

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 47, No. 4 • August/September 2009

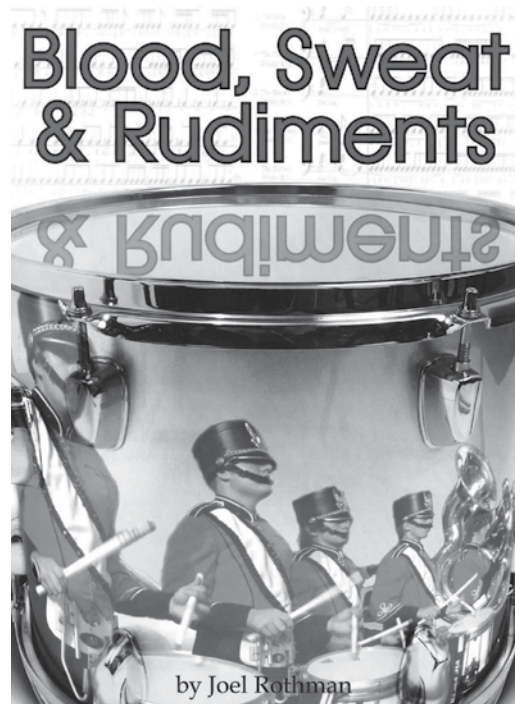
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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 47, No. 4 • August/September 2009

## PASIC 2009 Preview



PercaDu



Nebojsa Zivkovic



Nathaniel Bartlett



Middle Tennessee State University Drumline



Jonathan Haas



Bisquera Brothers



Ju Percussion Group



Tommy Igoe and the Birdland Big Band



Abbos Kosimov



Lee Vinson

Robert Breithaupt . Steve Campbell & Lindsay Rust  
Pius Cheung . Diane Downs . Christopher Deane  
Steve Fidyk . Focus Day 2009: The Global Economy  
The Fujii Trio . Daniel Glass & Zoro . Skip Hadden  
Intermediate Masterworks for Marimba . Maria Martinez  
Nicholas Ormrod . Allana Radecki . Danny Raymond  
Layne Redmond . Research Papers & Poster Presentations  
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# Percussive Notes

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From the  
President

# Come Together

By Steve Houghton

Greetings, all; I hope you have been able to enjoy your summer, taking advantage of some needed time to relax, renew, and enjoy friends and families. I'm guessing many of you did some traveling around your state, country, or beyond. The summer months have always offered a wide variety of workshops, festivals, clinics, and camps aimed at promoting percussion education around the world, and this summer was no different.

## HEARTFELT THANKS!

I would like to take this opportunity to thank our partners from the percussion industry for their continued support of our educational activities. Without fail, they continue to contribute door prizes, instruments, educational literature, and most importantly, artist support for every Day of Percussion event. Together, we have made a real difference for countless students and teachers over the years, planting educational seeds in the hearts of young players, inspiring new teachers, and creating a new audience of percussion enthusiasts. No other instrumental area in the music business has the quality and depth of company support that we enjoy in the percussion world. PASIC is another striking example of how the companies step up to the plate with funding, instruments, receptions, scholarships, and raw manpower to ensure that every PASIC comes off without a hitch. With the current challenging economic conditions, it is humbling to witness this kind of dedication and commitment from the percussion industry. Thank you to all our corporate members.

## DAYS OF PERCUSSION

A vital part of our PAS mission is to support Days of Percussion all over the globe. To date this year, in conjunction with our chapters,

schools, universities, and of course, the percussion industry, PAS has sponsored over 70 events worldwide, with around \$80,000 in funding. The tireless organizational and production work of the chapter presidents, chapter officers, hosts, and volunteers has resulted in extremely diverse, high-quality educational offerings throughout the year.

This past May, I was fortunate to be invited to London to present a clinic at the Royal Opera House Day of Percussion in collaboration with PAS and the National Association of Percussion Teachers. The famed Royal Opera House opened its doors and produced a unique event providing enormous outreach to the community. This Day of Percussion, open to the public, attracted nearly 500 attendees who enjoyed a Brazilian batucada ensemble, multiple timpani master classes from Europe's finest players, drumset clinics, student performing groups, a solo competition, teacher training track, and a special performance by All Bluff and Porterage—an outstanding group of professionals who make their living in London's West End playing shows. A stunning "emeritus" percussion section featuring UK's finest orchestral and recording percussionists presented a delightful concert, performing specially arranged music of James Bond scores and much more. The Royal Opera House Percussion Section closed the day by presenting an excellent session on playing percussion in the most famous opera house in the world.

PAS member and principal percussionist Nigel Bates and the Royal Opera House staff must be congratulated for their fine work organizing and hosting the event and for making the beautiful venue available for the entire day. UK/Ireland PAS chapter president Nick Ormrod, along with Nigel and his army of volunteers, produced a day that will not soon be forgotten

by students, players, teachers, and enthusiasts. The day culminated with all of the performers holding court in a nearby pub they refer to as "the office." I hope that the many folks I met that day now have a better idea of PAS and our mission and are able to one day attend a PASIC.

Also this summer, there were major percussion events held in Taiwan, Italy, China, France, Croatia, and Poland, to name a few. In the United States, Canada, and Mexico, there were the usual impressive number of summer camps, workshops, and clinics, benefiting thousands of students and teachers.

While in the UK, I wanted to visit the famous Abbey Road recording studio to see where my long-time favorite group, the Beatles, made recording history. Unfortunately, my time was short and I never made it. However, the title to one of their great songs, "Come Together," seems to sum up the amazing activities of the Percussive Arts Society and, indeed, the entire percussion world. These life-changing events allow us to come together on a regular basis, discovering new ideas, learning new techniques, enjoying fresh, new music, seeing old friends and making new ones, and raising percussion awareness throughout the world. I hope that we can all come together to enjoy and experience the biggest percussion hang of them all—PASIC in Indianapolis this November.



Steve Houghton

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.

<b>\$500,000 or more</b>	McMahon Foundation
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## Society Update

### PASIC EARLY REGISTRATION

There are just a few weeks left before the PASIC early registration discount expires. Until September 28 you can save \$30 on student and \$35 on adult registration. The lineup this year is spectacular with leading artists from around the world presenting a wide variety of fantastic concerts and clinics. For detailed information on scheduled artists, exhibiting companies, and online registration visit [www.pasic.org](http://www.pasic.org).

### FREE PASIC REGISTRATION

You don't have to be on stage to receive a free registration for PASIC. Sign up to volunteer on our logistics team and get free registration, a complimentary membership, and a chance to win some great gear or even a \$1,000 scholarship. Sign up and be a part of the team that makes PASIC happen at [www.pasic.org/files/09Logistics.pdf](http://www.pasic.org/files/09Logistics.pdf)

### PUBLICATION SWITCH

Just a reminder that this issue of *Percussive Notes* is dated August/September so that we can switch the schedule of *Notes* with *Percussion News*. The next issue of *Notes* will be in November (which will feature this year's PAS

Hall of Fame inductees), and *News* will come out in October and December. We are making this change in order to be more timely with our coverage and announcements of certain events. In particular, the PASIC Preview issue of *Notes* used to come out in October, so we hope that getting the information out earlier helps everyone plan for another great convention.

### BOARD OF DIRECTORS ELECTION

With the change in the publication schedule this year, the PAS Board of Directors election will run during the month of October rather than September, as in recent years. The candidate information and ballot will be published in the October edition of *Percussion News*. **PN**

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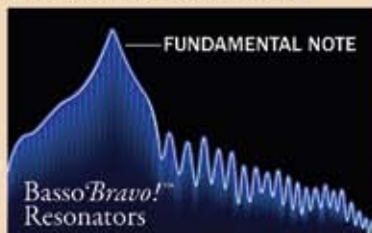
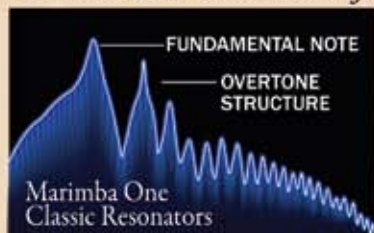
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# Focus Day 2009 The Global Economy

By Greg Beyer

*Globalization is as old as civilization: older than capitalism or consumerism, or the euphemism of “free trade.” History is replete with the migrations (voluntary or forced) of peoples; and archaeology continues to expand our awareness of how mobile and far-reaching were the exchanges of goods and ideas. Our rich musical diversity is another product of globalization; and reflects centuries—if not millennia—of influences and cross-pollination. Nowhere is this more obvious than in the world of percussion. A genealogical tracing of various instruments’ origins—or multiple origins—is proof enough of this. The percussion ensemble, as it evolved in Euro-American art music in the 20th century, is a unique hybrid that owes its very existence to globalization. —Peter Garland, from *Think Globally, Act Locally**

It was happening all century; in works like Varèse’s “Ionization” or Cage’s “Third Construction,” the polyglot nature of our art form was already in plain view. In this very journal, Steven Schick has called “Ionization” “our big, messy, percussive Tower of Babel where bongos, cowbells, and maracas from Latin America converse with Asian gongs, European snare drums, and the wailing of sirens to make phrases that in the end are neither Latin nor Asian nor European.” (Schick, 93)

I posit that our contemporary percussive art is a looking glass through which we see and understand ourselves and the world around us. It is the crucible in which we innovate and take the next step, develop the next sound, pave the new way forward, always with our eyes on the rearview mirror of history and our hearts indebted to the world and people around us. Our Percussive Arts Society is, in fact, just that. Percussion links us to this increasingly global society and global culture.

