Percussive Notes

The journal of the Percussive Arts Society • Vol. 46, No. 4 • August 2008

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Hall of Fame

Roy Burns

Evelyn Glennie

2008

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DRUMSET

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From the President

A Time for Renewal

By Gary Cook

I hope this August edition of *Notes* finds our members who are on an academic calendar completing a good summer break, and for readers below the equator, I hope your winter has been a good one. Summer break or being on vacation, or "on holiday" as the Europeans call it, is a time for rest, reflection, and renewal. I am sure many of you have been engaged in productive projects the past couple months, whether it has been attending some of the over 50 workshops, camps, and seminars listed in the March and May issues of *Percussion News*, or other study and practice, travel, or just R&R during a hopefully less stressful time.

For me, the summer started with my attending the Taipei International Percussion Convention. Jon Feustel's excellent article in the July *Percussion News* covered this well, along with Steve Houghton's "President-elect's Report" in the same *News*. Suffice it for me to say, TIPC was an extraordinary experience musically and a wonderful venue for sharing our community with fellow musicians from around the world.

This summer has been my eighth season as principal percussionist with the Crested Butte Music Festival and enjoying the cool mountains of Colorado. For our "vacation" my wife and I also attended the 37-year reunion of the University of Michigan Symphony Band European Tour that I was on in 1971 with Dr. William D. Revelli. What a great experience that was to see classmates from my days at Michigan and relive memories of great music making and friendships together. And what a percussion section that was: Art Himmelburger, who has had a distinguished career in military bands and now in academia; Gary Curry, who continues an amazing career in the percussion industry and as an educator, clinician, and consultant; Bruce Pulk, timpanist with the Phoenix Symphony for nearly three decades; Gary Hill, Director of Bands at Arizona State University; Scott Stevens, percussionist with the Met Orchestra for over three decades; and me. This reunion reminded me of the significance of the longevity of music in our lives and especially the power of the "community of percussionists" that I and others have written about so many times. I hope many of you will have similar experiences in the second and third decades of your careers and involvement in music.

While in Michigan we also spent a day at Greenfield Village, the historical village and museum Henry Ford built. I was reminded of one of my favorite quotes, which I had always heard was attributed to Henry Ford, and now I am certain it was. "Whether you think you can or whether you think you can't, you're right." This concise bit of wisdom has always guided my counsel of students through the mental aspects of performance and practice. Try making it your mantra for a while; its power and pure relevance are amazing!

With the start of a new school year for many readers, which I hope you are returning to with renewed energy and vigor, I want to focus on some reminders for the academic year and PAS activities.

METHODS CLASS FREE EPAS TRIAL MEMBERSHIPS

College instructors who will be teaching a Percussion Methods and 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 of teaching.

Gary Cook

REQUIRE PAS MEMBERSHIP IN YOUR SYLLABUS

I want to again encourage all percussion instructors to require PAS membership 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 drummer. 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 www.pas.org, as do the Members Forums, Online Research Journal, reviews, podcasts, and many other resources.

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. The PAS Collegiate Committee prepared an excellent guideline for "Creating a University Percussion Club," and I encourage you to check this out at

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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www.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 an excellent related article, see "Collegiate Percussion Clubs" in the June 2006 *Percussive Notes* (vol. 44, no. 3).

PASIC LOGISTICS TEAM

As PASIC 2008 approaches please encourage your qualified students to become members of the PASIC 2008 Logistics Team. Information on this opportunity is on page 29 in this issue of *Notes* and on the PASIC Website (www.pasic.org).

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 throughout the year at www.pas.org and in *News* and *Notes*.

VOTE FOR BOARD OF DIRECTORS

I have emphasized many times in my "From the President" messages the importance of your vote for candidates for the PAS Board of Directors. Ballots will be posted online at www.pas.org and in the September issue of *Percussion News*. The PAS Board of Directors is currently comprised of 22 elected members (plus the Executive Committee and 12 Past Presidents). These elected members are individuals who have been nominated and elected over the years by the members of PAS. Half the Board is up for election each year. Watch for the September *Percussion News*, and please help shape the future of PAS by conscientiously voting for members of the Board of Directors by the October 1 deadline.

PASIC 2008 IN AUSTIN

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 the Austin PASIC 2008. In the meantime, be sure to check out the growing developments online at www.pasic.org and make your hotel room reservations and register for PASIC 2008!

See you in Austin!

Gary Cook
PAS President

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Society Update

PASIC EARLY REGISTRATION

As the summer begins to wind down, now is the time to complete your early registration for PASIC and set your travel plans. By registering for the convention now, you can save as much as $35 and perhaps more importantly get the hotel of your choice. Register today at www.pasic.org/Registration.cfm or call Adventure Travel at 800-540-9030.

PASIC 2008 programming is coming together very well with new announcements of confirmed artists being sent out regularly and posted on the convention Website. There is no doubt that this will be another exciting, varied, and fantastic four days of percussion. For all the latest convention information, visit the PASIC Website at www.pasic.org.

ARTHUR HULL TO LEAD DRUM CIRCLE FACILITATION WORKSHOP

When you are making your PASIC travel plans, do not forget to include the Sunday afternoon Drum Circle Facilitation Workshop. Arthur Hull presented our very first workshop in 2003 and returns this year with a five-hour workshop that is an unequalled opportunity to learn from a leading master in the field of drum circle facilitation. Registration is only $60, and there is a limit on the number of attendees. All levels of experience are welcome, and if you do not have a drum, there will be instruments provided at the workshop.

PASIC VOLUNTEERS

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 that 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, please see page 29 for further details or visit www.pasic.org/Logistics.cfm. PN

Join Marching Band or Practice?

Following are excerpts from recent postings in the Marching section of the PAS Discussion Forums under the title "marching band vs. no marching band." To view the entire discussion, and participate if you like, visit the Members Only section of the PAS Website (www.pas.org) and click Discussion Forums.

Jesse Winecoff

At the advice of my private teacher I am not signed up for marching band next year at my school, but still participate in concert band. But recently my school has gotten a new band director and he has contacted me to rethink my choice. He says that he has asked around about me and he really thinks that I will be needed in the group. I have told him that I would talk it over with my parents and my private teacher. It was tough enough to decide not to march, but this is something else. He has offered an "incentive" of a percussive studies class. Any advice would help.

Nathan Richardson

Marching band is a lot of fun, plus the more playing you do, in ANY style of music, the better you will be. Marching band and drumline have affected my playing for the better, and I see the benefits from it in every style of music I play. The only reason I could see your private teacher recommending you to not do marching band is because he thinks it will ruin your orchestral chops. If you could elaborate on why your teacher gave you this advice I would love to hear it.

Dennis Lester

I suggest doing the marching band and the concert band. Both are good for developing techniques on a personal level. Marching band drumline is more of a "team effort." Your new band director is just trying make sure he has good players in his ensembles. I taught high school percussion for 21 years and have had head directors who institute rules so students stay in the program all year. Directors don't want to guess who will be there and who won't. I can't see any harm in immersing yourself in the rudimental side of drumming for part of the year.

Jesse Winecoff

The reason my teacher has recommended me not to participate in marching band is time. I'm going to be a senior who is working his butt off to get into music school, and my teacher feels that marching band will take up too much of my time. I agree that I need to practice my audition, especially since the new director has increased the rehearsal time 200%. I'm not against marching band and I don't think my teacher is either; he has left this decision up to me because he understands it is a very social thing for me.

Also, since I originally chose not to participate, my school has already held drum line auditions, so I would have to play in the pit. But I don't mind this; from previous years in this group I know I am the only person who could play the parts, plus the people on the drum line aren't my biggest fans and neither am I their's.

Drumline is a big deal here in North Carolina, so much in fact that most percussionists shrug off other areas of percussion, i.e., timp. and keyboard. I find this absolutely a shame, hence why I am the only person who could play the pit parts.

James F Parker Jr

You have to follow your heart. I love percussion a lot, so if it's a particular ensemble I want to play with, I'll make time. Also, your participating would also help encourage others to play in the pit and could possibly get you a Letter of Recommendation from your Band Director for college later.

Alex Kim

I just finished my first year of college, so I remember the audition process really well. To be honest, I wish I'd had just a little bit more time so that I could have felt more comfortable at my auditions. However, I think part of the uneasiness was that preparing for auditions is different than preparing for performances. I think you need to evaluate what you will learn from doing marching band vs. what you will learn by using that time to practice on your own. In general, I play in every ensemble that I can, but there is a point when you are spending too much time in rehearsal when you need to be practicing on your own developing technique, learning music, etc.

Matthew Andreini

Although marching band is not "my thing" at all, I did it through 4 years of high school and 2 years of college. I think the experience made me a stronger musician as a whole, and opened me a little to some job markets (teching) that weren't previously available. If you're worried about auditions, college professors will see that you are active in various genres, and most importantly a versatile player. Not everything is about the audition.

Rebecca Kite

The time issue is hugely important, especially looking at who your competition will be. It is helpful to think about them (your competition); will they be marching this year? Or will they be at home practicing and learning repertoire, sight reading, polishing their scales and arpeggios, rudiments, concert roll and technique, timpani sound and tuning, and learning repertoire?

Most good schools rank the auditionees based on their performance, preparation and musicianship, then select their top choices. You will be competing against other students to get into a school, not just demonstrating that you can play.

I recommend to my high school students that they have their college audition material COMPLETELY learned and ready for performance before Christmas (this includes the work on mallet reading and technique). If you are playing a 2-mallet piece, a

4-mallet piece, a snare piece and a timpani piece and you start now, this will give you about a month on each piece. I have never had a student tell me that they spent too much time preparing and practicing for the audition.

Aaron T Smith

You mentioned the social importance of marching band. I think many of my students take far more pleasure in the social aspect of music-making than they do in the hours spent alone practicing. There is nothing wrong with enjoying music-making with your friends, but that shouldn't be confused with the work one has to do ALONE in the practice room. I don't think you will have any regrets if you decide not to march this fall and spend the time working hard on fundamentals of playing and your audition repertoire. As Rebecca Kite said, you are competing against many other students for a limited number of spots.

Nathan Richardson

I don't know what the friction is between you and other members of the drumline, but learning to work with them for the greater good could be one of the most valuable lessons you could learn in your entire life—something you especially want to learn before college or a professional career. I've seen many people lose gigs because they aren't easy to work with or have an inflated ego, even if they are the best player for the job. There aren't very many percussionist that make their living as a soloist, and even the ones that do have to work with and rely on other people at times. So, even if you get nothing musically out of it but can take away this kind of experience, I think it is worth doing.

Adam Brown

Do you plan on being a performance major or music ed? If you are planning on being an ed major, I highly recommend joining the marching band. Marching band and drumlines have become a major aspect of teaching percussion in a school setting. For you to go into college and not have any experience there would be setting yourself up for being way behind compared to your peers.

If you plan on being a performance major, I still recommend it, but I wouldn't consider it critical. I would also say it depends on your program. I have seen front ensembles where the students hold 4 mallets because they think it looks cool, even though they don't have a full understanding of technique. On the other hand, I've seen groups where the students have a great understanding of 4 mallet technique. If you feel you can get an education through your experience, then go for it. If you really think that marching band will take up so much time that you will not be successful in your college auditions, then you need to choose what is best for you.

Ted Rounds

Your private teacher is the only one who can tell whether you're putting in enough time practicing constructively. He has been there, done that, and is encouraging you to put in more time. Maybe the only thing that looks superfluous to him is marching band. I doubt that he would have made such a suggestion if he didn't already sense that you felt it was time-consuming, or that you felt you needed to free up some more practice time. The question you need to ask yourself is, "If I free up the time spent in marching band, will I actually put it to better use?" Plenty of my own students did their time in MB, looked forward to the time they could better spend those hours in a practice room, and subsequently wasted it sitting on the couch drinking beer. I wouldn't presume to offer advice as to whether or not to march. I only have one kind of advice that I give to all my students: get busy and practice.

Jesse Winecoff

I want to make a couple of things clear. This is a question of if I should do marching band again. I have participated in marching band for the last 3 years. As far as time is concerned, I wake up at about 6 in the morning (school year that is) and my school opens at 7:30 and ends at 3. This past year, when I had a job, when I got off of work I ate and then did my homework, usually getting done around midnight. Now I have stopped working, and practicing has taken that space. Here is the deal about school practices, Mon, Tues, and Wed; 5:30-8, Fri. games, and Sat. competitions. Add in homework for four AP classes and that is a ton of time taken away from practicing, but it can be done.

As for my major; undecided, but leaning towards ed. But regardless of undergrad major I am certain I will go to grad school.

By the way, I'm am meeting with the director again today with my parents to talk about this situation.

Mark S Robart

What was your decision?

Jesse Winecoff

After meeting with the new band director and discussing it with him and my private teacher, I have decided to play in the front ensemble. **PN**

Roy Burns

By Rick Mattingly

"There are kids out there today who are playing drums for the pure love of it. That's what's behind the whole music business, and I think some of these large corporations forget that."

About a half hour before he was to give a drum clinic in Louisville, Kentucky in 1977, Roy Burns dropped a wing nut. He had been in the process of mounting his cymbals, and quite a few people were already seated in the hotel conference room where the clinic was to take place. Burns looked up at the assembled crowd and said, quite authoritatively, "Drummers are subject to certain laws of nature, one of which states that if you drop a wing nut, it will roll under the bass drum."

At first, there was no reaction from the crowd. Burns had made his pronouncement so matter-of-factly that it took a moment for the truth and humor of what he said to register. But as Roy cracked a grin and bent down to retrieve his wing nut (from under the bass drum), the audience erupted in laughter.

If PAS elected people to its Hall of Fame based on their sense of humor or the number of musician jokes they know, Roy Burns would easily qualify. But people are voted into the PAS Hall of Fame in recognition of their accomplishments as performers, teachers, composers/authors, or in the industry. Burns has made contributions in all of those areas.

Born in 1935 in Emporia, Kansas, Roy began taking drum lessons at age seven from the director of the music department at Emporia State College. "He kept telling me, 'It's not enough to have good hands, you have to use your noodle,'" Burns recalls. "That made a really big impression on me."

Roy then took lessons from the drummer in the local dance band. When that drummer went back to college on the G.I. Bill, he sold his drums to Roy, and Burns became the drummer in the band. "I was 14 at the time," Roy says, "but there was no other drummer in Emporia. So I was playing with all these older guys, and it was a great experience. They were very professional and demanded that I be as professional as a 14-year-old can be. It was a good training ground."

When he was 17, Roy began traveling to Kansas City to study with a drummer named Jack Miller. The train ride was over four hours each way, and Roy spent more on train fare than he did on the lessons, which cost two dollars. "Jack was very impressed that I was willing to travel that far to take a drum lesson," says Roy. "He would let me hang around the studio all day long, and he would often take me to dinner and then drive me to the train station. He didn't make any money off me, but he devoted a lot of time to me.

"Then Louie Bellson came by the studio when he was with Jazz at the Philharmonic. He listened to each of us play, then he played a little bit, and then he asked me to play again. Then he said, 'Kid, you're as good as you're going to get if you stay in Kansas. Go to New York or L.A. and study.'"

Two years later, after spending six months in New Orleans playing with a Dixieland band, Roy headed for New York. "I'd heard about Jim Chapin from my teacher in Kansas City, so I called him up and arranged to take some lessons," Roy says. "That got me started in New York."

Burns was soon doing freelance gigs and club dates around New York City. His first professional jazz gig involved subbing for Cozy Cole with Sol Yaged's group at the Metropole. "That was the beginning of a long association with the Metropole and with different versions of Sol's band," Roy says. "One time I was playing at the Metropole opposite Cozy, and something happened in the tune and everybody got lost, so I stopped playing. When I came off the stage, Cozy said, 'Roy, *never* stop playing. Just roll until somebody does something.' That was good advice," Roy says, laughing.

Burns also attended Juilliard for a semester, but left when offered a chance to go on the road with Woody Herman. After three and a half months with Herman, Roy was invited to audition for Benny Goodman. "I went up to the Carnegie Hall rehearsal studios, and it was just Benny and his piano player, Mel Powell. Benny said, 'Let's play "Lady Be Good."' So I pulled out my brushes and we played one tune after another for two hours. Then he put the clarinet down and said, 'Be at the Waldorf tonight and wear a dark suit,' and he walked out. I didn't know where the Waldorf was, and I only had one suit, but fortunately it was dark.

"So I found the Waldorf. They were playing in a big restaurant with a sunken dance floor, just like in all the Hollywood movies. They played a dance set, a concert set, then another dance set. I was just listening. Then Goodman's manager came up and said, 'Benny wants you to play the next concert set.' So I went down to meet Mousey Alexander, who was extremely nice. He said, 'Look, kid, I'm leaving the band anyway. This is a hell of a way to audition, in front of a live audience on somebody else's drums, but I'll talk you through the charts the best I can.' He was

Roy Burns Group at Birdland NYC

very helpful, and I did pretty well. Mel Powell leaped up from the piano and said, 'Congratulations, young man.' Mousey said, 'Wow, you really listened. You played the show just like I did with no rehearsal. But let me give you some advice: to Benny Goodman, music is time, so just play as steady as you can.'

"So I got the job. When I look back, I think Benny was the best musician I ever played with," Roy says. "When we went to Brussels to play the 1958 World's Fair, they recorded it, and the Westinghouse television network was one of the sponsors of the tour. They made a promotional album, *Benny Goodman at the World's Fair*, that they sold for a dollar. 'Sing, Sing, Sing' was on it, which was my drum solo. Benny let me do what I wanted on it; he was pretty free with me in that regard. They played it on the radio a lot, and a lot of people had it because it was only a buck, so that got my name out there. At the time, I was just doing the gig; I didn't know they were recording. But that was my big break."

The "name" that got out there, however, was Roy Burness. "My name was actually spelled Burnes," Roy explains. "But on the album it was spelled Burness. One year I got 19 different withholding slips with my name spelled different ways. I got called in by the IRS and the guy says to me, 'Okay, kid, who are you and what are you trying to get away with?' I said, 'I'm not trying to get away with anything. People just keep misspelling my name.' He said, 'If I were you, I'd change it.' So I had it legally changed to Burns."

Roy stayed with Goodman for over three years. "Then they asked me to sign a contract that basically said I could be fired at any moment, but I couldn't quit," Roy remembers. "Also, I had become a father and wanted to stay in town. So I left Benny's band."

Roy started freelancing around New York, at one point working several weeks with Charles Mingus and Roland Hanna at the Half Note, and leading his own group at Birdland. He also played at the Metropole quite a bit, often with Sol Yaged.

"The Metropole was a great place to work. You could play loud, you could play solos; it was very uninhibited. The best gig I ever did there was a week with Charlie Shavers, Coleman Hawkins, Arvel Shaw, and Marty Napoleon. I played so well with those guys I couldn't believe it. The next week, when I was playing with people my own age, I couldn't figure out why I couldn't play as good. Then I realized it was *them*. When you play with guys who are that great, all you have to do is go along with them and everything will be fine, because they are so strong and so experienced."

During that time, Roy also became a staff musician at NBC. "Sonny Igoe, who was a mentor of mine and who had helped me quite a bit, asked me to sub for him on *The Merv Griffin Show*," Roy says. "Sonny eventually went to CBS to do *The Jackie Gleason Show*, so I became the regular drummer on Merv's show. Then I had a chance to do a show called *Saturday Prom*, which was another Merv Griffin show, and it was a big band and it was live. They wanted a young looking drummer because the show started off with an eight-measure drum break. While I was on staff I would occasionally do *The Tonight Show* if Bobby Rosengarden took a night off. This was when Jack Paar was doing the show and Skitch Henderson led the band."

One of the guests on the Griffin show was Lionel Hampton, who Roy had worked opposite at the Metropole and sat in with on occasion. After the show, Hampton told Roy he was going to Las Vegas and invited Roy to be his drummer. "I did that gig for about six months," Roy says. "It was great because Hamp was one of my heroes. He still played the drums quite a bit. He was the best twirler and tosser of drumsticks I ever saw. He had great enthusiasm, which was very infectious."

Back in New York, Burns was doing any gig he could to make a living. He started teaching, and that led him to writing instructional drum books. "I would be working with students, and we'd get to a certain point and there would be no material available that I wanted to put them through," Burns recalls. "So I would write out exercises. Then one day I thought, 'I've written some of these things out a hundred times; maybe I should put them in a book.' So all the books I wrote came about as a result of teaching."

Burns had also become an endorser of Rogers drums, which led to more books and eventually to drum clinics. "In 1960, the NAMM show was held in New York City, and I was getting ready to leave Benny's band. Henry Adler told me I should go see these guys at Rogers because they were looking for endorsers. So I met Ben

Jackie Gleason, Roy Burns and Benny Goodman

Strauss and Henry Grossman, and they were very fine people. The drums weren't bad, and they told me all the things they were going to improve, so I became a Rogers endorser. Then they asked me to write an elementary drum method, which they helped promote, and the next thing I knew Rogers wanted me to do clinics."

In 1966 Roy went to Hawaii to play with Joe Bushkin, and they ended up staying for two years. When that gig ended, Rogers offered Burns a full-time job doing clinics. So in 1968, Roy moved his family to Dayton, Ohio, where Rogers was located, and became an in-house clinician and artist. After one year in Ohio, Rogers (and Burns) moved to California. Roy stayed with Rogers until 1980.

Burns also became associated with Paiste during that time. "There was some kind of rift between Rogers and Zildjian over distribution of cymbals," Burns remembers. "Rogers decided to go with Paiste. I was a Zildjian endorser, and I was told that I could either change to Paiste or lose my job with Rogers. But I met Robert Paiste, and he was a very nice man. He offered to fly me to Switzerland so I could see what they were doing and then make a decision. So I went over and saw their whole operation and got to be very close to them. I switched to Paiste cymbals and enjoyed the association very much."

Roy particularly remembers a Paiste clinic tour he did with Jack DeJohnette. "We had done a product demonstration together for a distributor," Roy explains, "and Jack said to Robert Paiste, 'Why don't you put the two of us together? There won't be anything else like it.' One thing I quickly learned about Jack was that he was going to play something different every night; we weren't going to do a routine. He always played great, but some nights were really special. He is a very creative guy; I've always described him as a musician who plays the drums. We had a lot of fun, and that's one of my most fondly remembered clinic tours."

While working for Rogers in the 1970s, Roy also taught through the Dick Grove school and continued writing drum books. He also kept busy as a player, and served as house drummer for the Monterey Jazz Festival for nine years.

One day, Roy told his wife that he was going to quit Rogers and start his own business. "After CBS bought Rogers Drums, I realized that if you don't have a musician in a position of power in a musical-instrument company, the product is

Teddy Wilson, Arvel Shaw, Benny Goodman, Roy Burns and Red Norvo

Burns and bassist Vinnie Burke playing with Benny Goodman on *The Perry Como Show*, Nov. 2, 1957.

going to suffer," Roy explains. "I've seen it happen many times. It's not that anyone is dishonest or greedy, they just forget who their customer is. There are kids out there today who are like young Jack DeJohnettes or young Roy Burns or young somebodys, who are playing drums for the pure love of it. That's what's behind the whole music business, and I think some of these large corporations forget that."

Along with a partner, Ron Marquez, Roy started Aquarian Accessories. "It was a lot harder than I expected," Roy admits. "But we stuck to it and things worked out, and here we are 28 years later still going. We try to not come out with products just for the sake of a gimmick. We get a lot of good information from our endorsers, because they see a need for something and they relate it to us, and we take those ideas very seriously."

Aquarian's first product was the Cymbal Spring. "Drummers were cracking cymbals," Roy says, "and we wanted to find a way to reduce the shock. We came up with the idea of a spring, and we went through several generations of it before we got one that worked.

"Jack DeJohnette was one of the first endorsers for Aquarian. It was his suggestion to make a heavier cymbal spring so he could mount his China cymbals upside down."

The company also made graphite drumsticks, which were quite popular in the 1980s. In the meantime, quite a few of Roy's friends in the industry were encouraging him to make drumheads. "We knew if we went into drumheads we had to come up with something that was at least a little bit different," Roy says. "We took some calf drumheads and tried to duplicate the shape and dimensions as much as possible, hoping we would get similar results using modern-day materials. After some tries it worked out and we carved out a niche for ourselves. Again, we took ideas from endorsers who told us what they needed.

"The Super-Kick bass drum head really got us going. We pre-muffled the head with a felt strip inside. That was our first big success with drumheads. Then the Hi-Energy snare drum head was a success with the heavy players. The Safe-T-Lok hoop was a key thing with our heads, because it doesn't allow the head to slip and detune."

During the first years of Aquarian, Roy was still teaching. "I always enjoyed teaching, and I had some great students like Josh Freese, Nick D'Virgilio, John Mattox, and Evan Stone. The nicest compliment is that none of my students played like me or like each other. I tried to give

them the tools to help them play the way they wanted to play. When you connect with a student who's talented and is willing to put forth the effort, it's pretty rewarding."

He also continued doing clinics. "When I left Rogers to start Aquarian, I was approached by Bob Zildjian, who had just started Sabian, and he invited me to do clinics for him," Roy says. "They were making a fine product, so I did some clinics for Sabian and I'm still close to Bob and his family. It was a nice association and it helped get the Aquarian products out there, because we shared the expenses."

In 1977, Roy appeared on the cover of the second issue of *Modern Drummer* magazine. A couple of years later, he began writing a regular column for the magazine called "Concepts," which ran for 12 years.

Modern Drummer also hosted Roy's final appearance as a drummer. At the Modern Drummer Festival in 1997, Roy joined with Vic Firth, MD publisher Ron Spagnardi, DW's Don Lombardi, and Pro-Mark's Herb Brockstein in a percussion quintet dubbed The Originators. "Ron's idea was to let young drummers know that the people behind these companies were drummers or percussionists themselves," Roy explains. "I thought that was a good idea. We had a good time, so I ended on a high note."

Burns continued writing books during the '80s, including several with New Orleans drummer Joey Farris. "We wrote a few books and started a little publishing company," Roy says, "but then it got to be too much to keep going. So we sold all the books to Warner Bros. [now Alfred]; Sandy Feldstein was the CEO there at the time. And they are still selling.

"I never did books for the money, although that came in handy. It was more to fill a need in the network of books that were out there. Of course, when I started doing that in the early '60s, there weren't as many books available and there weren't any DVDs and CDs and things like that. Now there's so much good material available it's hard to know what to get. When I first started taking drum lessons, there were no TV sets, no long-playing records, no videos. You got a 78-rpm record and hoped you could learn something in three minutes. With the recording quality in those days, you might hear a rimshot and a cymbal crash.

"I've seen quite a few changes in my years," Burns says. "There are more good drummers out there today than ever before. The drum business was different when I started out. It was a little more innocent and a time of development for many things. Magazines like *Modern Drummer* and groups like the Percussive Arts Society created more interest in drumming and made more information accessible to people, and that led to somewhat of an explosion in drumming over the years I've been observing it. They used to talk about 'nine musicians and a drummer,' but I think that joke has pretty much been put to rest." PN

Selected Books by Roy Burns

Advanced Rock and Roll Drumming, Alfred
Developing Finger Control (with Lewis Malen), Alfred
Drum Method, Elementary, Alfred
Drum Method, Intermediate, Alfred
Drumset Music (with Sandy Feldstein), Alfred
Elementary Rock and Roll Drumming (with Howard Halpern), Alfred
Multiple Percussion Solos, Intermediate (with Sandy Feldstein), Alfred
Multiple Percussion Solos, Advanced (with Sandy Feldstein), Alfred
One Surface Learning (with Joey Farris), Alfred
Studio Funk Drumming (with Joey Farris), Alfred
The Best of Concepts, Modern Drummer/Hal Leonard

Selected Discography

Roy Burns: *Skin Burns*
Benny Goodman: *Benny in Brussels*, Vols. 1 and 2
Dick Grove: *Big, Bad and Beautiful*
Roland Hanna: *Easy to Love*
Teddy Wilson: *The Touch of Teddy Wilson*

Evelyn Glennie

By Lauren Vogel Weiss

Photo by Richard Ecclestone

"It's important to grab on to any opportunity that comes your way, but you also need to practice the art of creating your own opportunities."

Evelyn Glennie is a percussionist of many firsts: first full-time solo percussionist in the world; first to perform a percussion concerto at London's Royal Academy of Music; first to give a percussion recital and concerto performance at BBC's Henry Wood Promenade Concerts ("Proms"); first percussionist to be awarded the Dame Commander of the British Empire (DBE); and the youngest person ever to be elected to the PAS Hall of Fame.

So instead of looking back on the career of Evelyn Glennie, we can only review her life and accomplishments thus far. Many more decades of music lie ahead for this energetic Scotswoman.

On June 25, 2008, Dame Evelyn met Queen Elizabeth II to officially accept the honor that had been bestowed upon her the year before. Evelyn was also distinguished with the title Officer of the British Empire (OBE) for her service to music in 1993, at the tender age of 27. "I'm fairly young to receive either of these honors," Evelyn humbly explains, "but I'm delighted to accept them. There hasn't been a knighthood given to a percussionist before, let alone a solo percussionist. We are still figuring out the best way to use this title, but it will obviously help us with the charitable, educational, and corporate work that we do."

From Dame to PAS Hall of Fame—how does it feel to be given *this* percussive honor? "It was a delightful surprise!" Evelyn smiles. "PAS gave me a lot of inspiration in my early years." She first attended PASIC '85 in Los Angeles, accompanying her mentor James Blades (who had been inducted into the PAS Hall of Fame a decade earlier). "That experience was incredible! The hugeness of it all, meeting new people, and being in a different country, as well as a different climate; the whole package is something I won't ever forget. James Blades was the person who introduced me to PAS, which was a priceless gift."

Evelyn Glennie has performed clinics, concerts, and master classes at six PASICs (1985, 1987, 1989—which included her North American debut with the Nashville Symphony Orchestra—1991, 1994, and 1999), and attended others as "just another PAS member." She served on the PAS Board of Directors (1994–99), and in 1994 she spoke at the Hall of Fame banquet in Atlanta and will do so again in Austin, this time as one of the honorees.

"It's important to take a moment to pause and reflect about what has been done in the past, where one is now, and where you want to be in the future," says Evelyn. "It's a personal time to reflect on the impact you might have on other people as well. I don't know if age plays a part in it, because I feel as though I haven't really achieved very much and there's still so much to do! I'm looking forward to the next 20-odd years."

Evelyn was named Scotswoman of the Decade in 1990 and Musical America's Instrumentalist of the Year in 2003, to name a few of the 80-plus awards she has to her credit. She has received over 20 honorary doctorates from universities around the world, and in 2006 she was recognized with Sabian's Lifetime Achievement Award.

Evelyn with her teacher and mentor James Blades (November 1990)

Evelyn (far right) performing with the Grampian Schools Percussion Ensemble at the Fairfield Hall in Croydon, Scotland (1978)

Evelyn Elizabeth Ann Glennie was born on July 19, 1965 in Aberdeen, Scotland, the youngest of three children and only daughter of farming parents. She began studying piano at age eight and two years later began to play clarinet. As her hearing began to deteriorate (Evelyn is profoundly deaf), she switched to percussion at age 12.

