piece to play and analyze.

Classical percussionists should take advantage of their background and experience performing the classics. For someone who is well versed in Bach, Beethoven, Ravel, and Debussy, why not use that experience to improvise in the style of those composers? Take a Bach Minuet, analyze the progression, and play theme and variations on the Minuet. Try to play it in a different key without writing it out. In other words, classical repertoire and improvisation should not be thought of as two unrelated or opposing entities. There are many similarities, and one can learn from both.

A multitude of educational material is available that addresses the mechanics and techniques of improvisation. A few recommendations would be *Effortless Mastery* by Kenny Werner (published by Jamey Aebersold), *Free Play* by Stephen Nachmanovitch (published by Tarcher/Penguin), and a DVD, *The Art of Improvisation* with Keith Jarrett (produced by EuroArts).

Ed Saindon is a Professor at Berklee College of Music in Boston, where he has been teaching since 1976. Ed's latest recording features Dave Liebman along with Ed on vibraphone, marimba and piano. Advance Music (Germany) recently published *Rhythmic Phrasing in Improvisation, Volume 1* of the series *Exploration in Rhythm*. For more information, visit www.edsaindon.com. **PN**

Bits and Pieces

BY MICHAEL ROSEN

SNARING A DEFINITION

I was curious about the morphology of the word "snare" and asked Robert Longsworth, Emeritus Professor of English and Medieval specialist at Oberlin to help me research the word. Here is his response:

"One of the most fascinating things about English is trying to track the ways in which words have entered the language. In the case of 'snare,' it appears to have been added to our word stock at two different times, though the basic form from which it derives was probably an original Indo-European word that meant 'string.' In the earliest surviving textual citations of the word in English, however, it seems to have designated a very specialized kind of string—that is, a string that included a loop made with a slip-knot, which was used to trap (i.e., snare!) small animals. Another specialized use of the word, however, appeared in English in the 17th century, and probably came from Dutch or German usage: this 'snare' was also a string, but it was specifically the string (usually gut) employed on a 'side drum.'"

DRUMHEAD COURTSMARTIAL

From the "Isn't That Interesting Department" comes this:

"Drumhead Courtsmartial" — In days past, battlefield courtsmartial (trying soldiers for desertion, cowardice, and similar offences), were held around a large drumhead that served as a table. The brief courtsmartial, which usually resulted in immediate death sentences, were thus called drumhead courtsmartial, this term first recorded in 1835." (from *Word and Phrase Origins* by Robert Hendrickson, published by Checkmark Books, 2004)

JANICZEK VIOLIN CONCERTO

Q. Do you have a suggestion for the chains part in the Kurt Janiczek Violin Concerto?

Peter Kogan, Minneapolis Orchestra

A. In the Janiczek I use a length of rather large chain, the type used to pull a car or tractor. I play it by dropping it and/or rubbing it on the bottom surface of a metal washtub. If you just give the chain a short, firm push on the washtub you can get a short sound. This also is called for in "Gurrelieder" by Arnold Shoenberg.

JANACEK'S "JENUFA"

Q. Janacek's opera "Jenufa" calls for an instrument called "zvonky." It sounds like orchestra bells on the recordings I have heard. Do you know what it really is, what it looks like, and/or where one might procure one?

Jim Thoma

A. *Zvonsky* is the Czech word for orchestra bells.

"LES NOCES"

Q. I have a performance of "Les Noces" approaching and I have been assigned the Grosse Caisse et Piatti part. In your opinion, is this part to be played by one person or two?

Joseph D. Mitchell

A. I would play the part with two players.

HOLST'S "PERFECT FOOL"

Q. I was just appointed to a spot in the Dajeon Philharmonic in South Korea. We're playing ballet music from Holst's "Perfect Fool." In the percussion part he asks for both Jingles and Tambourine. What instrument is Holst asking for when he says "jingles"?

Kevin Clarke
DaeJeon Philharmonic, South Korea

A. In this terminology jingles means sleighbells. I contacted Nick Ormrod and Michael Skinner, who both play in London at Covet Garden, and asked for their opinions about jingles. Here are their responses:

Nicholas Ormrod: I know "Perfect Fool" well; it's a great piece. Jingles are certainly sleighbells. Elgar uses the same terminology. Main problem with modern sleighbells is pitch. Jimmy Blades used to insist on big old cast bells for this repertoire—much lower than modern jingles; changes the feel completely. I have some old sleighbells that I bought ten years ago from the widow of a London pit drummer. He was active playing in the late 1930s through '50s then became a teacher. The biggest bells are nearly three inches in diameter and smallest about 3/4 inch diameter, with eight all wired together. They make a fantastic sound, but are sometimes too loud!

Michael Skinner: As regards "The Perfect Fool," I used to play this piece quite a lot in the early 1960s with the London Philharmonic Orchestra (LPO) when I was working with them as an extra. Sir Adrian Boult conducted the piece sometimes. He had known and worked with the composers Elgar and Holst in his young days and knew what they wanted. The jingles to which you refer are sleighbells. We used to use sleighbells with quite large bells rather like the sleighbells you used to get on horses collars. There is also a part for jingles in Elgar's "Cockaigne Overture." We used to use a bunch of sleighbells for that, and for both pieces we sometimes used the sleighbells that the orchestra had for Mozart's "German Dances."

Sleighbells

MAHLER 6TH

Q. What should I use for the tiefes Glockengelaute that Mahler indicates in the score to his 6th Symphony?

A. The term translates as the sound of deep bells (or low bells) and is unspecific. Please refer to the Vol. 21, No. 5 (July, 1983. Page 68) issue of *Percussive Notes* for a detailed description of the *Glockengelaute* and the terms used in the symphony.

Greg Zuber of the Metropolitan Opera Orchestra is very specific and tells us, "For our *tiefes Glockengelaute* I use three steel gongs that the Met orchestra owned long before I joined the orchestra. (see photo). These instruments are round, like a normal gong, but have a raised button on the back side of the instrument in the center by

which I assume they are tuned. [They range from about 40 to 50 inches in diameter.] The effect in the Mahler is for large bell sounds of indefinite pitch, which I took to mean pitches not related to the current tonality. And, as the effect called for is distant church bells, I used hard heavy cord-wound mallets (cymbal mallets or vibraphone-type mallets) played off center to get high harmonics and a 'steely' church bell quality."

tiefes Glockengelaute

PROKOFIEV 5TH

Q. Last night with the Oregon Symphony we played Prokofiev's 5th Symphony. Whenever there was a plus sign, I attempted to use a metallic, brush-like, or multi-pronged metallic striker to make the attack work. It simply doesn't work that way!

I will say this, that when the term verghe is used, it of course means brush, but I have now come to the conclusion that it does not mean jazz drumset brush. It means a brush of fairly stiff metal rods. It sort of looks like a jazz brush but it only has about eight strands of metal coming out from its base. Go to VicFirth.com and look at the Brushes section; see the model called Dreadlocks. I have determined that this is the ultimate verghe beater for Prokofiev.

However, this still leaves the problem of all those other little plus marks running around the cymbal part. There is no logic to them and the sounds that we have tried are counter-intuitive to the music. Those sounds that are intuitive to the music could be had by just writing crash or suspended cymbal markings into the part. Nothing works consistently—not small cymbals for the plus signs (+) or larger cymbals for the open symbol (o). Not short sounds vs. long sounds—nothing!

I am looking for someone who had a direct link to Prokofiev to answer this question—some student of a Russian percussionist or a conductor who asked Prokofiev himself what the heck it meant.

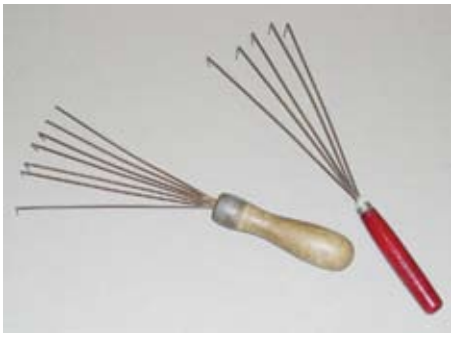
Niel DePonte
Principal Percussion, Oregon Symphony

A. Niel, I like your solutions to the + and o quandary. They are certainly inventive but I don't think it's what Prokofiev had in mind, although no one, not even Russian percussionists I have spoken with, seem to know what different Russian composers intended with these indications. It seems that the signs are not at all consistent from composer to composer, and they mean different things at different times in musical history. Rimsky-Korsakov also uses the marks in the cymbal part in "Scheherezade," but it seems a bit more intuitive since the part is fast and we would use suspended cymbal anyway. In "Peter and the Wolf" Prokofiev uses the + to indicate that the suspended cymbal should be choked.

Please go to the PAS Website where you will find two past "Terms Used in Percussion" articles dealing with this question. One is the October, 1984, Vol. 23, No.1 issue (with comments by a Russian percussionist) and the other is the Winter, 1990, Vol. 28, No. 2 (page 55) issue.

To make things even more bewildering, Borodin and Ippilitov use the signs (+ and o) on tambourine and drum parts, respectively. Take a look at the June, 1996, Vol. 34, No. 3 (page 64) issue for some insights on these same marks as used on membrane instruments.

Whenever I have to play a part that is not clear I use my own musical experience and taste to guide me. I have never had a conductor ask for something different than I had chosen, so I imagine I am on the right track even if it might not be exactly what the composer wanted. I am more than glad to do whatever the composer wanted, but if he isn't clear about his wishes, then I use my own judgment. And if the conductor says nothing then I'm on my own! That is what you did when you decided to use the Dreadlocks. Sounds like a good idea to me! Here is a photo of what I use for the metal brush whenever I have a part that calls for brushes, as in "American in Paris." I call it my (Bloodcurdling) Cymbal Claw.



Cymbal Claw

BERNSTEIN'S "MASS"

Q. Our orchestra is playing the "Mass" by Leonard Bernstein. He calls for a "Sanctus Bell." What is it? And/or what should we use? He also has the Orchestral Bell part written from C4 up to E6. Should it actually be played in the "correct" range as written? Our bells only go up to D.

David Eyler
Concordia College

A. Sanctus Bells are small bells attached together in a set of three or four bells used in Catholic service. They are also called "alter bells," "Mass bells," "Sante bells" and a host of other names. Made out of brass, each bell has a mouth diameter of about three inches, although originally they were much larger and not grouped together. The use of the bells dates back to the fifth century where it was used to summon monks to worship and then later used to call the faithful to Mass. Today they are not used very often but are enjoying a renaissance where they are rung at special places during the Mass. You might check a church-supply store for a set, but since they are rarely used these days, you might need to borrow bells from a church that has an old set that they don't use anymore.

Sanctus Bells

As far as the range of the glockenspiel is concerned my guess it that Bernstein had a celeste or a keyboard glockenspiel in mind when he wrote this piece. I would transpose the notes that are out of the range of your instrument while trying to keep the integrity of the line also trying to make the transpositions at the phrases. We find this problem in the Prokovieff Piano Concerto also. A few of the small companies such as Fall Creek make instruments with extended range but obviously that won't help you for this piece unless you buy one.

DENISOV'S "CONCERTO PICCOLO"

Q. I'm planning on doing the Edison Denisov "Concerto Piccolo" for saxophones and percussion sextet with Eugene Rousseau as our soloist. I am not sure what the "Tambour sahariens" and "Clarines" are. I have tried to do my research, looking up in all kinds of music instrument catalogs, books, antique editions, etc., but have come up pretty much empty-handed. The Clarines, seems to be, in most of the information I found, a kind of narrow-tube, trumpet-like instrument, which really wouldn't apply here, but there was an old small book I found that mentioned something about it possibly being a type of ocarina used in South America, which would be a little more believable. My own understanding of this instrument from the word as used in Spanish was of a single tube with a trumpet-like horn at the end sounding very much like a kazoo when played in popular fairs. I was not able to come up with anything for the Tambour Sahariens, other than a reference to other type of "drums" used in the area that are in the frame drum category, which actually makes perfect sense to me. Can you help?

Fernando A. Meza
Associate Professor of Music
University of Minnesota

A. The *Tambour sahariens* is a derabukka-type drum with an hourglass shape—no head on the bottom. They are made of either clay or metal depending on the country from which they originate in the Middle East. *Saharien* is the French word for "from the Sahara desert" (*Saharian*).

A *clarine* is easy to confuse with a trumpet because clarin (without the last e) is also a term for a trumpet used in the 14th Century (It was also called a *clairon*). But in this case the *clarine* is a cowbell-type instrument. It comes from the French word *clare*, of which *clarine* is the diminutive, so it is rather small. It would have been used around the necks of goats and such when they were in pasture. Just to add to the mix the word *clarain* is an earlier variation of the word *clarine*. Since they are tuned I would use tuned almglocken. I can't imagine why Denisov didn't use the word cowbell, unless she had a particular instrument in mind. As you will see, it fits the music well, rather than wind instruments.

Almglocken

PINES OF ROME

From Dan Armstrong, who teaches at Penn State University, comes a suggestion to play the tambourine part in "The Pines of Rome" with two tambourines. Dan says, "I put a small tambourine inside a larger one and play on the head of the small one with sticks. Good articulation and at the same time plenty of jingle sound."

I discussed this part in the Vol. 44, No. 2 (April 2006, page 44) issue of *Percussive Notes*, suggesting the use of a toy drum because the section of the piece depicts children playing in a park. However, if the conductor insists on a tambourine this is a good idea. Thanks, Dan.

"WELLINGTON'S VICTORY"

After reading the "Terms Used in Percussion" article in February, 2006 (Vol. 44, No.1, page 54), Peter Prommel, who plays in Radio Chamber Philharmonic in Holland, sent me a photo of the percussion section dressed in contemporary costume. Don't they look spiffy? The photo is from an RKP Radio Chamber Philharmonic performance at the Concertgebouw in Amsterdam on December 10, 2005. Peter tells us that "only four of us and the two trumpeters played in costume. The snare drummers also played ratchets (machine gun effect) and the orchestra bass drums on the English and French sides. We, the snare drum players, trumpet player and cannon player, marched from back of the hall down the stairs to the position mentioned in the score where we played the ratchets and bass drums (on the right and left side of the orchestra). We used very large ratchets. The cymbal player also played ratchets. Only the cannon players had rifles. We used large single-headed bass drums (flat drums) with calf heads positioned way at the back of the hall for the cannon shots. They sounded realistic in the Concertgebouw. Additional players played the orchestral bass drum,

cymbals, and triangle behind the orchestra. In the last movement we played on both sides of the stage and in the centre, so with three bass drums, three cymbals, three triangles it was very impressive. At the end of the performance I raised an English flag. The conductor got praised in the newspaper for his 'original' performance."