*I insist that my profession be relevant to the world in which I function.*  
—Allen Otte, Percussion Group Cincinnati

If music and its practice can help us to connect and relate to one another with increased sensitivity and care, then there is still hope for the future. It is now 2009, nearly a decade beyond the turn of the millennium. What comes next for the percussionist in this “global economy”?

It isn’t as if we didn’t know that the current issues we face would be upon us. Looking back through the news of the recent past, articles such as Joseph Stiglitz’s “How to Fix the Global Economy,” were cropping up in the major news engines around the globe. Stiglitz posed questions such as, “For how long can the global economy endure America’s enormous trade deficits—close to \$3 billion a day—or China’s growing trade surplus of almost \$500 million a day?” (Stiglitz)

We now know the answer. Reports from over this past calendar year reveal the reality:

February 17, National Public Radio, Morning Edition: “The UN estimates that worldwide, 50 million people could lose their jobs this year... If we don’t work together we won’t find the global solution we are seeking... This crisis started in the financial markets, these are now international, they are not simply national. Until we recognize that, we will not be able to deliver ourselves from what is a really terrible economic situation.” (Mandelson)

March 8, *The New York Times*: “In one of the bleakest assessments yet, economists at the World Bank predicted that the global economy and the volume of global trade would both shrink this year for the first time since World War II. The World Bank said in a new report that the

crisis that began with junk mortgages in the U.S. was causing havoc for poorer countries that had nothing to do with the original problem.” (Andrews)

April 22, *The New York Times*: “Never before in modern times has so much of the world been simultaneously hit by a confluence of economic and financial turmoil such as we are now living through...even as globalization speeds the flow of economic benefits in good times...now we are learning that in times of contraction, globalization transmits trouble with enormous speed and force, affecting economies around the world.” (Knowlton)

What is absolutely clear in these snapshots of recent news is the degree to which we are all interdependent. The decisions we make and the actions we take ultimately have their ripple effects in the world.

Ethical questions follow. What decisions do we make as percussionists? The choice to play “Psappha” by Iannis Xenakis or “Thirteen Drums” by Maki Ishii, or the choice to study the tabla or the tumbadora, are not simply questions of taste. The cultural identity of a given instrument or the biographical back story of chosen composer become touchstones for further investigation and inspiration. We choose to play and the drum takes us—to where we know not. Works or projects of significant complexity and depth offer us lifetimes of exploration and discovery. And these choices define who we are—our purpose in life and in society. Percussion offers us the possibility to work daily with passion and discipline to craft a musical skill or piece of music and, in so doing, to mold ourselves into things of beauty and transformative power.

Percussionists working and creating in the 21st Century are products of an increasingly sophisticated pedagogy that reflects an art form that itself is growing steadily more subtle and deep. This is in no small part in response to the fact that the world as we perceive it is becoming increasingly interconnected. Percussion as the non-instrument, as the instrument “with a Thousand Faces” (Campbell) is perfectly poised to reflect and critique that interconnectivity.

Focus Day 2009 will present over 25 artists/ensembles whose offerings reflect the wealth of global percussion culture and its use in contemporary musical thought. Each of these artists is attempting to make sense of the multitudinous options that percussion presents through processes of synthesis and transformation. Theirs is the fuel that will burn brightly on November 11, 2009, at the Indiana Convention Center as we come together to focus on music that is dedicated to taking the next step.

The day’s events will be divided into two parts, the first dealing with *connectivity* (concerts 1–4), the second dealing with *innovation* (concerts 5–6).

## FOCUS DAY 2009, PART 1: FROM THE FOUR CORNERS OF THE EARTH

The first four concerts of the day are organized according to longitudinal divisions of the globe, and effectively divide the Earth into four equal quadrants. To symbolize PAS’s newly found “center of gravity,” our point of departure and return will be 86°W—Indianapolis, Indiana.



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CONCERT 1  
86°W-4°E  
9:30-10:45 A.M.



South America, Eastern North America, Caribbean, Western-most Europe, West Africa

Performer	Piece	Composer
Fernando Rocha	Augmented Instruments	Fernando Rocha
Ryan Nestor	Those That I Fight I Do Not Hate	Jordan Munson
Michael Schutz	Groundloops	Peter Traub
Bev Johnston	Fertility Rites	Christos Hatzis
Dane Richeson	a la Par	Tania Leon

Brazilian percussionist Fernando Rocha considers his work “Augmented Instruments” a link between tradition and technology. It involves performing solo on instruments such as kalimba and pandeiro and manipulating these sound sources with interactive electronics.

“Tradition and innovation are two complementary sides of percussion music,” Rocha says. “On one hand, percussionists explore different cultures to learn new instruments, techniques, and rhythms. The ease of global communication using today’s technology facilitates access to the music of different cultures. It is common today to see someone in Japan learning to play Brazilian pandeiro or someone in Canada learning to play Indian tabla. It is also normal that different traditions are being combined in our new music world. On the other hand, percussionists also search for new sounds everywhere, us-

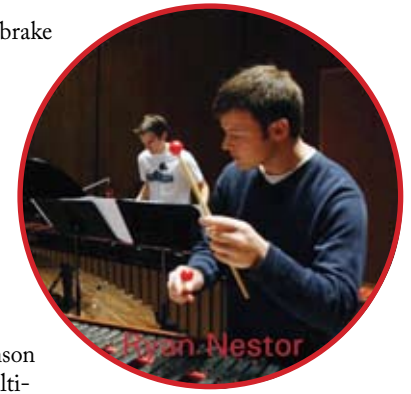


ing any material available—like brake drums, sirens, etc.—and finding new ways of playing existing instruments. Electronics and digital technology create a rich field for the further exploration of sounds.”

Ryan Nestor, likewise, is interested in melding tradition with technology. In Jordan Munson’s “Those That I Fight I Do Not Hate,” Nestor and Munson have collaborated to create a multimedia presentation that casts a different light on the traditional Irish bodhrán. Nestor explains: “Immediately concerned with honoring the historical roots of the instrument, Munson researched Irish poetry, finding inspiration in the William Butler Yeats poem “An Irish Airman Foresees His Death,” from which the piece derives its title.” The work honors “the Irish origins of the instrument, while simultaneously pushing the sonic circumference of the bodhrán in decidedly non-traditional ways.”

Referring to the World Wide Web and its ability to undermine physical distance as a factor in defining our cultural/musical landscape, Michael Schutz presents Peter Traub’s “Groundloops” for small percussion and Internet audio signal looping. While Schutz and Traub embrace the benefits of the Internet in terms of increasingly free transfer of cultural information, they simultaneously fret over loss of subtle detail. According to Schutz, “Groundloops’ meditates in two ways upon the costs and benefits of the musical diversity achieved through modern technology.” Through a process of slowly adding sonic layers through electronic loops and sending these signals out to three servers at points spread throughout the country, the sonic result is an “increasingly distorted” mass of timbres and frequencies. The work “simultaneously celebrates and critiques the possibilities of Internet-based audio transmission.”