The percussion teacher at her secondary school, Ellon Academy, decided to give Evelyn a chance. "Ron Forbes was a sensitive person and he had a great deal of patience with me," she told *Modern Drummer* in a 1989 interview. While she was trying to tune timpani, he suggested she put her hands flat on the wall to feel the vibrations the tuned interval created. "I could feel the vibrations in my hands and lower parts of my legs, so I got the pitch that way. I can also put my fingertips on the edge and feel it that way. There are countless ways of really hearing a particular instrument." Evelyn adds that, over the years, "I have developed this technique to an immense degree."

Thanks to her perfect pitch and the fact that she performs barefoot (or in stocking feet), Evelyn "hears" the vibrations through her body. Together with her deft lip-reading skills, lilting Scottish accent, and amazing musicianship, she has conquered any

Evelyn at the Scottish Association for the Deaf (1994)

preconceived notions of her impairment. It is also important to note that Evelyn does not consider herself a "deaf musician" (nor is the fact included in her concert programs) but rather a musician with a hearing impairment. (For more details on her views on hearing disabilities and how deafness has affected her, visit her Website, www.evelyn.co.uk.) The *New York Times* has called Glennie "a musician, pure and simple" and stated that "her musicianship is extraordinary. One has to pause in sheer wonder at what she has accomplished. She is quite simply a phenomenon of a performer."

At age 16, Evelyn auditioned for and was accepted by both the Royal Academy of Music and the Royal College of Music. She chose the Academy (RAM) and moved to London. There she studied with Nicholas Cole, Principal Percussionist with the Royal Philharmonic Orchestra, and met James Blades. He encouraged her to explore new areas of percussion. In 1986, she traveled to Japan to study with Keiko Abe for a month.

In 1984, during her second year at the Academy, Evelyn entered a national percussion competition and won the Gold Medal in the Shell/London Symphony Orchestra Music Scholarship. She also received the James Blades Prize twice—one year for timpani and the following year for percussion—as well as the Queen's Commendation Prize for all-around excellence, both musically and academically. And just before graduation in the spring of 1985, at the age of 19, she performed "Concerto Palindromos" by Kenneth Dempster—the first percussion concerto performed at the Academy and her first commission.

During this time, Evelyn was also the subject of a BBC documentary, *A Will To Win*, and a Yorkshire TV documentary, *Good Vibrations* (also the title of her 1990 autobiography). The following year brought another documentary, *The Glennie Determination* by Radio 4, along with expanded national and international publicity.

In 1987, Glennie was invited to join Sir George Solti, Murray Perahia, and timpanist David Corkhill for a tour featuring Bartók's "Sonata for Two Pianos and Percussion." The piece was recorded by CBS Records and won a Grammy Award in 1989. She also appeared on Béla Fleck's *Perpetual Motion*, which won the Grammy for Best Classical Crossover Album in 2001, and she has received two other Grammy nominations as well.

She performed a Promenade recital at Kensington Town Hall in July 1989, the first percussion recital for that esteemed musical event, and later that year she recorded and released her first solo album, *Rhythm Song*. Evelyn was well on her way to earning her living as a solo percussionist.

Nearly two decades later, Evelyn has two dozen recordings to her credit, the most recent being *The Sugar Factory with* [guitarist] *Fred Frith*, taken from the film *Touch the Sound*. Evelyn describes the art-house film as "the explanation of sound." The film is a sensory journey showcasing Evelyn performing in a variety of locations around the world. "It's a hugely important tool. We just need to take our time to listen to the sounds around us. Listening is about being attentive and paying attention."

She has performed in over 40 countries on five continents, often giving more than 100 concerts a year. This year has been relatively calm with just six-dozen performances plus numerous speeches and other non-performing events. Evelyn has concertized with almost 200 different ensembles (not counting repeat visits to

PHOTO BY JAMES WILSON / EG IMAGES

Evelyn Glennie improvises with the puppets on the U.S. television program "Sesame Street" (taken in their New York studio).

PHOTO BY JAMES WILSON / EG IMAGES

Evelyn performing The Shadow Show, a totally improvised multimedia performance, at the Ocean venue in London (July 10, 2001)

particular venues), including all the top-tier orchestras around the world. She used to travel with literally tons of equipment but now makes arrangements to have the instruments provided for her at each venue. Having spent years traveling with a full-time percussion tech, she is now assisted at different points along the way, usually to set up a new concerto receiving its first performance.

This past spring Evelyn added two new works to her repertoire of 120 concertos (56 of them written especially for her): "Conjurer" by John Corigliano and "Tongues of Fire" by Christos Hatzis (written for both Glennie and Hatzis's wife, Canadian percussionist Beverly Johnston). "Conjurer" was co-commissioned by the Pittsburgh Symphony (where it received its world premiere on February 21, 2008), Nashville Symphony, Royal Scottish National Orchestra, Gulbelkian Orchestra (Lisbon, Portugal), Dallas Symphony, and the National Arts Orchestra (Quebec, Canada). Originally called "Triple Play" for its three movements featuring wood, metal, and skin instruments, the title evolved into "Conjurer" after the first performance. "The conjurer is the soloist," explained Corigliano during a backstage interview in Dallas, "and the pieces of wood, metal, and skin are objects that she brings to life through hitting, stroking, or bowing. They become magical."

"I asked John to write a concerto back in 1999," Glennie recalls, "and it took nearly ten years for this project to happen. We worked closely together through e-mail, and he flew to the UK to be in the studio with me before the first performance. He was also at all the rehearsals and performances we did in Pittsburgh and Nashville. That was invaluable.

"It's been a really good collaboration," she says with a smile, and adds, "I've thoroughly enjoyed this particular commission!"

Three weeks after her performance of the Corigliano concerto in Dallas on May 4, Evelyn played "Tongues of Fire" by Hatzis with the Vancouver (British Columbia) Symphony Orchestra, followed by concerts in Calgary (Alberta) the next week. "This is a *very* different piece of music," she explains. Written for full orchestra, including percussion—the Corigliano is for strings only—it includes a recorded pop song, "Eternity's Heartbeat," in the same-named second movement as well as an improvisation be-

PHOTO BY JAMES WILSON / EG IMAGES

Evelyn performing The Shadow Show, a totally improvised multimedia performance, in Norwich, England (May 12, 2002)

tween the soloist and concertmaster in the third movement.

"It's a completely different type of musical language," elaborates Evelyn. "It's allowed me to experience some techniques that I don't use very often, such as the bending of notes on vibraphone, which is very effective in the slow movement." Since the piece was premiered by Beverly Johnston last year at the Scotia Festival of Music, Evelyn was able to bounce some ideas off another soloist. "Normally you don't have that opportunity. I went through the piece and decided what the setup should be for *my* particular needs, and then had a chance to compare that setup with Bev. I have to travel with a piece, so I need to play the piece without duplicating instruments, otherwise it is more weight and expense. That was probably one of the main differences between our setups. But I still went through the piece as though it were the very first time it was performed. No matter how old the piece may be, if it's the first time for *me* to perform a piece of music, then I have to view that work as a new composition."

In addition to being a performer, Evelyn is also a composer in her own right. "But I'm not a composer with a capital C," she says with a smile. "I write music for television, radio, and media purposes, which is a very different type of writing than for the concert platform. This allows me to use some of the unusual instruments in my collection [1,800 and counting!] that I may not necessarily travel with. It's also a chance to collaborate with other people who might be more involved with the electronic side of things. But I think composing is a very valuable thing to do, and it really allows you to delve into sound and connect sound to imagery."

Branching out from music, Dame Evelyn is also a popular motivational speaker. The day before her Damehood investiture ceremony, she was in New York City as one of the keynote speakers at the International Association of Business Communicators (IABC) 2008 International Conference. "I talked to them about how to listen," she elaborates. "My whole profession as a musician is about listening and what it entails. I explained how I use listening as a professional musician and how they can use it within their work environment."

Another speech at the beginning of July was for the National Health Service in London and centered around her film, *Touch the Sound*. "We showed excerpts from the film and I spoke about the importance of sound," Evelyn says. "I try to let people know that it's all around us; you have to pay attention and focus to digest that sound." She recently spoke for Cambridgeshire Culture about the importance of music and the arts in education. The "empire" of Evelyn Glennie also includes a new line of jewelry, available through her Website.

Performer, composer, motivational speaker, jewelry designer—and teacher. Evelyn has recently begun to take on a few students. "These are not just percussion students," she emphasizes. "These are people who contact me for a specific reason. For example, somebody wants to know about the music business, or about agents and record companies. Another person is preparing for a competition or audition and he or she is working on certain pieces of music, so that would be a specific lesson. Others may simply want me to observe their repertoire." Her fees vary depending on the topics and the number of lessons required.

PHOTO BY JAMES WILSON / EG IMAGES

Evelyn performing Askell Masson's "Prim" in St. Petersburg, Russia (June 2, 2007)

Does she have advice for young percussionists? "It's important to grab on to any opportunity that comes your way," Evelyn states emphatically, "but you also need to practice the art of creating your own opportunities. Do not get used to waiting for things to happen; the sooner that lesson is learned, the better. You're taking responsibility for your own actions, your own journey, and as a result of that, it's so much more rewarding and the experience gained is far richer.

"People told me, 'You *cannot* be a solo percussionist'," she recalls. "What would I play? Thanks to my journey over the last 20 years, there is now a body of repertoire to not only start a career more quickly but to sustain one. But that all stems from people saying, 'No, it can't happen.' Once you believe in something, you know it's absolutely possible to do."

Evelyn pauses before adding, "We can't take for granted what we have, or what has been achieved. Things are moving so quickly in this business; it's completely different than when I started. Every day is an opportunity to take a good look at what you're doing. You can practice all you want to achieve a high level of playing, but if you let a month go by, it's almost like you've lost five years. Every time we pick up our

sticks we have to be better than the previous time we picked them up."

What does Evelyn consider her greatest accomplishments so far? "The fact that a full-time solo percussionist did not exist before," she modestly replies. "I don't mean that in an egotistical way, but I *was* the first percussion concerto performer and recital soloist in the 100-plus year history of the Royal Academy of Music in London, and at the Prom concerts, too. These were high-profile performances that changed the perception of how people felt towards percussion. Every time you have an opportunity to perform, you're planting the seed in someone else's system. You've got to respect that and therefore give your best."

Dame Evelyn has certainly given her best to percussion and music around the world. "It's important for people to think that I listened to my own voice and had a really good go at what I believed in," she says. "At the end of the day, there are absolutely countless individuals who play these instruments superbly well, but that just isn't enough. There has to be that something extra there that really does make the difference. And that particular 'something' cannot be described with words." PN

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:
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Fundamentally Speaking

A Conversation with Jason Bittner, Horacio "El Negro" Hernandez, Steve Smith and Dave Weckl

By Mark Griffith

In August of 2007, Drum Fantasy Camp organizer Steve Orkin put together a wonderful staff of teachers for his first-ever camp in Northern New Jersey: Jason Bittner, Horacio "El Negro" Hernandez, Steve Smith, and Dave Weckl. I wondered if it would be possible to get a once-in-a-lifetime roundtable interview with these four very busy drummers, and thanks to the Drum Fantasy Camp I sat down with the four of them for a lengthy discussion. After a nice dinner where the five of us discussed almost everything under the sun except drumming, then a bit of piano playing from El Negro and a lot of jokes, everyone settled into discussion mode.

An interesting fact immediately became obvious. While the definition of a "generation" is usually accepted as a span of about 20 to 25 years, in drumming, the different generations appear much quicker. While Dave and Steve are close in age and Dave's appearance on the scene was only seven years after Steve's first recording with Jean Luc Ponty, they represent two distinct generations of drumming. And while Weckl and Hernandez are also close in age, they also represent two different generations of drumming. As the youngest ones of the group, Bittner and I represent yet a fourth generation of drumming. So here sat four generations of influential drummers. The mutual respect that these four had for each other was immediately apparent when El Negro began.

Hernandez: It is such an honor to sit here with these two gentlemen that I grew up listening to, and to hear each of their concerts the last two nights. The only word that comes to mind is ridiculous! I believe that the idea is to keep developing on your instrument, and Dave and Steve personify that idea. The development that each of them continue to display is such an inspiration to me, the technique that they have developed is totally at the service of music, and I really admire that.

Most people don't know this about me, but I came up wanting to play rock 'n' roll. Steve's playing with Journey, and then everything else he did, showed me the way into so much dif-

Dave Weckl, Jason Bittner, Mark Griffith, Horacio "El Negro" Hernandez and Steve Smith

ferent music. Steve paved the way for me from rock to jazz-rock to jazz, and learning about all of the different musics. The understanding of music that I learned through his playing helped me to start to understand what Dave was doing. I don't know what I would have done on the drums if Steve hadn't shown me the way.

Bittner: Sure, but how do you think I feel sitting here with you three guys? This is totally an "I'm not worthy!" moment for me. I grew up listening to Journey, and I can remember me and my friends trying to play along with Dave's *Contemporary Drummer + One* instructional package. And then Negro is this Latin master that comes along and completely blows everybody's mind.

I come from a different idiom, but we all come from the same roots of drumming. I'm sure we would all agree that Buddy, Bonham, Max, Ginger Baker, and Gene Krupa were all major influences on our playing, no matter what idiom we play. That is the language that we all speak, and that is what brings us together.

Weckl: With that said, I don't think that any of us can do what you do in Shadows Fall.

Smith: I tried the other day, and I lasted about 30 seconds. Jason brings a high degree of accomplishment to the metal drumming scene; he has a well formed foundation in drumming that he is putting into the metal approach.

> "As fast as word can spread about you if you are good, it spreads even faster if you go on someone's gig and play like you're giving a drum clinic." —Weckl

Hernandez: We all live in a drummers world, and that is the beautiful thing about what we are doing right now. We all play the drums completely differently, and we all still admire and respect what the other guys sitting here do. And that is truly inspiring.

Weckl: Every idiom brings something different to the table. Yesterday when I was playing a duet with Negro, he told me we were going to play something with a 2–3 clave, then he counted it off and started playing. Truthfully, I had a hard time even following him and figuring out where he was within the clave—and I consider myself to be a little knowledgeable in Afro-Cuban music.

Griffith: *You are all here teaching, and the students' ages run from six to 60. But there are thousands of drum teachers around the world that teach drummers every day. What makes a great teacher?*

Smith: The ability to clearly communicate what we're doing, and to do it in a way that the students can grasp and understand. I like to try to go beyond the answer that we have all heard so many times when drummers are asked about something they play and they give an answer like, "I don't know what I do, I just feel it," or something similar that keeps the mystery alive. I want to go beyond that and talk about an idea technically, and how it relates to the music, in a way that students can walk away with some understanding of what's going on.

Weckl: I think a good teacher has to inspire a student as well. My 10-year-old daughter is at the forefront of my responsibility and my passion for life. And I try to continually inspire her in everything that she does. So that passion spills over into my drumming career. It feeds my desire to inspire the people who come to clinics and camps like this one.

Griffith: *Dave, Negro, and Steve, you three guys have been doing drum clinics for a very long time. And now with this type of event, you get to interact with students much more than at a traditional clinic. This interaction must be teaching you guys a lot about drumming, and teaching as well. How does this type of format help you teach better than in a traditional clinic?*

Hernandez: I have been doing clinics for about 10 years. The level of students today is fantastic, and I think that the future of drumming is very good.

Bittner: That comes from the fact that there is so much stuff out there that you can study. The younger drummers are taking and using all of the technical achievements that people are making and teaching. So technical drumming is in good shape. When I was coming up, there weren't all of the videos and books out there. So you had to listen to your favorite drummer on record and try to learn all that you could. Now all of the information is all right there for the taking.

Weckl: It's a natural progression for the next generation to be at a more advanced level; things are constantly building. But today the question has become what *not* to study, instead of what to study. These days, being a professional drummer is about survival. I tell people that all the time. You have to figure out a way to survive as a musician first. That will come from becoming a musical commodity, and that comes from playing music. Then you can worry about technical development and everything else that goes along with that. The promotional aspect of becoming a musician

has become the easy part. With all the tools at a person's disposal like YouTube and the Internet, I can't believe people still ask me how they can promote themselves. You get good, and you blast yourself all over the Internet.

But that doesn't address the fact that this is still a people business, and a business that relies on personal recommendation. As fast as word can spread about you if you are good, it spreads even faster if you go on someone's gig and play like you're giving a drum clinic. You may not get a second chance if you blow it musically!

Smith: The process always has to start at getting good, then the self-promotion and word-of-mouth can start. But people seem to forget that it has to start with getting good.

Griffith: *So let's start there. Steve told me one time that he was just getting to the point that some of the stuff that he had studied 25 years earlier with Gary Chaffee was starting to appear in his playing. I think it is very important for younger drummers to realize that this process doesn't take place overnight. So with all of the information that is out there, how do you suggest that people assimilate and integrate the information that they choose to study—to "get good"? How has that process worked for all of you?*

Smith: When I was studying with Gary in 1972, he had all of these innovative ideas about how to subdivide the beat into groups of fives and sevens, and how to phrase over the barline with these ideas. All of it was very exciting and interesting for me as a young student. But at that point, I was still trying to figure out how to swing a big band, or play with a trio, or play with a pop band. I continued to focus on the fundamentals, and eventually I began to organically integrate the ideas I had learned from Gary. But I didn't lose my focus on the music. What I mean is that after you are exposed to a new idea, it might take you years to be in a musical situation where it is appropriate to use those ideas.

Weckl: I try to teach the difference between fundamentals and foundations. You could put thousands of subtopics under the word "foundations." There is the foundation of technique, which is the technical ability to be able to do what you want to do. Listening foundation is the process of listening to all of the players past and present, to gain an understanding of the different styles of music and how they work. The basic foundation of independence is learned through different hand and foot combinations. Then we get to the basic rhythmic foundations, which come long before the more advanced rhythmic and polyrhythmic stuff that Steve just mentioned.

You want to build your foundations and fundamentals in a way that is applicable musically. You build the foundations so you are able to apply them in a musical situation. For example, let's take the concept of playing ideas against a left-foot quarter-note rhythm. You practice playing different combinations of notes with your hands and feet while playing quarter notes with your left foot, so that when you are playing in a musical situation, you have done enough foundational development that you aren't thinking about *how* to do it on the gig. When you are playing music, the thought process should be completely different from when you are practicing. You want to get to the point that you are playing a spontaneous compositional part that complements the music that is happening at that moment. I try to get students not to think about putting a lick, a pattern, an exercise, or anything else that has to do with what they have been practicing, into what is happening around them in the music. That way, their focus can be on the time and the feel of the music. The focus should never be on the "how" or the "what," and it's never based on a drumming idea. For this process, I try to put a dividing line between foundational development and musical application. When you're playing, you should be communicating and putting the music first. If you confuse the two ideas of foundational development and musical application, you wind up practicing on the gig. Foundational development has to come first.

> "All of the extreme interdependence is useless without a strong foundation in fundamental drumming skills and musicality." —Smith

The important part is getting to the place where you hear your ideas because you are triggered to use them by the music—where the ideas that you have been practicing become exponents of what is happening musically. It's a process where you hear ideas musically, not because it is a pattern that you were practicing that day.

Smith: I am trying to refocus students on the fundamentals in the tradition of the way that I learned them. I learned the fundamentals of coordination through the Jim Chapin book. I think that some people need reminding that *that* is the foundation of American drumming and the drumset. All of the high-level extreme drumming is like getting your Ph.D., but let's take care of elementary school and then graduate from high school first. All of the extreme interdependence is useless without a strong foundation in fundamental drumming skills and musicality.

Hernandez: When I teach Afro-Cuban drumming I explain to people that by the time we saw the drumset in Cuba we already had many percussion instruments for playing music—congas, timbales, bongos, etc. They were the instruments that created the foundations of Afro-Cuban music, not the drumset. So when people like Walfredo Reyes Sr. began playing the drumset, they were adapting the fundamentals of the other instruments to the drumset. They were developing their fundamentals from the bible of coordination, which was, as Steve said, written by Mr. Jim Chapin. Those concepts that Jim laid out are the fundamentals of coordination. You can substitute any other pattern from any style of music for the ride cymbal part in that book and you are building coordination fundamentals.

Smith: There is no reason to reinvent the wheel. If you study piano you don't learn by learning a Beatles song, you go back to the roots of the instrument and play scales, Hanon exercises, and some classical repertoire. You learn to play the instrument, and then you can do whatever you want. Drums should be taught the same way—not by just learning a bunch of beats. It's important to know some classic beats, but if that's all that you do for your study, you will have a limited approach.

Hernandez: Unfortunately, that is the way that Latin music used to be taught. You learned patterns and beats. There were many books filled with these patterns. People did not know what these patterns were based upon, and because they didn't know anything about the origins of Latin music, they struggled to learn the patterns, because they didn't know why they were learning them. Then, after you learned the patterns, that was it. You didn't learn about fills or anything! Since all you knew was the pattern, when you played a fill, everything would crumble. All of this was because no one learned about the coordination or the music, they just learned the beats, and I think this is what Steve is getting at.

Griffith: *A while back, you told me that in Cuba, people liked the way that you played because you sounded the most American. And you have said today that you learned a lot from Steve and Dave, so let me ask you how you assimilated what you learned and heard from them.*

Hernandez: As a kid, I was in love with music, and from that I fell in love with the drums. In Cuba, you heard Cuban music everywhere. You woke up in the morning because your neighbor had Cuban music playing so loud on the radio that you could not sleep any longer, or because the old men were playing music outside your window on the street corner. Cuban music was everywhere! But because of politics throughout the 1960s, '70s, and '80s, there was no American music heard in Cuba,

it was all banned. So the only way that I would hear American music was hiding in my bathroom listening to a little Russian radio.

I was once thrown in a maximum-security prison for two weeks when I was playing in a rock band in Cuba. The secret service police came in to a gig while we were playing Cream's "White Room," so we were put in jail and our instruments were confiscated. So although Cuban music was everywhere, I wanted to play rock, and I went out of my way to hear and play it. I learned about drums from the love and the appreciation of music. I first heard Steve playing rock, and from hearing that, I followed his career into jazz-rock and beyond.

> "I hope this [African] 6/8 influence will start to influence the rest of the pop music of the world, because I truly believe that 4/4 has been massacred by people like Britney Spears." — Hernandez

Smith: If you look back in most regions or cultures, there is always a kind of music that is dominant. So it becomes relatively easy to learn that music because it is a part of the current culture and the environment. The reason that we forget this is because at this point in America there are all kinds of music and cultures.

Griffith: *And that can be a blessing or a curse. In America there is no cultural focus, and that is affecting the way the drums are played. I don't think that it is a coincidence that in lesser-developed countries like Cuba, Brazil, and Africa there is still a cultural focus that exists because of a certain "lack of choice."*

Hernandez: There is a lot of cultural confusion today. For example, I see a big misunderstanding with my students regarding Afro-Cuban and Brazilian drumming. Students ask me about Brazilian music. Truthfully, I know nothing about it. I learned about samba from listening to Steve Gadd, and then Chick, and then Dave, and the other great drummers who had played with Chick. It was years before I even learned about Airto.

Griffith: *Jason, you said that you grew up listening to Steve and Dave; what did you learn from each of their approaches to drumming?*

Bittner: When I saw Steve play a solo with Journey, I made up my mind, *that* was what I wanted to do. It blew my mind! When my dad introduced me to music it was primarily through the rock bands with two drummers, the Doobie Brothers and the Allman Brothers. My mom's tastes went more towards the Doors and Hendrix. So when I pulled *Are You Experienced* [Hendrix] and *Disraeli Gears* [Cream] out of her collection and listened, I was floored.

As far as drummers, I went from Keith Moon to Billy Cobham to Stewart Copeland. Then I saw Steve with Journey. I was always trying to broaden my musical horizons, and Steve's drumming helped me do that. As a kid, I was never consistently listening to the same old music. I really feel that the more different kinds of music that you listen to, the better you'll be as a drummer. When you are listening to music and drumming, you never know what you are going to "get," and you never know where it's going to come from.

Weckl: One of my favorite things that I ever integrated into my playing was something that I got from Tommy Aldridge.

Smith: Was that the double bass drum thing where he plays three notes with his feet—two rights and one left—that leads into his hands, usually a flam or one hand on the snare and the other on a cymbal, that sounds like a four-stroke ruff?

Weckl: Yes! The first time I saw that, I stopped in my tracks and said, "Man that's bitchin!"

Smith: I got that from him, too!

Griffith: *I think it's great to hear both of you talking about being influenced by Tommy Aldridge. And Jason, the "metal guy," talking about how Steve and Dave influenced him. So what did Dave bring to the table for you, Jason?*

Bittner: I got the first Chick Corea Elektric Band record at the same time I was discovering thrash metal and figuring out what I really wanted to do. Dave's music was the music I listened to when I wasn't playing metal. I'm playing metal so much that when I'm not playing, it's the last thing that I want to hear. When I listen to music, I listen to fusion, jazz, or old '80s new wave music like The Jam.

Weckl: I never listen to fusion music, ever. When I'm off, I listen to pop-rock bands and any salsa or Latin music I can get my hands on. One of my new favorite artists is Gavin DeGraw. He's the real deal. He sounds like a sort of cross between Billy Joel and Elton John.

Bittner: My favorite thing to listen to was Chick's *Eye of the Beholder*. I love that record.

Weckl: That's a funny thing because when we did that record I used a 24-inch bass drum,

just to change things up. I was trying to get a bigger and different sound, although I'm not sure if it really came out all that different. That record was Chick trying to go back to what he was all about compositionally. It was a really fun record to make.

Griffith: *Dave, do you often purposely alter your sound to just get something different, or to suit someone's gig?*

Weckl: I do that *all* of the time. Last night I played on drums that were tuned higher than I have ever tuned drums in my entire life. I did it to accommodate the sound of the acoustic bass and piano, and because it was a really live room. I find a high-pitched 18-inch bass drum with both heads on it harder than hell to play. But it sounded right for the music and for the room. But if I am doing a pop session, I tune the drums lower. I have to; that's the sound of the music.

Griffith: *Do people ask you to change, or do you do it on your own?*

Weckl: People do not generally ask me to change sounds; I do it on my own. But if I am working for someone else, I will do whatever it takes to accommodate them, absolutely.

Griffith: *How about you, Steve?*

Smith: I have done some pop sessions where I came in with a 22-inch bass drum and three rack toms, and they told me that they didn't want that many toms ringing. They asked me to just set up a rack and a floor, so I did and that's fine. I also play a really small Sonor Jungle kit with the Indian fusion band Summit [with Zakir Hussain]. And I change my drums, cymbals, and sticks to accommodate the music. Whatever it takes.

Bittner: When I play live with Shadows Fall I never change my setup, but I will tweak for engineers. However, when I subbed for Charlie Benante in Anthrax, I have such a deep respect for Charlie and the band that I played his drums and cymbals. The only thing I changed were the pedals. So that was a pretty different experience.

I have been practicing some jazz-oriented stuff at home, and when I do that, I practice on a small kit, tuned appropriately for the type of stuff that I am practicing. Face it, you can't swing on a gigantic, heavy metal drumkit. And it's funny that you guys mentioned the Chapin stuff, because that's actually the stuff I am practicing.

Hernandez: I'll tell you a funny thing about changing your drumset. I truly believe that Michel Camilo ruined many drummers. I say this because we are all very aware of the fantastic work that Dave did in that band. So when he left, Michel wanted someone to come in and play just like Dave, and we all know that's impossible. So by the time I got in the band, and Michel gave me all of the music to learn, I knew that if I tried to play this music like Dave it would be the ruin of me, too. I was already very influenced by Dave, but I consciously went the other way, and I changed my set to force me to go into another direction.

Weckl: The cool thing was that you stuck to your guns and had the conviction to force the issue. You made the leader hear that there was another way that would work. He changed his mind, and the music grew because of it.

Smith: Simply said, it is not possible to really play "like" anyone but yourself. And by "really play" I mean in the sense that Dave was describing about "being in the moment of the music."

Griffith: *Dave and Jason each said that they never listen to the musical genre they are playing. So what music have you guys been listening to recently?*

Smith: I have been listening to everything from Amy Winehouse to Joss Stone to Mavis Staples. Mavis's new record has a great down-home feel about it. I like Paul Motian's new record, and Ari Hoenig's playing with Jean Michel Pilc, as well as Ari's own record, *Inversations*, which is completely off the hook. I really like listening to all of the young New York drummers. Around the house I listen to Nancy Wilson, Dinah Washington, and Diana Krall. That older vocal music like Nancy and Dinah's is timeless.

Hernandez: I was fortunate enough to be in Africa last year for three months, and a drummer gave me a CD of various commercial and pop music from Madagascar. Most of it is in 6/8, but it also has a four-on-the-floor bass drum pattern. The result is this exotic triple feel on top of the four. I hope this 6/8 influence will start to influence the rest of the pop music of the world, because I truly believe that 4/4 has been massacred by people like Britney Spears. Today 4/4 has almost nowhere to go; it has been put into a box. So I hope that the 6/8 time feel will start to be a major influence in music again.

> "When music gets really chaotic, it loses me. I need some sense of musicality." — Bittner

Smith: With Steps Ahead I have been playing with Etienne Mbappe and Richard Bona, who are both great bassists from Africa. They have a really funky and snaky feel that seems to come from that combination of 4/4 and 6/8. But when they begin to play all those triplet figures I just stay out of the way, it's *sooo* funky.

Griffith: *I always feel as though the three and the four sort of coexist, and that they are always sort of happening simultaneously anyway. Don't you guys feel like that?*

Smith: As long as it isn't a "massacred four." When it's a massacred four, everything is just a subdivision of two beats. Then there is nothing in between the 2 and the 4 to provide that "swing factor." With better players, you will feel the nuance of the subdivisions of three between the backbeats.

Weckl: When I played with Paul Simon he was going through his whole African thing. So I got to play with Armand Sebal Lecco and all of those great guitar players, and then more recently I have been playing with Richard Bona, too. One of the main differences that I find is that although they play a lot, most of the notes they play are ghost notes. And because they're playing all of these muted ghost notes, they never get in the way. It's exactly what you want to hear as a drummer, because it's percussive and it really percolates. It creates the subdivision that makes you want to dance and move.

The West African musicians' phrasing is based off of the second note of the triplet, and the inner 6/8 pulse, which is what I think you were talking about, Mark. And they are always feeling and phrasing off of the upbeat.

The first time I heard Salif Keita's *Soro*, there was a slow tune that sort of floated from the beginning. I was really used to hearing everything in 4/4, and I was trying to figure out where the pulse was, but it was really hidden. So I backed up and listened to the intro from that perspective, and it made much more sense. But at first, it totally flipped me out.