Wellington's Victory
L–R: Jan Roel Hamersma, Peter Prommel, Hans Zonderop, Ramon Lormans

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

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

Sound Enhanced

Hear the audio examples that accompany this article in the Members Only section of the PAS Website (www.pas.org).

Producing and Editing Drum Loops

BY TONY ARTIMISI

I often talk to percussionists who are interested in electronic percussion, creating loops, and using effects to give the loops character. Some find it intimidating to consider the amount of time it takes and number of decisions that have to be made to put together a system that is flexible and expandable. Others think that using electronic percussion of any kind is cheating—magically making a terrible player sound great. While there are certainly well-documented instances of "studio magic," many great players have found their voices incorporating electronic percussion into their setups to enhance their acoustic playing (e.g., Pat Mastelotto, Matt Chamberlain, Abe Laboriel Jr., Steve Brewster).

The goal of this article is to walk through one way of creating a drum loop using live, acoustic drums. The loop is fully editable for a variety of applications in the future. We're going to take the "long way," in detail.

The first, and most obvious, step is recording a drum beat. For this, I enlisted the services of Evan Richey, owner of Ovation Sounds recording studio in Winston-Salem, North Carolina. He did a great job setting up microphones and getting great sounds so I could quickly and easily play a groove that would work for this article.

When creating a loop for future use, I find that it is easier to work with grooves that were originally recorded at slow tempos. I used that reasoning in choosing the tempo for this groove, which can be heard on the PAS Website (*Track 1: clean*). I only used bass drum, snare drum, and two hi-hats. The bass drum is a 16 X 22 Yamaha Maple Custom, the snare drum is a Grover 4 1/2 X 13, the left hi-hat cymbals are 13" Zildjian K/Z's and the right X-hat cymbals are 14" Sabian B8's. A blanket was put over the bass drum, which is a trick recording engineers use sometimes to improve isolation for the bass drum microphone.

The quickest and easiest way to make a wonderfully grungy drum loop is only a phone call away! My good friend and fellow percussionist Tim Heath was with me during this session. I called his cell phone and set the phone behind me while I played. In another room, he held his earpiece to a microphone patched into the recorder. The result can be heard on *Track 2: cell phone*. That distorted sound is the result of a combination of the small cell phone microphone and speaker in the phones and the very loud sound level coming from the drumkit.

Now let's look at other creative ways to expand the possibilities of this groove. One of the key components of a computer-based recording system is the audio/MIDI sequencing program. Sequencing programs allow for multi-track recording and editing as well as the hosting of virtual instruments like electronic piano, drum, and/or bass synthesizers and samplers. My personal favorite is Steinberg's *Nuendo*. I own version 2, although version 3 has been released. Other examples of audio/MIDI sequencing programs include Digidesign's *ProTools*, Steinberg's *Cubase*, Cakewalk's *Sonar*, and Apple's *GarageBand*. There are many, many more.

Figure 1 shows the audio files arranged in *Nuendo*. Track 1 is the bass drum, track 2 is the bottom of the snare drum, track 3 is the top of the snare drum, etc. Here, we can listen to the file to determine the best measure (or two) to loop. The light blue region in the time line is the measure I selected for the loop.

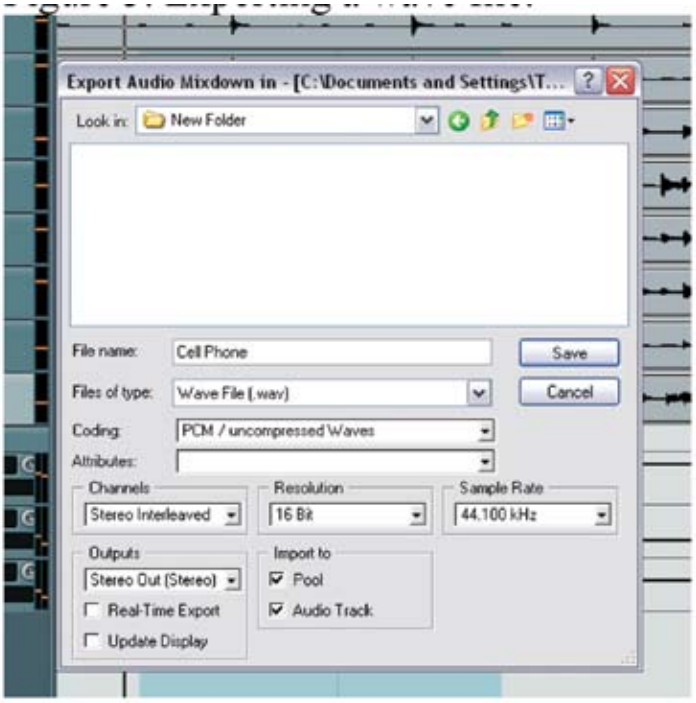
Figure 1. Audio files arranged in *Nuendo*.

The next step is to export a mix of the desired files. In this instance, I am exporting the cell phone file. The red "S" is an abbreviation for "Solo." The yellow "M" is an abbreviation for "Mute." This step is completed by going to File _ Export _ Audio Mixdown.

Figure 2. Exporting an audio mixdown in *Nuendo*.

Selecting "Audio Mixdown" opens a dialog box that allows the user to select the type of file that will be exported. In this case, I decided to export the file as a wave file with a resolution of 16 bit/44.1 kHz. Without getting into specifics, this resolution is CD quality. This step was repeated twice—first to export the mixdown of the clean drum files and second to export the cell phone file.

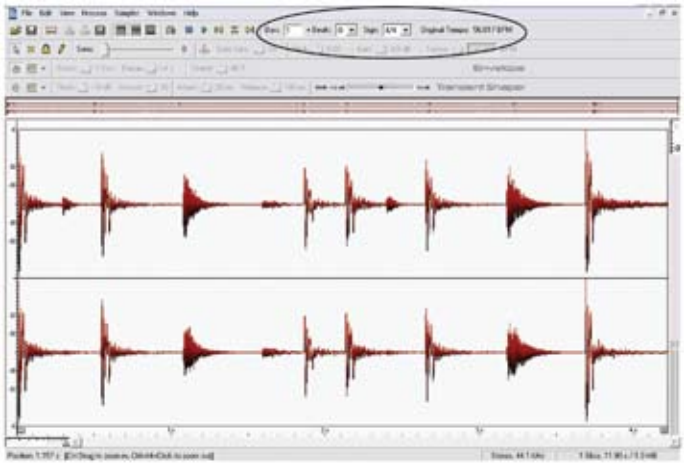
Figure 3. Exporting a wave file.



At this point, the files are ready for further editing in Propellerhead's *Recycle*. This program allows the user to set hit points in audio files, which is very useful for percussionists. This system is one way that allows for the speeding up and slowing down of audio files without affecting pitch. Additionally, each hit point gets assigned a MIDI number chromatically starting with "C1," which allows the user to edit the pattern from any MIDI controller.

To begin in *Recycle*, open an audio file from the File menu. Each "blob" in the file is a note in the groove. At this point, *Recycle* doesn't know much about the audio file. It doesn't immediately recognize tempo, time signature, or number of measures. Our groove is one measure long in 4/4 time. Mathematically, the program will determine the tempo based on the information provided. I didn't record the initial groove to a click track, which explains the tempo being 56.817.

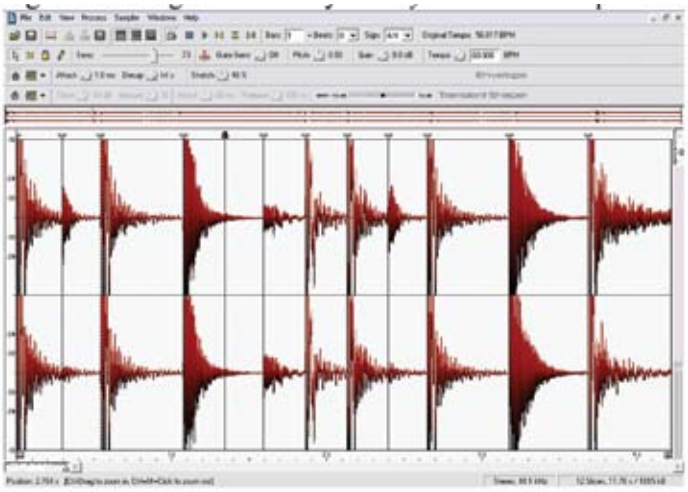
Figure 4. Setting the tempo in *Recycle*.



The next step is to insert the hit points or "slices." *Recycle* has a sensitivity slider that automatically detects hit points. This is when the benefits of recording at slower tempos become noticeable.

There is more space between the notes, giving each note a chance to decay more fully without ringing over the next one. This makes it easier to detect a clean attack, and will make this process much quicker. When finished, save the file as a "Rex" .rx2 file using File _ Save. The same steps were repeated for the cell phone file.

Figure 5. Setting the sensitivity in *Recycle*. Each line represents a hit point.

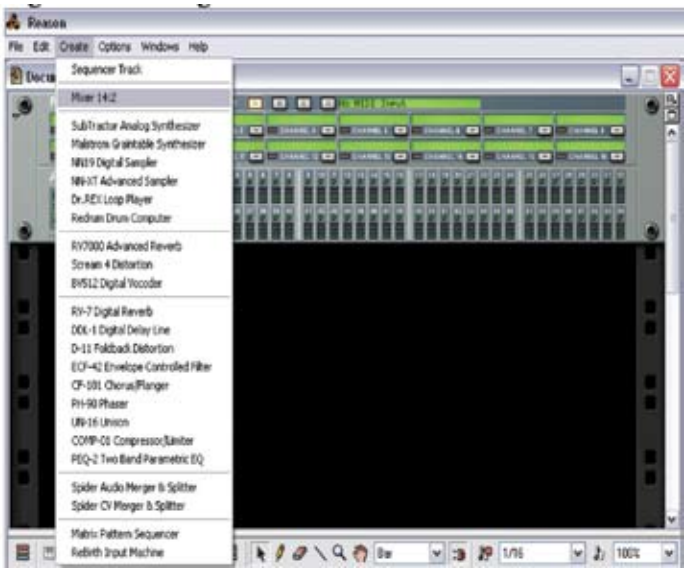


Now the files are ready to be opened in Propellerhead's *Reason* software. *Reason* is different from other sequencing programs in that it does not record audio. However, it does offer the ability to import audio samples and proprietary files for editing and playback. The user interface is designed to look and behave like hardware racks complete with the option to "flip" the racks (using the "Tab" key) to route the signal as desired.

Figure 6. The back panel of two units in Reason.

The first step in *Reason* is to create a mixer so you can adjust the volume levels of the instruments to be created. This is done using the Create menu at the top of the screen. Simply click and select "Mixer 14:2" (this is a 14-channel mixer). Follow this step with creating a "Dr. Rex Loop Player" using the same method.

Figure 7. Creating a mixer in *Reason*.



The Dr. Rex Loop Player is the unit that can open .rx2 files. Click on the folder icon on the unit to browse to and open the "clean. rx2" file. From here the loop can be edited as much or as little as desired. The first adjustment I want to make is to speed the loop up to a comfortable 86 beats per minute (bpm), which you can hear on *Track 3: clean sped up*.

Next, let's add a touch of reverb to the loop to add a little bit of "air" to the sound (*Track 4: clean with reverb*). This is done using the same steps detailed earlier—using the "Create" menu to add the "RV7000 Advanced Reverb" to the signal chain.

How to submit manuscripts to the PAS On-Line Research Journal

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal, 32 E. Washington, Suite 1400, Indianapolis, IN 46204.

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

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

4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

Figure 8. Dr. Rex and the RV7000 in *Reason*.

Figure 9. Dr. Rex, RV7000 and DDL-1 Digital Delay Line in *Reason*.

One of my favorite effects to add to a drum loop is delay. This is a quick way to change the feel of a loop without having to alter the pattern. Open the "DDL-1 Digital Delay Line," and set the delay to three sixteenth notes (*Track 5: clean with reverb and delay*). Notice how much different the loop sounds now compared to when we started.

Now let's *really* have some fun with this loop by adding distortion. Distortion is an effect most often associated with electric guitar. It was invented, literally, by playing too loud. As music got louder over the years, the internal components of guitar amplifiers were not able to handle the amount of electrical signal passing through them, resulting in a "distortion" of the sound. This is best described as the "grungy" or "growling" sound that has typified rock music since the days of Jimi Hendrix. This also explains the sound of the "cell phone" loop heard earlier in the article.

Turn down the volume on the speakers or headphones and open "Scream 4 Distortion." This effect will greatly increase the volume

SUBMITTING PROGRAMS

PAS members are invited to submit formal printed percussion solo and ensemble programs for inclusion in program listings. Please include:

Venue (i.e., the name of the school)
Date of Performance
State . Country
Name of Performer or Ensemble
(including director & any guest artists)
Composition Title
Composer's First and Last Name
Arranger Name

Send hardcopy programs to:
Wilber England
3813 Laura Way, Bloomington, IN 47401
E-mail: englandw@indiana.edu

Submit programs online:
www.pas.org/publications/programs

of the signal. Being careless here could result in speaker or, worse, permanent ear damage. Using distortion on drums has become so popular that the developers of *Reason* included some presets that are well suited for drums. Again, these are accessible by clicking on the folder icon on the "Scream 4 Distortion" unit and navigating to the appropriate folder. Select the "VintageLoop" preset (*Track 6: groove*).

Figure 10. The "Drum Processing" presets in the Scream 4 Distortion unit.

That's it! Now we have the fundamentals for creating a drum loop that can be edited and manipulated to our liking. All that is left to do now is to go back to our drumset and have fun playing along to our loop (*Track 7: groove with loop*).

Tony Artimisi is Coordinator of Music Business and Instructor of Percussion at Winston-Salem State University in Winston-Salem, North Carolina. He was previously a drummer/percussionist in Nashville, Tennessee, touring and recording with country, Christian and gospel artists. He is an Ambassador for the music-notation software Sibelius and a member of the beta-testing team for Toontrack, the creators of the Drumkit from Hell – Superior, Custom & Vintage and EZdrummer product lines. PN

Can You Handle the Truth?

BEATNIK™
RHYTHMIC ANALYZERS

The Beatnik Rhythmic Analyzer P-Series is the first comprehensive workout tool for percussionists that takes rhythm and timing exercise to a whole new level.

With a built-in metronome and interactive platform, the advanced technology of the Beatnik will help any percussionist improve their rhythm, timing and dynamic skills.

It is fun and easy-to-use as it analyzes accuracy stroke-by-stroke and scores each practice session with real-time visual feedback.

Think your skills are 66% accurate? Or even 90%?

Find out - Beat the Beatnik.