Canadian solo percussion artist Bev Johnston will present “Fertility Rites,” for solo marimba and pre-recorded audio, by Christos Hatzis. The recordings used in this piece are all field recordings Hatzis made of female Inuit throat singing while he was on location (Baffin Island in arctic Canada) for musical/documentary projects in association with CBC Radio. Hatzis explains: “Throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting. [In ‘Fertility Rites’] their sexual sug-



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gestiveness is enhanced by electronic processing or through juxtaposing the songs against other types of amorous music stylistically more familiar to the listener, such as the ‘French-sounding’ second movement or the tango-like music of the third. In the end, both inner and outer worlds merge into uninhibited abandon and celebration of sexuality and life.” (Hatzis)

Regarding the unusual juxtapositions of musics of different cultures in this piece, Johnston says, “It doesn’t seem at all odd that Christos, a Greek immigrant, traveled to Baffin Island in the Arctic, recorded the sound of the Inuit throat singers, and somehow magically mixed the woody sound of the marimba with the guttural sounds of the throat singers and, of course, added influences of romanticism and his own Greek heritage into the mix. I come from a city where this is almost expected!”

Dane Richeson and Juilliard pianist Brent Funderburk will close the first concert with Tania Leon’s “a la Par.” Leon is a well-known contemporary classical composer of Cuban heritage who has integrated the sounds and rhythms of her native island in a deep and subtle manner. Of “a la Par,” she writes, “It is my first attempt to express the dichotomy between the folk-music traditions of my native Cuba and the classical European training I received at the Havana Conservatory. Think of it like the rails of a train. In the distance they look like one. And as they come toward you, they are in sync; if they take a curve, they take it together.”

Richeson concurs: “Anyone who is familiar with Afro-Cuban music and/or has spent time in Cuba will most definitely hear Tania’s Cuban roots in this exciting and very angular contemporary composition.”

CONCERT 2  
4°E–94°E  
11:00 A.M.–12:00 P.M.



Central and Eastern Africa, Middle East, Central and Eastern Europe, Russia, India

Performer	Piece	Composer
Don Nichols	Another Border Crossing	Don Nichols
Proper Glue	New Work	Martin Scherzinger
Andrew Spencer	Jose/BeFORe JOHN <sup>5</sup>	Aurél Holló
UW-Madison Perc. Ens.	Concerto for Darrabukka	Anthony Di Sanza

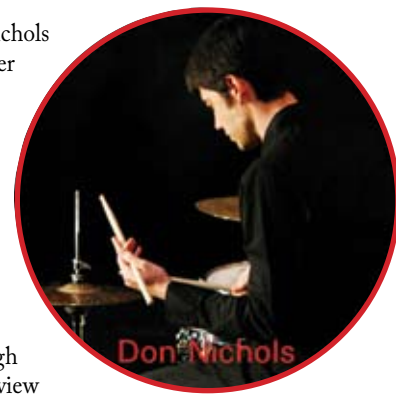
Composer/performer Don Nichols presents his own “Another Border Crossing,” for Persian tombak and pre-recorded audio. Given the current political unrest in Iran, this work is timely and offers a different perspective on Iranian media; the audio in the work is culled from a contemporary Iranian television news broadcast. “Television news is an important lens through which people around the world view and interpret each other and themselves. In ‘Another Border Crossing’ the percussion investigates musical material informed by both the instrument’s cultural history and the speaking style cultivated by newscasters. In particular, the soloist directly ‘translates’ the speech of the newscaster to the drum, with special attention given to the accurate rhythmic reproduction of his delivery.”

The Proper Glue Duo, Steve and Melanie Sehman, will present the world premiere of a new work by Martin Scherzinger. Born and raised in South Africa, Scherzinger is a gifted musicologist and mbira expert. His understanding of a variety of traditional instruments from around southern Africa informs his theoretical writings, his teaching, and his compositions. Proper Glue studies mbira with Scherzinger at the Eastman School of Music, and their collaboration is bound to yield excellent and exciting results.

Scherzinger offers the following about his compositional intentions: “I see no point in westernizing African music. I want to achieve the reverse by introducing some strictly non-Western aspects of African music into the context of a European instrumentarium: an anti-hierarchic distribution of parts, interlocking techniques, shifting downbeats, largely non-functional harmony, open forms, extremely fast tempi and slow ones; non-developmental use of repetition, contrasting and irregular patterning, tone color, energy and exuberance.”

Andrew Spencer and Trio Central from Central Michigan University will perform “Jose/beFORe JOHN<sup>5</sup>” by Amadinda Percussion Group member and composer Aurél Holló. Holló reports that it was his goal “to connect traditional percussion cultures to prominent 20th-Century movements.”

Spencer adds, “This work struck me as a relevant, meaningful and joyous contribution to this year’s Focus Day—a work that combines [musical languages from varied cultures]



artistically. The result is a deep, refreshing work whose worth is greater than the sum of its parts.”

Composer/percussionist Anthony Di Sanza will be featured as soloist in his own “Concerto for Darrabukka and Percussion Quartet,” accompanied by the University of Wisconsin–Madison graduate percussion ensemble. Di Sanza says that he owes “an eternal debt of gratitude to the darrabukka, as it sent me in a direction that seems natural and right. Indeed it was the drum, rather than an intellectual curiosity or something else more ‘self’ driven, that served to open the global door for me. I am sure that many percussionists around the world have in personal ways found themselves being led by the drum.”

The darrabukka has taken Di Sanza on a journey that has opened for him the study of its cultural context. “My goals lie in creating something unique and new while respectfully drawing from global percussion cultures. At a time in history when tolerance and understanding of those not like ourselves seems at a minimum, one can hope that the communication, respect and patience we sow as global musicians might one day contribute to the broader global good.”

**CONCERT 3**  
**94°E–176°W**  
**1:00–2:15 P.M.**



China, Korea, Southeast Asia, Australia

Performer	Piece	Composer
Ohio U. Perc. Ens.	Contrast	Dong Wook Park
Stuart Gerber	Ladrang Kampung	Steven Everett
Li Lin	Gong Fu (Kung Fu)	Wen DeQing
Percussion Group Cincinnati	Drama	Guo WenJing

Roger Braun and the Ohio University Percussion Ensemble will perform Korean composer Dong Wook Park’s “Contrast.” The title alludes to the juxtaposition and intermingling of multiple elements within.

Braun elaborates, “Park’s piece directly brings together two musical traditions that originally operated separately in his musical life: traditional Korean percussion of his youth and homeland and the western percussion of his American conservatory training in the late 1960s. This work creates a medium wherein these two separate musical traditions coexist and enhance each other, creating a new musical expression that did not exist previously. Since this piece is from 1976 it also makes it clear that while globalization is currently a real driving force, it is not new. The history of our instrument really has always been about this theme, and this is how percussion has evolved.”

Stuart Gerber and flutist Sarah Kruser-Ambrose present Steve Everett’s “Ladrang Kampung.” Taken from Everett’s larger shadow play, *KAM*, the work is a traditional setting of the Javanese gamelan cyclical form *ladrang* set within a framework of cutting-edge, real-time computer processing of both audio and video. Everett will be on hand to control all things digital using the KYMA interactive media system. Gerber says that this work is “an attempt at encouraging the growth of the [traditional] art form through the utilization of contemporary technology.”

Li Lin, who is Associate Professor of Percussion at Fuzhou Normal University, will perform Chinese composer Wen DeQing’s “Kung Fu” for solo multi-percussionist. The virtuosic work combines strong elements of European avant-garde musical language with traditional Chinese percussion instruments and their associated rhythms and oral traditions. For many years, Wen lived and worked in Geneva, Switzerland, before taking his current post at the Shanghai Conservatory of Music.

Wen writes, “Kung Fu translates as skill, virtuosity, and technique. There are two types of kung fu, one soft (yin) and one hard (yang). The most significant element of kung fu is the ts’i (chi). This composition is inspired by typical sonorities of my native land and the powerful physical impressions, both internal and external, of Kung Fu.”

Over the past few years, many have had the opportunity to travel to China. The growing prominence of China on the international stage, in large part because of its sheer size and its economic might, has made this so. Its pull is magnetic. Whether intentionally or not, it seems inevitable that we “follow the money.” How much more interesting, then, is the fact that Percussion Group Cincinnati has been involved with composers from China since the mid-1970s. Allen Otte explained how this came to pass: “Nixon in China. The year is 1973, and the tom-toms and tam tams followed soon thereafter. The collection of drums we’ve used for all of our Cage and Harrison performances ever since came directly to us from China in the mid-’70s. It took a bit longer for the new percussion music to arrive.