Griffith: *Along those same lines, I know that Steve has been hard at work examining Indian music, but haven't you two guys [Dave and Horacio] been playing with a lot of Turkish musicians lately?*

Weckl: That is a whole different thing completely. There are some Turkish guys who are trying to integrate western jazz with their music, and the results are ridiculous! I worked with a musician named Buzuki Orhan. I remember getting the chart for one tune, and reading the chart and listening to the music and just saying to myself, "This is all wrong!" It took me a day to even figure out what was going on. I e-mailed the guy saying that I thought that he sent me the wrong chart. It was just so difficult to follow. But it all turned out to be right, and I was the one who was wrong.

Hernandez: When I was playing with the Turkish musicians, they taught me how to dance in 11. There were 100 people dancing in a restaurant, and they were all dancing in 11.

Weckl: When they write music, their odd time signatures are used only to complement the melodies. The time signatures are not written first. They write a beautiful melody, and then they figure what time signature it's in, which seems to be the most organic way to write music. However the melody comes out, that is the melody. Then you figure out which time signature it best fits into. But the complexity follows the melody.

Smith: When I was recording with [Turkish pianist] Aydin Esen, I had the same experience. I found that he was writing what he heard in his head, but he was hearing a different time signature in almost every bar. So it was a real challenge to even come up with a drum part that made sense to my western drumming mindset and still fit his music. It was really hard to interpret, and to just keep my place in the charts.

Griffith: *A while back someone introduced me to the band Dillinger Escape Plan, and when I listened to the music, before they began singing, I was amazed. It was really complex, and it probably relates in some way to what we are talking about here with the Turkish musicians. I am a little ignorant of what the modern metal bands are playing, but this stuff floored me; it sounded like Mahavishnu on steroids. Jason, what can you tell me about the way these bands are approaching music?*

Bittner: Dillinger's old drummer, Chris Pennie, is an amazing drummer, and he does it all on a four-piece kit and three cymbals. Their music is chaotic but very musical. Dillinger's music is filled with polyrhythms and odd times, and it's real thought music. For what it's worth, those guys are an entity unto themselves. I know a little bit more about some of the other bands in this genre that are pushing the envelope—bands like Mastodon. If Mahavishnu were a metal band, that's what they would sound like.

There was also a band out of New York called Candiria, and their drummer, Ken Schalk, was one of the most amazing musicians I ever saw. Again, he played a four-piece kit and three cymbals, and he plays a bunch of different instruments like trumpet, piano, and bass. They pushed the envelope with lots of different styles, feels, time signatures, but they were very musical, and had a singer who could really sing.

Smith: What about Meshuggah? I've checked them out. It sounds like the whole band is playing drum rhythms.

Bittner: With Meshuggah, sometimes the whole band *is* playing "drum rhythms" and the drummer is laying down time. But sometimes the whole band is playing time, and Thomas is playing odd stuff against that. Truthfully, I like some of that music, but when it gets really chaotic, it loses me. I need some sense of musicality. Just because something is in an odd time, or if there is a lot going on, it doesn't make it musical.

Weckl: A lot of those guys have real roots in fusion music, and they have just taken the Billy Cobham or Mahavishnu approach to a completely different level.

Hernandez: That's what it's about. When you get serious about a career in music you realize that there is no time to waste. There is so much great music out there. Dave's band is amazing, and Vital Information is taking things to a new level. With my band, Italuba, we are just trying to follow in the tradition that drummers like Steve and Dave have created. And there are younger drummers like Dafnis Prieto and, like Steve said, Ari Hoenig, and all of the other younger drummers that we hear around New York that are ridiculous.

Now Jason is talking about some bands that I am ignorant of, but after hearing what you guys have said about them, I am going to check some of that music out. In this conversation alone, we have talked about African music and the African bassists that we have all learned from, and the Turkish and Indian music that we are trying to play and learning a lot from. And Dave has even mentioned some pop music that has not been massacred.

I love good music. Like I said before, I fell in love with music first and then the drums. But like Jason just said, and I know that we all agree, neither music or drumming has to be complicated for it to be good.

Mark Griffith is a recording artist, clinician, author, drumming historian, and sideman on the New York jazz scene. He has written for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, *Not So Modern Drummer*, and *Jazz Hot*. His most recent recording, *Drumatic*, features music written by the great jazz drummer/composers. He is presently working on a book entitled *The Complete Evolution of Jazz and Fusion Drumming*. PN

Sharing or Stealing?

By Scott Johnson

As a high school percussion student, I bought several method books, but my teacher also handed me photocopied music on numerous occasions. I thought nothing of it. I did not feel it was dishonest or that anyone was a victim of theft. I took the music and was happy to save the $5.00 it would have cost to purchase it from our local sheet music dealer.

As a self-published composer, I was later victimized by that teacher when he purchased one copy of my marimba solo, "Corcoran's Self Dedication." He later told me that many of his students had been playing it. But I never sold another copy of that piece to him or any of his students. After informing him that his students could purchase the music from me or from a few other local sources, I learned that he does not have students buy any marimba music.

I am not saying that my high school teacher, or anybody else, is deliberately trying to sabotage my career as a composer, but I would like to focus attention on a widespread and overlooked problem. We, as a community of musicians, have accepted the practice of copying music and sharing it with each other, but we must examine our norms, reevaluate our standards, and determine a new course of action.

During my first private lesson as a percussion student at Western Illinois University, my percussion professor, Dr. Richard Cheadle, calmly but firmly informed me that in no way was photocopied sheet music allowed (his Ph.D. is in percussion repertoire). He then gave me the name and phone number of a store that stocked a wide variety of books and music. I began building my own percussion-music library, and today I have dozens of method books and solos for various percussion instruments. I would think that any professional percussionists would want to do the same, and would encourage their students to do likewise.

Dr. Cheadle also encouraged composition, and I wrote about half of my jury music throughout my college experience. I then changed my major from music business to theory/composition, knowing full well that there was no career waiting for me after my studies ended. My parents pleaded with me to go back to music business or try music education, but my only interest was in composition.

I remember learning in one of my advanced analysis classes that Charles Ives thought music should only be pursued as a hobby. He felt that when you make a living as a musician, your art becomes a product that you sell, and decisions you must make to sell your product can sometimes conflict with the artistic aspects. I understand the point he was making, but artists of all mediums have been selling their art for centuries. Ives started an insurance company and composed on the side. I also compose on the side—but it is not because I agree with Charles Ives. I want very much to make my living in music, but one of the obstacles involves the practice of copying music.

As a composer, I want my music to be performed, but I also want to be paid for my artistic endeavors.

A professor of percussion from a university once purchased "Serengeti," a marimba solo I composed. A few months later I was rehearsing with a new member of my band, The Pantastic 4, and he told me that this professor faxed him my marimba solo. My first reaction was one of excitement, anticipating all the sales that would come from students ordering "Serengeti" to perform it for recitals, juries, or competitions. But after a few months with no sales generated from this school, I was a little disappointed—and curious. Weren't any students in that percussion department interested in playing my music? Who else received a faxed copy of my piece? How many sales, and potential sales from referrals, have been lost? Are students in that school taught that it is acceptable to copy music instead of purchasing the original? Did that teacher learn that behavior from his professor? What other university percussion professors are "teaching" their students the same behavior?

Maybe I am not a great composer, or don't compose music that is capable of producing a steady income, but my compositions, which result from hours of work in the creative process, hours more editing and notating on Finale, and hours more printing, binding, and promoting, need to be sold. There are monetary costs involved as well: paper, ink, binding machine, advertising expenses, marketing materials, and annual PASIC booth rental and required sustaining membership with PAS. My compositions need to be paid for by the musicians who are playing them.

Musicians need music to play, composers need their pieces performed—a great synergistic match. However, the liberties taken by musicians concerning copyright infringement or any "gray" variations must be stopped. The best and possibly easiest way to do this is by simply policing ourselves.

- Teach students that they need to purchase their own music in addition to sticks and mallets. In a school setting they have most of their instruments provided for them, so they can buy their own music.
- Inform colleagues that unethical behavior will not be tolerated. I am not trying to instigate fights in the teacher's lounge, but a few words can go a long way. Peer pressure is a great motivator, even for adults.
- Encourage fellow musicians to listen to mp3s or view sheet music on publishers' Websites when recommending a piece, instead of giving them a photocopy.
- Encourage students to compose and to appreciate the art of composing. Students will enjoy a sense of accomplishment and deepen their understanding of music in general, and they will also have more respect for other composers.
- Teach students that it is not acceptable to buy a piece of music and hand it off to fellow students as they take turns brandishing it as "proof of purchase" at solo/ensemble contests.
- Do not create and/or foster an environment that diminishes composers' contributions to the art of music.

As a composer, I want my music to be performed, but I also want to be paid for my artistic endeavors. Even if I could make my living solely from composing, I would still perform and teach. Currently, I do not have that option available to me, and I cannot help but feel some resentment towards people directly involved with undercutting my sales opportunities.

I don't think that anyone is purposely committed to ruining my dream of making a living as a composer, but many performers, teachers, and students are simply following an accepted pattern of behavior. All I can do is bring light to the subject and let the community enter into discussion and decide what changes should be made.

Scott Johnson is the owner of Upbeat Music Publications. PN

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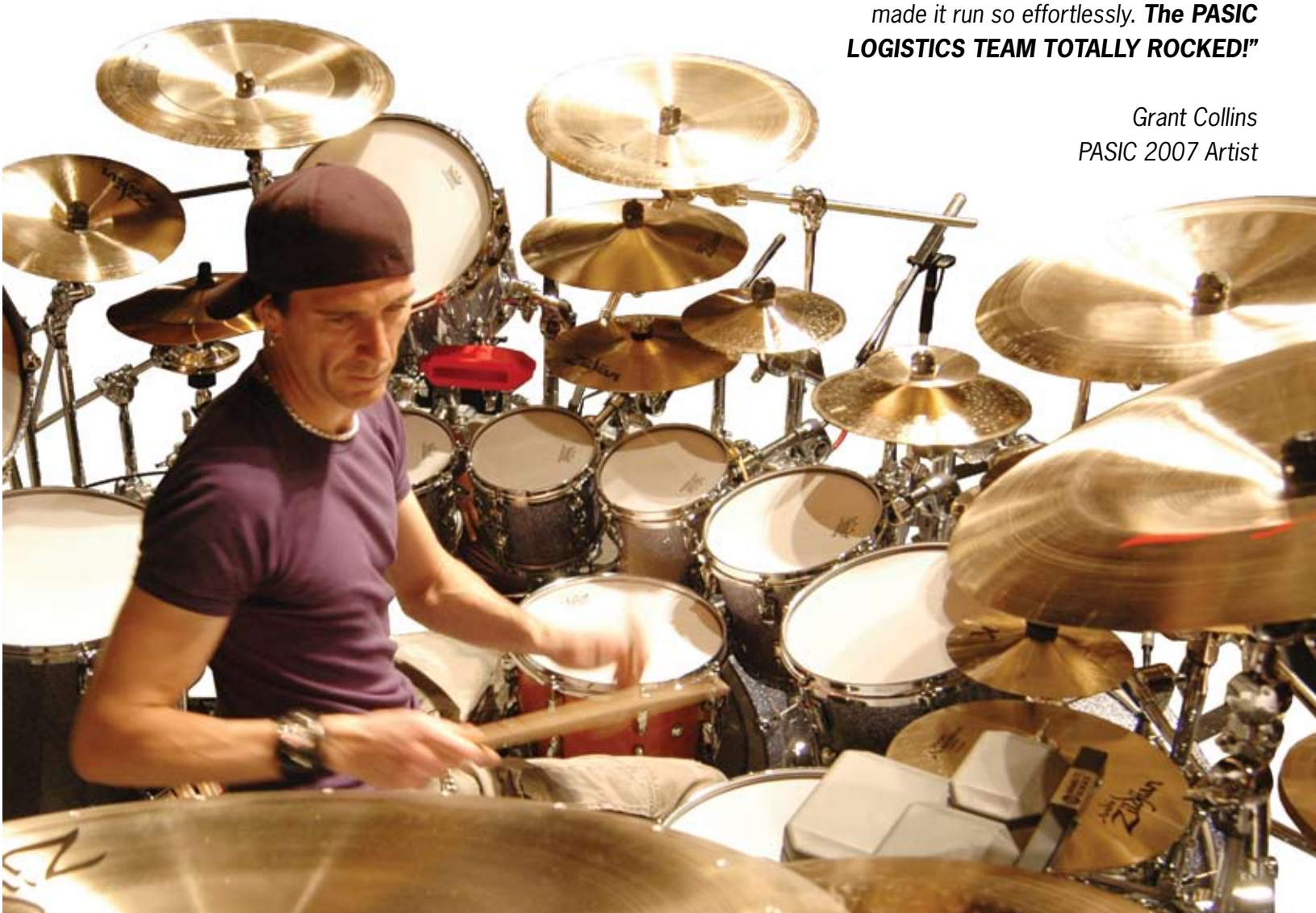


Performing With Ease

An Introduction to the Alexander Technique

By Rob Falvo

We all have habitual patterns of movement, but we're not all conscious of these patterns. This results in resistance to movement, and performing becomes stressful to the body. When we are aware of our movements, we can sense both the ease and stress in our body. When we are unaware, we may not feel excess tension until it becomes painful.

Virtuosity is moving with balance and lightness—in other words, moving with presence. In that moment we are connected to the audience, the size of the hall, the percussion instruments we are playing, and the ease at which we are playing them. Typically, our favorite performers are those who make it look easy because it *is* easy.

Percussion playing can be big, loud, and full of energy, and is typically exciting to hear and to watch. However, the performer who plays with power can do so with balance and ease. Playing with the least amount of tension throughout the body is key.

WHAT IS THE ALEXANDER TECHNIQUE?

The Alexander Technique deals with the conservation of energy. It is a practice that encourages people to notice the quality of their movement. F.M. Alexander used the word "psychophysical" to point out that the mind and body are not separated; how we think is how we move. Normally, people move with some resistance to the body's natural way. Conditioning that begins early on sets up habitual patterns that typically are not natural. These habits are passed down from generation to generation and go unnoticed until questioned.

For example: "Do I need to walk this way or is there an easier way?" "Why does my lower back ache after a long day at work?" "Why does my arm ache after practicing this piece?"

When one becomes conscious of excess tension in the body, it can be released. Many musicians are not aware of the tension they bring to their playing, which causes a great deal of forcing and pushing.

A simple exercise that you can do now is to notice, as you are reading this article, if you have tension in your neck area. Your neck is probably pushed a little forward from your body, thus creating a strain on your neck muscles. This tightens your back and prevents you from breathing fully and easily.

When this happens, think about allowing the magazine (or computer) to come to you rather than you going to it. This change in perspective can create a profound shift in how you read and is a simple way to allow your neck muscles to come into their natural length and width, thus allowing your head to balance easily on the top joint of your spine. This, in turn, prevents the pull on your neck, which prevents the strain on your back and allows you to breathe effortlessly. This also works while reading music, no matter how far away the stand might be.

Rob Falvo with Tommy Smith, a graduate percussion student, as he performs on marimba. Placing the teacher's hands on the student is a way of teaching Alexander Technique.

F.M. Alexander was an actor in the late 1800s in Australia, whose specialty was reciting Shakespeare. He kept losing his voice on stage and did not know why. His doctors did not have a cure for him, so Alexander decided to observe himself in mirrors to find out what was happening when he spoke.

He found, after years of observing, that every time he spoke he tightened his neck muscles, which made his head drop back and down. This, in turn, shortened his neck, back, and chest muscles and put a strain on his larynx. He began to understand his habitual way of moving and found that if the tension in his neck were released, his head would move forward and up (or slightly away from his body), allowing his spine to lengthen and his back to widen, which in turn would allow his hips, knees, and ankles to be free (unlocked). He discovered the way to move with ease. Later on, scientists found that all animals move in this manner normally.

WHY IS THIS INTERESTING?

Virtuosity is performing with ease (which includes an ease of expression). To understand this is to be aware of the whole picture, which includes: (1) the quality of your movement; (2) the percussion instrument(s) on which you are performing; (3) the music; (4) the other musicians; (5) the resonance of the instruments in the hall; (6) the amount of people you are performing for; and (7) the size of the hall.

When the performer is aware of the whole and not concerned with wrong notes or judging the next passage coming up as hard or easy, he or she is in the moment, and the performance happens effortlessly. The feeling is typically one of freedom, lightness, not noticing time passing, etc. It is a wonderful, magical moment.

Alexander Technique supports this understanding. It encourages the performer to notice unconscious habits, thus allowing the releasing of those habits, permitting free and easy movement. With this, a musician can achieve his or her highest potential.

OBSERVATIONAL MIND AND INTELLECTUAL MIND

In the previous paragraph I mentioned seven basic observations that constitute virtuosity. I have had students comment, "How can I think of all these things while I need to concentrate on reading the music? I cannot do all these things at once." Often times this is referred to as multi-tasking. Actually, I see this as realizing the depth of your observational skills so that you begin to sense each of the seven parts all at the same time.

Your observational mind does not judge something as right or wrong, good or bad, ugly or beautiful, etc. It observes what is happening

and does not include a judgment. Your intellectual mind judges everything. How many times have you said to yourself or others: this is good or bad, this is right or wrong, etc. Your intellectual mind is trying to get the music right and judging your performance every step of the way.

In my experience, the key to creating change is not in getting the movement right or adding on more information to what you already know (although sometimes more information can help), but in seeing the tension in you and allowing change to take place. This means observing the interferences that get in the way of fluid, easy performing.

We understand by observing what is there and having change happen through us. Alexander Technique is about clearing your mind/body and thus letting go of excess tension. It is about teaching ourselves to take notice and to educate ourselves about how we move. It is about becoming conscious of what is happening and stripping away habits.

BODY MAPPING

Body Mapping, discovered by cellist and Alexander teacher Bill Conable, is the way your mind diagrams your body to perceive structure, function, and size. If our maps are faulty we interfere with the way we move naturally because we have learned to think of our bone structure, function, or size differently than the way it really is.

For example, many people point to the top of their pelvis when asked where their hip joints are located. As a result, they might be creating excess tension in their body when they bend. When people find that their hip joints are much lower, they tend to move more easily.

Many teachers use Body Mapping as an adjunct to teaching the Alexander Technique. It enhances the learning experience and, along with the Alexander Technique, can increase students' understanding of how they move.

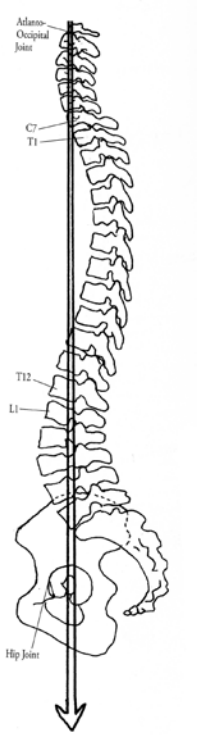
MAPPING YOUR SPINE AND FOUR MAIN JOINTS

The human spine typically has 24 vertebrae. The cervical spine starts at the top joint that connects your head to your neck, called the atlas or C1, and ends at the bottom of your neck at C7. The thoracic spine is where your ribs connect to your spine, starting at the top rib at T1 to the bottom rib at T12. The lumbar spine, which has the largest vertebrae in your body, begins after the thoracic spine and has five vertebrae from L1 to L5. Following the lumbar is the sacrum and coccyx, which is at the tail end.

When viewing a person from the side, the spine is not straight; there are four curves that allow for flexibility and stability. Your line of gravity goes through the lumbar spine and cervical spine; your thoracic and sacrum are naturally found behind it. (see Figure 1)

Compare your spine to a water hose and your energy to the water. The more you bend the hose, the slower the water will come out; if you bend the hose too far, the water will be cut off. Energy in your body works in the same fashion. If your back is bent, creating a main joint where there is none, energy will be cut off, making it difficult to perform at an optimum level. If your back is bent too far, injury may occur. Many backaches stem from this scenario.

Figure 1



How practical is this understanding for performing? As percussionists we move around our instruments all the time. If, for example, you are playing drumset and you begin to slouch over the drums, you will become tired more quickly and not have the same quality of energy for playing as when you are aware of the natural curves in your back.

Your back has all the flexibility it needs to reach the cymbals and drums, and if you need to reach farther you can move forward from your hip joints, leaving your back and arms released and free to move. By slouching over to reach or to "coast" at a late-night gig (when everyone, including yourself, is just drop-dead tired), you create unnecessary tension in your body.

The first main joint in your body is between your ears and behind your nose. It connects the spine to the head and is called the Atlanto-Occipital joint or A/O joint (see Figure 2). When you nod your head to say "yes" you move primarily from this area. Begin to notice whether you are actually nodding from there or nodding from an area lower down on your spine. Many people will find that they are actually bending from the bottom of their neck. If you do that, you may begin to change when becoming aware that your top main joint is higher up.

When performing, begin to notice if you are primarily looking down at the music on a music stand from your A/O joint or if you are pushing your neck forward and down to bring your eyes closer to the music. To help yourself, notice the excess tension in your neck. When you sense it, you can let it go. Musicians rarely see the music any better by straining their necks.

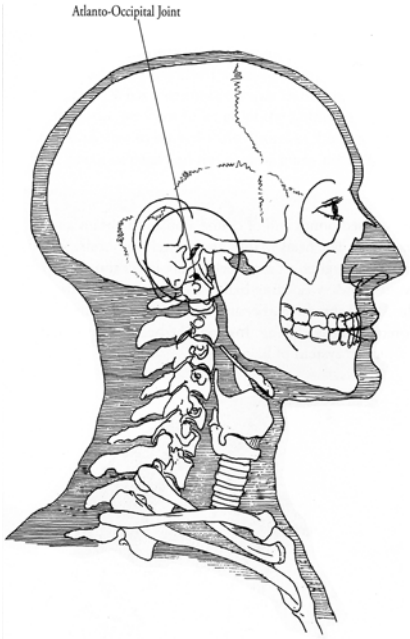
When you need to look up or side-to-side, the same type of observation will help. For example, if you are playing chimes and need to look up to see the striking area on the tubes, are you moving primarily from the A/O joint or are you pushing your chest out, thereby narrowing your back in a way that causes excess tension throughout your body? In the Alexander Technique the neck area (which includes the front and back of your neck) is where movement begins, regardless of what you are doing. So, in any movement, begin to notice whether you are tightening your neck or letting it be free. I do not know of any activity where your neck needs to be tight!

Your hip joints are another major joint. Most people move as if their hip joints were located at the top of their pelvis—at the waist. However, no bones or joints make up the waist! The hip joints are located lower than what is generally thought. When you sit in a chair you can see the fold that is created by your thigh and upper body. Your hip joints are found deep within the center of that crease.

The hip socket faces outward to the side of the body, not in front. When moving down toward the marimba, snare drum, or timpani, notice if you are moving forward from your hip joints or bending down from the top of your pelvis area. A lot of fluid movement is available if you change your body map and move where the body is naturally designed to move. When this is discovered, movement on instruments (easily observed on marimba since it is so long and you need to move quickly) becomes easy, light, and fluid.

Many people perform activities with excess tension in their pelvis area, which tends to look as if the pelvis is pushed forward. This puts a strain on the whole body, particularly the hip area, creating resistance, and cutting off energy throughout the whole body. When energy is blocked it is like driving a car with your brakes on. Explore your pelvis/hip area to understand where your hip joints are and how your hip joints move.

Figure 2



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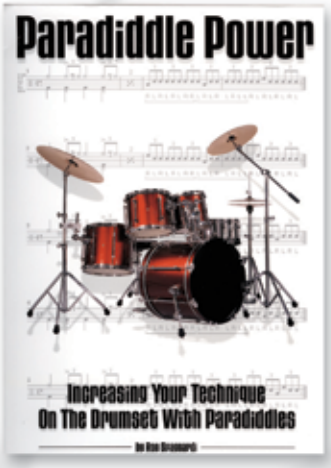

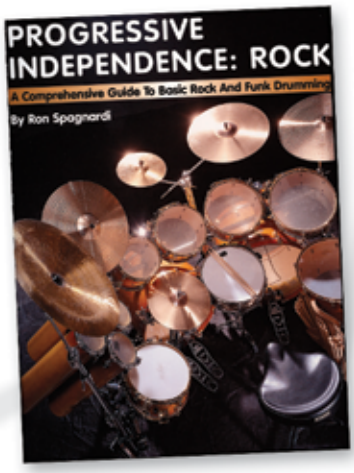

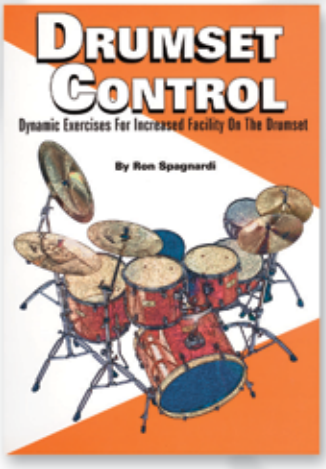

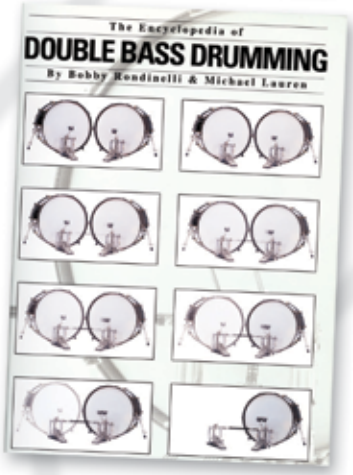

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Your knees are the third main joint. People often lock their knees when standing or walking—or when performing on almost any percussion instrument. It is like standing or moving on stilts. Your mind thinks of your legs as straight boards, and your body does its best to move. When you are standing, walking, or performing, notice if your knees are hyperextended or flexed in a locked position. Or, is there a dynamic balance in the upper leg and lower leg that allows for flexible movement?

If you find yourself locked, keep in mind that the stiffness created in your knees might be because of tensions found in your upper body. When you notice tension in your torso you can let it go and, as Alexander put it, allow your neck to be free so that your head can move forward and up, so that your spine can lengthen and your back can widen.

Your ankles are the fourth main joint. Become aware of any tightness in your foot as you glide or step from the top end of the marimba to the bottom. When you lift your leg, are you holding tension in your ankles? A misconception is that the ankle is located at the back end of the foot at the spot that forms the shape of the letter "L" with the leg. Actually, the ankle joint is more centered and allows your weight to be distributed evenly from the front of your foot to the back. This understanding can help you move with less tension.

IMPORTANCE OF STUDYING WITH ALEXANDER TECHNIQUE TEACHERS

This article is just an introduction to the Alexander Technique. There is no substitute for taking lessons from a teacher. Lessons vary in nature depending on the teacher's understanding and creativity. The teacher's hands can be placed on your body to encourage the releasing of tension, or the teacher may not use his or her hands at all. Many lessons with performing artists include having the artist perform while the teacher observes and gives feedback on the quality of the performer's movement.

Many people have noticed extraordinary changes in the way they move by studying Alexander Technique. Many have lived a happier and healthier life because of it. Alexander Technique does not just pertain to performing artists, although they tend to have a vested interest in what it has to offer. In my case, it has become a way of life—a way of understanding myself that perhaps I would not have found without it—and performing and teaching music has taken on a whole different dimension.

RECOMMENDED BOOKS

Conable, Barbara. *What Every Musician Needs To Know About The Body.* Portland: GIA Publications, Inc. 1998 revised 2000.

Conable's book is the first I recommend to any musician interested in learning about body movement. It can be referred to over and over again by any musician, and it is wonderful for music instructors at any level to teach body awareness to students. It is easy to read and full of informative pictures.

De Alcantara, Pedro. *Indirect Procedures – A Musician's Guide to the Alexander Technique.* Oxford: Clarendon Press, 1997.

This well-written book takes you through many aspects of the Alexander Technique and performing music.

Gilmore, Robin. *What Every Dancer Needs To Know About The Body.* Contact Robin Gilmore at: rglimmer@mindspring.com to purchase a copy.

Gilmore's book is not just for dancers. Percussionists can benefit from it tremendously—after all, we dance on and around our instruments all the time.

Barker, Sarah. *The Alexander Technique – Learning To Use Your Body For Total Energy.* New York: Bantam Books, 1978; revised 1991.

Barker's book was one of the first to appear after Alexander's own books (which were written between 1910 and 1941). It is concise and informative. The second half of the book, called "The Practice Of The Technique – How To Do It," gives hints on how to observe your habits while moving your arms, sitting, standing, etc.

Gelb, Michael. *Body Learning – An Introduction to the Alexander Technique.* New York: Henry Holt and Company, Inc. First Owl Book Edition, 1987.

Gelb's book is used in many college-level Alexander Technique classes as a beginning text. It is written to provide the basic information on the Alexander Technique and provides clear definitions of phrases and words that most Alexander Technique teachers use today.

Alexander, F.M. *The Use of the Self.* London: Methuen and Co., 1932 reissued Orion Books Ltd., 2001.

Alexander's third book, written in 1932. It is a must for anybody interested in reading about the technique by the person who discovered it. The chapter called "Evolution of a Technique" tells Alexander's story step by step on how he changed his habitual tendencies.

Oysler, Linnie. *Observations – Journal 1991–2003.* Unpublished. Contact Rob Falvo at: falvorj@appstate.edu to purchase a copy.

Personal observations on movement, consciousness and self-awareness. Oysler's observations come from many years of being an Alexander Technique teacher and her interest in spiritual consciousness.

Rob Falvo is an associate professor of music at Appalachian State University, where he heads the percussion department, and he is a member of the Philidor Percussion Group. In May 2007, Falvo graduated from the Chesapeake Bay Alexander Studies – North Carolina Teacher Training Program and in June 2007 became a certified teaching member of Alexander Technique International. Falvo earned a Doctor of Musical Arts degree in percussion performance from the Manhattan School of Music. PN

The Three T's

By Jerry Leake

I tell all my students that a good musician is someone who has control over the three "T's" of Indian music—tuning, timing, and tala (form). The underlying philosophy of this article can apply to any musician playing any instrument.

TUNING

The first category—tuning—is not solely restricted to properly tuning an instrument. Once the instrument is finely tuned the player must achieve the proper sound and resonance for the instrument to speak in its fullest voice. If the instrument were to fall slightly out of tune while playing, it would not resonate clearly and the player would become confused. This could distract musicians and detract from the beauty of the music. With a well-tuned instrument and the proper touch and weight of the hand, the player can begin to achieve higher artistic potential and expression. Understanding the difference between producing a good sound and a great sound is the first step toward speaking clearly with any instrument.

That Singular Sound

"I am still amazed by the sound of Na." Tabla master Pandit Swapan Chaudhuri once said this to me during a dinner party given on behalf of Ustad Ali Akbar Khan. Listening to Swapan describe his awe for a sound he has played countless times inspired deep respect in me. "There is much more sound to be heard when playing Na," he went on to say. "It is like the brain. We can tap into some of it, but never attain its full potential."

In concert the following evening, Swapan accompanied Khansahib with all his love and appreciation for the music clearly visible. His deep love of that singular sound made me realize that my artistic devotion should greatly exceed any forced determination to achieve that sound.