RA1200p
$189 Retail
UNCONDITIONAL LIFETIME WARRANTY

ONBOARD RESEARCH CORPORATION
800.340.8890
www.tuners.com

An Analysis of Sound-Level Exposures of Drum and Bugle Corps Percussionists

BY DOUG PRESLEY, PHD

The National Institute for Occupational Safety and Health (NIOSH) has recommended standards for sound-level exposure in various work environments. These standards have been derived from decades of research dealing with workers' exposure to work-related sound-level environments. This research has been focused on the long-term effects of intense sound on hearing sensitivity, and serves to protect workers from hazardous sound-level exposure while performing their job-related activities.

Two key factors in determining whether a work environment contains hazardous sound levels are the average sound level (i.e., decibels) and the duration of exposure (e.g., an 8-hour work day). Together, these factors are calculated to produce a "Dose Percentage" (i.e., the daily recommended noise dose for a person). A work environment in which the dose percentage exceeds 100% is considered to place the worker at risk for noise-induced hearing loss. Table 1 provides dose percentage calculations with various durations and decibel (dB) measurements.

As reported in Table 1, for every 3 dBA increase in sound level, the duration of exposure is reduced by one half. Sound-level exposure is an average of sound intensity (e.g., dBA) across a period of time. Table 2 provides a sample of sound levels from various sources, both musical and non-musical.

Table 2 identifies sound sources from various sources. Sixty percent of the musical sound sources identified in Table 2 generate sound levels of 90 dBA and above. When compared to the allowable durations identified in Table 1, these sound levels should not be experienced for more than about two hours (91 dBA), and for as little as four minutes at 106 dBA. Typical rehearsals and/or practices sessions with these instruments almost always exceed four minutes and can regularly exceed two hours.

In situations where excessive sound-level exposure is experienced without obvious damage to the hearing organ (e.g., a tearing of the eardrum or a Permanent Threshold Shift [PTS]), effects from the exposure may subside during a period of effective quiet. In cases where there is no PTS, a Temporary Threshold Shift (TTS) may be present; in this case the effects may subside over a period of time. Clark (1992) reported that attendees at a rock music concert experience a TTS that typically subsides a few hours to a few days after the exposure. Therefore, recovery of the hearing organ may take as long as a few days during "normal" conditions, or conditions within the sound-level exposure parameters provided above.

In all cases, however, any evidence of degenerative hearing loss or noise-induced hearing loss (NIHL) can only be determined audiometrically. The durations needed for effective quiet following any number of excessive sound-level exposures is idiosyncratic and only detectable through audiometeric testing. Additional research on the recovery time among percussionists following performances and/or rehearsals would be very helpful.

An emerging concern for health-related issues attributed to percussion performance is evidenced through the increase of published articles and studies on musicians' health and, specifically, sound exposures and hearing conservation. For example, in 2004, Juman, Karmody, and Simeon, one group studied the hearing acuity and sound-level exposure of steel drum band members. During rehearsal durations of 6–8 hours, the subjects' sound-level exposure ranged from 97.9 dBA to 110.7 dBA. The National Institute of Occupational Safety and Health (NIOSH) recommends that exposure to sound levels of 97.9 dBA should not exceed 30 minutes and exposure to 110.7 dBA should not exceed 90 seconds (see Table 1). Juman et.al. 2004 also reported that subjects' hearing sensitivity was significantly less than a peer group of non-musicians.

Another group (Cunningham, Workman, Curk, Hoffman, and Pride, 2005) studied the hearing sensitivity of percussionists

Table 1

	Duration of Exposure							
Decibels (dBA)	8 Hours	4 Hours	2 Hours	1 Hour	30 Minutes	15 Minutes	8 Minutes	4 Minutes
85 dBA	**100%**	50%	25%	12.5%	6.25%	3.13%	1.46%	0.78%
88 dBA	200%	**100%**	50%	25%	12.5%	6.25%	3.13%	1.46%
91 dBA	400%	200%	**100%**	50%	25%	12.5%	6.25%	3.13%
94 dBA	800%	400%	200%	**100%**	50%	25%	12.5%	6.25%
97 dBA	1600%	800%	400%	200%	**100%**	50%	25%	12.5%
100 dBA	3200%	1600%	800%	400%	200%	**100%**	50%	25%
103 dBA	6400%	3200%	1600%	800%	400%	200%	**100%**	50%
106 dBA	12800%	6400%	3200%	1600%	800%	400%	200%	**100%**

All numbers above the 100% diagonal represent less than 100% dose and all numbers that fall below the 100% diagonal represent percentages greater than 100%.

Table 2

Source	Sound Level (dBA)
Gunshot	140
Ambulance Siren	120
Car Horn	115
Snare Drum	**115**
Diesel Truck	100
Piccolo Flute	**100**
Wind Ensemble	**98**
Jazz Trio	**97**
Alto Saxophone	**96**
Brass Quintet	**96**
Baritone Voice	**95**
Clarinet	**93**
Soprano Voice	**91**
Instrumental Ensemble	**91**
Piano & Tuba	**91**
Lawnmower	90
Horn	**90**
Bassoon	**87**
Woodwind Trio	**86**
Choral Ensemble	**84**
Cello	**82**
City Traffic	80
Piano	**80**
Violin	**79**
String Bass	**75**
Acoustic Guitar	**72**
Vacuum Cleaner	70
Normal Conversation	60

Items in **bold** identify music sound sources.

across two years during the 2003 and 2004 Percussive Arts Society International Conventions. This group reported that percussionists' hearing sensitivity was worse than that of peers of the same age without similar exposure to percussion-related sounds. Additionally, audiograms of 25% of subjects showed characteristics of noise-induced hearing loss (NIHL).

Together, these two studies (Cunningham, Workman, Curk, Hoffman, and Pride, and Juman, Karmody, and Simeon) present data indicating that percussionists are exposed to sound levels that exceed recommended standards, as well as sound levels that may damage hearing sensitivity. In light of these findings, it would be appropriate to determine if the sound-level exposure within other percussion environments is excessive. This raises the question, if an environment is found to yield excessive sound levels, what can be done to protect the hearing sensitivity of those percussionists?

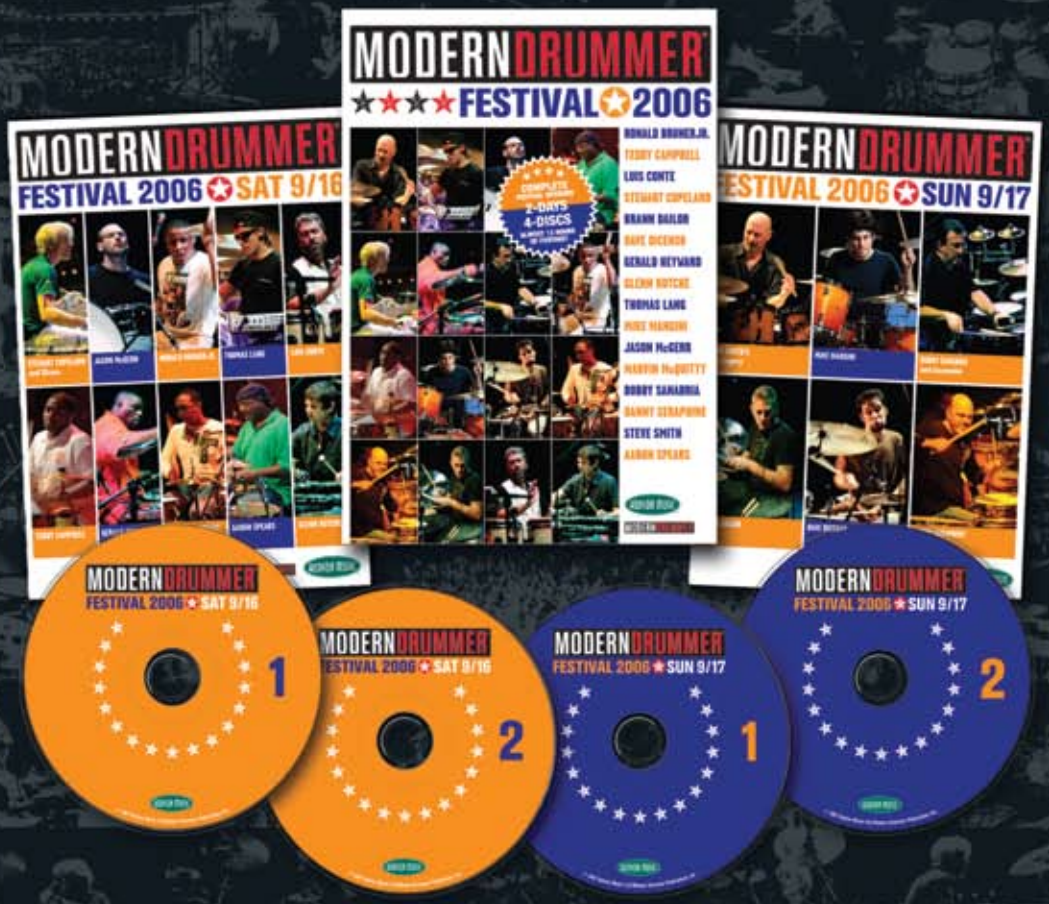
The current study analyzed the sound-level exposures of drum and bugle corps percussionists during a full-day rehearsal of 12:15 (hr:min). Participants were members of a Division I drum and bugle corps. Data were collected during the "Spring training" period in June of 2004. The entire rehearsal day took place outdoors on various athletic fields. Subjects (N = 15) performed on battery percussion (n = 8) and front ensemble percussion (n = 7) instruments. A personal dosimeter was attached to an athletic visor that was worn by each subject throughout the rehearsal day. The dosimeter collected and calculated sound-level data relative to NIOSH standards for a 12-hour work day (i.e., an average sound level of 83 dBA for a 12-hour duration, NIOSH, 1998). Subjects also completed a music-experience questionnaire.

Snare drum subjects (n = 4) reported an average of three years experience in drum and bugle corps activities; tenor drum subjects (n = 2) 1.5 years, bass drum subjects (n = 2) 2.5 years, vibraphone subjects (n = 3) 1.67 years, auxiliary percussion subjects (n = 2) 2.5 years, and the marimba subject reported three years of drum corps experience. Additionally, 60% of all percussion subjects participated in high school indoor/winter drumline, 47% in college indoor/winter drumline, 73% in high school percussion ensemble (non-marching), and 67% in college percussion ensemble (non-marching). Across all subjects, 87% reported participation in scholastic-level marching band and indoor drumline and/or percussion ensemble (non-marching) in addition to participating in drum and bugle corps. No subject reported that he or she used hearing protection and four subjects reported known hearing problems (e.g., ringing in the ear, worse hearing in one ear than the other, etc.).

These findings indicate a substantial amount of time of participation in percussion-only ensembles (scholastic-

THE MODERN DRUMMER FESTIVAL 2006 DVDS

FESTIVAL ON DEMAND



SATURDAY

2 Discs - 6 hrs : 20 min - $39.95

Stewart Copeland with Gizmo
Thomas Lang & Luis Conte
GOSPEL/R&B SUMMIT
Teddy Campbell
Marvin McQuitty
Gerald Heyward
Aaron Spears
Jason McGerr
Glenn Kotche
Ronald Bruner Jr.

SUNDAY

2 Discs - 6 hrs : 30 min - $39.95

Steve Smith's Jazz Legacy
Danny Seraphine with CTA
Bobby Sanabria & Ascensión
Mike Mangini
Brann Dailor
Dave DiCenso

SATURDAY & SUNDAY COMPLETE

4 Discs - 12 hrs : 50 min - $59.95

★ Spectacular solo and group performances by sixteen of today's top drummers and percussionists captured in studio-quality digital sound and multiple camera-angles.

★ Exclusive back-stage interviews feature practice kit demonstrations, warm-ups and practice tips as well as groundbreaking drummer-on-drummer interviews with Steve Smith-Thomas Lang, Aaron Spears-Gerald Heyward and many more!

ORDER YOUR COPY TODAY!
WWW.MODERNDRUMMER.COM
973-239-4140

MODERN DRUMMER
www.moderndrummer.com

HUDSON MUSIC
www.hudsonmusic.com

level) in addition to the drum and bugle corps activity. It should also be noted that the scholastic-level percussion groups typically use the same instrumentation as that found in a drum and bugle corps (e.g., free-floating marching snare drum, marching bass drum, marching tenors, etc.). Therefore, it is possible that the sound levels found in this sample of drum and bugle corps subjects are similar to those found in scholastic-level percussion groups.

Data presented in Table 3 identify the instrument, average sound level (L_{eq}), duration of exposure, and dose percentages for all subjects. The L_{eq} is the overall average of the measured sound levels, which includes breaks (lunch, dinner, etc.). The column labled "Duration of Exposure Time" includes the total number of minutes for the rehearsal day of 12:15 (hr:min), including relatively short and extended breaks (i.e., lunch and dinner). Dose percentages exceeding 100% indicate hazardous sound-level exposures that may result in long-term damage to the hearing organ. For reference purposes, the NIOSH standards for a 12-hour day are presented in the first line of Table 3.

As reported in Table 3, all subjects exceeded the 12-hour L_{eq} of 83.0 dBA. As a result, all subjects exceeded a dose of 100%, and all but one subject experienced greater than ten times the allowable sound-level exposure for a 12-hour day. Due to a low battery, the dosimeter used for Snare Drum 3 turned off before the conclusion of the rehearsal day. Exposure to the lowest L_{eq} (92.5 dBA) provided in Table 3 should not have exceeded a duration of 120 minutes, and exposure to the greatest L_{eq} (103.1 dBA) should not have exceeded eight minutes (see Table 1). However, in this study these averages were experienced for 735 minutes, which is a significantly greater amount of time than recommended by NIOSH.

Kryter, Ward, Miller, and Eldredge (1966) determined a "damage-risk criteria" relative to the amount of peak sound-level (i.e., sound levels that exceed 140 dBA) occurrences during an 8-hour work day. Kryter, et al. determined that over an 8-hour period, the occurrence of peak sound-levels may not exceed 100, or exceed 4.8% of the exposure time. In this study, snare drum subjects experienced peak sound levels 31%, 45%, 38%, and 39% of the rehearsal time. Except for one bass drum subject (who was positioned next to the snare drums), no other percussionist exceeded 13%, with most falling below 10%. Although the lesser values exceed the damage-risk criteria, it was clear that the snare drum subjects had excessive exposure.