“The first group of post-Cultural Revolution Chinese composers is known in China as ‘The 5th Generation,’ and they are quite a famous collection of musicians. Most of them were friends, studying together in the Central Conservatory in Beijing after returning from being ‘sent down to countryside,’ as Qu Xiao-song would always say, during the Cultural Revolution. In addition to Guo, whom we brought to this country to work with us on the piece we’d commissioned, Xiao-song wrote a number of pieces for us during the ten years he lived in New York, and we’ve done all of Tan Dun’s various water pieces. Other successful classmates and peers of these composers include Chen Yi, Chen Qi-gong (head of music for the Beijing Olympics), and Bright Sheng.”

PNG will perform Guo WenJing’s “Drama,” which was written in collaboration with the trio.

**CONCERT 4**  
**176°–86° W**  
**2:30–3:30 P.M.**



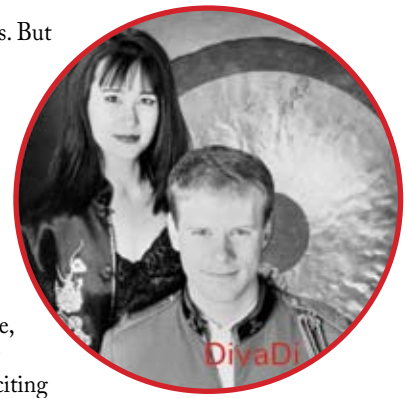
Western North America, Central America

Performer	Piece	Composer
David Carlisle (DivaDi)	Mad Cow	David Carlisle
Alex Harmon	Prime Ordinals	Jim Casella
Mike Truesdell	Hard-Boiled Capitalism	Ben Wahlund
Heather Sloan	The Ice Box Tarantella	Roland Kniese
John Lane	Nana and Victorio	Peter Garland
NIU Percussion Ensemble	Repercussio	Alexandre Lunsqui

On the homestretch, as it were, the final concert of the first part of this year’s Focus Day encompasses works that are being created and/or

championed in the United States. But even these works reveal multiple streams of influences and ideas, and it is encouraging to find that many of the performers on this program, involved in either composition or collaboration, are among the youngest players of the day’s events.

DivaDi (Adrienne Park, piano/percussion and David Carlisle, percussion/composition) present Carlisle’s “Mad Cow.” In this exciting percussion duo, David has fused influences of North Indian tabla drumming, 1960s bebop drumming, and the instrumental music of the Batak people from Northern Sumatra. Carlisle speaks of tension and release, drawing parallels between the North Indian tabla compositions known as *tihai* and the rhythmic interplay between drummer Tony Williams and pianist Herbie Hancock—setting up expectations through highly syncopated rhythmic patterns and then fulfilling or defying expectations with phrase resolutions that push beyond barlines. In “Mad Cow,” the instrumentation is also a fusion and assimilation, using the “stuff” of multiple percussion (metal pipes, ceramic bowls, Chinese cymbals, African djembe and shells, octobans, etc.) in the “style” and setup arrangement of Batak drumming (player one) and bebop drumming (player two). What is the result of this incredible collection of influences? *Eclectic electric.*



Alex Harmon presents a new work for djembe and electronics that he developed in collaboration with well-known composer/arranger Jim Casella. Delay lines as well as pre-recorded elements make this work an engaging and attractive new addition to the repertoire for djembe in a solo context. Harmon reports his enthusiasm and excitement for being involved in the creation of new repertoire for percussion solo, utilizing the djembe in new and creative ways.



Another young performer, Mike Truesdell, will present a solo work for vibraphone by composer Ben Wahlund. The lengthy title, “Hard Boiled Capitalism and the Day Mr. Friedman Noticed Google is a Verb,” is a nod to two authors named Friedman: Milton Friedman’s *Capitalism and Freedom* (1962), which discusses the role of economic capitalism in liberal society from what is now termed a “neo-con” perspective, and Thomas Friedman’s *The World is Flat* (2005), which expounds upon the development of Google and the leveling of the playing field by instant access to information around the globe.

Reflecting on both the current availability of knowledge via the Internet as well as the current economic climate, Wahlund decided to write for vibraphone alone in an effort to “compose within one’s means.” Truesdell comments upon both the celebratory and anxious sides of the coin of the current information age: “The increasing ease with which we can disseminate our ideas (blogs), ourselves (video conferencing), and our art (real-time webcasts) has allowed the world to be more



open, driven and peaceful; however, the ease of this Internet-based society can be easily misused. This is one of the primary foci of Thomas Friedman in his book. Wahlund captures the essence of both the peaceful, open, and free society, as well as the reckless misuse of these technological developments through long, sustained, pedal tone sections [that become] bursting flourishes of crunching dissonance.”



A specialist of an instrument from the Caribbean, the marimba, Heather Sloan will offer the world premiere of a new work by composer Roland Kniese, “The Ice Box Taranatella.” “In my work to promote the creation of new music for marimba,” Sloan explained, “I presume that first, we are shaped by our cultures and inextricably bound to them. Such a framework provides us our original tastes and assumptions—in short, who we are. Second, as we are increasingly exposed to other cultures, we desire to experience the unknown: who we are *not*. In my career I have focused much of my attention on music of the Dominican Republic. I will never be Dominican, but intensive work with Dominican musicians has shaped my musical worldview, and I hope my Dominican counterparts have gained something as well.

“Our inquiries into globalization and technology as they pertain to artistic production naturally raise questions of economics and access to resources,” Sloan continued. “Ideally, the universe of musical exchange would be morally self-correcting; all interactions would occur with respect and fairness. Historically, of course, this has not always been the case, although I believe there is a growing awareness of a need for such an environment.”



John Lane is an expert on the music of American composer Peter Garland, whose quote began this article. Lane will present Garland’s “Nana and Victorio,” a work richly influenced by the music and history of the Native American Apache. Setting texts by Edward Dorn against a sonic backdrop that evokes Native American music, Garland seeks to bring to life the struggle of the Apache for their “way of life against the U.S. government around the turn of the 20th century.”

Lane explains why the work carries significance: “Many American percussionists can discuss at length the percussive traditions and histories of Europe, Asia, Africa, and Indonesia, even explaining how they have impacted or developed our current instruments and art. However, when it comes to Native American music and the variety of percussive wealth in Native American cultures, most of us draw a total blank.”

According to Garland, “Nana and Victorio” starts from the premise that multiculturalism starts at home. In a country whose cultural and political origins are founded on migrations, slavery, and genocide, this fact has often been ignored or suppressed. This has



been especially the case in terms of the original Americans, the ones who came here millennia ago. For many more recently transplanted Americans—a matter of mere centuries—this culture remains truly ‘exotic.’ So ‘Nana and Victorio’ may be described as a case of ‘think locally, act globally.’”

The Northern Illinois University percussion ensemble will end the first part of Focus Day with a performance of “Repercussio,” a sextet for the Afro-Brazilian berimbau by Brazilian composer Alexandre Lunsqui. The berimbau is an instrument connected to the Afro-Brazilian martial art known as *Capoeira Angola*, and in this most traditional context it is performed in a consort of three instruments (along with a host of other percussion instruments) to accompany the *capoeiristas* in the ring of the game. Interestingly, in Africa the instrument is played primarily as a solo instrument whereas the Brazilian tradition of performing with three berimbaus represents a merging of multiple African cultures. The instrument is of Bantu origin, while the familial concept of three instruments together is Yoruban or, more broadly, West African (e.g. Afro-Cuban *batá* and *rumba* styles).

The idea to double the number of instruments to six developed in connection with two models in mind: the strings of a guitar and the European percussion sextet tradition begun by groups like Les Percussions de Strassbourg and Kroumata. What makes Lunsqui’s music unique is the manner in which the berimbaus are tuned harmoniously as a single unit, as well as the spirit of exploration for new sounds and timbres that Lunsqui embraces as a composer steeped in the European avant-garde tradition.

Through his music, Lunsqui embraces multiple streams of influence: the traditional folkloric and popular musics of his native Brazil, the improvisatory freedom of American jazz (Lunsqui is an excellent jazz pianist), and the spirit of research for new sonic material espoused by the French avant-garde movement known as the Spectral School. Lunsqui studied at Columbia University with Tristan Murail, among others, earning his doctoral degree “with honors” bestowed upon him for his compositional output to date.