TIMING

The second category—timing—refers to the musician's ability to maintain a given tempo regardless of any rhythmic tension that might exist between performers. On tabla, I constantly assess my tempo to avoid rushing phrases or speeding up in ways that the featured artist may not have intended. As an accompanist, I do not decide on changes in tempo; instead, I tap into the mood of the featured artist and reflect his or her energy.

The ability to retain a relaxed yet controlled mood during the most intensive musical moments is what sets musicians apart. In any style, finding the proper pace for development, maintaining regular breath intake, and flowing with the overall mood all support the qualities of great music. During intensive phrases when the adrenaline is pumping and excitement is building, I may find myself pushing the energy level and creating a forced edge/tension to the music. Whenever I sense myself losing control during this energy wave, I remind myself of my teacher's guiding words: "You need to feel calm with the music."

In the older days of Indian music, the drummer's role was that of strict "time keeper" with little or no ornamentation allowed on the specific accompanying structure. Excessive ornamentation introduces complexity and added momentum, which might consciously or subconsciously influence the overall pace, tempo, and shape of the featured artist's performance.

Over the years, the role of the tabla player has shifted somewhat from that of strict accompanist to being a more active partner in the music process. Yet some drummers, who have forgotten their primary role as accompanist, can tend to develop the music in ways the featured artist may not have intended. When tabla players are given a moment to improvise, some may accelerate the tempo of their improvisations, introducing more rhythmic complexity and density, which heightens the overall energy.

> "The concept of tala is present in every style of music."

Subtle increases in energy and tempo do not necessarily detract from the music. Following an accelerated improvisation, mature drummers revert back to the original tempo and pace of the music, like a runner slowing his pace slightly to help breathe more deeply and fully. There is a fine line between aesthetically stretching musical time and a loss of control that could ruin a musical performance. A constant balancing of energy in the moment is needed for the artists to become true partners on the stage.

TALA

The third "T"—tala—refers to a tabla player's ability to establish a given rhythm cycle with absolute clarity, without excessive ornaments that might disguise the structure of the accompanying pattern. Tala consciousness involves developing the music within a set time parameter such as a slow 16-beat cycle, or maintaining one's awareness of a 12-bar blues progression. The player must maintain the integrity of the structural framework.

When first learning to play *tintal*—a cycle of 16 beats divided 4+4+4+4—many tabla students get lost within the time cycle, sometimes adding or subtracting beats. Perhaps because students are also focusing on achieving good sound, hand positioning, and body relaxation, their sense of the cycle is greatly diminished. I have heard performances by professional tabla players who have dropped or added beats from a given cycle. This error usually occurs during very slow rhythm cycles, making it difficult for audience members, or even the featured artist, to be aware of any cyclic alteration.

The concept of tala is present in every style of music—not necessarily as strict rhythmic cycles, but certainly as a time-structure awareness within which music is developed. The 12-bar blues progression is one example of an established time structure with inherent characteristics and harmonic movement throughout the performance. Within the blues progression, musicians explore the vast playground of time while maintaining the integrity of the harmonic progression. During an extended drum solo, mature drummers often sacrifice skillful technique for musicality by improvising over the form of the tune. In these "higher aesthetic" solos, listeners can actually hear the underlying melody and even the harmony of the tune. The three elements of clear sound, consistent timing, and form converge to produce quality music.

Sound + Time = Groove

This basic formula can help to relieve the burdens of the mind that, during the process of making music, can conflict with one's creative inspiration. Indeed, the player does not need to possess incredible technique on his or her instrument, or have assimilated volumes of repertoire to groove with feeling and musicality.

With command over the Three T's it is possible to contribute positively to any musical context. Quarter notes played on an empty Coke bottle with a coin can "swing" on profound musical levels. If the sound of the bottle

projects in consistent and controlled ways, and if the space between each strike is intuitively balanced, then the musicians will be able to find their place, pace, and space within the matrix of sound and time.

Jerry Leake recently completed a Master of Music degree from the University of Missouri where he studied with Dr. Julia Gaines. In the fall of 2008 he will begin pursuing a Doctor of Musical Arts degree at The Ohio State University, studying with Dr. Susan Powell. He also holds a Bachelor of Music Education degree from South Dakota State University, where he studied with Stephen Tobin and James McKinney. Materials from this research were presented at the 2007 National Conference on Percussion Pedagogy in Greensboro, North Carolina. PN

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Four-Mallet Marimba Methods:

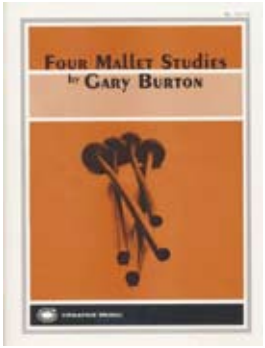
from Mechanics to Musicality

By Darin Olson

Significant advancements in four-mallet marimba technique have influenced the pedagogical material published since 1979. The following methods, introduced by publication year, were investigated to identify pedagogical trends after the publication of *Four Mallet Studies* by Gary Burton and *Method of Movement for Marimba* by Leigh Howard Stevens. For the purpose of this research, a four-mallet method was defined as a workbook containing instructional text, technical exercises, and musical examples/etudes. Although Burton and Stevens do not provide etudes, their methods mark the first publications of authoritative grip explanations.

Burton, Gary. *Four Mallet Studies* (Creative Music, 1968), 40 pages.

Although this is a vibraphone technique book, I chose to include it because some marimba players use the "Burton grip" and this book provides a three-page explanation of that grip by the creator. Burton discusses two other grips, the "Musser grip" and "cross grip," in which he indicates his preference. Included are four pictures illustrating the Burton grip.



Stevens, Leigh Howard. *Method of Movement for Marimba* (KPP, 1979), 109 pages.

This is an extensive workbook for marimba technique including 590 exercises for developing single independent, single alternating, double vertical, and double lateral strokes. Stevens indicates a tempo boundary of slow to fast for each exercise.

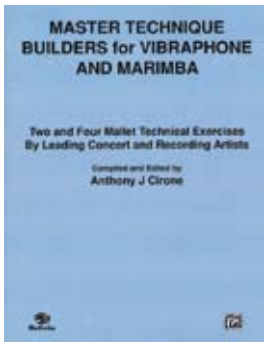
The exercises are preceded by 34 pages of text along with numerous pictures and diagrams. Some of the topics addressed are sticking permutations, the different four-mallet grips, interval changes, stroke height, stroke efficiency, tone production, and a description of each stroke. The "Revised and Expanded" editions features "Daily Exercise Routines" and a "Table of Repertoire," which lists 30 marimba pieces and suggests exercises from the text to supplement the learning of the literature.

Whaley, Garwood. *Musical Studies for the Intermediate Mallet Player* (Meredith, 1980), 48 pages.

In a method mainly devoted to two-mallet work, Whaley includes 10 pages for four mallets. The author begins with a one-page introduction, in which he defines the "cross grip," "Musser grip," and "Burton grip," each with three sentences. The mallets are assigned from left to right, "4-3-2-1." There are nine technique exercises, which utilize the double vertical, single independent, and single alternating strokes. Eight short, non-sequential, reading studies contain dynamics and tempo indication, and are written in simple meter. At the time of its initial publication, this method was one of the first to include grip definitions with accompanying etudes.

Cirone, Anthony. *Master Technique Builders for Vibraphone and Marimba* (Belwin-Mills, 1985), 54 pages.

This is a non-sequential compilation of exercises by such mallet-keyboard artists as Keiko Abe, Vida Chenoweth, David Friedman, William Moersch, Bill Molenhof, and Dave Samuels. Each article is accompanied by a biography of the artist, and most contain information on practice techniques and explanation of the exercises. Of the 50+ exercises devoted to four-mallet marimba, all are in simple meter and most contain a tempo indication. Strokes included are double vertical, single independent, and double lateral.

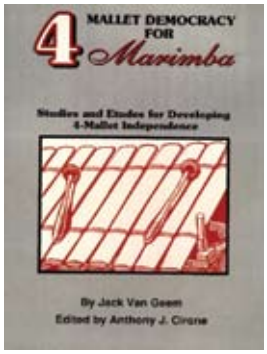


Moyer, James. *Four-Mallet Method for Marimba* (Studio 4, 1992), 57 pages.

This method is aimed towards the development of three strokes: double vertical, single alternating, and single independent. Moyer includes 40+ exercises for developing each stroke, all of which contain a metronome marking. At the conclusion of the exercises, etudes for each stroke include dynamics, simple and compound meter, and key signatures up to four accidentals. Similar traits appear in 19 short "repertoire" pieces.

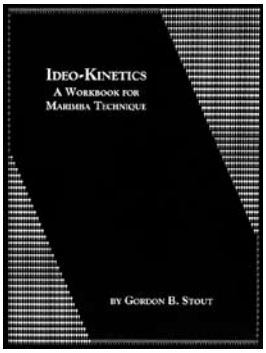
Van Geem, Jack. *4 Mallet Democracy for Marimba* (Belwin Mills, 1992), 51 pages.

With the exception of a one-page introduction, Van Geem includes mainly exercises and etudes with minimal commentary. Mallet labeling is indicated as "4-3-2-1" from left to right. The author begins the exercises with



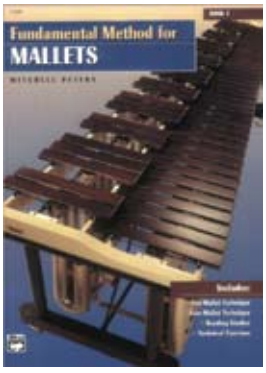
double vertical strokes, working each hand separately and keeping one mallet stationary while changing the interval. "Rotation Studies" introduce the single alternating stroke. The instructions indicate to repeat the exercise numerous times, accelerating the tempo from slow to fast and back to the original tempo. Ten etudes are included to reinforce the exercises, and contain various tempos, dynamics, and meters.

Stout, Gordon. *Ideo-Kinetics* (M. Baker, 1993), 46 pages.
On page six, Stout defines Ideo-Kinetics as "the idea and specific approach through which the horizontal distance from one note to another may be memorized 'by feel' in relation to a point of reference." This method contains 15 pages devoted to four-mallet marimba.



These pages include 18 exercises written with a dynamic marking of *pianissimo*, and tempos marked as "slow–fast." The strokes utilized are single independent, single alternating, and double vertical. Stout encourages the player to be creative and make up exercises, and the book includes several pages of blank staff paper for this purpose.

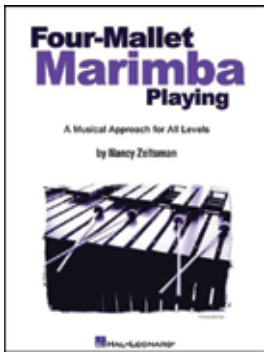
Peters, Mitchell. *Fundamental Method for Mallets Book 1* (Alfred, 1995), 166 pages.
This method contains 46 pages of four-mallet material. Peters includes brief instructions on "Musser-Stevens," "Burton," and "traditional" grips, which are accompanied by 12 pictures. According to the author, the "best technical starting point" is the double vertical stroke.



To emphasize this point, he includes over 50 exercises focusing on the double vertical stroke and five beginning reading studies that exclusively utilize the double vertical stroke. Also included are eight single independent exercises and eight single alternating exercises, which are preceded by a short description of the stroke. The book finishes with 25 studies that contain up to three accidentals in the key signature, have different tempo markings, and include dynamics.

Howarth, Gifford. *Simply Four* (Tap Space, 2002), 82 pages.
Twenty-seven pages of this method provide instruction for the "Stevens grip," which includes 70+ pictures, explanation of intervals, and strokes. Another chapter contains similar information related to the "Burton grip." Twenty-one pages of exercises include double vertical, single independent, single alternating, and double lateral strokes and begin by incorporating lateral leaps. This method concludes with five etudes that contain up to four accidentals, and two have a tempo indication. A DVD containing supplemental instructional information is referenced throughout the book. Two appendices contain information on mallet selection and a literature list.

Zeltsman, Nancy. *Four Mallet Marimba Playing* (Hal Leonard, 2003), 192 pages.
The first section, titled "Basics," contains a 12-step, in-depth explanation of the "traditional" four-mallet grip, as well as text addressing tone production, scales, phrasing, rolls, and practice suggestions. Included are 50 original, non-sequential, short exercises which have an expansive coverage of key signatures, simple and compound meters, metronome markings, and dynamics. Eighteen adapted solos contain similar traits and cover composers from Baroque to modern time periods. A five-octave marimba is required for eight of these solos. This method also includes a section devoted to advanced repertoire, which provides excerpts and commentary on pieces such as "See Ya Thursday" by Steven Mackey and "Merlin" by Andrew Thomas.



Ford, Mark. *Marimba: Technique Through Music* (Innovative Percussion, 2005), 64 pages.

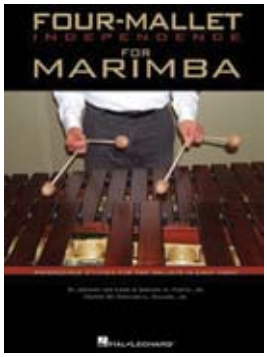
In addition to 16 etudes, the author includes 30 exercises. The etudes were composed to develop specific strokes: single independent, single alternating, double lateral, and double vertical. Dynamic, tempo, and mallet selection are all indicated for the pieces. These sequential etudes are written in both simple and compound meter and contain up to five accidentals in the key signature. Ford precedes each group of etudes with an introduction and tips for performance.

Grover, Neil and Garwood Whaley. *4 Mallet Fundamentals* (Meredith, 2006), 47 pages.

In the introduction the authors explain that the purpose of this method is to give students and teachers "easy access to both technical studies and musical materials at the beginning to intermediate levels." There is a brief one-page discussion of the "Musser grip," and the mallets are labeled "4-3-2-1" left to right. Twenty-eight technical exercises are distributed throughout the book, beginning with rolls and double vertical strokes, then moving to single independent and single alternating strokes. Twenty short musical transcriptions by composers such as Bach, Beethoven, and Mozart are transcribed for marimba. These musical selections are all in simple meter, contain up to three accidentals in the key signature, include expression markings, and indicate mallet stickings.

Lane, Johnny Lee and Samuel A Floyd Jr. *Four-Mallet Independence* (Hal Leonard, 2006), 48 pages.

In a nine-page introduction, the author provides brief explanations as well as 23 pictures of the "Musser-style grip" and "traditional cross grip." A section of 36 exercises concerning mallet independence is free from metronome markings. Thirty-two of the exercises emphasize an alternating motion in either hand. Five short studies for mallet independence are in simple meter (with the exception of one), contain up to two accidentals in the key signature, and have no tempo indication. An additional 36 exercises are devoted to rolls, which are written in 4/4 time, consist mainly of note durations of a quarter note or longer, and three indicate a key signature other than C-major. The author includes five short roll studies that contain up to three accidentals and are in 4/4 time.



Bobo, Kevin. *Permutations for the Advanced Marimbist* (KPP, 2007), 125 pages.

Designed to improve a player's endurance and facility, this method begins with a thorough eight-page introduction. Through the idea of "downbeat displacement" the author includes approximately 1,800 written-out exercises that are divided into sections of "Non-Lateral Strokes" and "Lateral Strokes." In a systematic approach, the stroke types are presented individually before being combined and eventually overlapped. All exercises are written in a "grid" notation, and if practiced correctly, through scales and arpeggios, the book potentially contains over 129,600 exercises. Preceding each set of exercises is a repertoire list that includes over 90 pieces, demonstrating that any advanced marimbist can benefit from the material. Also included is a section titled "Applying the Material" that contains Bobo's concert etudes, titled *Seven Days*. These relevant etudes provide stepping stones to bridge the gap from the exercises to advanced literature.

CONCLUSION

As an educator, it is often difficult to find

the right material for a beginning to intermediate level student. From the methods reviewed, there is evidence of three specific categories of four-mallet marimba methods: (1) technique based, (2) all-inclusive, (3) musicality based. The technique-based method books evolved from the text of Stevens and includes materials by Howarth, Moyer, and Bobo. Although Howarth, Moyer, and Bobo include exercises and etudes, the focal point of their method is the execution of technical elements. All-inclusive methods include the works of Grover, Lane, Peters, Van Geem, and Whaley. These books aim to provide students and educators a one-stop resource for exercises and etudes. The final group of method books, musicality based, primarily implements musical concepts. Both the Ford and Zeltsman methods contain musical studies combined with a technical method and provide the student with a foundation of both from which to grow.

From this research, one could infer that students who learn from a musicality-based method, supplemented with exercises from a technical book, will have a comprehensive set of resources to guide them through their marimba studies.

Darin Olson is pursuing a Master of Music degree in percussion performance at the University of Missouri-Columbia, and is a student of Dr. Julia Gaines. He holds a Bachelor of Music Education degree from South Dakota State University, where he studied with Stephen Tobin and James McKinney. Olson has appeared as a soloist or as an ensemble member at several Days of Percussion and presented this research at the National Conference on Percussion Pedagogy in Greensboro, North Carolina. PN

Vibe Voicings Derived from the Diminished Scale

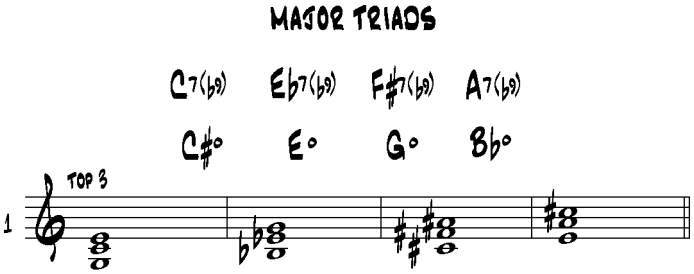
By Bart Quartier

When searching for other colors and sounds in vibe voicings, we can use concepts that give us interesting chord voicings as an alternative to typical chord voicings based on tertiary intervals. The examples in this article illustrate various voicings that are derived from the diminished scale (commonly used as a scale to improvise on a dominant 7th chord). Commonly referred to as the symmetrical diminished scale, any shape or voicing in the scale can be transposed up or down by a minor 3rd. There are only three diminished scales, and each one can be used for four dominant 7th chords (a minor 3rd apart) and four diminished 7th chords (also a minor 3rd apart). As a result, utilizing the diminished scale for voicings can be very easy once the concept is understood and the diminished shapes or voicings are mastered.

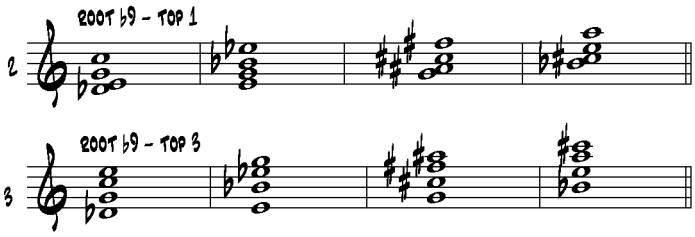
The diminished scale as used on a dominant chord contains the dominant 7th chord tones along with the following tensions: flat 9, sharp 9, sharp 11, and 13. Depending upon the note selection of the three- and four-note voicings, some voicings may strongly establish the chord sound while others may be less clear in establishing the chord sound.

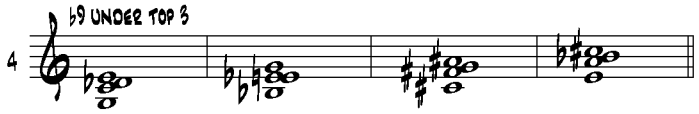
Example 1 further explains the concept. Please note: in order to simplify some chords, enharmonic spelling has been used. Accidentals are only good for the note that they are next to.

From the diminished scale, we can extract four major triads. Notice that they are all a minor 3rd apart.

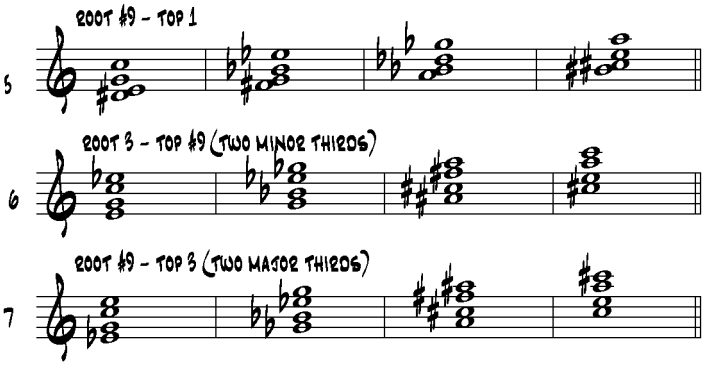


Adding another note above, under, or in between the chord gives the voicing a totally different color: In examples 2–4, we will add the flat 9 of each triad in the diminished scale. Depending upon the inversion of the triad, many different and interesting voicing structures are possible while using the same four notes. Notice that the added tensions in the following examples, in conjunction with the neighboring chord tone, create dissonance whether it be a minor 2nd or major 7th depending upon the inversion.

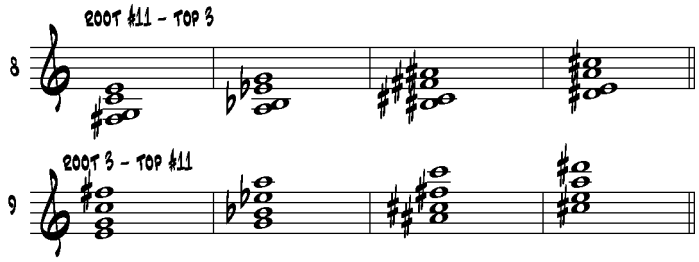




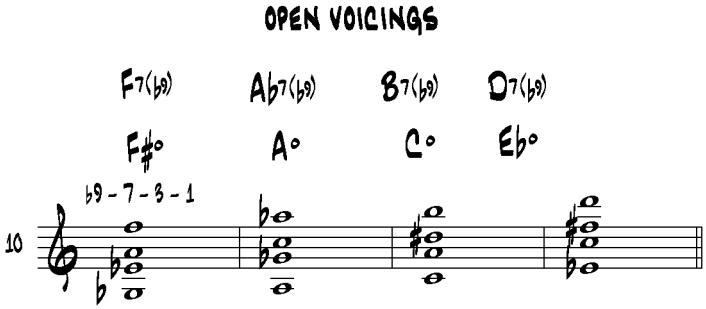
In examples 5–7, the sharp 9 of each triad is added.

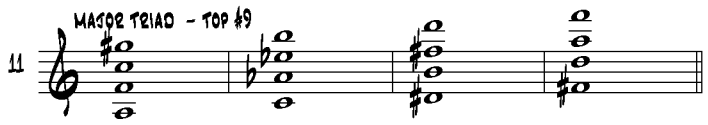


In examples 8 and 9, the sharp 11 is added to each triad, which elicits a Lydian sound.



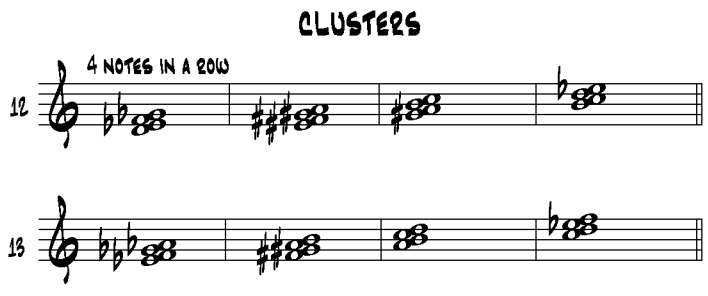
In examples 10 and 11, the voicing's wide intervals give the chord a floating, open character and allows more space for the other members of the band. Example 10 deviates from the triad and uses the 7th instead of the root of the chord. Notice the intervallic makeup of the voicing. From the botton up: major 6th, tritone, minor 6th.



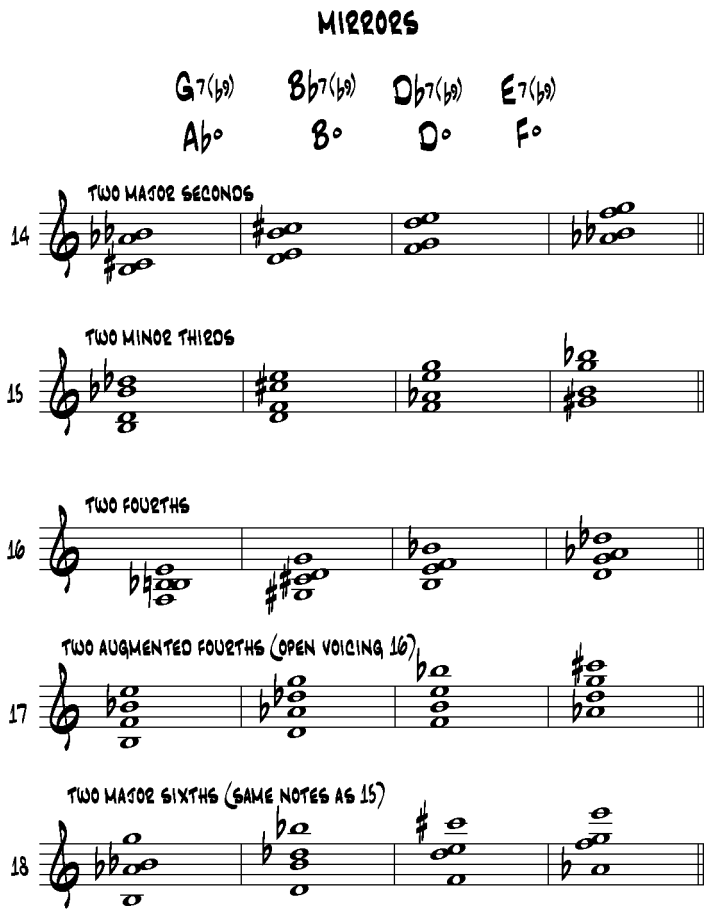


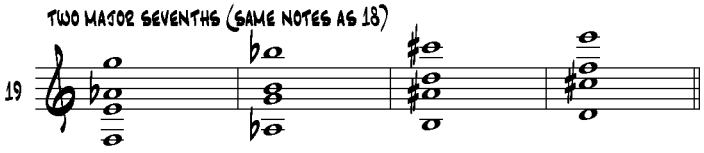
The following examples begin to use notes that do not necessarily focus the triads in the diminished scale. In fact, any notes, in any order, may be utilized as diminished voicings. Players are encouraged to come up and experiment with their own three- and four-note diminished shapes. Many pianists and guitarists use these examples of diminished voicings. It is also worth noting that these diminished structures can be used for lines in improvisation. Such pianists as Chick Corea, Bill Evans, and Oscar Peterson have used these diminished shapes in their improvisation.

Examples 12 and 13 illustrate how clusters do not necessarily sound harsh all times. They can sound warm as well.



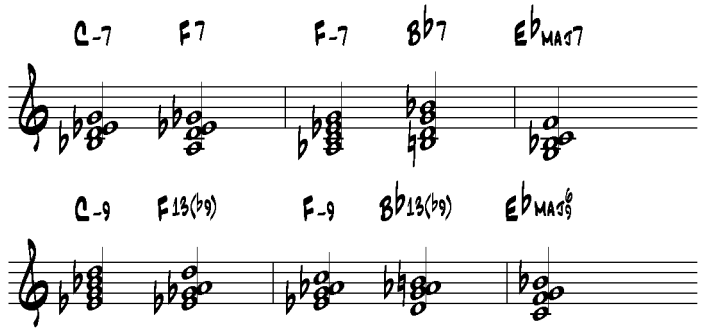
In learning and incorporating these diminished voicings in your playing, it is helpful to visually memorize the shapes. The following examples should be fairly easy to memorize, since they are mirror images in the sense that the intervals of each hand are the same.



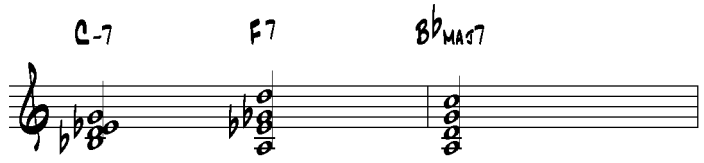


As previously mentioned, any four notes from the diminished scale can be used to derive a diminished structure for a voicing. The following examples illustrate how these diminished shapes can be applied to typical progressions found in standards.

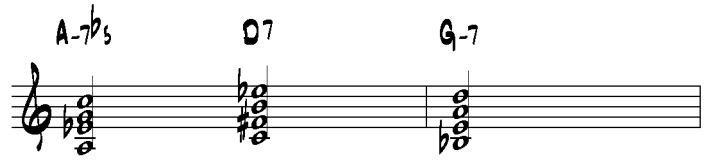
As stated previously, any diminished voicing will only include the tensions flat 9, sharp 9, sharp 11, and 13. Consequently, if you happen to play a voicing with another tension, the voicing will include a note outside of the diminished scale. This, of course, can be perfectly acceptable, but it is good to know in terms of the application of this concept.



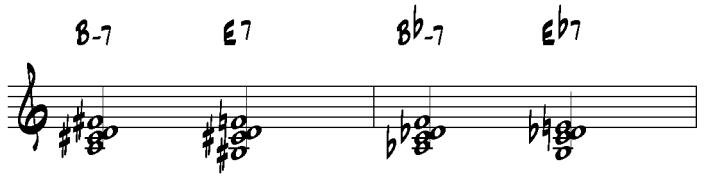
In the following example, we see the same chords as above, but a closed C–7 voicing is followed with an open-voicing F7 (containing flat 9 and 13).



In the next example, which is in a minor progression, a diminished voicing is used on the D7 chord. Notice that the top three notes form a B triad, with the lower note of the voicing being a flat 9 of the B triad. This is a common voicing that many pianists and guitarist use and should be mastered up and down in minor 3rds in all of the diminished scales.



The next example is a standard chromatic, descending II–V progression. The top note F between E7 and Bb–7 creates an interesting chromatic line throughout the top voices of the chord voicings.

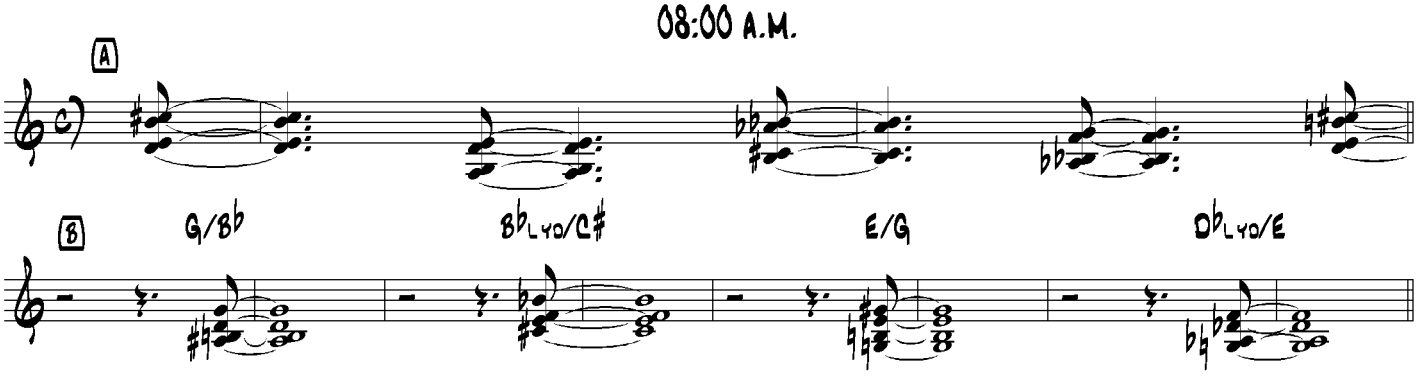


The final example is in a more contemporary style and is taken from my composition "08:00 a.m.," which can be heard on my recent recording, *Thank You*. In Theme A, the vibraphone comps along with the two horns who are playing the melody derived from the diminished scale of G7b9.