The excessive exposure relative to the

Table 3

Instrument	L_{eq} (Average Sound Level)	Duration of Exposure Time	Dose Percentage
NIOSH Standards	*83.0 dBA*	*720 minutes*	*100.00%*
Snare Drum 1	102.3 dBA	735	8822.29%
Snare Drum 2	102.6 dBA	735	9455.49%
Snare Drum 3	103.1 dBA	634	9154.99%
Snare Drum 4	100.2 dBA	735	5319.92%
Tenor Drum 1	99.4 dBA	735	4422.12%
Tenor Drum 2	98.9 dBA	735	3939.66%
Bass Drum 1	99.8 dBA	735	4850.29%
Bass Drum 2	94.4 dBA	735	1392.88%
Aux. Percussion 1	93.8 dBA	735	1212.57%
Aux. Percussion 2	93.8 dBA	735	1212.57%
Vibraphone 1	94.0 dBA	735	1269.92%
Vibraphone 2	96.9 dBA	735	2481.83%
Vibraphone 3	92.5 dBA	735	897.97%
Marimba	93.6 dBA	735	1157.82%
Timpani	93.4 dBA	735	1105.53%

damage-risk criteria among snare drum subjects may be attributed to a combination of the Kevlar-brand fibers used in the snare drum heads and the free-floating snare drum shell design. These two factors allow the performer to strike the instrument with greater force, thus increasing the sound-pressure level. The surface tension on the snare drum head may have contributed to greater sound-level production when compared to the other percussion instruments.

Twenty-five percent of the measured day contained full-corps rehearsals (i.e., brass and percussion), and dinner and lunch breaks comprised 13% of the day. Therefore, 62% of the percussionists' rehearsal day (7 hrs. 40 mins.) involved percussion-only rehearsal activities. Although the presence of brass instruments during the full-corps rehearsals contributed to the L_{eq}, more than 50% of the sound-level exposure can be attributed to percussion instruments alone.

Additional data analysis was pursued to examine the effects of hearing protection devices (HPD) on the reduction of sound levels across all percussion subjects. Two hypothetical HPD uses were constructed for each subject: (a) intermittent use of HPD (i.e., 76% of the rehearsal day, or 559 minutes), and (b) extended use of HPD (87% of the rehearsal day, or 643 minutes). Intermittent use includes sound-level exposures during small group (e.g., snare drums only, bass drums only, etc.), and full corps rehearsal activities only. Extended use included all rehearsal activities (i.e., small group, large group, and full corps). Both hypothetical parameters assumed removal of HPD during extended breaks (i.e., lunch and dinner).

The reduction effects were based on the use of an HPD with a noise-reduction rating (NRR) of 30 (i.e., a reduction effect of 30 dB of sound levels when properly inserted). These HPDs are commercially available as "musician's earplugs" and typically cost around $120.00. Table 4 provides data on the possible reduction effects of HPDs within both Intermittent Use and Extended Use parameters.

As reported in Table 4 all subjects' L_{eq} would fall within NIOSH standards (i.e., L_{eq} of 83 dBA for a 12-hour day) with the extended use of an HPD with a NRR-30. Although the likelihood that percussionists would wear an HPD for this amount of time may be questioned, the protection provided by the use of an HPD would significantly reduce the effects of this type of exposure. Intermittent use did not indicate that any of the subjects' L_{eq}s would fall within recommended guidelines; however, there was a drastic reduction in L_{eq}s across all subjects when compared to L_{eq}s provided in Table 3. Under the conditions of this study the use of an HPD with a NRR-30 would diminish the risk of long-term effects resulting from the observed sound-level exposures.

Percussionists' hearing sensitivity was worse than that of peers of the same age without similar exposure to percussion-related sounds.

In conclusion, this study found that percussionists experienced sound levels (L_{eq}) and dose percentages that exceeded recommended standards for a 12-hour day. The snare drum subjects experienced greater L_{eq}s (102.3 dBA, 102.6 dBA, 103.1 dBA, and 100.2 dBA), while Vibraphone 3 experienced the least L_{eq} (92.5 dBA). These 12-hour L_{eq}s included a lunch and dinner break, and several short water breaks throughout the day. Addtionally, all percussionists in this study experienced dose percentages greater than 100% and all but one (vibraphone 3) experienced greater than 10 times the recommended limit. Snare drum subjects experienced the greatest dose percentages (i.e., 8822.29%, 9455.49%, 9154.99%, and 5319.92%). These percentages are almost 100 times greater than the recommended limit.

Battery percussion subjects experienced greater L_{eq}s than the front ensemble as a whole. This could be attributed to the design of the marching percussion instruments. This may also be the result of the specific musical parts assigned to each percussionist. The battery percussion section may have performed more "notes" than the front ensemble.

Subjects also reported participation in typical seasonal percussion-related ensembles (i.e., marching band, indoor/Winter drumline, percussion ensemble, and drum corps) that span a calendar year. Since the percussion instrumentation found in corps is similar to that found in other scholastic-level percussion-related ensembles, this indicates that the sound-level exposures of percussionists found in this study may be experienced throughout a calendar year, and not only during the

Table 4

Subject	L_{eq} w/Intermittent Use of NRR-30	L_{eq} w/Extended Use of NRR-30
Snare Drum 1	91.8 dBA	79.9 dBA
Snare Drum 2	92.4 dBA	81.9 dBA
Snare Drum 3	93.5 dBA	78.1 dBA
Snare Drum 4	89.9 dBA	71.9 dBA
Tenor Drum 1	89.2 dBA	70.9 dBA
Tenor Drum 2	88.4 dBA	70.5 dBA
Bass Drum 1	88.1 dBA	77.0 dBA
Bass Drum 2	83.2 dBA	74.1 dBA
Aux. Percussion 1	86.2 dBA	68.1 dBA
Aux. Percussion 2	86.0 dBA	68.0 dBA
Vibraphone 1	87.7 dBA	67.4 dBA
Vibraphone 2	90.1 dBA	69.2 dBA
Vibraphone 3	84.8 dBA	70.5 dBA
Marimba	85.6 dBA	68.0 dBA
Timpani	85.7 dBA	71.1 dBA

summer months of drum corps. This long-term exposure needs further research; however, it is safe to say that percussionists engaged in percussion ensemble activities throughout an entire year need to seriously consider using hearing protection.

The use of hearing protection devices (HPD) were shown to reduce sound-level exposure, and may possibly do so to the extent that subjects would fall within NIOSH standards, thereby diminishing the potential for long-term hearing damage. The commercial availability of such HPDs combined with the protection they afford percussionists presents feasible and sufficient protection during percussion-related ensemble performances.

Audiometric testing was not administered to the subjects of this study, so the presence or absence of hearing loss was anecdotal. Future tests should include audiometric testing before, during, and after these types of activities to determine the immediate effects of these degrees of sound-level exposure. Case studies may include a percussionist and the measurement of his or her percussion-related performance activities throughout a calendar year, combined with periodic audiometric testing. The combination of sound-level measurements and audiometric testing within the same study would provide significant information as to the long-term and short-term effects of percussionists' sound-level exposure.

REFERENCES

Clark, W. W. (1992). Hearing: the effects of noise. *Otolaryngology Head and Neck Surgery*, 106, 669.

Cunningham, D., Workman, D., Curk, A., Hoffman, J., & Pride, J. (2005). Hearing loss: New research on percussionists. *Percussive Notes*, 43:6, December 2005, 44–47.

Juman, S., Karmody, C. S., & Simeon, D. (2004). Hearing loss in steelband musicians. *Otolaryngology Head and Neck Surgery*, 131, 461–465.

Kryter, K. D., Ward, W. D., Miller, J. D. & Eldredge, D. H. (966). Hazardous exposure to intermittent and steady-state noise. *Journal of Acoustical Society of America*, 39, 451–464.

National Institute for Occupational Safety and Health (1998). *Criteria for a recommended standard: occupational exposure to noise. Publication No. HSM 73-11001*. Cincinnati, Ohio.

Dr. Douglas L. Presley is Director of Bands and Instrumental Music at Limestone College in Gaffney, South Carolina. Contact him at: dpresley@limestone.edu.

PN

PAS THANKS ITS INDIVIDUAL FRIENDS

Henny Abbeelen
Anders Astrand
Jim Atwood
Sonja Beirnaert
Robert Bell
Robert Blomberg
Joe Chirco
Gary Cook
Jeffrey Davis
Keith G. Dudek
Noel Eccles
Mark Ford
Brad Fuster
Christopher Gamper
Richard P. Guastamacho
Jim Guglielmo
Richard Holly
Michael Shawn Huestis
Eric Jones
Christopher Karabin
J. Katz
Michael G. Kenyon
Mark Kohler
Robert M. McCormick
William Moersch
Ken Murphy
Valerie Naranjo
Stu Needel
Jose Ortiz Charriez
Donald Prorak
Dave Riecken
Lisa Rogers
Dr. Thomas Romine
Eric Rosebrock
Sean Salinas
Navy School Of Music
Aaron F. Snyder
Karolyn Stonefelt
Doug Tann
Chris W. Treloar
Ruth K. Underwood
Kelly Wallis
C. Craig Williams

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

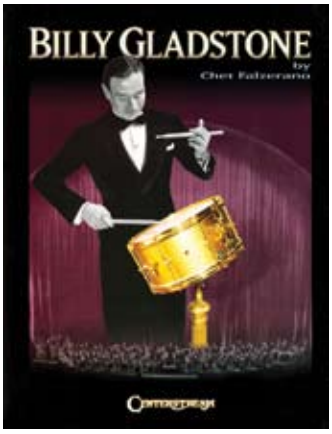
Send two copies of each submission to:
James Lambert
Percussive Arts Society
32 E. Washington, Suite 1400
Indianapolis, IN 46204 USA.
Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.

Difficulty Rating Scale

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

REFERENCE TEXTS

Billy Gladstone
Chet Falzerano
$19.95
Centerstream (Hal Leonard)



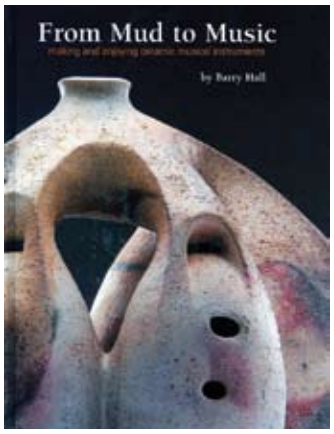
This 79-page soft-cover reference manual is an excellent tribute to the life of Billy Gladstone. Born in 1892 in Rumania as William David Goldstein, his name was changed, as author Chet Falzerano explains, because he "fell victim to an Ellis Island clerical error when he came to the United States in 1904. An officer referred to him as David Gladstone and the name stuck."

Gladstone is documented in this outstanding publication as not only an exceptional percussionist at New York City's Radio City Music Hall but also as a gifted, creative inventor of numerous percussion instruments and accessories. These include the Gladstone snare drum, snare drum stand, practice pad, hand sock-cymbal floor stand, and "hollow-handle percussion mallets," to name a few. This book documents Gladstone's achievements until his death in 1961 in New York.

There is ample documentation provided in this book of Gladstone's snare drums, which were owned and played by such drumming greats as Buddy Rich, Gene Krupa, Buster Bailey, Louie Bellson, Arnie Lang and Harold Farberman. There are also beautiful black-and-white photos included in context to the book's discussion. This is a significant reference book for percussionists who desire to know more about the life of influential percussionist Billy Gladstone.

—Jim Lambert

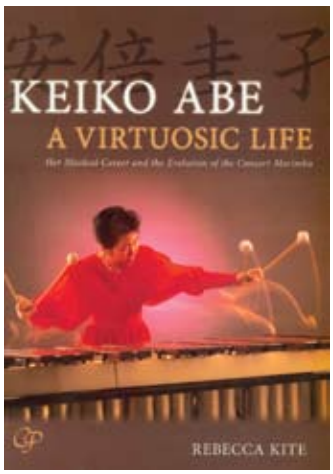
From Mud to Music
Barry Hall
$59.95
American Ceramic Society



This glossy coffee-table book is subtitled "Making and Enjoying Ceramic Instruments," and that's precisely its focus. It provides numerous photos and information on ceramic instruments from around the world, including *idiophones* (instruments whose bodies vibrate to produce a sound), *membranophones* (instruments with a skin head), *aerophones* (wind instruments) and *chordophones* (string instruments). Percussion instruments highlighted include shakers, bowls that can be struck, tongue drums, gongs, clay marimbas and various hand drums (doumbeks, darbukkas, udu drums, etc.). Precise instructions for constructing an udu drum and ceramic doumbek are included in the final chapter. The detailed text, with its rich historical perspective and excellent photos, would interest just about any percussionist or musicologist.

—Terry O'Mahoney

Keiko Abe—A Virtuosic Life
Rebecca Kite
$74.95
GP Percussion



This landmark 302-page biography of Keiko Abe will surely become a printed reference/memorial to one of the world's premier marimba pioneers and performers. Abe's gifted musical influence is documented very well by author Rebecca Kite (herself an accomplished percussionist and marimbist).

Kite's biography of Abe is divided into two parts: Part I consists of six chapters that discuss Abe's early educational and musical development and her sparkling career as a professional marimba performer. Part II is entitled "The Evolution of the Concert Marimba" and serves as an excellent historical reference document of the marimba as a legitimate concert instrument as well as Abe's extraordinary influence upon this development. Also important are the five appendices: 1. Evolution of the Xylophone and Marimba—A Time Line; 2. Abe's Compositions; 3. Abe's World Premieres; 4. Abe's Recordings—A Selected Discography; and 5. Designing Keiko Abe's Marimbas.

Additionally, a CD enclosed in the book's cover contains several of Abe's performances (of particular interest are Abe's early performances as a professional marimbist in Japan before she performed internationally). The other excellent resource in this biography is the selection of superb photographs that document Abe's life.

Kite's writing style is very accessible and very thorough and logical in its approach. This biography of Keiko Abe is a compellingly delightful read; one almost cannot put the book down after starting the opening chapters. Kite writes in her preface: "I had learned how central music was, and is to Keiko Abe's daily life….I have never known an artist with the depth and passion, the single-mindedness, and the sheer talent of Keiko Abe."

—Jim Lambert

The Steel Band Game Plan
Chris Tanner
$34.95
Rowman & Littlefield

This informative, 113-page hardback book is very practical for the music educator who is starting a steel-drum ensemble at the high school or college level. Chris Tanner provides "strategies for starting, building and

maintaining your pan program" through nine chapters and three helpful appendices.

After basic historical and descriptive material is discussed in the first three chapters, Tanner includes such topics as developing the steel band's instrumentation; personnel (and management thereof); repertoire; basic pan technique; and rehearsals and performances. There is even a chapter on the "engine room," which is pan lingo for the rhythm section. Tanner emphasizes that the "engine room" provides "the very foundation of the music stylistic groove." This is a very helpful reference book for any educator who is director of a steel drum ensemble.