## FOCUS DAY 2009, PART 2: LOOKING FOR IT

*The way I see it  
Isn't necessarily  
The way you see it  
Or the way it is  
Or ought to be  
What's more important  
Is that we're all  
Looking for it  
And a way to see it (Di Nardo)*

If we are each looking for a way in the world, percussion is our chosen tool to light the path forward. What makes percussion beautiful is the never-ending series of possibilities that it offers to us as artists to make new sounds, develop fresh perspectives, and pave new roads forward. Each of the artists featured in the second part of Focus Day 2009 has been steadily developing a new voice in percussion artistry for some time. The level of artistic maturity and creativity that these artists have reached and the underlying principles of self-discipline and dedication to their art can serve as positive inspiration for our society. The music they will present is representative of the divergent possibilities that percussion embodies.



CONCERT 5  
4:00–5:30 P.M.

Performer	Piece/ Project	Composer
Payton MacDonald	Super Marimba	Payton MacDonald
Danny Weiss	tintal drumset solo	Weiss/traditional
Clocked Out	Prepared Piano Concerto	Erik Griswold

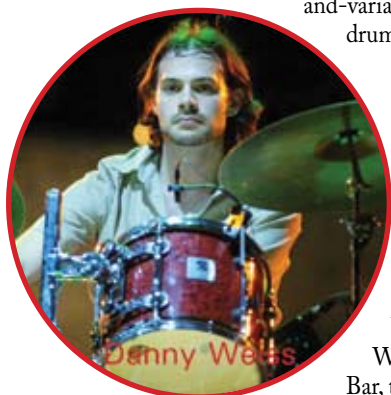
Composer/percussionist Payton MacDonald has developed a unique approach to the solo marimba that is informed by his study of Indian classical rhythm and melody, American minimalism, and very simple electronics. His knowledge merges seamlessly with his unbridled optimism and his infectiously positive spirit and energy in the presentation of *Super Marimba*, a collection of “tunes” that developed out of an improvisational approach.



Payton  
MacDonald

*Super Marimba* is the nexus point of all of my artistic activities,” says MacDonald. “Here I combine my study of tabla drumming, Western classical composition, and jazz improvisation. All of my *Super Marimba* compositions are notated, but the pieces include improvisation. Sometimes the improvisation is free and spontaneous, but more often it is of a unique sort that I have developed over the past couple of years, based on the kaida/palta theme-and-variation processes used in tabla drumming.” (MacDonald)

Jazz drummer Danny Weiss finds similar inspiration in the rhythmic practice of classical Hindustani music. Weiss has systematically adapted the classical approach of tabla performance to the jazz drumkit. On a personal note, I will never forget the first time I witnessed Weiss performing this project. Walking into New York City’s 55 Bar, the place was packed with people waiting in anticipation. I found myself sitting on a barstool next to Nora Jones (granddaughter of Ravi Shankar). When Weiss took the stage, he began by dedicating his performance to the victims of the devastating tsunami that had just struck Southeast Asia (December 26, 2004). It was clear even then that Weiss thinks very little about himself and rather considers himself a vehicle through which music can connect distant worlds. Weiss played continuously for over an hour, offering some of the most sensitive yet blistering and awe-inspiring drumming I have ever witnessed. Glancing into the audience, I saw John Riley sitting at a table a few



Danny Weiss

Erik Griswold is inspired by the music of Electric Kulintang featuring New York City-based percussionists Susie Ibarra and Roberto Rodriguez. Ibarra, a native of the Philippines, and Rodriguez, a native Cuban, bring their rich cultural backgrounds to their drumset playing and beyond. They have each won prestigious awards and accolades in their own right for a diverse series of individual projects, and together they form Electric Kulintang.



Erik Griswold

feet back. He was, as is his wont, transcribing some of Danny’s ideas on a bar napkin. Something special was clearly happening that night.

Weiss is humbly understated about his endeavors. “Since I have been studying tabla for the past twelve years I have made an effort to incorporate the rhythms of Hindustani music into my drumset playing,” he says. “As time goes on and my relationship to drums and tabla gets deeper, I find myself trying to bridge a musical as well as cultural gap. I strongly believe that I have a duty to be the best musician I can be in order to be the best person I can be. I practice very intensely to transform my being and, in turn, transform others. That is the best I can hope to do in this lifetime.

“I will be performing tabla repertoire that has been handed down from my guru, Pandit Samir Chatterjee, on the drumset. The solo will be presented in the traditional classical manner. I have adapted the compositions to the drumset to the best of my ability in order to bring out the essence of the tabla. In turn, a new language—one that works for my needs—has been born.”

Closing this program is the performance ensemble, Clocked Out Duo (Vanessa Tomlinson and Erik Griswold) joined by Queensland Conservatorium students Rebecca Lloyd-Jones, Cameron Kennedy and Stephanie Mudford presenting Erik Griswold’s “Concerto for Prepared Piano and Percussion.” “The ‘Concerto’ mingles sounds and objects from everyday life with techniques and ideas spanning from John Cage’s early prepared piano experiments to Ross Bolleter’s ‘Ruined Pianos’ of outback Australia,” he says. “A fairly compact percussion quartet—comprised of glockenspiel, xylophone, vibraphone, drums, and cymbals—is augmented by natural and found objects such as stones, ceramic bowls, and suspension springs, as well as toy instruments. This combines with the prepared and ‘retuned’ piano to create an unreal hybrid, folk-like sound.

“Rhythms from my everyday life found their way into the composition—for example, the heavy breathing and pounding footsteps of a run through the mangroves, or the quirky syncopation of a car door falling shut. Other sounds that surface from my past include hypnotic, trance-like ocean waves, the mechanical tinkling of miniature music boxes, and a somewhat skewed Batucada band.”

EVENING CONCERT  
8:00–10:00 P.M.

Performer
Electric Kulintang featuring Susie Ibarra and Roberto Rodriguez
Julie Spencer and Gernot Blume
Vanessa Tomlinson

The evening program begins with a set of compositions by Electric Kulintang featuring New York City-based percussionists Susie Ibarra and Roberto Rodriguez. Ibarra, a native of the Philippines, and Rodriguez, a native Cuban, bring their rich cultural backgrounds to their drumset playing and beyond. They have each won prestigious awards and accolades in their own right for a diverse series of individual projects, and together they form Electric Kulintang.

“The music of Electric Kulintang is inspired to create modern folklore,” says Rodriguez. “We are contemporary artists who also at times work with indigenous artists and art forms. I find there is a deep connection, if we look for it, in the preservation of tradition and creation of new music. From our epics and legacies that pass on in



Susie Ibarra  
& Roberto  
Rodriguez



music, the transformation of culture is essential to our existence.”

Ibarra relates a personal story that lends insight into her musical convictions: “Four years ago I was walking with my husband outside a temple on the streets of Bangkok. I heard and saw a Thai woman singing on the street. She did not have any eyes. She sang beautifully, drawing us into her intimate world, yet to most people she was invisible. I told this story to my dear friend, the Pulitzer Prize-winning poet Yusef Komunyakaa, and he remarked, ‘It’s amazing what we do to make ourselves feel whole.’



“As an artist, I often find myself walking in a fragmented world with musical sounds that are fragile and endangered. To make myself whole, I have been walking both back into my roots—the indigenous and folkloric music of the Philippines—and into a world of imagination and dreams.

This route has brought me to focus on creating and performing contemporary folkloric music that shares human experiences as well as abstract beauty. Electric Kulintang expresses this through sonic landscapes of percussion, kulintang (Philippine gongs), vocals, and electronics.”

Marimbist/composer/improviser Julie Spencer and her husband, pianist/composer Gernot Blume, will play a series of six works, many of which will be premiere performances. Spencer’s background is highly varied and deep, including intensive training in marimba, world music studies (Ghanaian drumming and dance, Balinese and Javanese gamelan, North Indian tabla and sargam singing), jazz improvisation, and composition. “These broad influences persist in revealing themselves in ever changing ways through the music that continues to emerge and develop,” she says. “I am grateful for these experiences of other cultures shaping my life, world view, social conscience, and music. To quote Italian filmmaker Roberto Benigni, ‘with a green horse, a sense of humor, a gentle heart, and a little imagination, *la vita e bella*—life is beautiful’.”

“Ecstatic Sunlight on the Mountain Snow” is a one-movement concerto for solo marimba and percussion quartet. The title is meant to evoke brilliance and high energy. Spencer suggests, “Think of the brilliant energy of high-altitude sunlight reflected vividly in prismatic colors by ice crystals on a mountain peak turning into visible sound.”