In theme B, the vibraphone plays some triads (the second chord is an exception) with another root from the diminished scale (still on G7b9).

- G/Bb: sounds "sharp 9," which lies in the bass.
- Bb Lyd/C#: the vibes plays the bass C-sharp as well as the root B-flat, which lies in the lead voice of the voicing. The third of the chord is omitted.
- E/G: same construction as G/Bb, but with a bit more open configuration.
- Db Lyd/E: The voicing itself emits a Lydian flavor, but with the sounding of the bass note, the overall chordal effect sounds diminished.

Bart Quartier teaches mallets at the Brussels Royal Conservatory and is also active as a performer and clinician. His books *Image*, *Profils*, *Encore*, and *Imagine* are distributed worldwide. Bart has performed with Trilok Gurtu and Mike Mainieri and recently released his debut album, *Thank You* (De Werf 058). For more info visit www.bartquartier.be.



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Choosing the Right Implement for the Job

What does the rest of the ensemble say?

By Nicholas V. Holland III

As a university band conductor whose primary instrument is percussion, I am perhaps overly passionate (insert obsessive-compulsive) about my percussion sections. I conduct the second band at our university, and often my percussion sections include several non-music majors who do not study in our percussion studio. Our majors get a heavy dose of the effects of implements on color, timbre, dynamics, and blend, but our non-majors seldom do. One of my greatest passions is making certain my percussionists choose, and correctly use, the right implement for the job.

When I am conducting my own ensemble, or when listening to soloists perform, I am often distracted and frustrated with the chosen implement. Conductors, soloists, and section percussionists must always consider their mallet choice for every instrument. This is generally simple with any drum, but not so much with keyboards, timpani, or auxiliary instruments. How do they choose the right implement? Let's see what the rest of the ensemble has to say.

Obviously, a concert snare drum shouldn't be played with marching sticks; the sound will be brash, heavy, and almost always too loud. Beyond that, the answers aren't that simple but not overly difficult if you do your homework. For example, I once performed "Billy the Kid" with the North Carolina Symphony. I had worked up the xylophone part with the Malletech Bob Becker mallets, which are my favorite to use on xylophone. Rick Motylinski, the principal percussionist for the symphony, suggested that I use a mallet with a rosewood head (to match the rosewood bars of the xylophone) so I could accent the smoky, rich color of the reed section. The mallet choice was completely driven by what the other, non-percussion, instruments were doing at the time. The color produced was exhilarating; a better mallet choice created a much more vibrant and colorful sound that contributed to the orchestra perfectly.

You may be thinking, "Does that really matter in my concert band?" My answer is, absolutely yes!

How does this affect you in your studio, your lessons, or your ensembles? Every time you strike a membrane, bar, or triangle, you should question the implement. Here are some questions to help guide your selection:

1. *What are the rhythmic demands of the music?* Excerpts with syncopated or fast rhythms require an implement with a strong articulation.

2. *What does the rest of the ensemble say?* Are you doubling another voice in the ensemble, and if so, who? The answer to that question directly impacts your selection. For example, if you're doubling a lighter instrument (oboe, clarinet in a higher register, flute, or piccolo), choose an implement that will produce a brighter tone.

The mallet choice was completely driven by what the other, non-percussion, instruments were doing at the time.

3. *What color is the composer trying to achieve?* If the composer of the piece you are performing is living, ask him or her! Our primary role as performers should always be to reproduce the intent of the composer. This question may also be answered by no. 2 above.

4. *What are the volume/projection or articulation demands of the part?* Take it a step farther: What are the effects of the hall on the instrument? For example, the bass drum part in "Billy the Kid" shouldn't be played with an ultra-fuzzy beater. Ideally, a fat, wooden beater will produce the "gunfight" sound intended.

5. *What are the limitations of the instrument?* If you are trying to get more volume out of the temple blocks, you still shouldn't use phenolic xylophone mallets or marching snare sticks to play the part; soon you'll be ordering new blocks. Always be aware of the limitations of an instrument, and never try to make it louder than it was designed to be.

6. *Finally, is there an implement that would make your performance technically easier?* As a student I never accepted this as a viable reason for not being able to play a part. However, I discovered later that a different stick really did make "Scheherazade" easier, and that a particular triangle beater opened up a world of colors and possibilities over the generic one that I used.

Beyond implement choice, there are also special techniques that can enhance the performance of instruments you already have. For instance, have you as a percussionist or conductor ever thought the castanet sound was thin and puny? Probably so, because it is! Think about the castanet part in Rimsky-Korsakov's "Capriccio Espagnol"—what might the rest of the ensemble say about the castanet sound? The texture is full, with bold colors in the winds. To contribute and support that texture, try using hand-held castanets to strike the castanets in a castanet machine. The resulting sound is rich in color and articulation, and one that sizzles when layered into an ensemble texture.

Many tonal possibilities exist in good triangles, and even more so when they are played with good implements. Striking a triangle directly in the center of the hypotenuse angle results in arguably the dullest tone a triangle can produce. Striking the triangle on the bottom angle activates more of the overtones from the instrument, resulting in more shimmer, more sparkle, and more color. Why is this important to consider? Often, triangle sounds are coupled with various wind instruments. What does the ensemble say about triangle sounds? Consider Aaron Copland's "Appalachian Spring"; in the early stages of the development, the triangle is coupled with the upper woodwinds to create a sparkling, shimmering sound. A triangle strike on the bottom angle will produce that sparkling sound you are looking for to color the ensemble.

Altering the angle of the beater as it strikes

the triangle on that angle will further change the sound. Additionally, soft triangle rolls can be quite a chore with a cheap beater. Soft triangle rolls are often meant to color and support the sound from the winds. What would the ensemble say about the color? Definitely "soft" and probably "light"—try doing that with a heavy beater! Instead, use a beater with a teardrop-shaped head, and move the beater close to a closed corner of the triangle; a gentle roll will speak without much effort, and will usually be an exquisitely soft and light sound.

So, to my fellow band director/conductors, pay careful attention to the sticks, mallets, and beaters being used in your percussion section. With your guidance, choosing the right implement for the job could mean the difference between a superior and an excellent rating at next year's concert festival. To percussion professors, please remain steadfast in molding and shaping our student percussionists into discriminating musicians who read well beyond the print on the page. And to collegiate, high school, and middle school percussionists everywhere, pay special attention to the details of the printed music, and take the time to get into the mind of the composer when preparing performances. Much of that begins with choosing the right implement for the job.

Nicholas V. Holland III is Associate Director of Bands and Director of the Mighty Sound of the South Marching Band at the University of Memphis. He is the music director and conductor of the Symphonic Band, and teaches courses in music education. Holland graduated from East Carolina University with B.M. and M.M. degrees in music education with emphasis in percussion and conducting. He received the Doctor of Philosophy degree in music from the University of North Carolina Greensboro.

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The Turkish Davul

TERMS USED IN PERCUSSION

By Michael Rosen

Q. In "Turkish Symphony" (c.1790, Series B.v.14 published in 1985) by Franz Xaver Sussmayr (1766–1803), the composer calls for Tamburo Tedesco and Tamburo Turchesco among other less arcane Janissary instruments. I realize that the simple translation is "German drum" and "Turkish drum," but can you tell me anything more about them? I can't find the instruments in any reference books I searched including The New Grove Dictionary of Music and Musicians, Percussion Instruments and Their History *by James Blades, the* Encyclopedia of Percussion *by John Beck,* The Percussionists' Dictionary *by Joe Adato and George Judy,* Contemporary Percussion *by Reginald Smith-Brindle, or the Emil Richards book. All five parts are on three lines, not staves, with up or down stems to indicate the instrument's rhythm. In descending score order: Tamburo tedesco and triangolo play the same thing most of the time with tremolos indicated for both; Piatti is on a separate line; and Tamburo Turchesco and Tamburino play the same most of the time.*

Douglas Walter
Colorado University, Boulder

A. The Turkish drum is a davul and the German drum is a tom-tom of some sort. Suffice it to say that I think the original drums have been lost in contemporary performance practice and have modern counterparts. The German drum became a *rürhtrommel* or a *landskneckstrommel* (a deep tom-tom) and the davul became a snare drum.

The davul is hung over the shoulder with a strap, struck with a mallet in the right hand and with a rattan (or switch) on the opposite head (see photo). It is the sound of the switch on the bottom head being struck or just held against the head while the top head is struck that eventually became the sound of the snares on a snare drum. This drum is still played that way in Turkey today in both folk music and Janissary Music (Mehter).

It's impossible to say exactly how large these drums were because we have no recording of them, and the size is variable. I have seen contemporary catalogs with drums for sale ranging from 40x28 cm to 55x28cm and 30x35cm to 35x35cm.

If I were playing this piece I would use a field drum in place of the davul, with calf heads and gut snares rather loose to rattle a lot, and I would use a small bass drum for the German drum. However, I wouldn't argue if someone came up with another solution. In any case, a derabukka would be out of the question because this instrument was not used in Janissary music that consisted of cymbals, triangle, drums, davuls, and a schellenbaum (just for fun!). These instruments were used in the Turkish Janissary bands from as early as the 14th Century. Süssmayr would have known Janissary Bands of the 18th Century that were a bit different than the earlier ones.

Modern Janissary band (Mehter) playing duvals. The players' left hands, which are holding the switches, are not visible, but note the two schellenbaums in the back.

Let's get into more detail on this one (or more confusion!). Doug Walter put me in contact with Laurie Sampsel, librarian at Colorado University, who asked Mary Inwood, editor of the 1985 edition of the Sussmayr piece that generated this discussion what these instruments are. I received the following response: "Mary B.B. Inwood says that tamburo tedesco is just a bass drum. Her description of tamburo turchesco is as follows: 'The tamburo turchesco is, as its name indicates, a Turkish drum. It is long and narrow, with one or two heads, measuring approximately twenty inches in diameter. This type of drum was traditionally laid on its side and beaten with both hands on each end or beaten by hand on one head and struck on the shell with a rute, or cluster of twigs fashioned into a switch. Sussmayer's tamburo turchesco part does not indicate which method is to be used.' She doesn't mention the davul, but it sounds similar to that."

Mike Quinn pointed out to me that it is interesting that the term Turchesco is used when it should be Turco in Italian. Perhaps that slip happened at the editorial stage or maybe it's an older term no longer used. "After all," says Mike," the piece was written in 1780."

For actual performances of the davul go to the following YouTube sites for great videos:
1. www.youtube.com/watch?v=SOGKOPIlteI
2. www.youtube.com/watch?v=Z4D1Oh54HBY&feature=related
3. www.youtube.com/watch?v=Z4YAOqjV6wc&feature=related

And just to round out the discussion, the davul is called a tupan in Bulgaria and Yugoslavia in a slightly different form.

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

Twelve-Tone Timpani:

Jan Williams' 'Variations for Solo Kettledrums'

By Thad Anderson

Completed in 1964, "Variations for Solo Kettledrums" was composed while Jan Williams was completing graduate work at the Manhattan School of Music. At the time, Williams was studying percussion with Paul Price, who was a central figure in the post-World War II percussion field. Prior to taking the position at the Manhattan School of Music, Price taught at the University of Illinois from 1949 to 1956 where he established the first accredited college percussion ensemble course. According to former PAS Historian Frederick Fairchild, "He championed the percussion works of Cowell, Varèse, Roldan, Harrison, Cage, Antheil, among others and created a performing environment that stimulated an extraordinary interest in composition for percussion both among established composers and among his own students. Price's influential publishing firm, Music for Percussion, was also founded during this time."[1]

Before his death in 1986, Price was credited with introducing nearly 400 new percussion works.[2] He also produced some of the earliest recordings of percussion ensemble music with his group at the Manhattan School as well as with the Paul Price Percussion Ensemble.

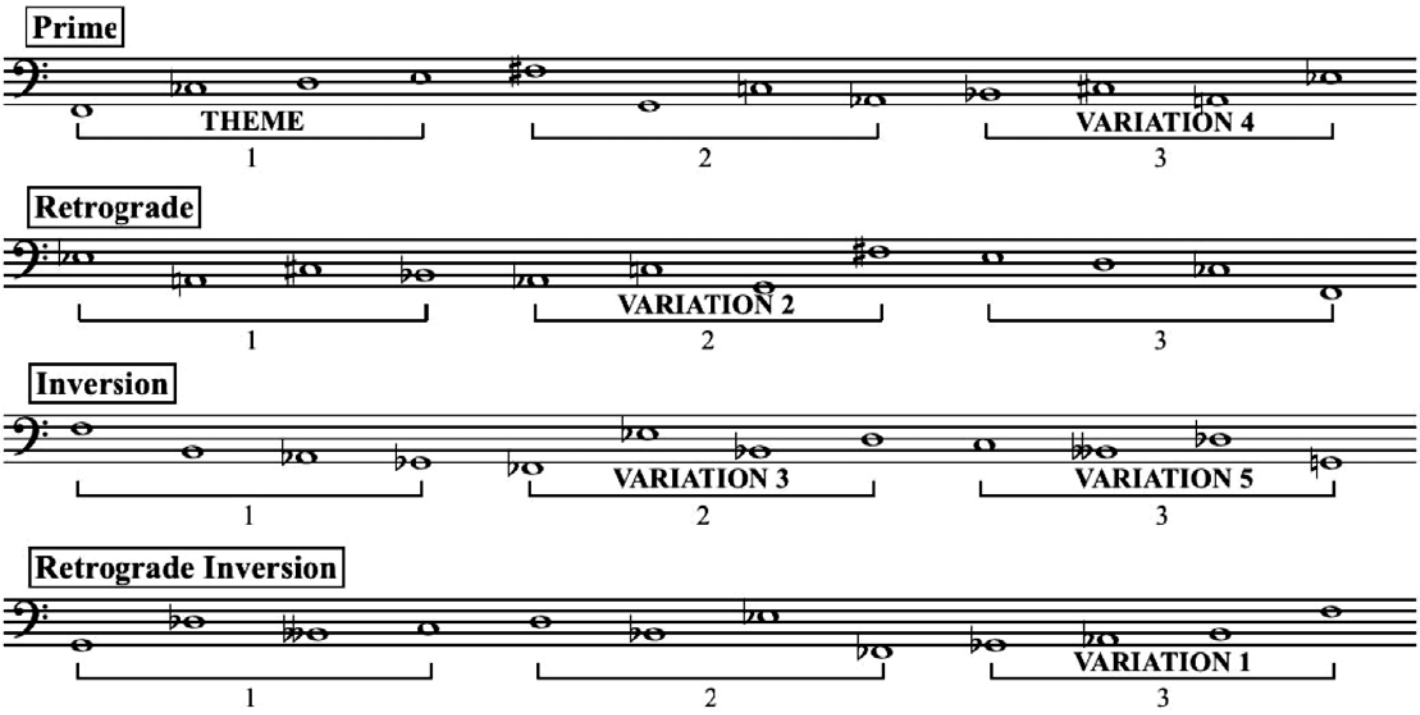
According to Williams, it was common for many of Price's students to compose and perform new works on degree recitals. Whether this encouragement was due to a lack of quality literature or the small catalogue of repertoire that was available at mid-century is unknown, but Price found a way to involve his students in the creation of a varied body of solo and ensemble percussion literature that, in most cases, has become standard repertoire. It was also this philosophy that encouraged Williams to compose a timpani solo for his Master's recital. "Variations for Solo Kettledrums" was premiered on May 15, 1964 at the Manhattan School of Music.[3]

During his time under the tutelage of Price, Williams, along with many of his peers, learned and performed the initial "Six Pieces for Four Kettledrums" by Elliott Carter. Before 1966, only two of the six movements, "Recitative" and "Improvisation," were published. "The other four existed in manuscript only," Williams explains, "but because Paul had a copy of them, we had the opportunity to study and perform all six pieces."

Soon after completing his graduate work, Williams presented a series of recitals in 1965 that featured all six movements from Carter's collection. "Elliott Carter was present at the [Carnegie Hall] performance. He thanked me for doing the pieces, and then expressed an interest in revising them…It seemed that he was interested in seeking ways to bring more varieties of timbre to these pieces and to make each a more effective performance vehicle for solo timpani."[4]

Williams and Carter ended up spending about eight hours together over a period of a week and developed many new performance-related aspects such as playing locations (normal, center, and rim), implement suggestions (cloth-covered rattan sticks), and the creation of harmonics on the membrane. Two new movements, "Adagio" and "Canto," which employ extensive pitch changing, were also introduced during this collaborative process and are now included in the completed

Figure 1: Original or prime row plus each variant formation:



series, "Eight Pieces for Four Timpani," which was first published in 1966.

While Williams does not recall his composition having any affect on the outcome of the 1966 Carter revisions, his experience performing the initial six pieces played a role throughout the composition of "Variations for Solo Kettledrums."[5] One primary aspect that both works share is the use of metric modulation, which is utilized in three of the six movements in Williams' work. On the other hand, "Variations for Solo Kettledrum" exploits several novel performance techniques as well. This includes the use of fingers to activate the membranes, one movement that uses four timpani mallets (in a similar fashion to playing four-mallet marimba), and the designation of three types or lengths of fermati. Perhaps the most significant technique that is used throughout is the serial process that Williams utilized to compose the theme and each variation.

ANALYTICAL PERSPECTIVES

In the opening performance notes of "Variations for Solo Kettledrums," Williams outlines the original or prime twelve-tone series. The prime row is then reconstructed into the retrograde, inversion, and retrograde-inversion formations. Each of these twelve-note rows is then broken down into three, four-note cells or tetrachords (see Figure 1). From there, Williams had his choice as to which tetrachord he would use for the theme and each variation movement. Williams explained, "I believe that I decided on these particular sets simply because I liked the way they sounded on the drums."[6]

Each of the six four-note cells is shown in Figure 2. Also of note within this example is the appearance of strict inversional symmetry between the prime and inversion rows as well as with the retrograde and retrograde-inversion rows.

Once each four-note cell was derived and assigned to a particular movement, Williams treated each cell as if it were its own twelve-tone row. For example, in each movement a timpano was assigned to each of the four pitches in the tetrachord. In the "Theme," F was given to the 32-inch drum (or drum 1), the C-flat is assigned to the 29-inch timpano (or drum 2), and so on. By using this allocation method, the following pitch sequences are used throughout the remainder of the composition:

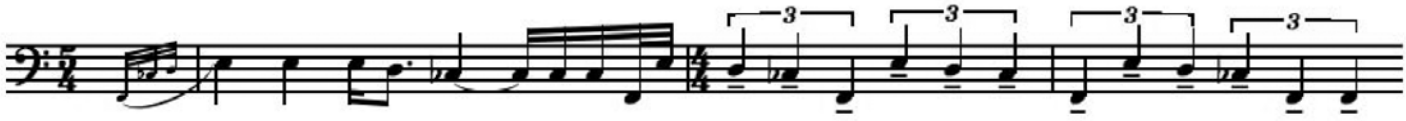
Theme: 1234 or 4321
Variation 1: 4321 or 1234
Variation 2: 1423 or 3241
Variation 3: 1432 or 2341
Variation 4: 2314 or 4132
Variation 5: 1234 or 4321

An example of how this method is used

Figure 2: The relationship of each row within the twelve-tone matrix:

	THEME				VARIATION 2				VARIATION 4			
VARIATION 1	F	C♭	D	E	F♯	G	C	A♭	B♭	C♯	A	E♭
	C♭	F	A♭	B♭	C	C♯	F♯	D	E	G	E♭	A
	A♭	D	F	G	A	B♭	E♭	C♭	C♯	E	C	F♯
	F♯	C	E♭	F	G	A♭	C♯	A	C♭	D	B♭	E
VARIATION 3	E	B♭	C♯	E♭	F	F♯	C♭	G	A	C	A♭	D
	E♭	A	C	D	E	F	B♭	F♯	A♭	C♭	G	C♯
	B♭	E	G	A	C♭	C	F	C♯	E♭	F♯	D	A♭
	D	A♭	C♭	C♯	E♭	E	A	F	G	B♭	F♯	C
VARIATION 5	C	F♯	A	C♭	C♯	D	G	E♭	F	A♭	E	B♭
	A	E♭	F♯	A♭	B♭	C♭	E	C	D	F	C♯	G
	C♯	G	B♭	C	D	E♭	A♭	E	F♯	A	F	C♭
	G	C♯	E	F♯	A♭	A	D	B♭	C	E♭	C♭	F

Figure 3 – Example of the pitch sequence in the opening of "Theme.



throughout the work is shown in Figure 3. In this opening statement of "Theme," there is a constant shift between using the 1234 and the 4321 sequences. This is similar to how a traditional twelve-tone work is composed.

Other compositional techniques that are employed include a precise palindrome in "Variation No. II." This is the movement that utilizes four mallets. Chords are built, voiced, and broken down in a way that creates symmetry throughout the entire movement. Additionally, the thematic material in "Variation No. V" is later heard in pure retrograde. From a compositional standpoint, the theme and variation movements are well thought out from start to finish.

Given its significance within the history of solo percussion literature, its use of 20th-century compositional techniques, and its programmability on an all-inclusive percussion recital, "Variations for Solo Kettledrums" is truly a masterpiece within the solo timpani genre. Perhaps it can also be stated that the work offers a performer perspective on the early development of unaccompanied timpani literature. Through the progress of creating extended techniques, the collaboration between composer and performer, and a special interest in creating a broad body of percussion literature, composer Jan Williams in "Variations for Solo Kettledrums" established a significant milestone in the expansion of the percussion field in the 20th-century.

ENDNOTES

1. "PAS Hall of Fame Member Paul Price," Percussive Arts Society Website, http://www.pas.org/About/HofDetails.cfm?IFile=pprice.
2. Tim Page, "Concert: A Tribute to Paul Price," *New York Times*, 1 March 1987.
3. Jan Williams, interview by the author, e-mail, 27 November 2006.
4. Jan Williams, "Elliot Carter's *Eight Pieces for Timpani* – The 1966 Revisions," *Percussive Notes*, December 2000.
5. Jan Williams, interview by the author, e-mail, 27 November 2006.
6. Jan Williams, interview by the author, e-mail, 1 November 2006.

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Lee Vinson: Auditioning for BSO

By Omar Carmenates

Dustin Pedroia is going to have to move over because there's a new rookie right-hander from Alabama in Boston with all-star credentials and the stats to boot. He has been called up from the minors—not to Fenway Park but just down the road to Symphony Hall. It's the Boston Symphony Orchestra's newest percussionist, Lee Vinson, who shows all the promise of being a clutch player. In May of 2007, Omar Carmenates had the opportunity to chat with Lee about his new job. At the time of the interview, it had been two months since the audition finals and four months before Vinson started his first season with the BSO.

Omar: *Tell me a little about your background.*

Lee: I am from Auburn, Alabama, and I started playing percussion when I was in sixth grade. My parents are both musicians and college teachers; my father is a percussionist turned college band director/arranger, and my mother is a flutist, so I guess it runs in my blood. I started taking lessons in middle school and was involved with my school's band program, doing everything from concert band to marching band to jazz band. During high school I spent two summers at the Interlochen Arts Camp and another summer at Boston University's Tanglewood Institute where I met Tim Genis.

In the fall of 1997 I started at the Eastman School of Music, studying with John Beck. During my junior year at Eastman I won a position with the United States Navy Band in Washington, D.C. So I left school after my junior year and spent the next four years working full time in the Navy. After that, I went back to Eastman in 2004 to finish my degree, and then spent the next year teaching private students, high school drum lines, and playing odd gigs back in D.C. In the fall of 2006, at the age of 27, I decided to go back to school at Boston University to study with Tim Genis.

Omar: *How did your professional experience in the Navy Band benefit you as a percussionist?*

Lee: The Navy Band was good for me for a lot of reasons; it gave me a lot of time to mature as a person and as a player. I learned a lot about being a working musician and how to be and how not to be professional. I got a ton of first-hand experience playing all of the instruments with the band, which was great. That was a really good thing for me. The practicalities of the job were also nice; the pay was fine and the benefits were good. The schedule tended to be unpredictable.

Omar: *How do you compare working with the Navy Band to working with the BSO?*

Lee: The nature of the work is completely different. In the Navy Band, much of our work was with the ceremonial band. We did a lot of retirement ceremonies, arrival ceremonies, change of command ceremonies, and funerals at Arlington National Cemetery—lots and lots of funerals. We also had the concert band, which operated more or less like an orchestra; you would have a couple of morning rehearsals early in the week and one or two concerts later in the week. Basically I alternated weeks between the concert and ceremonial bands during the four years I was there. Also, the Navy Band didn't have a regular performance space like the BSO and most other orchestras. We performed most of our concerts in high school auditoriums or outdoors in the summer.

Omar: *Let's move on to your audition for the BSO. Can you walk us through your preparation for the audition?*

Lee: When the ad came out in the AFM paper, I sent in my materials—but I wasn't invited to the preliminary auditions. They did, however, invite me to make a video tape to qualify for the preliminary audition. I think they received 247 resumes and only invited about 18 to the audition based on resumes alone. They received about 50 tapes and invited another 15 or so people to audition, of which I was one. The excerpt list required for the tape was taken from the full audition list, so I already had some of the material in really good shape, and a lot of the material was from pieces I already knew.

Omar: *My understanding of the tape auditions is that you had to play the entire list with no stops.*

Lee: Right. Several orchestras are doing this now. The idea is that it discourages you from going into a studio, recording yourself, and editing the final product. We were required to submit a digital video, and the list had to be recorded from top to bottom with no cuts in the tape. So, I borrowed a digital camera and set up the instruments in a practice room. I recorded five or six takes over three nights and then chose the best one. This was about a month after I had started working specifically on the tape list. I made my tape, sent it in, and got invited. From the time I found out I was invited, I had about five weeks to prepare the full list for the preliminary audition on February 26.

Omar: *What was your preparation process during that five-week period?*

Lee: Ideally you have at least six to eight weeks to work with, so I was in a little bit of a time crunch. Since I had been in school practicing a lot already, getting my hands in shape wasn't much of an issue this time around. I started by organizing my music into a binder specifically for this audition and then

tracked down a few recordings of the pieces I didn't already know.

After that, the first two or three weeks are about getting inside of the music, especially the rep that you don't know. Your first priority has to be the material that you aren't familiar with. During the course of practicing, I would go through the entire list every week or so and give myself a grade on every piece—all 59 pieces. I grade according to how I feel about the excerpt and how well I think I can play it at that point. Based on this I will prioritize my practice time. Obviously, the repertoire with the worst grades will receive the most practice time and I will touch on those excerpts every day until the next run-through. This is a good time to start recording yourself and listening critically to your own playing. The excerpts I feel good about, which tend to be the more standard literature, I may not touch every day just because I know I can get "Scheherazade" or "Porgy" together in a couple of days. If your hands are in good shape and your head is in the right place, the basic rep shouldn't be a problem.

So after that phase of learning the repertoire and refreshing yourself on recordings and tempos, you have to start playing for people. I try to do this at least three weeks before the audition if not earlier, and every day of the week. I play for people I know, people I don't know, people who are percussionists and who are not, people who I respect and people who I don't really care for. The idea is not so much to get their feedback as it is to get comfortable playing in front of people. While you do want to take their feedback into consideration, a lot of times you have to take it with a grain of salt. But if you start hearing the same comments from everybody you play for, then that is an issue to work on. However, if every person you play for picks on different little things, then you are probably in good shape.

The last week or so I actually scaled back everything I was doing. I cut down my practice hours and I stopped playing for people. I didn't want any more feedback at that point. All of my ideas were in place. It was just a matter of confidence—of being able to play it the way I wanted to the first time, every time. At this stage, I do a lot of mental preparation. I will visualize myself playing each piece, I will go through and sing the excerpts to myself, and I will do some slow practice on the instruments to reinforce the ideas that I am focusing on. It is all about getting centered, getting focused, being positive, and being relaxed. Those are the things I dwell on. My typical practice day is cut in half to about five or six hours now, as opposed to ten or twelve hours a day during the bulk of the preparatory work.

Omar: *How about the day of the audition? Do you have a process for that, too?*

Lee: Yes. I actually write out my schedule a day ahead of time, down to the minute, to the point where I know exactly what time I am going to brush my teeth in the morning! As particular as you can be with your schedule, you have to be flexible once you get to the audition. The audition could be running ahead or behind, or you don't know how much warm-up time or down time you are going to have. I was fortunate because I was already living in Boston at the time. I knew where Symphony Hall was, I knew how to get there and where to park, and I got to sleep in my own bed the night before. I went to Boston University and warmed up on all of the instruments there. Because of this, I could show up a little closer to my audition time slot than I normally would have. I was mainly just concerned with staying focused and keeping my hands warm once I got there.

> "I worry when I see 18-year-old students playing nothing but excerpts. You have to learn how to play all the instruments and be a good musician first."

Omar: *Sounds like a home-field advantage!*

Lee: It really was! I was also somewhat familiar with the hall already since I had heard the BSO play there several times. I had performed there once with the BU orchestra as well.

Omar: *Was there anything unique about the audition that surprised you?*

Lee: Not really. I felt like the audition was pretty well run. There are always logistical issues in trying to carry all your equipment from the warm-up rooms to the stage door. That's something you have to be ready for.

Omar: *Do you have a process for that?*

Lee: Sure. I am very particular about the way I do most things. Some guys have a suitcase. I've seen guys make three or four trips back and forth. I use a little luggage cart that I can strap most of my gear to. I also took two snare drums to the audition, so I had to carry them separately. We weren't allowed to use our own cymbals, as they were requiring us to use the orchestra's cymbals. This meant I didn't have to carry a cymbal bag, so that lightened my load a little bit.

I felt like it was a very straight-ahead audition. They asked mainly for the big excerpts from the standard repertoire. The closest thing to a curve ball in the first round was hearing the vibraphone part from "West Side Story." They also heard the Bach marimba solo, but everything else was pretty straightforward. I think they heard maybe 12 or 14 pieces in the preliminary round.

Omar: *Was there only one preliminary round before the finals or was there a second hearing?*

Lee: There was a preliminary round and a

semifinal round before the finals. In the prelims, there were about 30 or 35 guys, and we each got our 20 minutes or so on stage to play for the committee. They heard all of the candidates play before voting. Then they made phone calls that evening to inform us if we had advanced. That was a little different.

Omar: *When was the semifinal round?*

Lee: The semifinals and finals were a week later on the following Monday, so that was an interesting week knowing I was going to be in the semifinals while trying to put myself through one more week of audition preparation. And then, to make it all worse, my finger split open from over-practicing and I came down with a cold! I was hurting for a few days trying to put in my practice time and still go to class. I felt miserable!