—Jim Lambert

Symphonic Repertoire for Cymbals
Anthony J. Cirone
$19.95
Meredith Music Publications
Written by a leading authority in cymbal playing, this book contains the complete cymbal parts to seven of the most popular works used on audition lists by major orchestras, plus a detailed analysis of each part with significant insightful information and suggestions. This is far more than a repertoire book; it is extremely valuable information coming from Anthony Cirone's extensive experience and knowledge—particularly from his years as percussionist with the San Francisco Symphony (1965–2001).

The point is made that interpreting orchestral cymbal repertoire is probably the most creative aspect of playing symphonic percussion. The main reason is that composers give us very little actual performance information such as type of cymbal, size, weight, or even the kind of stick or mallet to be used.

As one example in this book, the cymbal part to Debussy's "La Mer" is five pages long and the explanatory material covers six pages. Other works included in the book are Mussorgsky's "Night on Bald Mountain," Stravinsky's "Petrouchka," Berlioz's "Roman Carnival," Tchaikovsky's "Romeo and Juliet" and Mahler symphonies 2 and 4.

This is the first in a series of symphonic repertoire books that Cirone is preparing for percussion and timpani to better train students for orchestral auditions.

—F. Michael Combs

Vintage Snare Drums: The Curotto Collection, Volume 1
Michael Curotto
Hal Leonard
$29.95

This outstanding picture book of vintage snare drums focuses on early snare drums of the 20th century. The book features 84 vintage snare drums from Michael Curroto's collection of over 425 snare drums. It is amazing to consider that all of these beautiful drums belong to one collector.

Two tables of contents organize this 186-page hardcover book. One is arranged by the composition of the drums, such as "Gold Plated, Silver Plated, Engraved" etc., and the other by drum manufacturers. Drums by Ludwig & Ludwig, Conn, Leedy, Gretsch and many others are featured, each with a short description and numerous photographs.

The attention to detail by photographer Steve Haag demonstrates care and dedication to presenting these unique drums. Each picture clearly shows the engravings, company markings and distinctive hardware that makes these drums special. Featured drums include the Billy Gladstone model and many versions of the Black Elite and Black Beauty drums.

Vintage Snare Drums: The Curotto

Collection is a wonderful anthology of the history of the modern snare drum. I thoroughly enjoyed this text and I'm looking forward to the next volume!

—Mark Ford

Wrong Sex, Wrong Instrument
Maggie Cotton
$19.75
Apex Publishing
Born in Yorkshire, England, in 1937, Maggie Cotton rose into the ranks of a professional percussionist with the City of Birmingham Symphony Orchestra, in which she performed for 40 years. In this 387-page softcover autobiography, authored in 2006 after her retirement, Cotton discusses in depth the hurdles she overcame to become one of the very few females to become a professional percussionist in a symphony orchestra during the mid-20th century.

Cotton's unique writing style is seasoned with her red-head, gritty British wit and her own female tenacity; yet a softer side of Cotton is also revealed in her writings regarding her family, friends and other musicians. Among the tenets of timeless advice Cotton passes on to the reader is: "One of the first skills I acquired as a young professional was that of listening. This is a crucial gift that all instrumentalists need, of course, but often it seems that amateur players incline to the 'head down and plough one's own furrow' orchestral technique….Some conductors have ears like bats and there is no escape."

Cotton shares her life's story very passionately—just like she performed. This autobiography should serve to motivate other female percussionists to persevere.

—Jim Lambert

KEYBOARD PERCUSSION SOLOS

Four-Mallet Independence for Marimba
Johnny Lee Lane and Samuel A. Floyd Jr.
$9.95
Hal Leonard
This method book provides exercises, short etudes and Bach chorales to develop technique. The authors' intent is to develop independence using primarily the single alternating stroke and rolls. They use interval shifts between mallets, arpeggios, and small (seconds and unisons) to large (sixths to octaves) interval leaps.

The etudes include Joplin's "The Entertainer" and three Clementi sonatinas. The authors' purpose for the many chorale exercises is to develop quick movements of each mallet using double-vertical strokes.

This book is not intended as an all-inclusive method book. Although pictures of the Musser-style and traditional cross grip are included, the technical descriptions are quite short. Additionally, the exercises increase in difficulty rather quickly, use very few practical intervals such as fourths and fifths, and exclude techniques such as single-independent and double-lateral strokes.

—Brian Zator

Spanish Sketch nr. 1 **III**
Ruud Weiner
$9.90
RAWI
This short work for solo marimba is part of a group of ten Spanish sketches for marimba. The quarter note, marked at 160–220 bpm, remains steady throughout the work, and the meter is primarily 5/4 with a few 3/4 measures. The piece is only 51 measures long and uses arpeggio patterns predominately with a fairly consistent eighth-note rhythm. It requires four-mallet technique and can be performed on a four-octave marimba.

The work is set at a general *mf* dynamic level with three passages that crescendo to *forte*. Some phrase indications and mallet suggestions are included as well as a few accents. Overall, the work is a series of tonal arpeggios based in C major with no accidentals. This is the type of work that a creative performer could build on and personalize by adding musical nuances. It is also an excellent work for a younger player developing four-mallet technique.

The three-page work has a request printed on each page asking that one not copy the music. However, because of one page turn, the performer would need to either purchase two copies of the music or memorize it in order to avoid duplicating pages.

—F. Michael Combs

Young and Sweet (Suite) **III–V**
Matthias Schmitt
$104.00
Norsk Musikforlag
Young and Sweet is a collection of three keyboard method books that progress from two to three to four mallets. Each book includes an accompanying CD with recordings of each short solo.

Volume I, for two mallets, begins with single strokes on each hand, progresses to double stops and finally reaches left- and right-hand independence. Volume II contains solos for both combinations of three-mallet technique—two mallets in the left hand or two mallets in the right hand. It begins with block-chord studies and quickly moves to independent stokes in the hand holding two mallets. The final solos of this book feature melody/accompaniment textures requiring more advanced independence.

The first few solos of Volume III also feature block chord structures in the left and right hands, but moves on to more advanced techniques in short order. Schmitt introduces independent and lateral strokes in simple voicings early in the text. In general the solos in the third volume have much more rhythmic vitality and are more like miniature compositions than etudes.

The composer indicates that these solos may be paired together with others from the same or other volumes to create a suite of pieces for performance. These books are fantastic for the beginning marimbist and make fine additions to the abundance of keyboard method books.

—Scott Herring

…and now these three remain… **IV**
Eric Thomas Rath
$15.95
HoneyRock
This 86-measure duo requires a four-mallet vibraphonist and a solid, mature piano accompanist. This piece permits the vibraphonist to both solo and accompany the melodic motives explored in this C-major composition. There are numerous references to both Mixolydian and Dorian modes, but the composition is largely a continuous, sectional, tonal work in 4/4, which would be appropriate for the junior or senior level undergraduate recital or for a liturgical performance in a church setting.

—Jim Lambert

Familiar **IV**
Matthias Schmitt
$16.00
Norsk Musikforlag
This piece is particularly interesting because of the variety of musical styles and interesting material in a work that is less than four minutes long. Four-mallet technique is needed as well as a five-octave marimba.

The solo is primarily in 4/4 but a ten-measure section in the middle is in 6/4. The work opens with a rather lyric passage at *mezzo-forte*. Those same eight measures appear again later in the work. Following this opening material, a short bridge leads to a "molto cantabile" section of 15 measures. The next section is a short chorale, marked quarter note at 72 bpm, involving four-mallet rolled chords.

After material from the beginning returns again, the next section is a very bright, single-line passage in 6/4 with the quarter note at 152 bpm. After only ten measures of this material, the work concludes with material at the original tempo with a final ending of a dozen measures in choral (rolled) style that fades to the end.

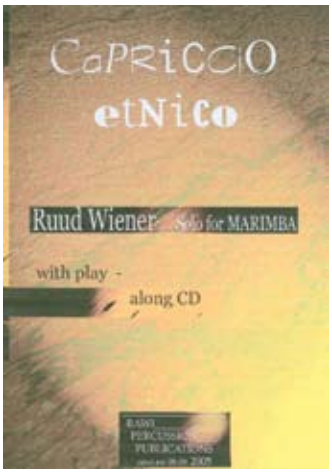
"Familiar" is a very listenable new piece for solo marimba that would work well in almost any performance setting. The composer seems familiar with the capabilities and possibilities of the marimba.

—F. Michael Combs

Wind Chimes Beneath a Summer Rain **IV**
Robert McClure
Tapspace Publications
$14.00
This marimba solo focuses on the tranquil sound possibilities of the marimba. The work was inspired by the imagery of listening to wind chimes in a gentle summer breeze. It opens with a simple chorale that rises to the top of the instrument then gradually falls to the lower register. A brief *rubato* section introduces the rhythmic section of the work, which begins in nearly as calm a mood as the chorale. McClure gradually builds the harmonic and rhythmic tension with a series of off-beat sixteenth-notes, repeated quadruple-stop chords, and finally a six-against-four note grouping pattern. A climactic rising triplet figure leads to a cathartic chorale. The piece ends with single notes that are to be struck in the style of wind chimes slowly dying away in the wind. McClure's new work will give moderately skilled marimbists an opportunity to demonstrate both technical and expressive qualities of their playing.

—Scott Herring

Capriccio Etnico **V**
Ruud Wiener
$15.90
RAWI



This solo for a low-A marimba has an accompanying CD that contains optional play-along tracks at various tempi. Written in 12/8, this groove-oriented solo has rhythmic roots in African music. The performer must have sufficient independence skills to precisely play the hand-to-hand interlocking rhythmic patterns.

The CD tracks include a MIDI version of the marimba part and rhythmic accompaniment to the marimba solo. The composer suggests that the performer can either play with the CD or have live accompaniment that emulates the recording. The collegiate undergraduate student will enjoy preparing and performing this fun marimba solo.

—Scott Herring

Concerto for Vibraphone **V**
Saverio Tasca
HoneyRock
$28.00
Saverio Tasca's "Concerto for Vibraphone" was inspired by Ney Rosauro's vibraphone concerto of the same title. While Rosauro's influence can be seen in Tasca's concerto, this work has its own unique character. The concerto is designed for an advanced/intermediate vibraphonist and can be performed in several applications: with piano accompaniment, with percussion ensemble and with string orchestra. Sound familiar? Clearly following Rosauro's format for his concertos, these varied settings offers the soloist options for recital or ensemble performances.

Written in the traditional three concerto movements, each movement is based on specific musical elements. According to the composer, the first movement utilizes "concepts of the late Romantic period." While it is not indicated, the music appears to draw on the harmonic concepts of composers such as Debussy as the vibraphone weaves through shifting chords and varied tempos. This 300-bar first movement has plenty of contrast and expressive rubato elements, and the vibraphone part is primarily linear.

The second movement is based on "the form of Bartok and modal conceptions of Ravel." This relatively short movement is slow, as expected, and requires the vibraphonist to improvise a cadenza.

The final movement uses "AABA jazz form and concepts of variation." Building in energy as the dialogue with the piano becomes more dramatic, this 15-minute concerto comes to rest with a calm ending.

Tasca's musical ideals are ambitious, but the work is not technically difficult. The piano accompaniment is also of reasonable difficulty. A tuneful work, "Concerto for Vibraphone" could offer a high school or college student an opportunity to explore possibilities with the vibraphone on any recital or concert program.

—Mark Ford

KEYBOARD PERCUSSION ENSEMBLES

Leyenda **IV**
Isaac Albeniz
arr. Gifford Howarth
$35.00
Tapspace
Originally a piano work, "Asturias-Leyenda" has been arranged for guitar and marimba soloists by several composers. Gifford Howarth has now added an arrangement for solo marimba and 13-member percussion ensemble to the repertoire.

The solo marimba part is very similar to most other marimba arrangements with a few minor changes, and fits well on a low-A marimba. The ensemble parts are relatively easy and provide support and color to the soloist. Instruments used by the ensemble include two sets of bells, xylophone, two vibraphones, two marimbas, timpani, snare drum, bass drum and three percussion parts using standard instruments, with the exception of a surdo, which could be replaced with a low floor tom or bass drum.

The traditional ABA form is maintained in the arrangement and allows the soloist to shine technically in the A sections and musically in the B section. With a prepared soloist, this five-and-half minute piece should come together easily. It would be a nice showcase for high school and college students as well as guest artists with limited rehearsal time with a group.

—Brian Zator

Sinfonia from BWV 29 **IV**
Johann Sebastian Bach
adap. Rick Willis
$22.95
HoneyRock
Rick Willis has adapted a familiar theme from J. S. Bach for solo marimba, three accompanying marimbas and two timpani. Bach also utilized this memorable theme in his 1731 "Cantata 29" ("Wir danken dir, Gott, wir danken dir").

Each mallet part requires two-mallet technique, and the timpani uses tonic and dominant (E and B) tuning throughout. The solo marimba part is obviously the most challenging and resembles the famous Bach E-major "Preludio" almost note-for-note. It is refreshing to have the excellently adapted accompanying performers (three marimbas and one timpanist) provide more density to the solo-line performer.

A low-E marimba is required for the bass marimba part; the remaining three marimba parts require four-octave instruments. This is a superb Baroque rendition for the intermediate to advanced percussion quintet.

—Jim Lambert

SNARE DRUM

Mel Bay's Rudimental Drum Method **III**
Joe Maroni
$17.95
Mel Bay Publications
As the title implies, this is a rhythmic approach of teaching the standard 26 drum rudiments. The text starts out by teaching accents and accent summaries. Throughout the book the rudiments are presented in a rhythmic context, and each is followed by a one-page solo. Accompaniment for the solos is provided on a CD that is included with the text.

Meters covered include 2/4, 3/4, 4/4, 6/8 and 3/8. Each note is presented with an assigned hand and follows straight alternation technique. The material is clearly presented, and it is nice to have the rudiments taught in a musical and rhythmic context.

—George Frock

TIMPANI

Gray 102 **IV**
Colin Tribby
$10.00
HoneyRock
This solo for four pedal timpani is initially written for F, B-flat, F and G-flat. Each drum changes pitch via glissandi and returns to its original pitch. The tuning changes are clearly notated. The solo explores various tempi, including quarter-note at 92, a change to 126 and, after a slow section, concludes with a rhythmic, syncopated section at 108–116. One rhythmic modulation changes tempo by selecting a dotted-eighth note as the new quarter note. The solo takes about seven minutes to perform and could work as a contest or recital piece.

—George Frock

Different Ways **V**
Eckhard Kopetzki
$15.95
HoneyRock
This is a two-movement composition for four timpani. The first movement, "Mountain Paths," employs the pitches G, B-flat, C and F, and the pitches do not change. Nuance is created by rolling from the center to the edge and playing near the rim. There are numerous dynamic changes, and the rhythmic figures are complex. Meters include 4/4, 2/4, 7/8, 5/8, 5/16 and 9/16.