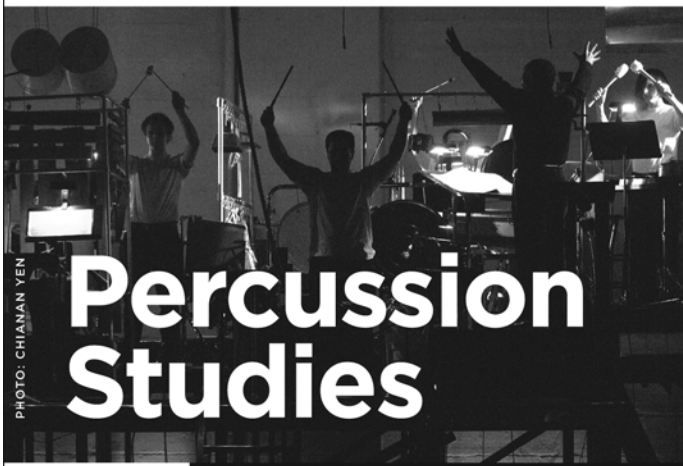
“Soulhouse Speak” is one movement in Spencer’s *Soulhouse* series. The work is for solo marimba and percussion quintet. “The music is dedicated to the inner voice that urges us to articulate our existence with creative gestures of individuality. ‘Souhouse’ is who we are, all living things. We contain within our soul’s house the truth that Antoine de St. Exupery expressed in his story about the Little Prince: ‘What is essential is invisible to the eye’.” On both of these works, Spencer will be accompanied by Dane Richeson and LUPE (the Lawrence University Percussion Ensemble).

Other works will include “Waterfalls,” originally for marimba concerto and presented at Focus Day as a marimba/piano duet; “Almost 5 A.M.,” a “module for varying improvisatory realizations”; and “New Music for Duets,” which features Spencer and Blume on a whole host of musical instruments and explores “an expression of the soul mediated through a language of the intellect, made possible by an openness of heart. Music is a perpetual process of redefinition.”

One final work of note on the Spencer/Blume set is “Choir of An-

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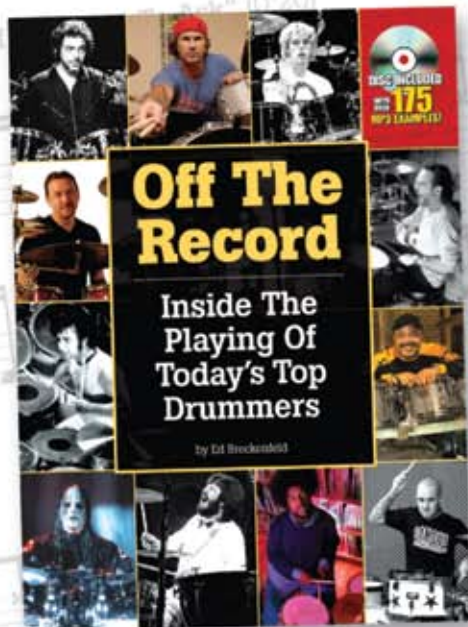
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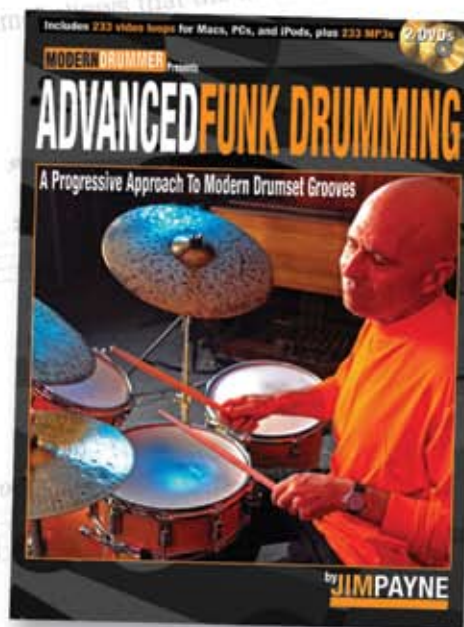


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gels” for a very special instrument, the bowed glass marimba. This work was created and recorded as part of a commission from the city of Bingen, Germany, to foster new music based on the writings of the medieval visionary Hildegard von Bingen. The title of the piece is taken from a text in which Hildegard described masses of angels singing together serenely in rows of perfect concentric circles around a center filled with

deep blues, radiant yellow, and warm red colors—the wings of angels, which she called “Chöre der Engel.”

Focus Day 2009 will end with a coda-like closing performance by Australian percussionist Vanessa Tomlinson. “Spill,” by Erik Griswold, merges “music and kinetic sculpture,” Tomlinson explains. “A large cone-shaped pendulum swings through the performance space, slowly spilling out 20 kilos of rice grains. The solo performer humbly offers bowls, temple bells, rice paper, and other sounding materials in a play of textures and unexpected rhythms. In a simple and elegant gesture the percussionist does not strike the instruments, but puts forward objects to be sounded, synthesizing diverse historical and cultural influences including Dada (Marcel Duchamp’s kinetic sculptures and *Anemic Cinema*), Sichuan culture, the Cage school, and minimalism (Reich’s ‘Pendulum Music’). This exploration of sound, and culmination of diverse influences is elemental to my work. The reflection of culture in communities, in compositions, and through improvisation drives my art forward—beyond percussion, beyond musical genre, toward collective awakening of the ears and spirit.”

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**Greg Beyer**, second-prize winner of the 2002 Geneva International Solo Percussion Competition, has given solo performances and master classes throughout the United States, Europe, South America, and in China. Of primary importance to him is his project *Arcomusical*, dedicated to the advancement of the berimbau in contemporary music. Beyer is a founding member of the flute/percussion duo Due East, which recently won the 2008 National Flute Association Chamber Music Competition and whose first CD release, *Simultaneous Worlds*, will be available in the fall of 2009. He is an Assistant Professor of Percussion in the School of Music at Northern Illinois University and is the host of PASIC Focus Day 2009. PN

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# PASIC Evening Concerts

## THURSDAY Ju Percussion Group

The Ju Percussion Group (JPG), founded by percussionist Tzong-Ching Ju in January 1986, was the first percussion ensemble established in Taiwan. It consists of 13 percussionists and one composer-in-residence. The members play Western percussion instruments as well as Chinese gong-drum music and other forms of Asian traditional music. The group devotes itself to performing, education, and percussion-promoting.

The group is especially interested in commissioning works that feature a blending of instruments and styles from a variety of cultures and traditions, seeking to increase their repertoire and raise their level of performance and technique through such works. Stated goals of the pieces they plan to perform at PASIC are to “break through limits” and “discover possibilities.”

The Ju Percussion Group has become well known around the world for its innovative blending of East and West, traditional and contemporary. The JPG has pioneered the development of the percussive arts in Taiwan, and through its more than 100 annual domestic and international performances has put Taiwan's name on the international percussion map.

Since 1993 the Ju Percussion Group has been joined by leading percussion ensembles from the United States, Japan, Korea, France, Sweden, Hungary, Germany, Canada, Australia, and the Netherlands at the Taipei International Percussion Convention. The group performed

at PASIC 2000 in Dallas and PASIC 2003 in Louisville; collaborated with Les Percussions de Strasbourg (France) on a cultural-exchange project, “Les Douze Lunes du Serpent,” which premiered in December 2001; and with the Amadinda Percussion Group of Hungary jointly presented the grand percussive work “Stoicheia,” by James Wood, in 2002 at the Budapest Spring Festival.

In July 1989, the Ju Percussion Group Foundation was established to be in charge of the administration of the group. The mission of the foundation is to make music universal and readily accessible to the public and to enhance the percussive arts in performance, composition, and research in Taiwan.

The Ju Percussion Group has released 15 highly acclaimed recordings. Two of them have been honored with the Golden Tripod Award: *Keep the Fire Burning* (Best Performance in 1988) and *The Mountain's Beat* (Best Musical Publication in 1990). The live recording of the 10th anniversary concert in 1996 was released as a special double-disc set and received the 1997 Golden Melody Award, an equivalent of the Grammy in Taiwan, for Best Performer. In the same year, “Beat the Drum” won the award for Best Composition in the classical music category. In 2002, the JPG released its 15th-anniversary CD set, *Shiny Days*.

The JPG has regularly commissioned and premiered compositions by such Taiwanese composers as Nan-Chang Chien, Hwang-Long Pan, Shui-Long Ma, Loong-Hsing Wen, Ting-Lien Wu, Gordon S. Chin, Chien-Hui Hung, Wan-Jen Huang, Chung-Kun Hung, and Kuen-Yean Hwang. In addition, the arrangements of numerous traditional Chinese/Taiwanese folk tunes and children's songs by the group have contributed to the steadily growing popularity of percussion music in Taiwan.