Omar: *And then they narrowed it down again, I take it?*

Lee: Right. There were eight guys total in the semifinal round. We got to play a lot of music this time. They heard more of the snare drum solos and the Yoshioka marimba solo. I think they heard almost 20 pieces in that round plus sight-reading on snare drum and marimba. It ended up being 30 minutes of playing on stage for each of us. At the end, they took a vote somewhere around 4:30 in the afternoon and decided they'd like to hear two of us again. They gave us numbers and I drew number one! I had to go straight to the tuning room, which is just off stage, with no real warm-up time.

Omar: *Was there anything you felt you played especially well or that set you apart from everyone else and ultimately won the job?*

Lee: I know they liked my "Kije" a lot. It was pretty soft! Otherwise, I felt I played pretty solidly across the board. I don't think of myself as an extraordinary player, but I think I'm pretty consistent from instrument to instrument. I don't think of myself as a great snare drummer who can't play mallets or a great mallet player who can't play cymbals or tambourine. I think I have a decent feel for all of the instruments, which comes from experience and practice time. There are always one or two tiny things you want to take back, but I thought the overall impression I made throughout the audition was a good one. It sounds strange, but I don't think the committee was obsessed with perfection from an execution standpoint. Obviously you have to play the right notes and rhythms in good time, at the right tempos, but I think this committee was listening beyond that and they wanted somebody who felt like a good fit for the orchestra and the percussion section.

Omar: *Now that you have the job, what are the specifics? Do you have a primary responsibility in that section? Are you dedicated to an instrument?*

Lee: The BSO does it differently than some other orchestras. For example, many orchestras designate a principal percussionist who usually takes the premier part for any given work. The BSO, on the other hand, sort of has specialists on each of the instruments. Tim Genis is obviously the timpanist at this point. Will Hudgins is more of the mallet expert, and Frank Epstein is the cymbal specialist. I was basically hired to be the snare drum specialist.

Omar: *The season length is 52 weeks?*

Lee: Right. I think the classical season is about 32 weeks starting in September. Then we have some pops work around the holidays and in the spring after the classical season wraps up. There is also an eight-week summer season at Tanglewood. There are a few weeks of vacation built in there as well, but it will be a full-time job for sure!

Omar: *You are obviously stepping into a major orchestra with a lot of tradition. Do you feel that tradition of excellence, stepping into the chair of section percussionist?*

Lee: That is something to think about—stepping into the shoes of people like Tim Genis and Tom Gauger, or even Arthur Press and Charlie Smith. That being said, I don't get the feeling I'll be told to do things a certain way. I think I am going to have some space to do things my way, which will be nice. I will also certainly be thinking a lot about what works best with the orchestra, which is where I'll take into account the way my predecessors played. It's going to be a tough task, but I look forward to the challenge.

Omar: *One thing unique about your position is that you are relatively young. Do you think of yourself as opening a door for young orchestral percussionists—something in the vein of what Cynthia Yeh achieved in Chicago? Is that something you think about?*

Lee: No, not really. In the fall I remember thinking that maybe I was too young for this, or that I wasn't ready, and then I opened my eyes and looked at the guys who were getting jobs. I especially looked at who was winning the big jobs, like Cynthia in Chicago, Marc Damoulakis in Cleveland, and Dan Bauch in Detroit. I realized that we are all pretty close to the same age, yet I was making excuses not to take any of the big auditions even though I was having success in the smaller ones. Now I feel like you are really in your auditioning prime from around your mid-20s to your mid-30s because you have reached a certain level of maturity and ability. In my situation, I was also free from being busy with a family or a job. I had the advantage of being pretty much "no strings attached" so that I could make the audition the number-one priority in my life for that stretch of six or eight weeks.

Omar: *Being that you are fresh out of school, do you have any advice for young college-age percussionists aspiring to be orchestral percussionists? Especially with the job market as competitive as it can be?*

Lee: I would tell students not to specialize in orchestral playing too early. I worry when I see 18-year-old students playing nothing but excerpts. You have to learn how to play all the instruments and be a good musician first. I didn't really commit to making orchestral music my career until my third year at Eastman. I played a lot of solo marimba literature and timpani up until that point. I also played some drumset, albeit pretty poorly! I had my hands in a lot of different things at Eastman. It was during the summer of 1999 at Brevard studying with Tim Adams that I really started focusing on orchestral repertoire, and taking auditions. The Navy job worked out about six months after that.

I would also tell students to have a backup plan. Before I came to Boston University last year, I was basically supporting myself by teaching high school students and coaching high school drum lines while I practiced and took auditions. Marching band is pretty big in Northern Virginia, and it tends to pay pretty well, so I got involved with three or four different schools at the same time. For me, the marching percussion was more for fun at first, but it turned out to be a great way to recruit private students. So I think having a backup plan is crucial. There just aren't as many full-time playing gigs out there as there are people who want them. You have to have other marketable skills besides orchestral percussion to make a living as a percussionist, even if it's just teaching.

Omar Carmenates is Professor of Percussion at Furman University and is pursuing a DM in Percussion Performance from Florida State University. He received a BM in Music Education from the University of Central Florida, an MM in Percussion Performance from the University of North Texas, and his teachers include John W. Parks IV, Mark Ford, Christopher Deane, Ed Soph, Ed Smith, and Jeff Moore. He is also the Percussion Caption Head for the Boston Crusaders Drum and Bugle Corps. PN

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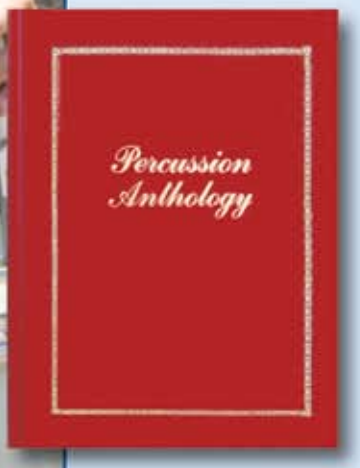

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John Cage's 'Composed Improvisation for Snare Drum'

By Jason Baker

John Cage's "Composed Improvisation for Snare Drum" demonstrates an inventive approach to solo snare drum repertoire. Published in the second volume of *The Noble Snare* collection (Smith Publications, 1988), it is Cage's only known solo work for snare drum. In lieu of traditional or graphic notation, the score consists of written instructions to be followed by the performer. This is significant, as the preparation of the piece becomes a process that is equally as personal and artistic as its performance. "Composed Improvisation for Snare Drum" will be examined with regard to its compositional structure and ramifications for the performer. Additionally, a fully realized performance score with consideration of the composer's written instructions is included.

The two main compositional elements involved in "Composed Improvisation for Snare Drum" are chance and indeterminacy. Although these terms are often used interchangeably, each has its own definition and role within the piece. Chance refers to "the use of some sort of random procedure in the act of composition."[1] An example of this is found in Cage's piece "27′10.554″ for a Percussionist" (1956) in which the composer used numbers from the *I-Ching* to randomly select the points in time where sounds would be played. Indeterminacy refers to "the ability of a piece to be performed in substantially different ways—that is, the work exists in such a form that the performer is given a number of unique ways to play it."[2] An example can be found in Cage's piece "One" for solo piano (1987) and "One[4]" for solo percussionist (1990). Here, the performer is given the exact pitches and dynamics to be played, but is allowed to execute them during any point within a given amount of time.

FORM AND CONTENT ANALYSIS

Cage gives the parameters of form, timbre, and rhythm, but leaves the actual assignment of these elements within the piece up to chance operations determined by the performer. This is similar to techniques seen in earlier pieces of Cage, such as "Child of Tree" (1975), where the composer states, "The improvisation is the performance. The rest of the work is done ahead of time."[3] This creates a score that can be performed in countless different ways, depending on the performer and the results of the chance operations.

The score of "Composed Improvisation for Snare Drum" consists entirely of written instructions. Cage states that any decisions to be made in determining any aspect of the piece should be done by way of chance operations. He recommends that the performer "use a hat…put all possible answers of a single question in it, each on a separate piece of paper, and then, not seeing which one you have, take one out."

The piece consists of a three-part form. The length of each section is determined through two operations:

1. Specify two of the following points in time with the exception of the last one (8′00″)

15″	1′15″	2′15″	3′15″	4′15″	5′15″	6′15″	7′15″
30″	1′30″	2′30″	3′30″	4′30″	5′30″	6′30″	7′30″
45″	1′45″	2′45″	3′45″	4′45″	5′45″	6′45″	7′45″
1′00″	2′00″	3′00″	4′00″	5′00″	6′00″	7′00″	8′00″

For the purposes of demonstration, 3′00″ and 4′30″ have been selected.

2. Specify two more points, one between the two previously specified points and one between the second specified point and the penultimate point (7′45″)

For the purposes of demonstration, 3′30″ and 5′45″ have been selected. Cage then instructs how these points will be used to construct the formal parameters of each section.

Section 1 occurs from 0′00″ to 3′0″
Section 2 begins at any point from 3′00″ to 4′30″ and ends at any point from 3′30″ to 5′45″ (the specific points will be determined by means of a chance operation)
Section 3 occurs from 5′45″ to 8′00″

Cage then specifies how the content of each section is to be determined through the following two procedures:

1. There will be 1–8 events (chance determined) in each.

For the purposes of demonstration, the first section will have six events, the second will have seven, and the third will have three. By dividing the number of seconds in each section by the respective number of events in each, a timing for each event can be determined. This would create a result where events are evenly spaced throughout a given section. If disproportionate event-happenings are desired by the performer, appropriate means of calculations should be figured for such results.

2. Each event will have not more or not less than 1–64 icti.

Cage clarifies this with an example, stating, "'Not more than 37' is an acceptance of any number 1 to 37." Therefore, "not less than 37" indicates the acceptance of any number from 37–64.

In order to perform the chance operation, the performer must use two hats: (1) one with the numbers 1–64 on separate pieces of paper, (2) one containing two different choices, "not more than" and "not less than," to be used with each number selection. The composer also indicates if "such latitude is not useful for the purposes of improvisation, a single number can be specified by chance operations." While it may be tempting to assign specific rhythms to each event (based on the number icti), the lack of definite rhythms furthers the idea of indeterminacy as "the ability of a piece to be performed in substantially different ways."[4]

Chance operations were performed and the following is the resultant example in conjunction with the previously determined formal elements. An option of "specific icti" has also been given for each event, if desired by the performer, through chance operations within each icti range.

Figure 1. "Composed Improvisation for Snare Drum," designation of events and icti

SECTION 1

EVENTS: (30″ each)	1	2	3	4	5	6
BEGINS AT:	00″	30″	60″	90″	120″	150″
ICTI RANGE:	nmt25	nlt12	nlt50	nmt32	nlt27	nmt58
SPECIFIC ICTI: (if desired)	33	15	23	5	52	10

(45 seconds of silence – 3′00″ to 3′45″)

SECTION 2

EVENTS: (15″ each)	1	2	3	4	5	6	7
BEGINS AT:	225″	240″	255″	270″	285″	300″	315″
ICTI RANGE:	nlt32	nlt8	nlt12	nmt21	nlt7	nmt45	nmt29
SPECIFIC ICTI : (if desired)	33	15	23	5	52	10	4

(15 seconds of silence – 5′30″ to 5′45″)

SECTION 3

EVENTS: (45″ each)	1	2	3
BEGINS AT:	345″	390″	435″
ICTI RANGE:	nlt62	nlt42	nmt50
SPECIFIC ICTI: (if desired):	63	47	30

TIMBRAL ELEMENTS

The timbral elements of "Composed Improvisation for Snare Drum" are based on implement selection and drum preparation. Regarding implement selection, Cage says that, "Each event is to be characterized by the two beaters used. These are either the same or different." These include conventional implements such as sticks or mallets, and the use of hands. For the assignment of implements to each event, the following set of options is to be used with each implement corresponding to a number 1 through 8. Additionally, the symbol "H" designates a hand, and "/ , /" designates "no hands, no beaters (a jet of air perhaps)."

Figure 2. "Composed Improvisation for Snare Drum," implement chart

1,1	1,2	1,3	1,4	1,5	1,6	1,7	1,8
2,2	2,3	2,4	2,5	2,6	2,7	2,8	H,1
3,3	3,4	3,5	3,6	3,7	3,8	H,3	H,2
4,4	4,5	4,6	4,7	4,8	H,6	H,5	H,4
5,5	5,6	5,7	5,8	H,1	H,H	H,8	H,7
6,6	6,7	6,8	H,6	H,5	H,4	H,3	H,2
7,7	7,8	H,3	H,2	H,1	H,H	H,8	H,7
8,8	/, /	H,H	H,8	H,7	H,6	H,5	H,4

Options should be drawn from a hat when considering each event. The only requirement, Cage states, is that "a single conventional rimshot ("*fffz*") is to be part of each performance. It is to be played with a pair of snare drum sticks, not a chance determined pair." The specific section in which this is to take place should be determined through a chance

operation. To ensure its involvement in the piece, this should be done before assigning implements to the other sections. For the purposes of demonstration, the following implements have been given the numbers 1 through 8.

Figure 3. "Composed Improvisation for Snare Drum," implement assignment

1. wood drum stick
2. soft yarn mallet
3. wire brush
4. soft rubber ball on a stick
5. felt timpani mallet
6. hard plastic mallet
7. wooden timpani stick
8. hard yarn mallet

After performing the appropriate chance operations, the assignment of implements to each event can be given. (see Figure 4)

Cage also lists three additional timbral considerations regarding "preparation" of the drum. The first is the use of the snares of the drum. A designation of "snares on" or "snares off" will be given for each of the three large sections. The second consideration is the placement of any additional materials on the surface of the drum (e.g., cloth, paper, plastic, coins, etc.), hence affecting the nature of the sound when the instrument is struck. The third is the determination of which part of the drum will be struck during each event (side, rim, edge of the drumhead, etc.). Cage seems to imply that these last two considerations are not mandatory. Any choices regarding these three issues are to be made through chance operations. This can be done by putting pieces of paper with words such as "snares on," "snares off," "plastic covering," "paper covering," "side of drum," and "center of drumhead" on pieces of paper and drawing them as the nature of each section is determined.

Aside from the insistence on an "*fffz*" rimshot at some point in the piece, Cage makes no other mention of dynamics. However, he does leave the provision that "any questions that arise are to be answered by means of chance operations." As applied to dynamic considerations, pieces of paper with various dynamic designations (*pp*, *p*, *mp*, *mf*, *f*, *ff*, etc.) could be placed into a hat and drawn to determine the general volume of each event.

A REALIZED PERFORMANCE EXAMPLE

Drawing from the previously given demonstration models and the chance operations performed with regard to Cage's instructions of form, content, timbre, and dynamics, the following realization can be given. For this performance, a specific number of icti have been designated for each event. (see Figure 5)

PERFORMANCE CONSIDERATIONS

Regarding the timing of specific events, the performer will need some type of timekeeping device during performance. A digital device may be more desirable as it does not make any sound. A large, carpeted tray should be placed next to the snare drum containing implements and "preparations" (paper, plastic, cloth, etc.). These should be laid out in the order of the events in which they are used, to aid in smoother logistics.

The chance determinations of section/event length may create a rendition that is logistically unplayable in some places. Cage offers the following solution:

> If events cannot be performed in the allotted time, record all events of that part at 15″/sec and playback at 7 1/2″/sec, repeating this process as many times as necessary. Begin the playing of the record (if of the first part) at 0′00″; if of the second part so that it falls properly with the flexible time bracket with respect to both beginning and end; if of the third part so that it concludes at 8′00″. Use chance operations to determine the amplitude of the playback. However, let them act within the field of audibility.

The composer also suggests that if a longer piece is desired, several renditions can be prepared and played back-to-back.

Although the techniques of chance and indeterminacy are used in many of Cage's works, their application within this piece is crucial in the development of solo snare drum repertoire. In lieu of traditional musical devices, like melody and harmony, the snare drum is often reliant on

Figure 4. "Composed Improvisation for Snare Drum," implement assignment within events

SECTION 1							
EVENTS (30″ each):	1	2	3	4	5	6	
COMBINATION SELECTED:	H,1	5,8	4,7	3,7	1,2	4,4	
ACTUAL IMPLEMENTS:	hand wood drum stick	felt timp. mallet hard yarn	rubber ball wood timp. stick	wire brush wood timp. stick	wood drum stick soft yarn	soft rubber ball soft rubber ball	
SECTION 2							
EVENTS (15″ each):	1	2	3	4	5	6	7
COMBINATION SELECTED:	5,6	2,3	2,8	5,7	H,2	3,3	H,4
ACTUAL IMPLEMENTS:	felt timp. mallet hard plastic	soft yarn wire brush	soft yarn hard yarn	felt timp. mallet wood timp. stick	hand soft yarn	wire brush wire brush	hand soft rubber ball
SECTION 3							
EVENTS (45″ each):	1	2	3				
COMBINATION SELECTED:	1,1	3,6	H,3				
ACTUAL IMPLEMENTS:	wood drum stick wood drum stick	wire brush hard plastic	hand wire brush				

other means such as drum preparation, implement choice, and other extended techniques to achieve a musical language. "Composed Improvisation for Snare Drum" creates a framework that allows the performer to explore a variety of possible approaches to the instrument.

ENDNOTES

1. James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993), 108.
2. Ibid.
3. John Cage, performance notes for *Child of Tree* (New York: Henmar Press, 1975).
4. Pritchett, 108.

Jason Baker is Assistant Professor of Percussion Studies at Mississippi State University. He received a Bachelor of Music degree from University of Connecticut, a Master of Music degree from New England Conservatory of Music, and a Doctor of Musical Arts degree from University of North Texas. Baker released his debut solo CD, *The Noble Snare*, with Smith Publications/11 West Records in 2005. He is President of the Mississippi PAS Chapter. PN

Figure 5. "Composed Improvisation for Snare Drum," a realized performance example

SECTION 1 (SNARES ON)

EVENTS (30″ each):	1	2	3	4	5	6
BEGINS AT:	00″	30″	60″	90″	120″	150″
NUMBER OF ICTI:	20	19	60	27	40	51
IMPLEMENTS:	hand wood stick	felt timp. mallet hard yarn	rubber ball wood timp. stick	wire brush wood timp. stick	wood stick soft yarn	rubber ball rubber ball
DYNAMIC:	*p*	*ff*	*mf*	*pp*	*f*	*mp*
PREPARATION:	none	cloth	none	paper	none	none
PLAYING AREA:	edge	center	center	edge	side	bottom head

** (45 seconds of silence – 3′00″ to 3′45″)

SECTION 2 (SNARES OFF)

EVENTS (30″ each):	1	2	3	4	5	6	7
BEGINS AT:	225″	240″	255″	270″	285″	300″	315″
NUMBER OF ICTI:	33	15	23	5	52	10	4
IMPLEMENTS:	felt timp. mallet plastic mallet	soft yarn wire brush	soft yarn hard yarn	felt timp. mallet wood timp. stick	hand soft yarn	wire brush wire brush	hand rubber ball
DYNAMIC:	*mf*	*f*	*p*	*ff*	*mp*	*mf*	*pp*
PREPARATION:	cloth	none	plastic	none	none	paper	none
PLAYING AREA:	edge	center	center	rim	edge	center	side

** (15 seconds of silence – 5′30″ to 5′45″)

SECTION 3 (SNARES ON)

EVENTS (45″ each):	1	2	3
BEGINS AT:	345″	390″	435″
NUMBER OF ICTI:	63	47	30
IMPLEMENTS:	wood stick wood stick	wire brush plastic mallet	hand wire brush
DYNAMIC:	*ff (rim shot)*	*mf*	*mp*
PREPARATION:	cloth	none	paper
PLAYING AREA:	center	edge	center

piece ends at 480″ (8 minutes)

Understanding Digital Audio:
Podcasting Basics

By Kurt Gartner

The transmission of creative thoughts to audiences through spoken word and music is becoming ever more asynchronous. Performances, lectures, and lessons may be recorded digitally, edited, and posted online for later retrieval—at the recipient's leisure. Though not considered "high fidelity," the standard "MPEG-1 Audio Layer 3" (mp3) audio compression format, with its reasonably small file sizes, has made the distribution of music via the Internet a reality.

During the mid-1990s, computer-based mp3 player software and Internet-based peer-to-peer file sharing services brought about the widespread use of mp3 audio (and countless copyright infringements). Soon thereafter, portable mp3 players came on the market, unbinding listeners from their computers. Today's portable audio players continue to be produced in smaller, yet more powerful packages.

The "podcast" (syndicated, Internet-accessible audio or video file) is easier than ever to produce and post. In the realm of instruction, podcasts can make great supplements to regular lectures and demonstrations. Performers may find podcasting to be a useful tool in the promotion of their creative work.

The following article includes the basic steps necessary to produce your own audio podcast. Setting up your podcasts will take some time, but if you and your audience have a real use for your podcasts, this will be time well spent. Note: the examples included in this article were created in the Windows environment. Similar software and processes exist in the Mac environment. While Mac users may be familiar with the podcasting features of Apple's Garage Band software, they may find some of the pointers below to be useful.

1. RECORD YOUR AUDIO FILES

Currently, even the most basic computers include soundcards with microphone and/or line inputs. Digital audio editing software is required for podcasting, but open source (i.e., free) software is available. Audacity is a great example of this type of software. You can download it from http://audacity.sourceforge.net/. Although the examples shown in this article were rendered in the ancient Windows 2000 operating system, the open source software is available for more current operating systems of both Windows- and Mac-based computers.

Like many similar programs, Audacity can import wav and mp3 files, and can manage several layers of audio tracks. The simplest and smallest files are usually created within a single, monaural track, as seen in Figure 1.

Learning the specific functions of this software is up to you, but rest assured that Audacity comes with ample documentation and help resources. Be sure to apply common-sense recording fundamentals, such as proper microphones, microphone placement, recording levels, and acoustical environment (i.e., the right room with quiet conditions). Use the software's editing features to create the greatest possible consistency of recordings for your listeners. Besides trimming unwanted noises and "dead air" commonly found at the beginning and end of your recording, one of the most important edits that you can apply is to select the entire contents of the clip (i.e., "Select All") and *normalize* your audio (Figure 2).

Essentially, normalizing brings the peaks of a recording to a reasonable level. When posting a series of podcasts, having normalized your files will prevent frustration—or in extreme cases, injury—among your unsuspecting, headphone-wielding listeners. If the levels are drastically different from one podcast to the next, you'll send your listeners diving for their volume controls! It's advisable to start by accepting the program's default levels of normalization. In the case of Audacity, default maximum amplitude is –3dB. This is well beneath the threshold of the dreaded digital distortion that occurs beyond 0dB. In this example, you'll notice that the normalization brought the levels down slightly (Figure 3).

Of course, normalization and other edits can be "undone," so it's useful and relatively easy to audition your edits until you get the results that you want.

Figure 1. Audio clip created in Audacity.

Figure 2. Preparing to normalize the amplitude of the clip.

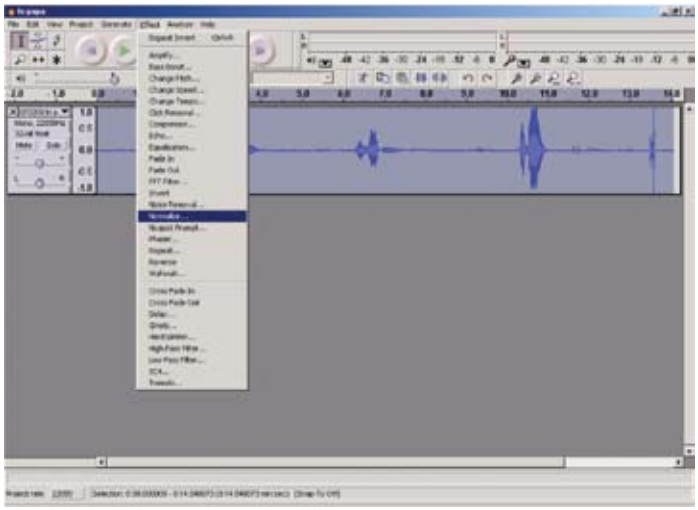
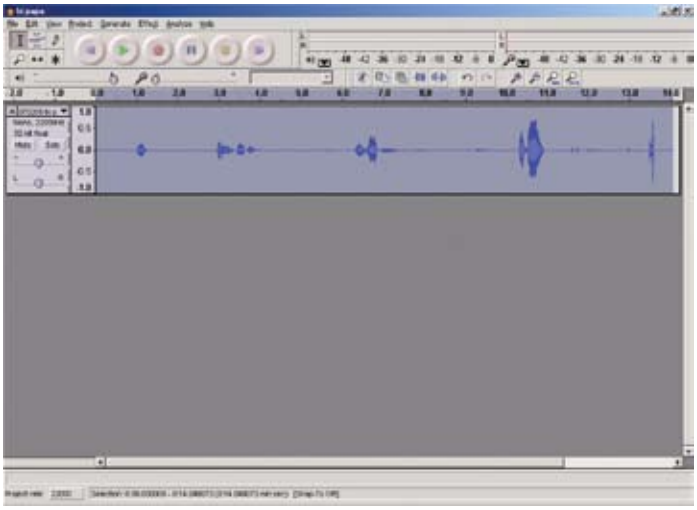


Figure 3. Audio clip after normalization to –3dB maximum



2. CONVERT YOUR AUDIO FILE TO MP3 FORMAT

Audio tracks recorded in Audacity are saved as proprietary or program-specific "aud" files. Typically, commercial digital audio editing software saves tracks in "wav" or other uncompressed formats. (Uncompressed files saved in Garage Band are in the "AIFF" format.)

In order to compress your clips and make them easily transferable to portable media players, you'll need to export your audio data into the mp3 format. To accomplish this within Audacity, you'll need an "mp3 encoder," such as the "LAME" encoder that works seamlessly with Audacity (http://lame.buanzo.com.ar/). The encoder is not a stand-alone program, but a driver that is recognized by Audacity in order to make the file format conversion. You will need to note the location of the encoder driver as you download and unzip it. Within Audacity, select the "Export as MP3" option from the "File" pull-down menu and you'll be prompted to name and describe your new mp3 file.

3. UPLOAD YOUR AUDIO FILES

Your audio files and other content will reside on a server. This may be at your school or business, or you may pay for the service of having commercially maintained server space. Alternately, free server space is available through sites such as Our Media (www.ourmedia.org/).

After establishing a server access account, it's time to upload your files. There are free, stand-alone FTP (File Transfer Protocol) programs such as Win SCP for Windows (http://winscp.net/eng/index.php). Using these programs is fairly simple: navigate through the directory structure of the server to your space, then copy and paste the appropriate files from your computer's (local) directory to the appropriate server directory. Whether you're using a free Web-hosting service, purchasing your own Web space, or using the site of your organization, it's important to know of the data transfer limits of your site. In some cases, there are limits to the amount of data that can be transferred from your site to the outside world within a given time period (e.g., 20 megabytes per day). If you multiply large file sizes by a large number of subscribers, you may exceed your limits and find your podcast shut down.

You'll want to have a "blog" (Web log) site that's simple for your public to navigate. You may consider a free blogging service such as Google's Blogger (www.blogger.com). Although it doesn't provide space for mp3 files at this time, Blogger will act as the interface that allows your public to access and subscribe to your podcast.

4. CREATE AND UPLOAD THE RSS FEED FILE

The simplest means of making your recordings available to the public is to upload them to your site and create a separate link for each file you've posted. This would be cumbersome for your listeners, though, because they would have to check back at your site every time they want to get a new mp3 file, then download each file manually. By using the RSS (Real Simple Syndication) feed file, you allow your listeners to *subscribe* to your podcast. "Podcatching" software such as iTunes and Google can automatically search for new subscription (podcast) files, download them to your listeners' computers, and (in some cases) transfer them to portable media players. Through the subscription process, listeners may receive automatic updates of various podcasts automatically, all from one podcatching program.

To create the RSS feed file, you may purchase software such as FeedForAll (www.feedforall.com) or utilize free online services such as FeedBurner (www.feedburner.com). Either way, you'll be taken through the process step by step. This includes identifying the location of your audio files, adding podcast descriptions, and automatically generating and uploading the appropriate RSS feed file. Another Google service, Feedburner works well with Blogger. In fact, a settings tweak within Blogger will seamlessly integrate your Feedburner URL information with your Blogger account (Figure 4).

Once you've taken this step, those who visit your Blogger site and click on a link such as "Subscribe to: Posts (Atom)" will be redirected to the corresponding FeedBurner site, where they may choose from a variety of subscription options (Figure 5).

Figure 4. Connecting FeedBurner with Blogger.

Figure 5. Visitors to your Blogger site are redirected to FeedBurner for podcast subscription.

5. VALIDATE YOUR FEED

Before you launch your podcast to the public, it's a good idea to troubleshoot it. Once your RSS feed file and mp3 files have been uploaded to the appropriate directory of your site, you may direct your browser to http://feedvalidator.org and type in the URL of your RSS feed. On screen, you'll see whether there are any problems (errors) in the code that comprises the RSS feed, along with suggestions for correcting the errors. This step is not required, but it may save you and your subscribers some headaches.

6. TELL THE WORLD

Once you have established your podcast, publicize it on your own Web/blog site. Many services such as Blogger offer special online tools for promoting your site and analyzing its traffic. Also, try to establish links to your site on other good Websites in an effort to direct more traffic to your podcast.

If you commit to creating podcasts, keep them brief, offer clear descriptions of each episode, post new files at regular intervals of time (whether it's once a day or once a month), and keep your standards high. Then, people will keep listening and spreading the word about your great material.

CONCLUSION/ADDITIONAL RESOURCES

I know that "glazed over" feeling that jargon can bring on, and I'm as guilty as most when it comes to my aversion for heavy technical manuals and instructions. The best way to learn about podcast production is by doing. However, there are additional online resources that may help you along the way. In addition to the documentation that walks users directly through Blogger and Feedburner, there is a clear article by Marziah Karch entitled "How to Make a Podcast Feed from Blogger" (http://google.about.com/od/googleblogging/ss/podblogger.htm). In 2006, CNET produced a very basic three-minute video entitled "Podcasting 101" (http://reviews.cnet.com/Podcasting_101/4660-12443_7-6533367.html), and Apple offers a tutorial on using Garage Band for podcasting (www.apple.com/support/garageband/podcasts/).

Kurt Gartner is Professor of Percussion at Kansas State University. There, he teaches applied percussion and percussion methods. Also, he directs the Percussion Ensemble, Keyboard Percussion Quartets, and the Latin Jazz Ensemble. As a 2006–07 Big 12 Faculty Fellow, he collaborated with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. He completed his Doctor of Arts degree at the University of Northern Colorado (Greeley), where he received the Graduate Dean's Citation for Outstanding Dissertation for his research of the late percussion legend Tito Puente. In association with this research, Gartner studied percussion and arranging at the Escuela Nacionál de Música in Havana, Cuba. PN

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Marching Bass Drum Tuning

Springtime to Showtime

By Jeff Hoke

Achieving and maintaining quality tuning of marching bass drums can be an elusive goal. This task can be simplified by establishing and following a procedure that is implemented from the moment the drums are taken out of storage in the spring to the introduction by the stadium announcer in the fall. There are numerous tuning suggestions circulating throughout the marching community, but seldom are concrete approaches presented in a "how-to" format. As a result, I would like to offer the following as a guide.