The second movement, "Freedom Trail," is scored for G, C, D and F, and again do not change. This movement requires using a China cymbal on the C timpani and glissing up and down. The player is also required to place the cymbal on a percussion table and play near the cup of the cymbal. Again the rhythms are quite

complex and employ several time signatures. This challenging pair of solos is appropriate for studio recitals.

—George Frock

DRUMSET

Picture Yourself Drumming **I–III**
Jon Peckman
$34.99
Thomson/Shirmer
Picture Yourself Drumming is an easy-to-read, do-it-yourself book for the literate drummer who likes to read and understand *how* and *why* drummers do what they do. Written by a drum teacher who wanted to combine equal parts detailed explanations with technical exercises, this 200-plus page book is suitable for beginning adults, although younger students with excellent reading comprehension ability will be able to navigate this tome.

The book covers all of the usual bases when starting from scratch: selecting a drumset, tuning, reading, musical notation, fills, stickings, accents, practice approaches, etc., all the way up to sixteenth-note rock grooves. The book is from a series of technical manuals that explain how software works, and it takes a similar pedagogical approach. The 90-minute accompanying DVD features the majority of exercises found in the text.

—Terry O'Mahoney

All About Drums **I–IV**
Rick Mattingly
$19.95
Hal Leonard
Described in the foreword as "an owner's manual for drummers,"

All About Drums is a 200-page comprehensive drumset text with demonstration and play-along tracks. It begins with the basics of drumset playing (setup, grips, musical notation, etc.) before quickly moving on to fills, solo ideas, swing feel, the use of brushes/mallets, musical forms/phrases, double bass playing, and polyrhythms. The book then introduces various Latin/world music instruments before presenting a musical retrospective of drumming in the 20th century (early rock 'n' roll, blues, swing, Afro-Cuban, Brazilian, rock, progressive rock, funk).

Notated examples include beats and solo patterns recorded by such drummers as Joe Morello, Steve Gadd, David Garibaldi, Rick Marotta, Will Calhoun, Ringo Starr, Clyde Stubblefield, Bill Bruford, Phil Collins, Chad Smith, Al Jackson and many others. Transcriptions of five historically significant tunes (by Aerosmith, Genesis, Deep Purple, the Meters and Incubus), information about professional decorum and professional advice, equipment selection, maintenance, and a "who's who" list of important drummers concludes the text.

The package also contains a 95-track CD with demo and play-along tracks. Novices to professionals would benefit from *All About Drums* because it contains "insider information" that every drummer should know.

—Terry O'Mahoney

Contemporary Rock Styles for the Drums **II–IV**
Sandy Gennaro
$17.95
Carl Fischer
This instructional book/CD play-along package by Sandy Gennaro provides brief analysis, performance considerations, and historical information on various subgenres of rock drumming, including rock beats using stop-time, ballads, heavy rock (with double bass), shuffles, country "train beats," the "Bo Diddley" beat, New Orleans second-line style, rockabilly, shuffle reggae, and odd meters (6/8, 9/8, 6/4, etc.). Written as part of the Drummer's Collective "Styles Series," the play-along tracks, selected discography and glossary make this a complete introductory rock drumming manual.

—Terry O'Mahoney

Funk, Blues, & Straight Ahead Jazz **III–V**
Mike Clark
$24.95
Hal Leonard
Funk, Blues & Straight Ahead Jazz is drummer Mike Clarke's personal journey of discovery on the drums and detailed "history of drumming in the 20th century." In this one-and-a-half hour instructional DVD, Clarke recounts how he saw and heard many famous jazz, blues and funk drummers and tried to amalgamate their styles into his own.

He discusses and demonstrates examples from jazz, blues and funk drummers, ghost notes, a variety of different shuffles, backbeat displacement, soloing ideas (including trading eights), and several concepts he calls "swingin' funk" and "talking with the bass drum."

Although often pigeonholed as a funk drummer for his work with Herbie Hancock's seminal group The Headhunters, Clarke proves here that he is a nuanced player with a serious grounding in the jazz/blues drumming tradition.

He also performs eight tunes with his organ trio (featuring Jerry Z and Jed Levy). His delivery is very relaxed and his instructional style is more demonstrative that analytical (there is no booklet included), but every drummer would benefit from hearing him play and talk about how he approaches music and learning.

—Terry O'Mahoney

Stickings & Orchestrations for Drum Set **III–V**
Casey Scheurell
$19.95
Berklee Press (Hal Leonard)
This technique and interpretive book/CD package will assist intermediate to advanced drummers in developing solo ideas, increasing independence (and interdependence), and improving rhythmic interpretational skills. The book's approach is to apply a variety of sticking formulae (e.g., paradiddles, inverted paradiddles, doubles, flams, ratamacues) to "fill in the spaces" between larger rhythmic structures (such as quarter notes and eighth notes) found in charts, soloing situations and grooves.

In many ways, this book is an expansion of the concepts famed Berklee College of Music teacher Alan Dawson applied to the interpretation of the Ted Reed *Syncopation* book. It is more varied and detailed than other texts on the subject and is applicable to numerous musical styles. The nine play-along tracks provide varied opportunities to apply the concepts.

—Terry O'Mahoney

Dancin' on the Time **III–VI**
Royal Hartigan
$40.00
Tapspace
"Dancin' on the Time," subtitled "advanced rhythmic layers for drumset," is an innovative approach to linear independence that can be applied to many styles of drumset playing. This extensive method (254 pages) is really based on just four rudimental patterns: ruffs, rolls, paradiddles and ratamacues. Author Royal Hartigan also applies his system to many of the variations of these rudiments such as double ratamacues, lesson 25 and a variety of roll lengths.

Each sticking pattern is presented in several "styles." A "two-way" style involves playing the pattern between two limbs (left hand and right foot) along with the ride pattern and hi-hat on 2 and 4. A "three-way" style involves using the left hand and both feet with the right hand playing the ride pattern. The feet are played in an alternating fashion. The "four-way" style applies the pattern to all four limbs. There are several variations of these patterns, depending on which limb leads.

Many of the patterns, such as the five-stroke roll, do not fit evenly into 4/4 and thus create a hemiola. As each of the sticking patterns is developed using this system, interesting polyphonic combinations occur. The result is a flowing independent style based on stickings applied to the four limbs.

All of the exercises are demonstrated by Hartigan on the accompanying DVD. His loose, relaxed playing is a great model for students to emulate as they practice. At the conclusion of the book, Hartigan demonstrates other applications to this approach that include leaving out certain notes of the patterns and creating West African grooves.

This is a logical approach to independence that could easily become a lifetime study for any drummer who chooses this path. It is a very musical method that will build an excellent foundation of independence that can

be applied to any style or musical situation.

—Tom Morgan

Fusion: A Study in Contemporary Music for the Drums **IV–V**
Kim Plainfield
$17.95
Carl Fischer
Jazz-rock fusion developed as a distinctive musical style in the 1970s with the recorded work of drummers Tony Williams, Lenny White, David Garibaldi, Narada Michael Walden, Eric Gravatt, Mike Clark, Steve Gadd and others. Author Kim Plainfield provides a detailed breakdown of this demanding musical genre in this 56-page instructional book/CD package. Beginning with the syncopated linear and rhythmic displacement style of White and Garibaldi, Plainfield quickly moves on to a contemporary approach to Afro-Cuban 6/8 patterns, funk in 3/4 time *a la* Weather Report, and songo *a la* Horacio Hernandez.

Each stylistic section features a play-along chart with analysis, a "lead sheet" for melodic instruments to use in live performance, and performance notes. The discography and exercises complete the package. This challenging text is used for a "contemporary styles" class at Drummer's Collective in New York City and is meant as a point of departure for exploring this sophisticated drumming genre.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Just Like Yanni **III**
Scott Yannson
$19.95
Upbeat Music
"Just Like Yanni" is written for a small steel band combo. The piece lasts about three minutes and includes a lead pan, double tenors, double seconds, guitar and bass. Although intended for electric guitar and bass, those parts could be played on steel drums as well.

With a Yanni-like chord progression, the piece has the double tenor part playing a constant sixteenth-note pattern, with the lead and double seconds providing the melody and accompanying harmony lines. Without much development, the piece follows an ABAB form and maintains a laid-back feel throughout.

—Brian Zator

Pachelbel Island **III**
Johann Pachelbel
arr. Michael J. Michel and Robert J. Damm
$25.00
HoneyRock
Arrangers Michel and Damm have turned Pachelbel's famous "Canon" into a grooving, reggae-style percussion ensemble piece that will be a great audience pleaser. It is scored for bells, marimba and bass marimba (both parts can be played on one low-A instrument), chimes, vibes, conga drums, drumset, finger cymbals and guiro. Other accessories such as afuche, bongos, claves and shakers may be added as well. Electric bass can double the bass marimba. All keyboard parts require two-mallet technique.

Written in 12/8, the piece begins with congas and guiro establishing the feel. Gradually, other instruments are added until the melody enters, played by the bells. The piece follows the traditional format of the cannon, with the melody and harmony passed around between the bells, vibes and chimes. The marimbas play repetitive rhythmic parts. The piece concludes with the gradual elimination of melodic parts until the congas and guiro are left to fade to a *piano* note on the finger cymbals.

Pachelbel's "Canon" is one of the most popular compositions in the world, and this new arrangement will work well for young percussion students with limited keyboard skills.

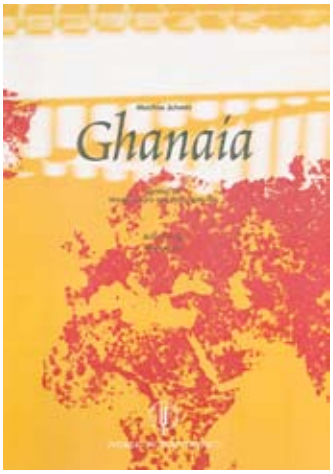
—Tom Morgan

Snookered by Snooks **III**
Scott Johnson
$19.95
Upbeat Music
This is a fusion-style composition for double-seconds, marimba, guitar, bass and drums. The first time through the A section the melody is given to the pans and guitar, with the marimba and bass taking control the second time through. The melody in the repeated B section also moves from pans the first time to marimba the second time. This section also features a slightly different groove from the drums and bass. Before returning to the final A section, there is an open solo vamp left to the discretion of the performers.

"Snookered by Snooks" could be used as an encore for a percussion recital, or could be paired with one or more of Johnson's other works for similar instrumentation to form a miniature suite.

—Scott Herring

Ghanaia **IV**
Matthias Schmitt
arr. Peter Sadlo
$32.00
Norsk Musikforlag



Peter Sadlo has arranged Matthias Schmitt's popular marimba solo "Ghanaia" for solo marimba accompanied by percussion trio. To retain the character of the work, Sadlo chooses instruments of African origin including African cowbell, kalimba, sangba, dun-dun and other small instruments.

The work opens with the sparse sounds of rainmaker, kalimba and shakers, with the marimba interjecting parts of its main theme. This ethereal opening winds down, at which point the dun-dun, sangba and African bell set up a traditional 12/8 ostinato for the marimba to play over. To change the texture of the accompaniment, the trio briefly switches to caixixi and afuche in the middle of the tune.

Sadlo has created a new twist on an already well-known work for solo marimba, the beauty of which is that the marimba part is unchanged. This new version of "Ghanaia" will make an exciting addition to a student recital or percussion ensemble concert.

—Scott Herring

Rochambeaux **V**
Brian S. Mason
$45.00
Tapspace
"Rochambeaux" was composed for the Phantom Regiment percussion ensemble and was the winner of the 2001 DCI percussion ensemble competition. It promises to be a crowd pleaser with its rhythmic vitality and technical virtuosity. It is scored for four marimbas, three vibraphones, four timpani, percussion (vibraslap, djembe, cymbal, crotales, mark tree, triangle), bass guitar and drumset. It could possibly be performed with only two marimbas and vibraphones.

Beginning with an exotic 7/8 mallet vamp set against a melody phrased in common time, its shifting accents create great momentum and excitement. A second, more sedate section serves as a musical contrast before the piece builds in rhythmic density to a recap of the opening theme.

The four-mallet keyboard parts are *very* demanding from a sticking and rhythmic standpoint, often requiring unison sextuplet and thirty-second-note runs. The piece contains a lead/soloist part that allows a soloist to be featured on the melody and improvise during the slower, middle section using the chord symbols provided.

—Terry O'Mahoney

Blue Motion **VI**
Stephen Whibley
Tapspace
$30.00
"Blue Motion" is a multiple-percussion duo that uses two marimbas, vibes, kick drum, tom-toms, cymbals and various small percussion instruments. The nine-minute work features constantly driving marimba licks, and each player is often required to play an ostinato in either the kick drum or hi-hat.

Stylistically, the work is inspired by jazz, Latin and popular music, with frequent bluesy licks showing up in the marimba parts. "Blue Motion" is for a pair of highly skilled percussionists who posses advanced four-mallet capabilities as well as highly developed independence. Tackling each individual part will only be half the battle as ensemble precision in this challenging work is of paramount importance.

—Scott Herring

WORLD PERCUSSION

Rhythm is the Cure **II–IV**
Alessandra Belloni
$24.95
Mel Bay
This 100-page book/CD instructional package provides the historical development of and techniques associated with the southern Italian tambourine and its most well-known musical style, the *tarantella*. It includes personal accounts of the author's journey of discovery about this ancient instrument and associated dance styles, photos and text about technique, and transcriptions of various subgenres of the tarantella. The accompanying DVD features demonstrations of rhythms found in the text, songs and dances that feature tambourine, and examples of Brazilian *pandeiro* technique.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Tecum Principium **IV**
Maxwell Davies
$8.95
Edition Schott (Hal Leonard)
This is a short duo for flute and marimba. Scored for a low-F marimba, the duo takes about three minutes to perform. Composed without a key signature, the accidentals take on a tone-row effect with both the flute and marimba. Because of this, the parts are more difficult than they appear. The marimba part can be played with two mallets. The piece is appropriate for a studio recital program.

—George Frock

Sonata for Flute and Percussion **V**
Bruce Craig Roter
Free download at www.bruceroter.com
Coho Music Publications
This three-movement sonata explores the timbral relationship between the

flute and contrasting percussion textures. Movement one, which is nine pages, explores the rhythmic nature of the snare drum with the wide range of the flute. At times the flute participates with the rhythmic nature of the snare drum, and at times it takes on a lyrical style over the rhythmic patterns on the snare.

Movement two is in a slow, lyrical style and features the marimba. The sonata ends with a multiple-percussion setup, which includes marimba, bells, snare drum, temple blocks, suspended cymbal and tam-tam.

The flute and percussion parts each require advanced players and will challenge both players with rhythmic figures and balance. This is an excellent work for chamber music programs and recitals.