Ju Percussion Group Artistic Director Tzong-Ching Ju has played a significant role in enhancing the wide interest in percussion music in Taiwan. Upon graduating from the National Taiwan Academy of the Arts, Ju continued his percussion study with Walter Veigl and Richard Hochrainer, former principal percussionist of the Wiener Philharmoniker, at the Vienna Academy of Music. Ju received the diploma of Music Performer in percussion in 1982.

Upon returning to Taiwan, Ju served as principal percussionist of the Taiwan Symphony Orchestra. After founding the Ju Percussion Group, in 1992 he established the Ju Percussion Music School to promote the percussive arts in Taiwan. In 1994, he initiated the Traditional Percussion Center, with its mission of preserving traditional percussion music. In 1998, he launched *Arts Circle*, a magazine that promotes percussion music and the arts.

PAS gave Ju special recognition for his devotion to the percussive arts and for organizing the Taipei International Percussion Conventions. In addition, he received a Fulbright Grant to support his percussion research in the United States from 1996–97.

Ju served on the PAS Board of Directors from 1998–99. He also served as the dean of the music department of the Taipei National University of the Arts from 1997–2000 and currently serves as Professor at the Taipei National University of the Arts.

## FRIDAY PercaDu

“Percussion” (marimba, vibraphone, hand drums, tambourines, to name a few) plus “duo” (Israeli percussionists Tomer Yariv and Adi Morag) equals “PercaDu.” And in another play on words, “du” means “two” in Hebrew. Yariv and Morag are returning to PASIC for the first time in ten years. Their Friday evening program will feature some of their fans' favorite pieces, including Morag's “Octabones,” Yariv's “Gyro,” and Avner Dorman's “Udacrep Akubrad” (spell the last one backwards to understand more about the piece). They will also premiere some new works being written for the duo. Their concert promises to be both musically enlightening as well as entertaining as these two young Israeli percussionists bring their special blend of music to Indianapolis.

This unique and energetic ensemble was formed in 1996 when the two met while studying with Alon Bor at the Rubin Academy of Music at Tel Aviv University. Bor, currently the Principal Percussionist and Assistant Principal Timpanist with the Israel Philharmonic Orchestra, had in turn studied with Gideon Steiner in Israel and PAS Hall of Fame member Fred D. Hinger in the United States. Yariv and Morag continued their percussive studies in Copenhagen, Denmark at the Royal Academy of Music with Professor Gert Mortensen.

A few years after forming PercaDu, the duo traveled to Columbus, Ohio to perform at the PAS Keyboard Percussion Duo Competi-





caDu's orchestral repertoire with his concerto for percussion, "Spices, Perfumes, Toxins!" Originally premiered in Tel Aviv in 2006, PercaDu performed the American premiere with the New York Philharmonic, under the direction of Zubin Mehta, last March. Based on Middle Eastern and Indian scales, and incorporating rock and jazz interludes, *The New York Times* review said the concerto was "played with impressive energy by the virtuosic PercaDu musicians."

While in New York, the duo gave a master class at the Juilliard School of Music, collaborated with the Perodance dance group, and performed in Carnegie Hall. During this concert, PercaDu premiered "...of weaving the shadowed waves..." by Israeli composer Lior Navok.

PercaDu gave the West Coast premiere of the Dorman concerto at the end of July with the Los Angeles Philharmonic, under the direction of Marin Alsop, following performances earlier that month with the New Haifa Symphony Orchestra led by Noam Sheriff. PercaDu is also scheduled to perform this concerto with the Anchorage Symphony Orchestra three weeks before PASIC. (The German premiere is scheduled for January 24–26, 2010 with the Bavarian State Orchestra, under the baton of Zubin Mehta, in Munich.)

During this past year, PercaDu has traveled around the world, performing concerts in Thailand, Taiwan, England, Brazil, the United States, Sweden, Serbia, and Austria. Adi Morag also served on the jury at the International Percussion Competition in Luxembourg. While judging at the IPCL, he was pleasantly surprised to hear several performances of compositions written for PercaDu played by other aspiring percussion duos from throughout Europe.

**SATURDAY**  
Direct from New York City: Tommy Igoe and the Birdland Big Band featuring guest percussion virtuoso: Rolando Morales-Matos

Saturday night's Evening Concert will feature a powerhouse band from New York City that's sold out every week, with people coming from all over the globe to see them. The Birdland Big Band is defining what a big band can be for the 21st century with its mix of jazz, funk, and world music. This PASIC concert will spotlight timeless music from the libraries of Buddy Rich, Woody Herman, and Tito Puente as well

as original arrangements featuring compositions by Herbie Hancock, Chick Corea, Paquito D'Rivera, Michel Camilo, Michael Brecker, Darmon Meader, and more.

Created and directed by drummer Tommy Igoe, the band features 17 of New York's finest musicians, including Glenn Drewes on solo trumpet, Chris Jaudes on lead trumpet, and Kenny Ascher on piano, as well as the next wave of new talent: Nathan Childers on sax, Mike Boscarino on trombone, and Nick Marchione on trumpet.

Over the past 20 years, Igoe has built a reputation of the highest quality in the music industry as a sideman, band leader, and educator. He has recorded and toured internationally with a broad array of artists including Stanley Jordan, Art Garfunkel, Lauryn Hill, Dave Grusin, New York Voices, Leni Stern, and Blood Sweat & Tears. He wrote the drum book for Disney's Broadway production of *The Lion King*, integrating drumset into the heavily percussive African score. He also serves as principal drummer and assistant conductor for the show. Tommy's instructional videos and books have garnered worldwide acclaim. His latest educational work, *Groove Essentials 2.0* (Hudson Music), is a resource for drummers of intermediate to advanced ability. More information is available at [TommyIgoe.com](http://TommyIgoe.com).

"I started the Birdland Big Band because the time is right for a new approach," Igoe says. "The musical world certainly doesn't need another big band, it needs something better—a new model. When people see us play, I want it to be an event, not just a concert. It has to be an experience that makes the audience groove to the beat and gasp at the execution. We aren't a tribute band, we aren't looking backwards; we're focused on what we can contribute to the future. It's time to shake things up! 'Good' is our enemy; we are striving for true musical excellence."

For this special PASIC performance, the



tion at PASIC '99, where they placed first. In 2001, PercaDu won the Aviv Chamber Music Competition and received the Israel Minister of Culture Prize for Excellency.

During the past decade, they have played numerous works by contemporary composers, including many written specifically for PercaDu by Israeli composers, as well as their own arrangements of timeless classical pieces. Yariv has arranged "Aasa's Death" from Grieg's "Peer Gynt Suite" and "Scene No. 1" from "Petroushka" by Stravinsky. Morag has added Tchaikovsky's "Dance of the Sugar Plum Fairy" from "The Nutcracker" and together they have arranged Chopin's "Etude No. 4 in C# minor" and Bartok's "Three Romanian Folk Dances with Piano." One of their popular classics is Rimsky-Korsakov's "Flight of the Bumblebee" (arr. M. Leth) that features them literally circling the marimba and playing it from both the front and the back. But they play more than just classical music; Yariv and Morag also perform at many jazz festivals as well as world music gatherings.

Repertoire written specifically for PercaDu includes Yariv's "Gyro" and Morag's "Sharharit" and "Octabones." The duo performed "Octabones," one of their signature pieces, at PASIC '99 and recorded it in 2001 at the Jerusalem Music Centre. In 2001, Israeli-American composer Avner Dorman wrote "Udarep Akubrad" for the duo, who play two marimbas, two toms, and four darbukas in this eight-minute piece. (Dorman studied with John Corigliano at Juilliard.) Other composers who have written for PercaDu include Iceland's Askill Masson and Spain's Salvador Brotons, but the majority of their repertoire is created by fellow Israeli musicians. "As an Israeli duo, it is important to play music by Israeli composers. It is part of our unique identity," they explain.