GETTING STARTED

We begin with the springtime ritual of taking the drums out of storage and preparing them for off-season training sessions. Each drum should be evaluated as it is removed from the case.

Exterior of the drum

Examine the heads. Indicators of a head that is in need of replacement are scratches severe enough to create an indentation, holes or tears (regardless of size), over-stretched heads as a result of high tensioning, or very little tone production even with appropriate muffling.

Examine the hoops. Hoops may begin to crack or chip as the result of being struck by a mallet shaft or lose their shape as the result of high tensioning.

Inspect the eyelets. The eyelets that receive the carrier hooks can begin to loosen over time. Remove one of the heads and tighten.

Interior of the drum

Check for any hardware that has loosened and begun to rattle inside the drum.

Unless you are using a head such as the Remo Power Max, which does not require muffling, you should inspect the muffling material.

Should it be established that muffling is in need of replacement, I suggest securing the material to the shell on the inside of the drum at a point that will allow contact with the head. I recommend using a foam rubber measuring 1 1/4-inch square to muffle/mute a drum of 16-inch to 26-inch in diameter and 2 1/2-inch square for 28-inch drums and greater. Air-conditioning foam works well and can be easily found at any hardware store or home center. The length should be one that allows for the full circumference of the shell.

Begin by removing old adhesive or other residue from the shell to begin with a smooth, dry surface. Next, apply new adhesive. Dry contact cement works well, as it holds firmly for a long period of time but also can be easily removed from the shell should you wish to make changes in the future. Apply the cement to the foam and shell, allowing for a drying time of about 10 minutes so that a dry contact bond can be achieved.

Apply the foam to the shell, leaving about a 3/4-inch reveal beyond the bearing edge. The greater the reveal, the greater the dampening. Some experimenting here may be necessary to achieve the duration of tone that appeals to you. Apply paraffin wax or cork grease to the bearing edge to allow for easier "travel" of the head over this edge and install the heads.

HEAD SELECTION

Head selection requires careful consideration of a variety of issues such as cosmetics, durability, and desired sound. I find that a single-ply head such as the Remo Ambassador or Evans MX1 is most effective for 16-inch to 24-inch diameters, as the single ply is much less likely to lose its tone should these drums be tuned to higher pitches.

Drums of a 26-inch or greater diameter have a tendency to project a richer tone when using a two-ply head, such as the Remo Emperor or Evans MX2. Using a two-ply head will also prevent the "slap" sound found when using single-ply heads at these lower pitches. Both of the above mentioned heads are available in a smooth, white finish for a "clean" look and have proven to be quite durable. Individual taste plays a significant role here, but the above will serve as an effective guide.

Time To Tune

Begin by applying enough tension to the head that it begins to speak a pitch. Next, get the heads in tune with themselves by matching the pitch at each of the points of tension. Once both heads are in tune with themselves and at the same pitch, you want to "seat" each head by placing the drum in a position that will allow you to use your hands to apply downward pressure at the center of the head. Seating the head will allow it to better maintain the desired pitch; however, this step is only necessary if you are working with heads that are glued at the rim as opposed to crimped. After seating, re-tune the head to itself. Repeat these steps until your desired pitch is achieved.

I recommend using a vibraphone as your source of pitch, as the pedal of this instrument allows the pitch to ring while you are tapping each side of the drum.

SPECIFIC PITCH TUNING

Tuning to specific pitches is recommended because it allows you to tailor your bass drum sound to your musical program by using a chord structure relative to the pieces being performed. For example, if your group is presenting a program that involves primarily minor keys, you may want to use minor intervals to provide consistency of sonority throughout the ensemble.

First establish the number of drums you intend to use. Next, consider the difference in diameter from drum to drum The greater the difference in diameter, the wider an interval the drums can comfortably achieve. For example, avoid using an interval of a fourth or fifth to separate two drums that differ only two inches in diameter. One of the drums will either be too high or too low for its diameter and therefore not comfortably speak with good tone quality.

MAINTENANCE

Once you have achieved a tuning that meets with your approval, the next concern is maintenance. Check pitches and muffling prior to each rehearsal, or at least once a week. Instruments in the wind section are tuned before every rehearsal, why not the drums? Making minor adjustments on a regular basis is a more attractive option then lengthy tuning sessions prior to performances.

WORDS TO THE WISE

1. Carry one extra head for each bass drum to your warm-up prior to performances.

2. To remove manufacturer's printing from heads, try paint remover or nail polish remover. Should you decide to leave large logos on the heads, be certain to center the printing while the performer is wearing the drum.

3. Tune the head on the side of the drum that will be played by the performer's strong hand a little sharp. By doing so, the drum will become more in tune throughout the course of the performance instead of going flat on one side.

4. When being transported, the drums should ride on their shells, not on their heads.

5. Always use cases with moving blankets inside to protect the drum's finish.

Jeff Hoke earned his Bachelor of Arts degree at Augustana College and is the founder/director of the L.e.a.P. (Learning Everything About Percussion) organization, which provides educational and performance opportunities for percussionists ranging from fifth grade to 22 years of age. To learn more about L.e.a.P., visit www.fearthefrog.org. Hoke is also an adjudicator, clinician, and consultant for grade school and high school programs throughout the Midwest. PN

New Percussion Literature and Recordings

Selected Reviews

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.

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Difficulty Rating Scale

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

PERCUSSION PEDAGOGY/ REFERENCE TEXTS

Kid's Drum Course Complete — I

Dave Black and Steve Houghton
$24.95
Alfred Publishing

This is a great beginning drumming book for the elementary student, whether the learning environment is home-schooled or in a public school setting. It can be treated like a workbook rather than a text because there are opportunities for the student to practice writing basic music notation throughout the book. Starting with the quarter note and ending with sixteenth notes and ties, the book includes instruction and exercises for all the basic types of rhythms.

Filled with color pages and familiar melodies, each section is eye and ear catching. The "sound source" used in learning the rhythms can be anything non-traditional (clapping, stomping, pots, pans) to slightly more traditional (soundshapes, Boomwhackers, practice pads) or standard (bongos, frame drums, tubanos).

The two CDs included with the text contain examples of the exercises within the book as well as accompaniment tracks to the songs. These tracks are an excellent source of timekeeping when practicing the pieces. The last section of the book contains folk songs from around the world that continue to teach the student basic rhythmic concepts. The final page of the book is a Certificate of Completion that can be given to the student upon completion of the text or class. Overall, this is a great book for anyone who is teaching young students and wants to incorporate rhythmic instruction into their curriculum.

—Julia Gaines

Solo Expressions for the Beginning Percussionist — I–II

James Campbell
$14.95
Alfred Publishing

These 40 solos for the beginning and advancing student percussionist are written for snare drum (10), keyboard percussion (12), timpani (7), multiple percussion (10) and bongos (1). Two CDs provide two tracks for each solo: one includes the solo instrument plus the play-along accompaniment; the other has only the accompaniment part.

The snare drum solos include several rudiments: single-stroke roll, multiple-bounce roll, paradiddle, flam, 5-, 9- and 17-stroke rolls, flam tap, drag and double-stroke roll—but the solos are not rudimental in nature. The keyboard percussion solos include such things as single strokes, various keys (B-flat, E-flat, F), double sticking for convenience, rolls, and legato and staccato strokes. Timpani pointers include full strokes, best playing area, tuning basic intervals, single-stroke rolls and double sticking for convenience. The multiple percussion pieces are scored for two to three standard instruments (drums/cymbal/small concert percussion) and present recommendations concerning setup, best playing spots, basic brush technique, efficient implement changes, ride cymbal rhythm, kick bass drum technique, and tonal balance between instruments.

While the solos are presented in an overall progressive, integrated order, students may wish to play all of the solos in any one area before starting on another instrument area. All-in-all, this is a very innovative and useful collection of solo materials that will complement the beginning percussion student's technical and musical development.

—John Baldwin

Die Percussion Band — II–III

Rainer Grabler
$12.95
Heinrichshofen's Verlag

This unique beginning text introduces techniques on many of the standard percussion instruments. Several contrasting musical rhythms and styles are employed, but the advantage of this text is that the instruments are introduced in an ensemble format.

The instruction is presented by teaching 20 short songs, some original and others being familiar folk songs. The text starts by introducing four-bar phrases on the membrane instruments, which include snare drum, conga drum, timbales, and drumset. It then introduces the tuned percussion instruments. Percussion accessory instruments are added early in the text. The short studies cover several contrasting styles, as well as different meters, including duple and ternary patterns. There is also one tune in 5/4. The keyboard percussion parts cover both single strokes and double stops. There are a few pieces for drumset, but it is surprising that the snare drum writing only covers single strokes.

I am impressed by the concept of this text, and perhaps band directors—who teach in a group format—will give this text a look.

—George Frock

Play at First Sight — I–V

Lalo Davila
$21.95
Alfred Publishing

The subtitle for this book is "The Ultimate Musician's Guide to Better Sight-Reading," and that is a great synopsis of the book. The intended audience is not just percussionists but musicians of all instruments and voices. The basic premise of the book is to present rhythms in various forms that the student can memorize by full beat—instead of an individual sixteenth-note—which allows more time to look ahead.

There are five sections in the book that take a student through that process. The opening section focuses on recognizing beat subdivisions from sixteenth notes to sextuplets. Also included in the first section is a thorough breakdown of the many forms of a quarter-note triplet. The second and third sections deal with reading beats and measures by jumping around the page instead of just to the right. The fourth section contains exercises to sight-read with no barlines and two different-pitched notes—one above a single-line staff and one below the staff. The two indications represent tonic and dominant for musicians not playing a drum. The final section contains 42 studies, this time with barlines, which progress in rhythmic difficulty.

These studies should eventually be played with the accompaniment CD, but the track chosen for accompaniment can be up to the performer. The CD contains 17 tracks of varying styles that basically substitute as a more interesting metronome.

This book could be used by everyone in the music education field and should be a required text in the college music theory aural skills class. It is a must-have for every student and teacher library and should be used as a regular part of a student's practice session.

—Julia Gaines

Symphonic Repertoire for Keyboard Percussion

Jack Van Geem
$24.95
Meredith Music

One might ask, "Do we need yet another guide to symphonic repertoire on any given percussion instrument?" After perusing Jack Van Geem's guide to keyboard percussion repertoire, I would have to answer that question with a resounding "yes." Many percussionists are familiar with the timpani repertoire guides of Fred Hinger, and this text seems to be modeled after the Hinger timpani books. Van Geem includes many of the most well-known and practiced keyboard percussion excerpts and breaks them down, entrance by entrance. He gives detailed information about mallet choice, stickings, transpositions, phrasing, and other musical choices the performer might make. In the foreword, he points out that his goal is to give the user of this text an idea of "personal style" when playing these excerpts. We are truly fortunate to be able to draw on Van Geem's vast knowledge of these excerpts, and this is a welcome addition to the existing percussion repertoire guides.

—Scott Herring

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KEYBOARD PERCUSSION SOLOS

Festival Repertoire For Mallets **III–V**
Murray Houllif
$9.00
Kendor Music
This collection of six solos can be performed on vibraphone, marimba or xylophone, and they are "suitable for pedagogy, contest, recital and audition purposes." Each solo requires varying levels of four-mallet technique. The subtitles of each composition reveal some of their contrasting styles: "Crystalline," "The Leaves of Autumn," "Mexican Holiday," "For the Love of Mike," "Heavy Metal Bluegrass" and "Nairobi Blues."

Of particular interest is "For the Love of Mike," which is dedicated to the late Michael Brecker. This jazz-rock solo is probably most playable on the vibraphone and is very creatively composed—reflecting Brecker's diverse talents. Each of these solos could stand alone as a selection for a percussion recital. For the price of the collection, they are a bargain!

—Jim Lambert

Spanish Sketch No. 2 **III**
Ruud Wiener
$9.90
RAWI Percussion Publications
"Spanish Sketch No. 2" is a very repetitive marimba solo that fits on a four-octave instrument. Lasting only two minutes, this piece is more of a technical etude focusing primarily on the double lateral stroke for both hands and the single independent stroke for mallet two in the left hand. The constant eighth-note permutation is repeated throughout the entire piece, with the left hand set at a fifth interval and the right hand at an interval of a sixth. Set in 5/4, the syncopated permutation allows the melody to transfer between the right and left hands.

—Brian Zator

Fiddlesticks **IV**
Murray Houllif
$5.00
Keyboard Percussion Publications
Composed for a 4.3-octave marimba, this four-mallet piece centers around three traditional fiddle tunes: "Liberty," "Soldier's Joy" and "Gary Owen." The first two tunes are in duple meter with the third in compound meter. As typical of fiddle tunes, the phrases are short, four-bar statements that end in a punctuated cadence. The "licks" in between those cadences offer a chance for performers to show off their chops, and "chops" for this piece will be defined by pitch accuracy. It is a very tonal work with a lot of scalar and arpeggiated passages.

The second tune includes a repeated eight-bar rubato section that can be rolled the second time. Otherwise, there are no rolls in this piece except for the final chord. The final jig is at a moderate tempo and has a nice, definitive ending.

This piece is under four minutes long, and a potential performer needs a good command of single independent strokes at fast tempos in all mallets, left-hand double vertical octaves, and a thorough knowledge of scale and arpeggio patterns in D and G Major. This would be an appropriate piece for a high school state music festival or an undergraduate percussion jury.

—Julia Gaines

Monte Nido **V**
Albert Lee
arr. Richard Grimes
$10.00
Bachovich Music Publications
This four-mallet vibraphone solo came from a piece improvised at the piano by guitarist Albert Lee. Arranged for a standard three-octave vibraphone, the piece begins with a mellow tone in the key of c minor. Since it was created as an improvisation, it is through-composed with no obvious returning themes. The final section ends brightly in E-flat major, but overall the piece is very mellow.

There are only three dynamic markings included in the five-minute work, leaving a lot of musical freedom to the performer. The rhythm throughout is highly syncopated and represents the most difficult aspect of the piece. There are no pedaling indications, but the durations of all the notes are clearly marked with slurs.

This arrangement is a nice fit for the vibraphone and transferred easily from original piano version. This piece may not work best at the end of a recital but would fit nicely in the middle as a vibraphone feature. This composition is not too difficult for high school and not too boring for college.

—Julia Gaines

Waltz for a Lady **IV**
Murray Houllif
$5.00
Keyboard Percussion Publications
Murray Houllif describes this vibraphone solo as "reflective and expressive." The overall character is a lyrical waltz using jazz harmonies. Many major and minor seventh chords are used to color the chromatic melody line in the right hand. The left hand plays a common waltz line on beats one and two during the choruses but joins the right hand for added color during transitions. While the chromatic melody line is not instantly graceful, an intermediate player will enjoy the challenge of uniting the harmonic motion and melody into an expressive performance. Pedaling is not much of an issue because the music is marked to pedal in every measure. Mallet dampening is not marked but could be added for additional phrasing.

—Brian Zator

Athenian Folk Dance **V**
Murray Houllif
$4.00
Studio 4 Music
Subtitled "My Big, Fat, Greek Marimba," this very interesting new work for solo marimba is in two large sections with the first section repeated in a "*da capo*" form. The opening material of 30 measures stays in a lively tempo (quarter note = 112 bpm) with changing meters and some dynamic contracts. The second section is marked "slower" with the quarter note indicated at 62 bpm and predominately in 2/4. There is one legato eight-measure section in 4/4 a few measures before the *da capo* that is in a chorale style with all notes rolled. After playing the first section for the second time, the work then ends with a two-measure coda in 6/8 marked "allargando." Four mallets are required and a 4.3 octave marimba is necessary to perform the work as written. (There are only four notes below the low C in bass clef, so it could possibly be adapted to a smaller instrument.)

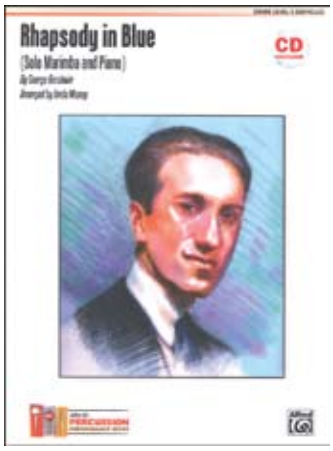
The moving eighth-note patterns give this work its dance-like character, and the lead line of eighth notes shifts from right to left hand in the opening material. However, the second section begins with a four-measure vamp followed by a tuneful single-line melody in the right hand with a vamp-style accompaniment in the left hand. The opening two measures are in 11/8, phrased like a 5/4 measure with an additional eighth note in the third beat. The rest of this opening section uses measures of 6/8, 5/8 and 9/8 in interesting phrase groupings with the eighth note constant.

The double-page score is clear and easy to read, but the third page of the three pages of music is on the back side, necessitating that the player either purchase two copies of the music (to be legal) or memorize the third page. "Athenian Folk Dance" is less than five minutes long and would be an excellent choice for a studio recital or audition piece.

—F. Michael Combs

Rhapsody in Blue **VI**
George Gershwin
arr. Linda Maxey
$21.95
Alfred Publications
Linda Maxey has presented us with a wonderfully scored duo for marimba and piano. The performance notes for this arrangement inform us that it is arranged for two solo performers, implying that the marimba and piano of are equal importance. Most of the marimba part can be performed on a low-A marimba, except there is one G sharp in measure 109. Therefore, a larger instrument is recommended.

The arrangement is brilliantly scored, and it captures the mood and character of this well-known piano concerto. Much of the marimba writing has single lines and



double stops, but four-mallet technique is needed because of some chord passages and some large leaps in register.

The publication includes a CD with two tracks. The first is a brilliant performance by Maxey; the other track is just the piano accompaniment, which will be terrific for rehearsing and preparation.

—George Frock

KEYBOARD PERCUSSION ENSEMBLE

The Last Days of Winter **II**
Anthony Di Sanza
$12.95
Alfred Publications
According to the composer's notes, this medium-easy keyboard percussion quartet is "musically and technically accessible to beginning and intermediate percussionists and is intended to assist in the development of the young percussionist's chamber-music skills." The introduction and coda are short allegro passages in 4/4. The main body of the work is marked andante in 4/4, but with an abundance of repeated eighth and sixteenth notes (mostly repeated pitches/non-scalar). The tonality of the work is B-flat major, with a few accidentals occurring before the coda.

The piece is intended to be played on a single four-octave marimba (eight hands!), but may be performed on any combination of keyboard percussion instruments (excluding chimes). All parts may be doubled or even tripled if desired. The quartet would make a solid addition to a studio recital for young keyboard percussion students.

—John Baldwin

The Entertainer **IV**
Scott Joplin
arr. Jeremy Clark
$16.95
Alfred Publications
This is an interesting arrangement of the familiar tune from the movie *The Sting*. The score lists 5–6 players, but the publisher provides duplicate parts for each

player. The score is written for two xylophones, three marimbas, plus an optional part for string bass. The marimba 3 part is written for a 5-octave low-C instrument, but the other marimba parts can be performed on 4-octave instruments. To the arranger's credit, the phrases and melodic figures are tossed from player to player, thus each part is of similar difficulty. With the popularity of this tune, it should appeal to the traditional audience.

—George Frock

Two in a Funk **V**
Murray Houllif
$6.00
Studio 4 Music
This 48-measure duet for two marimbas requires two 4.3-octave (low-A) marimbas, but the lower marimbist also has an optional part designed for a 5-octave (low-C) marimba. This duet is energized by continuous sixteenth-note figures in a straight-forward 4/4 meter. Tonally, this composition centers around G-Mixolydian, with numerous references to g minor as well as other altered pitches that reference a "bluesy" tonal style. The tempo marking is 88 bpm, which will permit an intermediate to advanced pair of marimbists to cruise through this composition. Only two-mallet technique is required.

—Jim Lambert

SNARE DRUM

Festival Repertoire for Snare Drum **III–V**
Murray Houllif
$10.00
Kendor Music
The composer intends these eight solos to be used for "pedagogy, contest, recital and audition purposes." To this end, a wide variety of styles, tempos and techniques are presented. "Ceremonial March" includes flams and closed orchestral rolls. "The Roaring Twenties" uses stick clicks and short press rolls in a moderate swing style. "Saharan" utilizes playing with hands as well as sticks at a moderate

"camel walk" tempo! "Wave Catcher" is in 6/8 with extensive *crescendo/decrescendo* hairpins using closed rolls, flams and ruffs. "Home Cookin'" is written in a country hoedown style with closed rolls and syncopated accents. "On the Double" uses double strokes and open rudimental rolls along with a few flam patterns. "Ruff and Tumble" uses ruff and drag patterns in an allegro rudimental style. "Macedonia" is in 11/8, with a variety of special performance techniques: snares off, use of timpani mallets, changing pitch with elbow pressure, single-stroke rolls and playing with the fingers. All dynamics, special instructions, stylistic indications, etc. are clearly marked.

—John Baldwin

Snare Drum Technique **I–VI**
Pablo Rieppi
$15.00
Bachovich Music Publications

This book is subtitled "Essential Exercises for Daily Practice," and it contains an excellent set of fundamental exercises that would make a fine practice workout for any percussionist. The book begins with single strokes and includes a "table of time" exercise progressing from one-note to eight-note groupings. Also included in this section are accent studies, dynamic studies, and exercises involving multiple strokes with each hand. The roll section deals with doubles, triples and buzzes. Multiple-roll bases are covered along with dynamics, tied and untied rolls, and syncopated rolls. Sections dealing with flams and drags follow.

The final section presents polyrhythm exercises. Rieppi uses two staves; a "perform staff" and a "pulse" staff. The perform staff has two lines. The 3:2 polyrhythm begins with triplets in the perform staff over quarter notes in the pulse staff. Then the triplet strokes are alternated between the two lines of the perform staff, thus creating the final product of 3:2. Exercises of this type are used to create many different polyrhythms. These are followed by four polyrhythm etudes.

While nothing really new is presented here, this book is a well-organized collection of excellent exercises. The polyrhythm exercises alone are worth the price of the book.

—Tom Morgan

Rudisamba **III**
David Mancini
$6.00
Kendor Music
This is a very well-written snare drum solo in a samba style. Written in cut-time, it begins with the right hand playing the accented "melody" and the left hand filling in to create a solid eighth-note groove. This technique, particularly useful in drumset playing, works well to create a samba groove. The sticking is included for the entire solo. Drag paradiddles and ratamacues are added in contrasting sections along with double-stroke rolls. There is much dynamic variation, including a soft section near the middle of the solo. This would make an excellent choice for a music festival, and the right-hand-lead technique could be easily adapted to the drumset after the solo has been perfected.

—Tom Morgan

Nine French-American Rudimental Solos **VI**
Joseph Tompkins
$15.00
Bachovich Music Publications
Joseph Tompkins' new solos are a unique and challenging diversion from the standard rudimental solos and collections used throughout the U.S. In his preface, Tompkins states that these solos, "came about after an exploration of the French rudiments contained in Guy Lefevre's *Le Tambour-Technique Superieure*. The French use of syncopated accents within groupings and combinations of quintuplets counterbalances the solidity of the American rudiments nicely, providing an occasional unexpected trip in the beat."

Tompkins recommends reading and referring to Lefevre's book to learn more about the French style of drumming, and I agree. Reading through these solos without knowledge of French rudiments and style takes patience. Most people in the U.S. are accustomed to the 40 PAS International Drum Rudiments and their hybrids. These solos require performers to learn new rudiments and adapt them to their present knowledge of the 40 standards. A brief explanation or listing of the French rudiments used in each solo would be extremely helpful, but Tompkins does not provide this information. Fortunately, a CD of all nine solos is included as a reference tool.

—Brian Zator

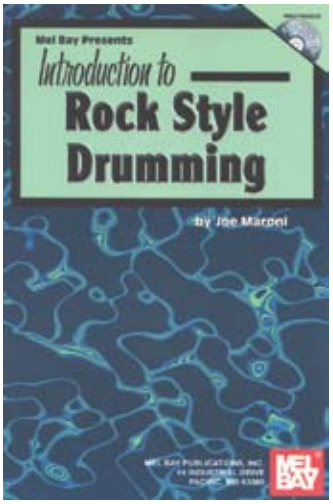
TIMPANI

Baroquisme **III–V**
Bernard Zielinski and Jean-Pascal Rabie
$16.05
Alphonse Leduc
This is a collection of ten studies for timpani, each of them written in the style of a French march. The studies cover the timpani rhythms, techniques and styles found in standard orchestra repertory. The studies are graduated in difficulty, and move from two-drum to four-drum parts, depending on the time period the study reflects. As expected, the later studies increase in technical difficulty and include tuning changes. This is truly an international text, as the teacher notes are presented in French, English, German, Spanish and Japanese. Each of the studies can be performed in less than two minutes. The details are precisely edited, with phrases, articulation and dynamics clearly notated.

—George Frock

DRUMSET

Introduction to Rock Style Drumming **I–II**
Joe Maroni
$19.95
Mel Bay



This book is for the beginning drummer who is learning to play in the rock style. It begins at a very easy level with the snare drum and bass drum playing quarter notes along with continuous eighth notes in 4/4 time. The book progresses very gradually for 94 pages, never moving beyond quarter notes and eighth notes. The solid eighth-note cymbal/hi-hat ostinato remains the same throughout the book.

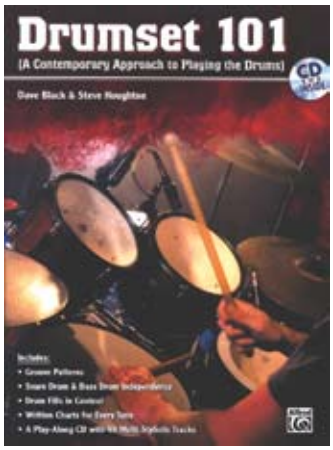
Each page presents four exercises, each four measures long. The exercises are followed by a 16-bar "summary" that applies

the patterns from the exercises. An accompanying CD includes a performance of each summary.

This book would be useful for the beginning student who has never played drumset. Most of the exercises sound more like exercises than actual rock beats. But students willing to go through this book would be well prepared to tackle other, more musically oriented rock drumming instruction books.

—Tom Morgan

Drumset 101 **I–III**
Dave Black/Steve Houghton
$15.95
Alfred Publications



This is a beginning drumset method for students who have completed a beginning snare drum book. It starts with a clear presentation of all the parts of the standard drumset, tuning, a music notation review, and basic playing techniques.

The book is well sequenced, starting with a quarter-note exercise involving right and left hands along with the bass drum. Next, eighth notes are added and the student is playing basic rock patterns with three limbs. A series of exercises takes the student through the standard rock beat vocabulary. Each exercise is really a tune that is included on the accompanying CD. Other musical concepts are introduced along the way such as time, funk, the fermata, rudiments, repeats, repeats with different endings, fills and syncopation. In addition to rock, the book introduces the bossa nova, 12/8 time, the shuffle and the jazz style.

This excellent introduction to the drumset presents each concept in a musical context. Students will enjoy learning each style as they immediately put it into practice playing with the CD.

—Tom Morgan

Drum Session 11 **III–V**
Jacky Bourbasquet, Claude Gastaldin
$32.25
Alphonse Leduc
This is the final volume in Leduc's repertory series. It provides the drumset student with a graded sequence of music to study and perform with the accompanying CD. The CD contains five musical selections, presented at a performance tempo, a slower "study" tempo, and in "loops" where the student is able to practice designated sections of the tunes. These loops should be practiced before the student begins the piece.

The tunes appear first in an easier drum part in the book. When that is mastered the student can move to a more complex drum part for the same tune. There are five versions of each of the five tunes included in the book, and each fits with both the study and the performance tempo versions on the CD. This is a well-thought-out method that helps students progress using a very gradual learning curve. The tunes on the CD will appeal to most young percussionists.

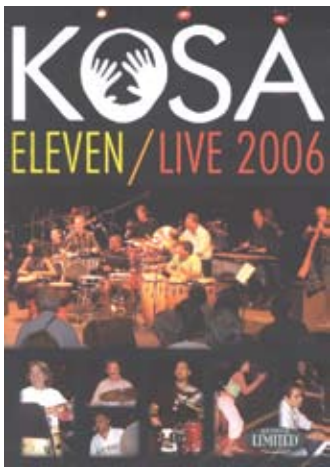
—Tom Morgan

INSTRUCTIONAL VIDEO

Anyone Can Play Djembe **I–III**
Paulo Mattioli
$14.95
Mel Bay
Anyone Can Play Djembe presents the basics of djembe playing, traditional drum ensemble rhythms (djaa, moribayassa, kuku), and "breaks," or rhythmic signals, commonly used in djembe playing in a concise 72-minute instructional DVD format. Using both ensemble and isolation camera angles, Paulo Mattioli highlights the rhythms and playing techniques associated with the djembe, large dundun, sangban, kenkeni, and African cowbell. He also shows the djembe's role in contemporary world music setting with some music from his own CD, *Fire*.

—Terry O'Mahoney

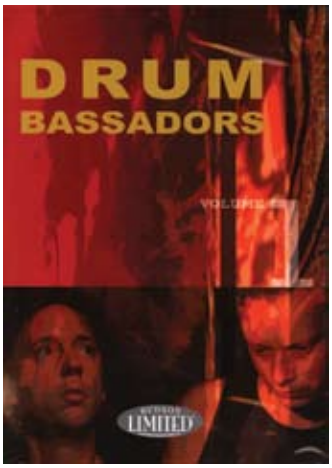
KoSA Eleven/Live **II–IV**
Various artists
$29.95
Hudson Music
KoSA Eleven/Live is a three-hour instructional/performance DVD compiled from activities presented during the 2006 KoSA Percussion Workshop held in Johnson, Vermont. It features nine 15-minute excerpts of lessons and short concert performances by Memo Acevedo (Columbian Cumbia rhythm), John Amira (Haitian drumming/rhythms), Clayton Cameron (fast-tempo brush technique), Kenwood Dennard (the "Woodstroke" technique for the one-handed roll) and Bernard Purdie (groove routines/practice ideas). It also includes appearances by Jamey Haddad demonstrating his split finger frame drum technique, alternative percussion sounds, *kanjira* (tambourine) technique, hybrid instruments he's developed, and an amazing solo performance involving multitracking; Antonio Sanchez on motivic development solo concepts; Ed Soph on ride cymbal technique; and Glen Velez on tar/bodhran technique. Extras include a jam session with Cameron and Giovanni Hidalgo (congas), a solo performance by Aldo Mazza, and a conga and maraca(!) solo by Hidalgo.



The instructional excerpts included here appear to be taken from the initial master class session by each artist, so many of the concepts are applicable to all level of drummers. The camera angles and instruction is excellent and the information top notch.