—George Frock

PERCUSSION RECORDINGS

Dreams of the Spirit
Linda Maxey
Equilibrium
Linda Maxey's latest CD showcases her wonderfully musical playing along with the Galaxy Percussion trio (Roger Braun, Anthony Di Sanza and Michael Udow). The CD opens with "Marimba Spiritual," a classic in the marimba/percussion ensemble repertoire. This performance is one of the best I have ever heard in both its consistency and musical nuance. The opening section that begins with marimba alone is played with beautiful dynamic expression. The other instruments, played by the trio, have a wonderfully recorded presence as they enter. The piece moves to a spirited second part with much interaction between the soloist and trio. The soli section played by the trio is very exciting and leads well to the return of the marimba. From there, the piece continues to build until a sudden *pp* sets up the final dynamic surge to the end.

"Uneven Souls," by Serbian composer Nebojsa Jovan Zivkovic, is intended to be a "Balkan response to 'Marimba Spiritual.'" It has a somewhat similar flavor to Miki's piece but adds a male chorus, here consisting of the University of Ohio Male Chorus and the Michigan Singers. There are many expressive solo marimba passages, which Maxey performs with dramatic skill. Again, the interaction between the soloist and the percussion trio is flawless, and each musical section flows into the next with an inspiring sensitivity to balance and phrasing.

One striking moment is a xylophone solo accompanied by marimba and percussion. It is rubato and expressive, and the musicians seem to perform as one. After a short drum interlude, the piece moves to a very compelling odd-meter groove with a Slavic-style melody played by the marimba. The men's choir sings in unison on one syllable, adding a haunting melodic component near the beginning and end of the piece.

The final work is Michael Udow's "Coyote Dreams," which pays homage to composer Minoru Miki. While it contains some musical elements that are similar to Miki's style, it also draws from other cultural traditions including a gamelan-styled section. Again Maxey plays brilliantly, and musical communication between the soloist and the trio is stunning.

Linda Maxey is one of the major figures in solo marimba performance. *Dreams of the Spirit* is another chapter in her many-faceted career and is a welcome addition to the list of important marimba recordings.

—Tom Morgan

Jazz Behind Bars
Lawless Percussion and Jazz
Self-published
Included in the unique percussion/jazz combo Lawless Percussion and Jazz are Larry Lawless (marimba, xylophone and vibraphone), Doug Walter (marimba and vibes), Rich MacDonald (MalletKAT bass and drumset), Bart Elliott (MalletKAT bass, bass marimba and drumset), and David Bugher (vibes and MalletKAT bass). All of the selections are original compositions by the members and include "Happy Thoughts" and "Insomnia" by Bugher, "Sharptooth" and "The Tortoise and the Hare" by MacDonald, "Tone Down" and "Hevy Revy" by Elliott, "The Doctor and the Deacon" and "Attack of the 10 Octave Marimba" by Lawless, and "Pourpres Minus Rouges" and "Homonyme Fils" by Walter.

As a result of the eclectic nature of the composers, the diverse compositions reflect only one commonality among themselves—that of excellent musicianship and gifted improvisational solos from several keyboard soloists (both marimba and vibes). Of additional note are the solid drumset grooves by Elliott and MacDonald and the impeccable and realistic, foundational MalletKAT bass lines.

The overall effect of the CD is one of very clean performances and inspired individualistic compositional passion.

—Jim Lambert

Out of the Blue
Nexus and Fritz Hauser
Nexus Records
If you enjoyed the Nexus and Fritz Hauser showcase concert at PASIC 2004, then you will enjoy this live recording of that very concert.

Hauser's drumset solo "time flies" is a 15-minute journey through the many different sounds that can be created on a small drumset. Using various implements, Hauser moves from serene to gentle groove to minimalism within his solo.

The much longer improvisation including Hauser and Nexus is titled "out of the blue." Returning to their improvisational roots, Nexus brought many of their own unique instruments to this concert. As a member of the audience at the PASIC concert, I was amazed to see the amount of equipment on stage. The quintet and soloist act as one entity throughout the 25-minute work. They strive to create unique soundscapes and interact with one another, taking the piece in many different directions.

As an added track on this CD, a live recording of Bob Becker's "Away Without Leave" is included. This piece uses several snare drums, toms and timbales and is dedicated to Steve Gadd. It is a medley of snare beats including Gadd's "Duke's Lullaby," Ed Lemley's "Crazy Army" and a traditional military beat, "The Army 2/4."

—Brian Zator

Songs of the Diaspora
Joseph D. Mitchell
Self-produced
The term "diaspora" has as its Greek cognate a meaning of "a scattering or sowing of seeds" and can refer to any people or ethnic population who are forced or induced to leave their traditional ethnic homeland. In its Jewish sense, the term Diaspora is used to refer to the historical movements of Jews being exiled into Babylonia in 586 B.C. There are additional usages of the word to express other "diaspora-like" events in the 19th and 20th centuries that depict the migration of ethnic groups to Europe and North America from other nations.

Percussionist Joseph D. Mitchell and tubist William Roper are featured on Mitchell's original compositions "Chorale," "Funky Ward 9," "Speak Perfect English," "Somewhere in the Universe," "Ethiopia Saluting the Colors" and "I Remember Horace." These compositions are characterized by free and modal improvisation, spoken words with musical interludes, and Afro-Cuban drumming.

The opening "Chorale" is a memorial to the "Freedom Riders" of the American civil-rights movement of the 1960s and features a tuba and vibraphone duet. "Speak Perfect English" combines Roper's repetitive tuba motives with improvisational vibraphone responses.

The overall mood of this CD is of somber reflection and intense memorialized musical passion regarding the composer's stated historical intentions. This CD is not for everyone, but it will appeal to people with a musical background and to those whose interests are more research or historically oriented.

—Jim Lambert

When Manatees Attack
Brad Dutz
PfMentum
Percussionist Brad Dutz is never one to second-guess. In addition to recording with artists such as Alanis Morrisette, Kiss and Willie Nelson (to name a few), Dutz has also released six solo CDs that offer unexpected twists, interesting humor and innovative musical concepts. *When Manatees Attack* is no exception. Dutz explores the possibilities of marimba, vibraphone and xylophone with talented instrumentalists such as Paul Sherman on oboe and English horn; James Sullivan on bass clarinet and clarinet; and Rachel Arnold on cello. Dutz's brother Jasper also joins the ensemble as clarinetist and co-composer on the track "Insulated Potato Wedges."

Dutz wrote all of the selections, and each of the eight tracks reveals the energy and contrasting timbres of this unique ensemble. While many may know of Dutz's expertise as a hand drummer, he is an equally talented keyboard percussionist. Dutz does play a variety of hand drums on this recording, but his energetic presence behind the marimba is undeniable in this CD.

His compositions seem to be influenced by jazz, Bartok and a nice approach to free improvisation. On top of this, his titles are Grammy worthy! These include "I'm Thinking About Buyin' A Chainsaw," "Hiram Becomes Ulysses," "Spongy Bark" and the title track. This expressive recording reflects Dutz's introspective take on music and life. If you are looking for an engaging CD featuring inventive chamber music, look no further.

—Mark Ford

Contact information for publishers whose products are reviewed in this issue.

PUBLISHERS

American Ceramic Society
735 Ceramic Place, Suite 100
Westerville, Ohio 43081
Tel: (866) 721-3322
E-mail: customerservice@ceramics.org
Web: www.ceramics.org

Apex Publishing Ltd
P.O. Box 7086
Clacton on Sea
Essex, CO15 5WN
United Kingdom
Tel: 0-125-542-8500
Fax: 0-870-046-6536
E-mail: enquiry@apexpublishing.co.uk
Web: www.apexpublishing.co.uk

Carl Fischer LLC
65 Bleecker Street
New York, NY 10012
Tel: (212) 777-0900
E-mail: cf-info@carlfischer.com
Web: www.carlfischer.com

Coho Music Publications
12 Halsdorf St
Albany, NY 12208
Web: www.bruceroter.com

Equilibrium Ltd
P.O. Box 305
Dexter, MI 48130
Tel: (734) 426-5814
E-mail: equ@equilibri.com
Web: www.equilibri.com

GP Percussion
43325 Lost Corner Road
Leesburg, VA 20176
Tel: (703) 669-2963
Web: www.gppercussion.com

Hal Leonard Corporation
7777 W. Bluemound Rd.
Milwaukee , WI 53213
Tel: (414) 774-3630
E-mail: halinfo@halleonard.com
Web: www.halleonard.com

HoneyRock
396 Raystown Road
Everett, PA 15537
Tel: (814) 652-9184
E-mail: music@honeyrock.net
Web: www.honeyrock.net

Joseph D Mitchell
CD available through www.cdbaby.com

Lawless Percussion and Jazz Records
624 Alexander Rd, Suite 108
Stephenville, TX 76401
E-mail: larry@lawlesspercussion.com
Web: www.lawlesspercussion.com

Mel Bay
#4 Industrial Drive
Pacific, MO 63069
Tel: (636) 257-3970
Web: www.melbay.com

Meredith Music Publications
P.O. Box 344
Galesville, MD 20765
Tel: (301) 261-5015
E-mail: garwoodw@comcast.net
Web: www.meredithmusic.com

Nexus Records
8740 Wesley Road
Bloomfield, NY 14469
Tel: (585) 582-2508
Web: www.nexuspercussion.com

Norsk Musikforlag A/S
P.O. Box 1499
Vika N-0116 Oslo

PfMentum
E-mail: Admin@pfmentum.com
Web: www.pfmentum.com

RAWI Percussion Publications
Casa Triangolo
6596 Gordemo
Switzerland
Tel: 41-91-745-6316
E-mail: Ruudwiener@swissonline.ch
Web: www.percussion-rawi.com

Rowman & Littlefield Education
4501 Forbes Boulevard, Suite 200
Lanham, MD 20706
Tel: 1-800-462-6420
E-mail: custserv@rowman.com
Web: www.rowmaneducation.com

Tapspace Publications
P.O. Box 55753
Portland, OR 97238
Web: www.tapspace.com

Thomson/Shirmer
10 Davis Drive
Belmont, CA 94002-3098
Tel: (800) 423-0563
E-mail: thomsonrights@thomson.com
Web: www.thomsonrights.com

Upbeat Music Publications
2838 S Wentworth
Chicago, IL 60616
Tel: (312) 842-5896
E-mail: info@upbeatmusicchicago.com
Web: upbeatmusicpublications.com

PN

The Instrumentalist

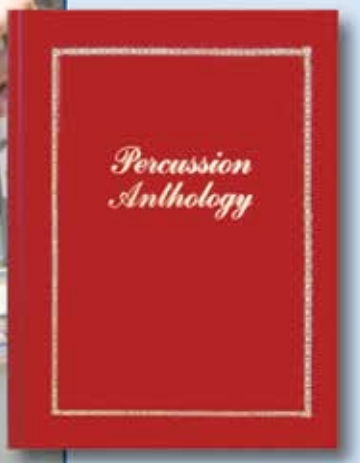
Only $21 for 12 Issues

Order the magazine band and orchestra directors count on for great ideas and teaching advice. Each issue includes:

- **Teaching ideas**
- **Middle school column**
- **Conducting tips**
- **New music reviews**
- **Instrument clinics**

Articles are written by experienced musicians and educators who share their ideas and advice.

Percussion Anthology



This collection of over 300 articles from the pages of *The Instrumentalist* covers playing technique, maintenance, literature, marching, orchestral, and solo playing. This beautiful hardcover book is a valuable reference for percussion players and teachers. **(ONLY $19)**

Please add $4 for shipping, ($8 outside the U.S.) Prepayment required except for schools with purchase order numbers. Visa and Mastercard accepted. Illinois residents add 7.75% sales tax.

Call toll free 888-446-6888

www.instrumentalistmagazine.com, fax: 847.446.6263

200 Northfield Road, Northfield, Illinois 60093

BENEFACTORS

Avedis Zildjian Company
Evans Manufacturing
Ludwig/Musser
On Board Research Corporation
Premier Percussion USA, Inc.
Remo, Inc.
Yamaha Corporation of America

PATRONS

Alfred Publishing Company, Inc.
DEG Music Products, Inc.
Musicians Institute
Paiste America, Inc.
Rice University
Roland Corporation US
Sabian, LTD
Shure, Inc.
Yamaha Canada Music, LTD

SPONSORS

Bachovich Music Publications LLC
Berklee College of Music
Bill Molenhof
C.F. Peters Corporation
C.F. Peters Publishing Co.
Chops Percussion (Paiges Music)
Craviotto Drum Company
DrumFun, Inc.
Drumhead Magazine / PPV Media
Duratech / Players Music Accessories
Global Percussion Trio
GP Percussion
Grover Pro Percussion, Inc.
Hammerhead Percussion
Hoshino USA, Inc. / Tama Drums
Innovative Percussion
Interstate Music Company
JW3 Publications
Kalimba Magic
KoSA Communications
Latin Percussion, Inc.
Lynn University
Mapex USA
Marimba One
Mike Balter Mallets
Pearl Corporation and Adams Musical Instruments
Percussion Music Listening Guide
Planet Marimba
Premium Sound, Inc. (Tycoon Percussion)
Regal Tip / Calato
Roosevelt University
Row-Loff Productions
Salazar Fine Tuning
Sam Ash Music Stores
Solomon Steelpan Company
Southern Methodist University
Tapspace Publications
The Boston Conservatory
U.T. Austin School of Music
University of Maryland
Vic Firth, Inc.
Visual Music Media
Wernick Musical Instruments
Windsor Music Publications
Zeltsman Marimba Festival Inc.

CORPORATE FRIENDS

Afromart Gift Enterprises
Alphonse LeDuc & Cie Sarl
Alternate Mode, Inc.
American Drum Manufacturing Company
Batterie Music
Beall Percussion Specialties
Beiner Bags
Black Swamp Percussion LLC
C. Alan Publications
Carl Fischer LLC
Cleveland Institute of Music
Coe Percussion
Columbus Pro Percussion
Cooperman Company
Custom Music Co. / Kori Percussion
DeMorrow Instruments
Down Beat Magazine
Drum Corps International
Drum Workshop, Inc.
Drummers Collective, Inc.
EMD Music, Inc.
Equilibrium
Ethos Percussion Group
Fall Creek Marimbas
Fork's Drum Closet
Frank Epstein
Gecko Drums
HoneyRock Publishing
Hudson Music
Humes & Berg Mfg. Company, Inc.
International Drummers for Jesus
J R Publications
J.W. Pepper
JC'S Drum Shop
Jeff Ryder's Drum Shop
K. Wylie Publications
Kendor Music, Inc.
Liberty Mutual Group
Lone Star Percussion
MalletJack
Marimba Warehouse, Inc.
McGill University
Media Press, Inc.
Meredith Music Publications
Modern Drummer Publications
Mountain Rythym
Musictime, Inc.
Neil A Kjos Music Co.
Northwestern University
Not So Modern Drummer Magazine
Oberlin College–Conservatory of Music
Passaris Percussion
Peace Musical Company
Pecktackular Music
Percussion Events Registry Company
Percussion Music Europe
Per-Mus Publications LLC
Pro-Mark Corporation
Rebeats Vintage Drum Products
Ross Mallet Instruments
Sibelius USA, Inc.
SKB Corporation
Smartmusic & Finale
Smith Publications
Stanley Leonard Percussion Music
Steel Island / Pan Caribe Tours
Stern Tanning Co., Inc.
Taye Drums, Inc.
The Juilliard School
The Mallet Shop
The Old Guard Fife and Drum Corps
The Percussion Source
The Pinch Pal
Toca Percussion
United States Air Force Academy Band
University of Cincinnati
UPbeat Music Corp.
Walkabout Carriers, Inc.
Winter Guard International
Zimmermann Music Publishers

ADVERTISERS INDEX

PASIC 2007 LAB SESSIONS

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
OCTOBER 31–NOVEMBER 3, 2007 COLUMBUS, OHIO WWW.PASIC.ORG

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before October 1, 2007. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first served basis. For more information, contact Percussive Arts Society, E-mail: percarts@pas.org; Tel: 317-974-4488; Fax: 317-974-4499.

CYMBALS — TOM STUBBS

1 Rachmaninoff – Sym #1 mov.4 (first 26 bars)
2 Rachmaninoff – Rapsodie on a theme of Pagananinni (Var.#9 figure 26 for 8 bars)
3 Rachmaninoff – Piano Concerto #2 (figure 32 Meno Mosso for 19 bars until 7th bar of Allegro scherzando)
4 Beethoven – "Turkish March" (first 24 bars)
5 Mussorgsky – Night on Bald Mountain (letter S for 7 bars)
6 Tschaikovsky – March Slav (last 43 bars from Allegro Vivace)
7 Tschaikovsky – Romeo & Juliet (figure E to F)
8 Tschaikovsky – Symphony #4 Mov.4 (last 21 bars to end)

TIMPANI — DEAN BORGHESANI

1 Mozart – Magic Flute Overture, bar 186 to end
2 Beethoven – Piano concerto No.5, 3rd mvt, bars 17 to 42 and 398-to end
3 Hindemith – Symphonic Metamorphoses, Turandot
4 Tchaikowski – Sym No. 4, 1st mvt, 7 after R to 2 before
5 Brahms – Sym No. 1, 4th mvt, measure 375 to end
6 Britten YPG – Variation M, 1st 10 measures
7 Barber Medea – Rehearsal 28 to Rehearsal 32
8 Stravinsky – The Rite of Spring, Part II, 189 to end

ACCESSORIES — NEIL GROVER

TAMBOURINE

1 Dvorak – Carnival Overture; beginning to letter C and T to the end
2 Bizet – Carmen Suite No. 1, Aragonaise, beginning to letter B
3 Bizet – Carmen Suite No. 2, Danse Boheme, letter C to F and letter L to the 4 Presto
4 Tchaikovsky – Capriccio Italien; letter D to E
5 Berlioz – Roman Carnival Overture
6 Chabrier – Espana
7 Tchaikovsky – Trepak

TRIANGLE

1 Berlioz – Roman Carnival
2 Bizet – Carmen
3 Chabrier – Espana A to B, O to end
4 Dvorak – Carnival Overture; beginning to letter C and T to the end

KEYBOARD — CHRIS DEVINEY

REPERTOIRE TBD

SNARE DRUM — ALAN ABEL

REPERTOIRE TBD

Notate which lab(s) in which you would like to participate. If multiple labs are selected, number in order of preference.

_____ KEYBOARD _____ SNARE DRUM

_____ CYMBALS _____ TIMPANI _____ ACCESSORIES

SNARE DRUM & KEYBOARD REPERTOIRE AVAILABLE SOON

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

TEL _____ E-MAIL _____

SEND TO: PERCUSSIVE ARTS SOCIETY
32 E. WASHINGTON, SUITE 1400, INDIANAPOLIS, IN 46204

Fletcher Henderson's Bass Drum Kit

Donated by Charlie Benton *(2006-01-03)*

Fletcher Henderson (1898–1952) was one of the most influential pianists, band leaders, and arrangers in the history of jazz. He was the most commercially successful African-American musician during the 1920s, especially as a leader of his own orchestra in both recording and live performances. His arrangements provided the basis for what was to become known as "swing" music in regard to instrumentation, form, and compositional principles between soloists, sections, and the overall ensemble.

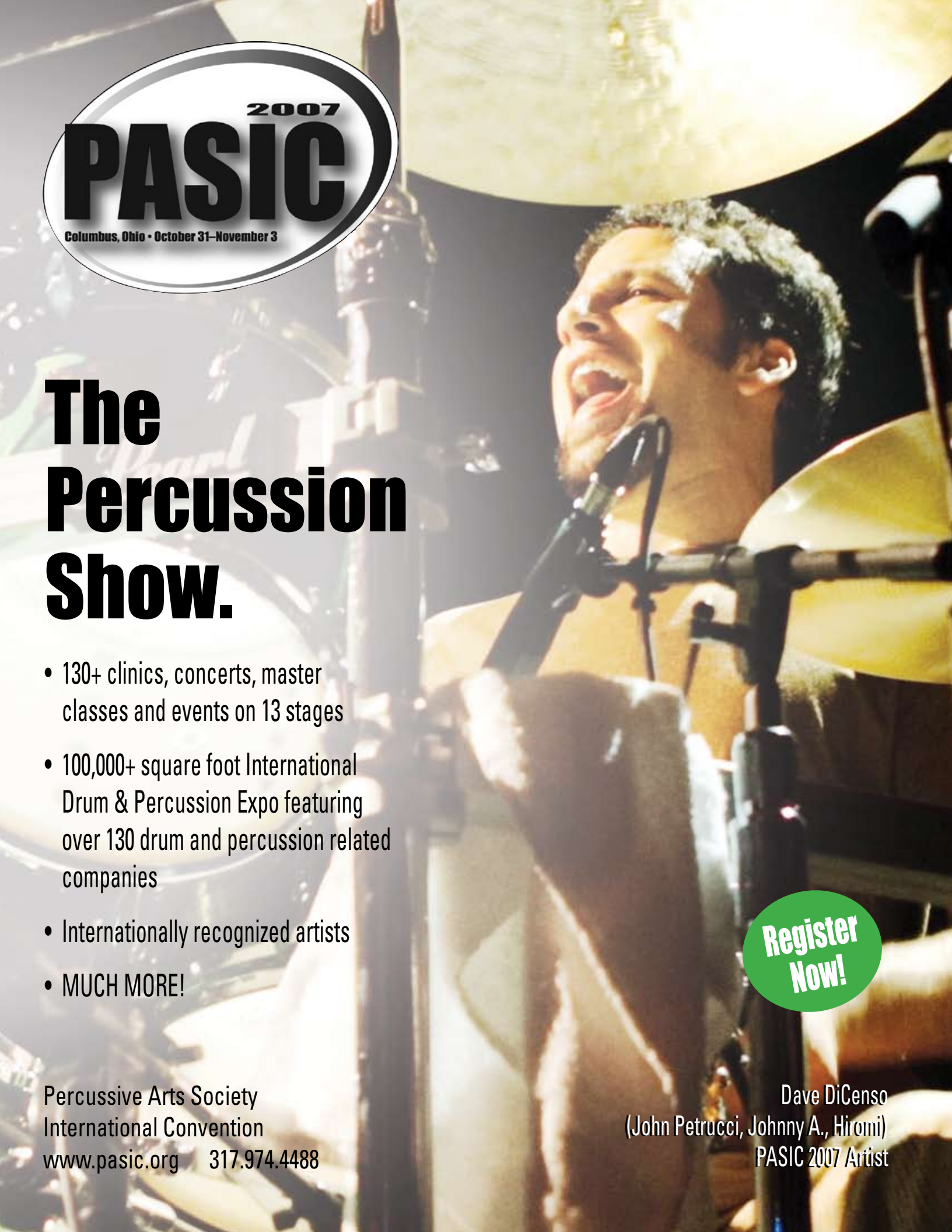
Active primarily in New York when not touring, his band featured such notable musicians as Louis Armstrong, Coleman Hawkins, Don Redman, and Fletcher's brother, Horace. In 1939, Henderson ceased operation of his own band and joined Benny Goodman's big band as pianist and chief arranger. This was the first time a black musician was hired to perform with a white band.

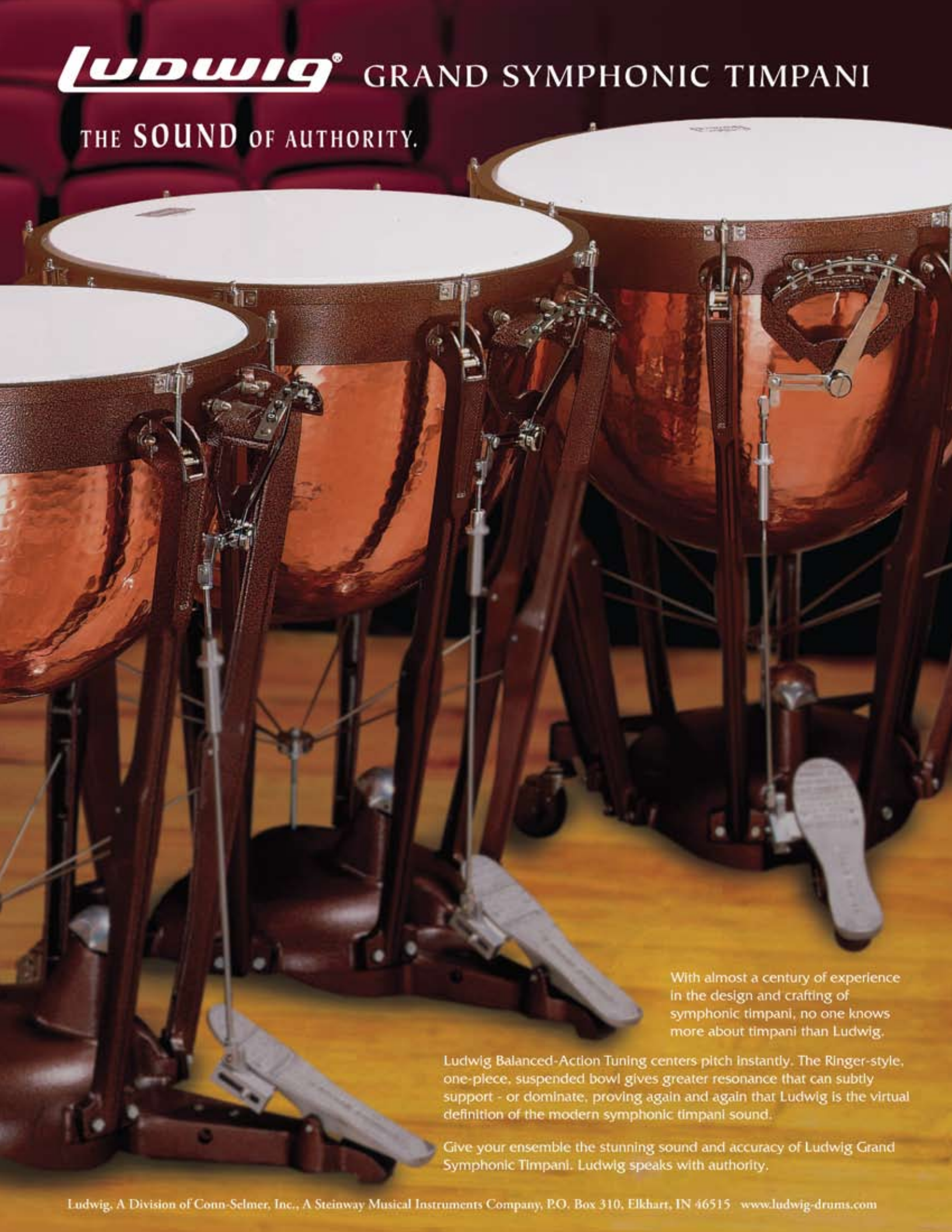
This Bass Drum Kit was purchased from Fletcher's brother, Horace Henderson, who played piano as well as arranged for Fletcher's band. It includes a 14 x 28 1920s-era Ludwig & Ludwig bass drum with interior lighting and a mountain-with-lake scene painted on the front calfskin head. It features a 14-inch Chinese cymbal, a 1924 Ludwig & Ludwig bass drum pedal with cymbal striker attachment, and several accessories, including castanets, woodblocks, a snare drum stand, and miscellaneous sticks, brushes, and mallets.

It was played by Kaiser Marshall, who was Henderson's drummer during the early 1920s, and possibly by later drummers in Henderson's band. The Chinese tom-tom in the photograph is not original to the set, but is matched to it for display purposes. This tom (1996-01-05) was donated by Terry Clarke.

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

The Fletcher Henderson Orchestra in late 1924, showing the Bass Drum Kit now in the PAS Museum collection. Left to right: Howard Scott, trumpet; Coleman Hawkins, reeds; Louis Armstrong, trumpet; Charlie Dixon, banjo; Fletcher Henderson, piano; Kaiser Marshall, drums; Buster Bailey, reeds; Elmer Chambers, trumpet; Charlie Green, trombone; Ralph Escudero, tuba; Don Redman, reeds. Courtesy Frank Driggs Collection.


2007
PASIC
Columbus, Ohio • October 31–November 3
The Percussion Show.
• 130+ clinics, concerts, master classes and events on 13 stages
• 100,000+ square foot International Drum & Percussion Expo featuring over 130 drum and percussion related companies
• Internationally recognized artists
• MUCH MORE!
Register Now!
Percussive Arts Society
International Convention
www.pasic.org 317.974.4488
Dave DiCenso
(John Petrucci, Johnny A., Hiromi)
PASIC 2007 Artist


Ludwig®
GRAND SYMPHONIC TIMPANI
THE SOUND OF AUTHORITY.
With almost a century of experience in the design and crafting of symphonic timpani, no one knows more about timpani than Ludwig.
Ludwig Balanced-Action Tuning centers pitch instantly. The Ringer-style, one-piece, suspended bowl gives greater resonance that can subtly support - or dominate, proving again and again that Ludwig is the virtual definition of the modern symphonic timpani sound.
Give your ensemble the stunning sound and accuracy of Ludwig Grand Symphonic Timpani. Ludwig speaks with authority.
Ludwig, A Division of Conn-Selmer, Inc., A Steinway Musical Instruments Company, P.O. Box 310, Elkhart, IN 46515 www.ludwig-drums.com