—Terry O'Mahoney

DrumBassadors Vol. 1
René Creemers, Wim de Vries
$29.95
Hudson Music



Dutch drummers René Creemers and Wim de Vries comprise the drumset duo of DrumBassors. On this 75-minute performance DVD, the duo performs nine duets: "Feed Your Hands" (a samba-inspired composition), "Rhythm and Rhyme" (a swing/rap tune), "Jangowé" (an African inspired drum song with chant accompaniment), "Wadduyacallit" (a drumming potpourri), "Colors" (a reggae sounding tune), "Donganowé" (an African voice/brush tune), "Speed It Up Please" (a modified baiōn) "The Drum" (a funk ode) and a snare drum duet.

Each of the compositions demonstrates clear solo material and development as well as solid improvisational skills. For a drumset duo, they successfully manage to define their roles in a composition and keep the focus on the "melody"—not an easy task. This is one of the most well-organized and musically refined drumset duos this reviewer has ever heard. Bonus features include interviews with both drummers and Dutch, German, French and English audio settings.

—Terry O'Mahoney

WORLD PERCUSSION

First Lessons—Djembe **I–II**
Paulo Mattioli
$14.95
Mel Bay
This 28-page instructional text/CD/DVD package is for the novice djembe player who has some basic rhythmic reading skills. Using both traditional and phonetic notation, it contains a brief history of the djembe, simple rhythms and exercises, a play-along CD, instructional companion DVD, tuning tips, and tone production photographs. This would be suitable for some classroom settings, drum circle sessions, or for students who prefer learning concepts through notation (as opposed to strictly from an aural standpoint).

—Terry O'Mahoney

West African Drum & Dance **I–II**
Kalani/Ryan M. Camara
$39.95
Alfred Publications
This 165-page book/CD/DVD/text package is part of the WRAP (World Rhythms Arts Program) curriculum, which incorporates drumming, singing and dance in the teaching of an overall cultural diversity program. Centering on West African culture, it is laid out like a classroom text with course objectives, teaching techniques, musical examples, dance diagrams, phonetic pronunciations of traditional African phrases, etc.

The drumming sections focus on basic playing technique and sounds for djembe, dundun, log drum (krinyi), shakers (sekeseke), and African xylophone (balfon). It includes a play-along CD, instructional DVD, transcriptions of traditional songs "Yankati" and "Macrou," drum ensemble exercises, dance moves and rhythms, phonetics guides, and even traditional recipes as part of the life-skills curriculum. It could be used by middle school or high school social studies, arts and humanities, or music teachers as part of a cultural diversity program.

For percussionists and ensemble directors, a strong point of this package is that

drums & percussion

Alles, was den Rhythmus bestimmt

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

complete arrangements for "Yankati" and "Macrou" are given, including calls, basic patterns, solo patterns, and transition and ending patterns—everything needed for a complete performance (including dance, if desired). The downside is that despite its 165-page length, only two pieces are taught.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

The Anthony J. Cirone Intermediate Percussion Ensemble Collection II

Anthony J. Cirone
$39.95
Alfred Publications

This collection of six original compositions for percussion sextet is musically appropriate for younger percussion groups, and the instrumentation is well within the range of what most school instrumental programs have available. Each piece stands alone as an interesting and performable work with a clever title that relates to the style of the piece. While all works fall into the general range of "intermediate," there is a range of difficulties among them. Some are quite easy, being limited to simple rhythms and minimum technical requirements with only non-pitched instruments. Three of those works fall more into the elementary (II) level. Three of the pieces include bells and xylophone, and some of those mallet parts are on the difficult side of intermediate.

"A Little Song" includes lyrical lines for xylophone and bells with phrase markings indicated as well as several dynamic contrasts. "Gliding Along" is in a lento tempo, but there are several tempo changes and fermatas as well as significant dynamic changes. "Finale" contains the most interesting material and is a musical challenge for any intermediate group. The other three works are also interesting, but tend to be more training works with no mallet parts.

A full score of 88 pages containing all six works is provided in addition to six separate parts. Each part is actually a booklet with the music for all six works. The booklets are organized as follows: part I includes bells, xylophone, and some drums; part II involves xylophone plus some drums, triangle, and woodblock; part III is mostly drums with triangle and cymbal; parts IV and V are both in one book and involve bass drum, cymbals, claves, and tenor drum; part VI is primarily timpani with one part for tenor drum.

This collection is a significant contribution to literature for younger school percussion students and provides interesting, performable pieces and excellent training on basic percussion instruments.

—F. Michael Combs

Soul Bossa Nova II

Quincy Jones
arr. Rick Mattingly
$18.95
Alfred Publications

This cool bossa nova, also known as the theme from the *Austin Powers* soundtrack, has been arranged for percussion ensemble. It is scored for bells, two xylophones, three marimbas, vibraphone, claves, guiro, maracas, bongos, congas and drumset. Two-mallet technique is required for all keyboard parts, and a 4.3-octave marimba is needed for the marimba 3 part.

The repetitive nature of the tune makes this a perfect choice for a young percussion ensemble with beginning keyboard players. There is much doubling for a strong, full sound. The drumset part is fully notated, as are the auxiliary percussion parts. This will be a very fun piece for a young ensemble, and it is sure to please the audience as well.

—Tom Morgan

Adelieland (from *Happy Feet*) III

John Powell
arr. Rick Mattingly
$18.95
Alfred Publications

This percussion ensemble arrangement captures the mood and spirit from the popular movie *Happy Feet*. The work is scored for an ensemble of 11–13 players, and the mixture of tuned percussion and mixed percussion is artfully combined. The melodic instruments include two xylophones, two marimbas and one vibraphone. One of the marimbas must have a low-E keyboard. The keyboard parts are written in C major, but the tonal center is F, thus the B-flats are written as accidentals. The mixed percussion instruments include claves, maracas, bongos, congas, timbales and drumset. The arrangement is written as a mambo groove, and the tempo is a quarter note at 126 bpm. This should be a fun ensemble for both young and more advanced ensembles, and audiences will tap their feet throughout its performance.

—George Frock

Double Trouble III

John Williams
arr. Jeremy Clark
$16.95
Alfred Publications

This short arrangement of music from *Harry Potter and The Prisoner of Azkaban* is scored for orchestra bells, vibe, xylophone, marimba, triangle, tambourine and bass drum/tom-tom. The work is marked andante at quarter = 92. There are a few 3/4 measures interspersed among the prevailing 2/4 meter. The bell part includes some double-stop passages. The marimba part requires a five-octave instrument (although notes below F could be played an octave higher). Some basic four-mallet technique is necessary (three-note chords and single alternating strokes). The vibe and xylophone carry most of the melodic material, and are quite chromatic and rhythmically active. No pedaling is indicated for the vibe. Mallet and sticking suggestions are lacking (except for the marimba). All parts are easy to read, and include well-marked dynamics and accents. This septet would be excellent for an advanced junior high school or high school percussion ensemble.

—John Baldwin

Journey III

Jared Spears
$13.95
Kendor Music

This intermediate-level percussion septet is scored for three keyboard percussionists (bells, xylophone and marimba) with four additional performers (three tom-toms, snare drum, accessory percussion, and concert bass drum). After an opening 25-measure introduction at a slow tempo of 76 bpm, "Journey" transitions to a faster Allegro (marked 132 bpm), which is both more rhythmic and tuneful. This 85-measure, three-minute composition should be an appropriate contest ensemble for high school percussionists.

—Jim Lambert

Mambo Para Seis III

Murray Houllif
$12.95
Kendor Music

"Mambo Para Seis" is an intermediate percussion ensemble lasting two-and-a-half minutes. The instrumentation calls for six players on cowbell, maracas, snare drum, conga, claves and bass drum. Traditional mambo rhythms are used with a cut-time tempo of half-note equals 80–88. However, the notation allows younger students to read the parts in a fast 4/4 time signature as well.

The natural syncopations of a Latin tune are present, but Houllif incorporates unison hits after eight or sixteen bar phrases to help define the beat. The form of the piece is ABCA. The A sections include the mambo groove with each part playing a different rhythm, while the introduction has players layering in their entrances to build into the primary groove. The B section alternates unison hits with unison soli triplets. The C section presents soft variations of each part of the mambo. Players usually play in duets through this thinly scored section. This section gradually dies away into an exact repeat of the introduction to end the work.

Each part is relatively simple on its own but more challenging when playing with the entire group. The conga player plays dead strokes, slaps and open tones, and every stroke type is marked in the music.

—Brian Zator

Experimenting with Latin Percussion IV

Rolando Morales-Matos
$35.00
Bachovich Music

This new work for percussion quintet is scored for three percussionists who play various Latin percussion instruments, marimba and vibraphone. The work begins with a mysterious introduction with dissonant chords in the vibes and sparse percussive sound effects. After a brief soli for the bongos, timbales and congas, the first major section of the work begins. All three percussionists are on batá drums during this section, which begins with accompanying parts in the keyboards. The mallet instruments then fade out to allow for a batá cadenza.

In the second section, the percussionists return to congas, bongos and timbales for open solos over a vamp in the keyboard parts. An extended version of the "A" section returns with the percussionists playing the batá drums again, where they remain until the end of the work. Throughout the work, the keyboard parts are not difficult, as they basically provide a framework within which the percussionists can solo. "Experimenting with Latin Percussion" will give three accomplished Latin percussionists the opportunity to

shine on a percussion ensemble concert.

—Scott Herring

Groove N Move **IV**
Markus Schneider
$8.95
Zimmermann Music
This novelty work calls for two players using one cardboard box each along with additional instructions to wear overalls, work boots, etc. to enhance the atmosphere of the performance. Explicit instructions and clear notation helps performers understand exactly what and how to play the boxes. Set at a moderate, quarter-note equals 80 tempo, the performers hit on the top and sides of their box, bang and slide them on the floor, throw and spin them in the air, and toss them to each other.

Vocal shouts are also required. Although the shouts are notated in German, English translations are included in the score. However, the number of syllables in the German text is different than the English, so rhythmic adjustments to the shouts are needed.

The piece moves through five parts. The intro has the most shouts with "Let's get moving" and "Now we're moving." The unison section sets up a steady groove that leads into the virtuoso section where the duo alternates playing the written-out solos. The fourth section, "scratchin'," utilizes mixed meters and sliding the boxes on the floor. A quick transition leads into the last part, "groovy," where the piece combines characteristics from the previous sections to set up a steady groove and exciting end.

Lasting five minutes, this duet will need to be memorized for maximum effect.

—Brian Zator

Victory & Celebration **IV**
David Mancini
$65.00
Keyboard Percussion Publications
This percussion ensemble composition is scored for 10 percussionists plus piano and electric bass. The percussionists are logically divided into two timbral units: the keyboard percussionists (four marimbists—two-mallet technique only—vibes, and doublings on orchestra bells and African double bell); and the membraned percussionists (assigned to four timpani, cabasa, three djembe, one djun-djun, and doublings on medium suspended cymbal).

The composition opens with a slow, tuneful introduction in A minor before transitioning to the African 12/8 (almost "naningo" feel) section. After this 70-measure section, there is another reference to the opening slow introduction, and then the composition moves to a samba section in E-flat major—which also concludes "Victory & Celebration."

This composition would be quite appropriate for the large intermediate-level percussion ensemble, and it could conclude a percussion concert with its drive and verve. "Victory & Celebration" almost plays itself; it is very accessible and will easily engage an audience.

—Jim Lambert

Andiamo **V**
John Beck
$12.95
Kendor Music
This quartet is scored for bongos, two congas, snare drum/low tom-tom, and two timpani. Standard meters are used: 4/4 (quarter = 120), 6/8 (dotted quarter = 160) and 2/4 (quarter = 168+). The snare drum part includes a few flams and rolls. The timpani part includes several instances of eighth- and sixteenth-note pedaled chromatic figures. The tempos and the rhythmic figures combine to contribute to the difficulty level. Dynamics and accents are clearly marked in all parts. The use of unison writing, solo plus accompaniment sections, and "hocketing" will require concentration and a good ensemble sense for a successful performance. This is definitely a high-energy addition to any concert by percussionists with "good hands" and a keen understanding of tight-knit ensemble playing.

—John Baldwin

Concerto for Timpani, Drum Set and Percussion Ensemble **V**
David Mancini
$85.00
Keyboard Percussion Publications
Dedicated to Vic Firth, this unique three-movement concerto for timpani and drumset is accompanied by a percussion ensemble of six plus a pianist. The six percussionists are scored as follows: I. 4.5-octave marimba; II. vibraphone and small suspended cymbal; III. xylophone, 4.3-octave marimba, orchestra bells and gourd cabasa; IV. chimes, metal shaker, metal wind chimes, large tam-tam, medium suspended cymbal and timbales; V. concert bass drum, African double bell, triangle, finger cymbals, two suspended cymbals and gourd cabasa; VI. medium suspended cymbal, congas, large cowbell, bongos, chime tree, light plastic shaker and vibraslap.

The 206-measure first movement is almost a complete composition in itself, with a lively samba serving as its stylistic drive. The timpani follows the bass line of the four keyboard percussion parts—with several soloistic passages—and the piano part is essential to a successful performance. Contrasting dramatically with the first movement, the second movement opens with unaccompanied timpani with a rhapsodic melodic cell. The vibraphone and drumset complement the opening timpani solo before transitioning into a more ballad-like section. This movement also concludes with a tasteful reprise of the opening timpani solo.

The third and final movement of this "double concerto" also opens with a timpani solo—however the tempo is marked 176 bpm and the meter is 7/4 with a stylistic marking of "bossa rock." The timpani provides an eight-measure ostinato introduction that is layered tonally with marimbas and transitions to a Latin-funk feel in cut-time. After brief independent solos from the drumset and timpani soloists, the primary Afro-Cuban section is established—first by the timpani soloist, then echoed by the marimba and piano, before engaging the entire ensemble in a rollicking conclusion.

This concerto is about 15–17 minutes in length and certainly deserving of consideration for a percussion ensemble concert or a combined recital of a drumset soloist and a timpanist.

—Jim Lambert

Three Movements for Multi-Percussionist and Percussion Quartet **V**
Murray Houliff
$30.00
Keyboard Percussion Publications
This work for multiple percussion soloist and percussion quartet was a third-prize winner in the 1978 PAS Composition Contest. The three movements use three different sets of instruments for the soloist. The first movement uses a multiple setup of toms, snare drum, temple blocks, tambourine, cymbals and triangle. The second movement is scored for vibes, and the final movement for four timpani. The percussion parts are scored for various standard percussion instruments with the addition of eight rice bowls and four RotoToms that are capable of attaining the four specific pitches.

The first movement has a fanfare quality, even though it makes its way through several tempi and meters. The solo part for this movement is set on two staves, the top for the blocks, cymbals and triangle, and the bottom for toms, snare drum and tambourine. The second movement is calm and meditative and the vibraphone part requires the skill of an accomplished four-mallet keyboardist. The solo part in this movement is accompanied by the long metallic sounds of gongs, crotales, rice bowls and triangles. The final movement is a driving tour-de-force for the solo timpani part. Fast drum changes and tuning changes permeate this movement, as the percussion parts provide an exciting accompaniment. A notated cadenza and brief section in a Latin style round out the middle section of the third movement.

Collegiate percussion students and ensembles will find this work challenging and fun to play.

—Scott Herring

Two Interludes from Fierce Murmers **V**
Duncan Patton
$12.00
Bachovich Music
"Fierce Murmers" is a three-movement work for large percussion ensemble and solo timpani (five drums). The three movements are connected by two interludes, presented here as two short solo pieces. The first movement is written in a free, quasi-cadenza style with frequent rolls and glissandi. There is one set of pitch changes that the player may find awkward at first, but with practice can be mastered.

Interlude II is written in a contrasting, energetic style. Patton gradually introduces each pitch with an extended rhythmic passage on each drum. Once these have been solidified, he sets up a passage of melody and accompaniment in 4/4. Melodic notes are accented, filled in by ostinato-like figures on A-natural. At the conclusion of this section, the performer is asked to play an accompaniment figure in the left hand (which requires pedaling each note) as the right hand plays syncopated melodic figures in 7/8. The momentum builds to an agitated *fortissimo* roll on the high G, which subsequently fades away. Three statements of long tones, reminiscent of the first interlude, close the piece. These works would be suitable for a collegiate percussion recital.

—Scott Herring

Deliverance **VI**
Andrew Beall
$20.00
Bachovich Music Publications
The program notes for this duo, written for a five-octave marimba and six timpani, describes the composer's view of life. He breaks the periods of his life into eras or divisions. These include an era in which new birth leads to societal principles and conformity to structure. The next era is the machine, which includes education and other, similar-type structures. This leads to deliverance, in which one breaks away from the machine to find the "road less traveled." Following these life divisions, the composition is presented in three large parts and several smaller ones. The divisions are labeled "The System," "The Possibility of Release" and "Deliverance."

The duo presents a major challenge for each performer, with complex rhythms, meter changes, technical virtuosity and expressive passages. The marimbist will need four mallets throughout the work. Although much of the writing consists of octave doubling, the parts are very challenging. The timpani part is also very advanced, as there are numerous pedal changes and complex rhythmic figures, and being able to move quickly over six drums will challenge the most advanced performer. A diagram of the suggested instrument arrangement is included, and tuning changes are clearly notated.

The work takes approximately 13 minutes to perform. If you are looking for a challenge, this work will wow audiences.

—George Frock

PERCUSSION RECORDINGS

Akademie Percussion Ensemble V2
Akademie Percussion Ensemble
Equilibrium

This is the inaugural commercial recording for Akademic Percusion Ensemble (APE), a Korean professional percussion group founded in 1993. The CD focuses on the lighter side of percussion ensemble music and includes several ragtime pieces ("The Whistler," "Xylophonia," "Charleston Capers" and "Dill Pickles") in addition to some light jazz and classical selections. The final selection, "Visional Train," is the lesser-known piece on the CD but has a western sound.

The overall sound is very crisp and accurate with very little improvisation. Most arrangements are played exactly as published. Most of the selections are between two and five minutes in length. For conductors seeking recorded examples of tunes appropriate for their pop or commercial percussion ensemble, this would be a good resource.

—Julia Gaines

Forests of the Sun
Temple University Percussion Ensemble
Albany Records

Glenn Steele and the Temple University Percussion Ensemble have produced an excellent recording of some of the staples in the percussion ensemble repertoire. The pieces chosen for this recording all revolve around some aspect of the sun. The title track, "Forests of the Sun" by Tim Clark, was premiered by the Temple University Percussion Ensemble conducted by Alan Abel at the first PASIC in Rochester in 1976, and it is fitting that it should now be recorded by the same ensemble.

The ensemble blends well with the electronic sounds and does a great job capturing the essence of the piece. Other cornerstone pieces on this recording are Cynthia Barlow's 1993 PAS Composition Contest winner "Nomen Solers" for marimba quintet, "Desert Express" by Leander Kaiser, and Gillingham's "Stained Glass." The recording also includes an original composition by Steele, "Moapa Valley of Fire," which is reflective of Native American culture and sounds, and Claudio Tripputi's "Triptico for Percussion Ensemble," which is centered around Afro-Cuban rhythms and instruments.

This CD is an excellent addition to the percussion orchestra recording collection and is a great audio resource for conductors wishing to perform this music.

—Julia Gaines

Kroumata Encores
Kroumata
BIS

All the favorite encores from one of the world's most noted percussion ensembles can now be heard on one CD. *Encores* includes five ragtime selections ("Chromatic Fox Trot," "Nola," "Jovial Jasper," "The Humming Bird" and "Dill Pickles") in addition to several pieces arranged and composed by different members of the ensemble.

Not all of the pieces on this recording are fast and flashy, as is common for encore selections. A favorite encore of this ensemble is their arrangement of Swedish composer Hugo Alfven's "Skogen Sover" or "The Forest Sleeps" with baritone soloist, which is included on this recording. Instruments other than percussion heard on this CD include harmonica, double bass, accordion and recorder. Most of the pieces are between three and five minutes in length and range in musical style and instrumentation. Whether delivering a soft soundscape or thrilling an audience with a fast and furious whirlwind of sound, the pieces on this CD are all excellently performed and offer a valuable contribution from this reputable ensemble.

—Julia Gaines

My Favorite Things
Mayumi Sekizawa
Bachovich Music Publications

Mayumi Sekizawa has been a name in the marimba world for several years, with her major concert debut occurring in 2000 with the Houston Symphony. Her first solo recording, *My Favorite Things*, was released in 2005 and is an excellent recording of several styles of music.

The CD contains three arrangements by Sekizawa, one original composition, two personal commissions, and a standard piece in the advanced marimba repertoire. The three arrangements by Sekizawa are brilliantly performed. The title of the CD comes from her arrangement of a Richard Rodgers tune from *The Sound of Music* and is a very fun and challenging piece. The other two arrangements are of flamenco guitar pieces and work well for the marimba.

The two commissions are challenging and interesting. The first one is called "Take the Six," referencing the "6 line" subway the composer often used in the city and is written for marimba and electronic sounds. The second is "Fading Memories..." and was meant to reflect subtleties of Japanese culture.

Most marimbists will want to hear Sekizawa's insightful musical interpretations of Peter Klatzow's "Dances of Earth and Fire." The original composition that ends the CD is a reflective choral and a classy touch to the end of a great recording.

—Julia Gaines

Ritual Music
Third Coast Percussion
Self-published

Third Coast Percussion is a percussion quartet "committed to breaking down the barriers between popular and classical styles, working with composers to create new music that facilitates performances in a wide variety of venues, from concert halls to theaters to dance clubs." With this as their mission, they have released their debut recording, *Ritual Music*.

The CD opens with the title track, "Ritual Music," a bombastic and celebratory frolic made up of drums and keyboards. Written by group member David Skidmore for the Chicago Dance Company, it begins with a primeval explosion of drums and other non-pitched percussion. The highly syncopated section suddenly dissolves into a more subdued, sparse groove for marimba and drums. Subtitled "Variations on the Numbers 2 and 4," the work is highly organized, and the pitches in the marimba, the rhythmic motifs and the structure of the phrases were all determined numerically. The piece never looses its rhythmic drive, even through the many texture and dynamic changes, and moves inexorably to a final climax.

Owen Clayton Condon, another group member, composed the marimba duo "Double Helix." This is a musical representation of DNA, capturing in sound the information-rich strand as it twists and turns in a complex spiral. There are elements of minimalism here but without the unvarying repetition. This is a complex work, performed flawlessly by the composer and quartet member Peter Martin.

In stark contrast, the third piece, "Twilight," seems to float with its sustained marimba chords, shifting and blending into changing textures. At times there are random pan-triadic colors, and then what seems to be an actual chord progression emerges. Soon, a more pointalistic section begins, finally joined by the vertical structures to create a wonderful ethereal effect. Again, minimalistic elements are evident as the piece slowly dies away.

The CD concludes with Nico Muhly's "Ta and Clap," written for two marimbas and a third player using instruments of his or her choice. The composer states, "Taing and Clapping is a method of teaching rhythms wherein all beats are accounted for, resulting in a fully-rendered moto perpetuo that only implies empty spaces naturally found in a rhythmic pattern." While mathematically constructed, this is not readily apparent to the listener, who is treated to a shifting mosaic of drum and keyboard sound that seems to move indiscriminately wherever it will.

This is an outstanding recording, both in terms of the compositions and the performance. The three quartet members mentioned above, along with group founder Robert Dillon, have produced a recording that represents the depth of their musicality and the rich palette of the percussion family.

—Tom Morgan

Sticks and Stones
Roger Braun
Equilibrium

This CD features three outstanding works for percussion and string instruments. The CD opens with an excellent performance of Lou Harrison's "Concerto for Violin with Percussion Orchestra" performed by Marjorie Bagley on violin with the Ohio University Percussion Ensemble, conducted by Roger Braun. The composition makes reference to Harrison's use of gamelan influences through the use of metal pipes, flower pots, coffee cans and brake drums.

The second track on the CD is "Elegy: Snow in June" by Tan Dun. The score calls for cello and percussion quartet. Cellist Michael Carrera provides a virtuoso performance along with the percussion group. The work features fragmented phrases that build to a full-score middle section, then returns to fragmented statements that gradually stretch out to the end of the work.

The CD closes with "Porch Music" by Mark Phillips, a composition for violin, cello and a percussionist who performs on marimba and vibraphone. The work is presented in six brief movements, during which Phillips captures Appalachian influences of rhythm, style and color.

The performances by each artist are of the highest quality. This is an excellent CD, and should expand the imagination of how to write for percussion and other instruments.

—George Frock

It's Telling...A Drummer's Perspective
Jae Sinnett
J-Nett Music

A modern jazz recording led by the musically accomplished drummer Jae Sinnett, *It's Telling...A Drummer's Perspective* is an aggressive, freewheeling set of eight original jazz compositions. Spanning a number of contemporary jazz subgenres, the leader/drummer/composer combines a thorough post-bop musical approach with modern forms and styles. Sinnett writes tunes that are melodically interesting and harmonically advanced. This talent, combined with his excellent drumming, produces a great recording.

Collaborating here with Steve Wilson (saxes), Allen Farnham (piano) and Terry Burrell (bass), Sinnett really swings, has a nice touch and great jazz sound. Many of the tunes change meters and/or feels, much like recent recordings from the Dave Holland Band. The tunes range from funk tunes in 5/4 and 7/4 ("Truth be Told," "Cliffhanger") to a New Orleans second line/swing tune ("Crescent City Undercurrents"), a dark, modal tune in 5/4 ("Locus"), a Latin/funk tune in three ("Bum's Rush"), moody ballad ("Manque"), and a brush feature ("Simple Pleasures"). Sinnett often solos over vamps or around rhythmic figures with a loose, swinging feel and always provides just the right accompaniment to each tune. He seamlessly weaves the styles of Jack DeJohnette and other jazz masters into his own voice and certainly deserves wider recognition from both the public and drumming communities.

—Terry O'Mahoney

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LEEDY SOLO-TONE MARIMBA

Donated by William MacMillan Jr. *(2007-13-01)*

This Leedy Solo-Tone Marimba, Model 5610, was donated to the PAS Museum by Judge William MacMillan Jr. from Dayton, Ohio. The instrument, which he has played since childhood, was a gift from his father. While attending law school at Notre Dame, MacMillan won the opportunity to perform with Lionel Hampton and his orchestra and was a member of the Notre Dame Marching Band, University Orchestra, and the South Bend Symphony Orchestra.

This instrument has a range of 3 1/2 octaves (F to C). The frame, which is covered with a Black Pearl finish, measures 61 1/2 inches in length, 27 inches in width on the bass end, and stands 34 1/2 inches high. The bars, all 7/8-inch thick, range in size from 2 1/2 to 1 3/4 inches in width and from 17 3/8 to 6 5/8 inches in length. The chromed, metal resonators, each capped flat on the end, range from 18 1/2 to 1 1/2 inches in length and from 2 1/4 to 1 3/4 inches in width.

Leedy Manufacturing Co. was established in Indianapolis, Indiana and moved to Elkhart, Indiana after being purchased by G. C. Conn in 1929. As this instrument was manufactured in Elkhart, it dates from the 1930s. In 1933, it sold for $210 and could be ordered with Full Dress pearl, sparkling, or duco finishes for the frame, and with chrome or Nobby Gold on the resonators for no extra charge.

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

Badge showing Elkhart as the location of the Leedy company.

William MacMillan Jr. performing on the instrument as a student at Notre Dame, late 1940s.

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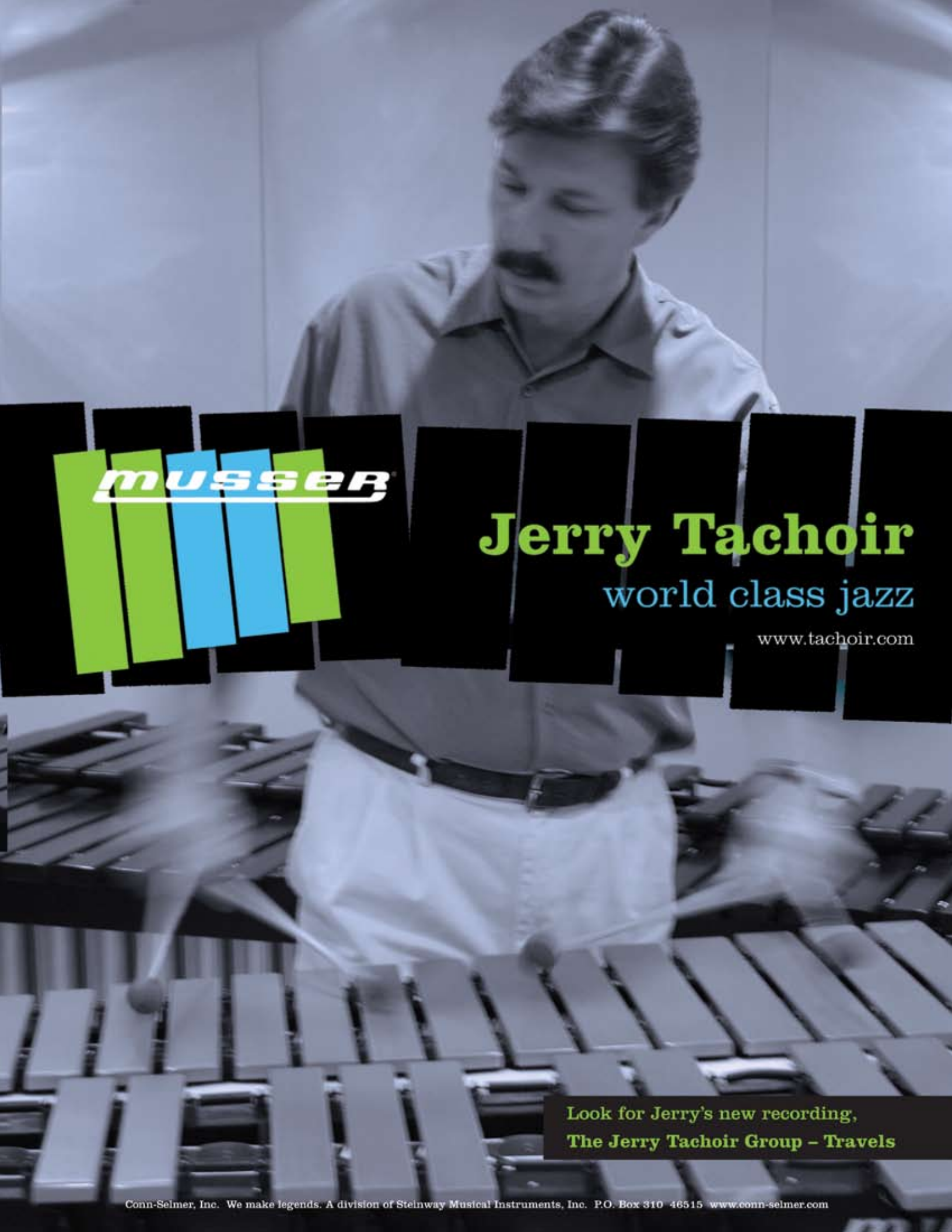
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