Dorman is also prominently featured in Per-

band will be joined by Tommy's long-time friend, percussion virtuoso Rolando Morales-Matos, who will be featured on an array of percussion, vibes, and the incredible and rare hang drum. "I met Rolando in 1997 when he moved from Pittsburgh to join the Broadway company of *The Lion King*," says Igoe. "I knew immediately he was a very special musician. I've never seen such a complete package of mastery in one percussionist: mallets, hand percussion, concert percussion, timpani—he's got it all going on at an unbelievably high level. We also are very much aligned in that we are workaholics at our craft and will do whatever it takes to play at the highest levels. It makes working with Rolando one of my favorite things to do musically, and I'm thrilled he'll be joining us at PASIC. His addition adds a completely different dynamic to our music and expands the possibilities of where it can go. There's no limit!"

Tommy and BBB have just released their debut DVD and CD, *Live From New York*, which was recorded live at the Birdland jazz club during the JVC jazz festival. PASIC attendees will see for themselves why *Jazz Improv* magazine was "completely blown away!" and how Tommy Igoe and the Birdland Big Band "is an event that simply cannot be missed." PN

## SHOWCASE CONCERTS

### AMORES GRUPO DE PERCUSSION

ENSEMBLE SHOWCASE CONCERT | SATURDAY @ 2:00 P.M.

### BRAZOSWOOD HIGH SCHOOL PERCUSSION ENSEMBLE

COMPETITION SHOWCASE CONCERT | SATURDAY @ 9:00 A.M.

### CRR DE PARIS

COMPETITION SHOWCASE CONCERT | THURSDAY @ 9:00 A.M.

### MARACA2 PERCUSSION DUO

ENSEMBLE CLINIC/PERFORMANCE | THURSDAY @ 12:00 P.M.

### NORTHERN ILLINOIS UNIVERSITY PERCUSSION ENSEMBLE

COMPETITION SHOWCASE CONCERT | THURSDAY @ 10:00 A.M.

### ERIC SAMMUT

KEYBOARD SHOWCASE CONCERT | FRIDAY @ 4:00 P.M.

### SYMPHONIC EMERITUS

SHOWCASE CONCERT | THURSDAY @ 12:00 P.M.

### UNIVERSITY OF NORTH TEXAS PERCUSSION ENSEMBLE

COMPETITION SHOWCASE CONCERT | FRIDAY @ 10:00 A.M.

### UNIVERSITY OF NORTH TEXAS WORLD PERCUSSION ENSEMBLE

WORLD COMPETITION SHOWCASE CONCERT | THURSDAY @ 9:00 A.M.

### YALE UNIVERSITY PERCUSSION ENSEMBLE

COMPETITION SHOWCASE CONCERT | SATURDAY @ 10:00 A.M.

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Cleveland Orchestra



# The Commandments of Early Rhythm and Blues Drumming

ZORO & DANIEL GLASS  
DRUMSET CLINIC  
THURSDAY  
5:00 P.M.

By Daniel Glass and Zoro

As drummers, we work hard to be the best we can. We spend hours in the woodshed learning to perform intricate feats of independence, we comb through instructional books and DVDs looking for new inspiration, we spend a small fortune procuring the newest and coolest gear—all in the pursuit of drumming excellence. And yet, there is one crucial element in our development as musicians that many of us neglect almost completely: an understanding of our history and rhythmic heritage.

Why should it matter that we know about the past? Simply put, the only way to truly understand the music we are making today is to understand where it came from and how it developed. In the big picture, we are all part of a continuum, nestled somewhere between those who pioneered the grooves we now take for granted and those who will use our achievements as a jumping-off point for tomorrow's greatness.

With the passing of each day, there are fewer of those pioneers of the past left to tell their stories and share their drumming knowledge; it therefore becomes our responsibility to document their accomplishments and pass their wisdom on to future generations.

This desire to more deeply understand and “pay forward” our rhythmic heritage was the inspiration behind our new collaboration, *The Commandments of Early Rhythm and Blues Drumming* (Alfred Publishing). Following the same format as Zoro's original Commandments project, this book traces the roots of rhythm and blues (R&B) back even further, to a time when shuffles ruled the airwaves and the great masters of blues drumming were forging many of the most important rhythmic elements we use today: backbeats, straight-eighth grooves, funky bass drum patterns, etc.

Simply put, the rhythm and blues that emerged in the 1940s and '50s is some of the most influential music of the past sixty years; it's an essential part of America's cultural fabric and has probably had more of an effect on the nations of the world than any ambassador or diplomat. Old school R&B is around us every single

day on radio stations, movie soundtracks, TV ad campaigns, at the dentist's office—even while we're on hold with customer service. Rock and roll, soul, funk, hip-hop, gospel—even country, ska, and reggae—all find their roots in the grooves that were invented during the heyday of early rhythm and blues.



Countless bands that work clubs, weddings, cruise ships, and corporate events include rhythm and blues standards in their repertoire as well, which means that if your goal is to be a more employable drummer, there's even more reason to check out the fundamentals of this very important and influential style.



## SHUFFLE MADNESS

So what exactly is “early rhythm and blues”? Essentially, it's an umbrella title that covers many of the African-American musical styles that were popular in the 1940s and '50s. Under the early R&B heading, you can find both a wide range of genres (everything from jump blues to Chicago blues to Texas blues) and artists (everyone from Louis Jordan to Muddy Waters to Chuck Berry).

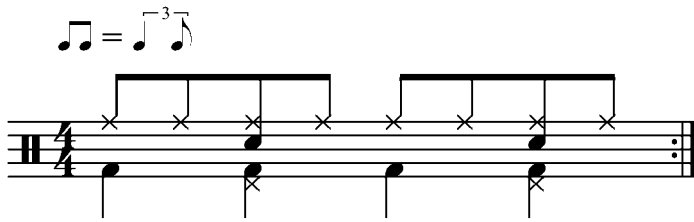
The main purpose of R&B has always been to help people forget their everyday cares by getting them out on the dance floor. As such, the bread-and-butter groove of the early R&B drummers was the very danceable shuffle pattern. On paper, shuffles look pretty simple. But as any blues veteran can tell you, a basic shuffle can be one of the hardest grooves to nail. Getting those eighth notes to bounce just right has caused many a drummer to break into a cold sweat faster than a nervous groom on his wedding day. Those of you who have found yourselves half-heartedly fumbling through versions of “Moondance” or “Sweet Home Chicago” on club dates or weddings know what I'm talking about, right?

Here's a basic shuffle that is one of the hallmarks of early R&B.

### Key

hi-hat w/foot    BD    SD    cross-stick    ghost note

sm. tom    ride    ride bell    hi-hat w/stick    half-open hi-hat



Although this groove is technically quite simple, having the proper balance of the four limbs is the key to playing it correctly. If you learned your shuffles from rock or funk records, this is quite a different animal, so make sure to keep the following in mind:

- The ride cymbal should be the dominant voice. It needs to drive the quarter-note pulse and should be the loudest instrument in the groove.
- The hi-hat serves the same purpose that the backbeat does in rock; essentially, it's the landing point within the groove. Keep it solid and completely wedged to the ride pattern.
- The bass drum should maintain a soft but strong “four on the floor.” Imagine hitting someone in the butt with a pillow; that’s the feel you’re aiming for.
- The snare drum should be the quietest element, at least until you learn how to get the pulse solidly flowing with the other three limbs. To start with, play a cross-stick or a simple tap.

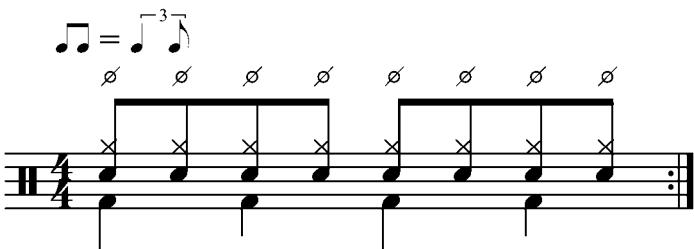
Once you begin to master the shuffle, you will discover that it holds an unlimited number of subtle intricacies and variations. Depending on the song or genre, you can use the shuffle to: push the time or lay it back; tighten up the feel or relax it; add complexity to the groove or just play it straight and simple.

### EARLY R&B STYLES AND GROOVE EXAMPLES

The following are some of the most important styles found in the early R&B era. It’s important to note that in discussing these styles, the names we’re using for them are somewhat arbitrary, because there was a lot of overlap between styles. A pattern known as a “Chicago shuffle” by one drummer might be called a “Texas shuffle” by another. A shuffle that stresses an offbeat feel might be called a “back shuffle” in some circles, but a “flat tire shuffle” in others. The categories listed below were developed based on interviews with blues legends, discussions with fellow players, and listening to a lot of music from different regions of the U.S.

#### Jump Blues

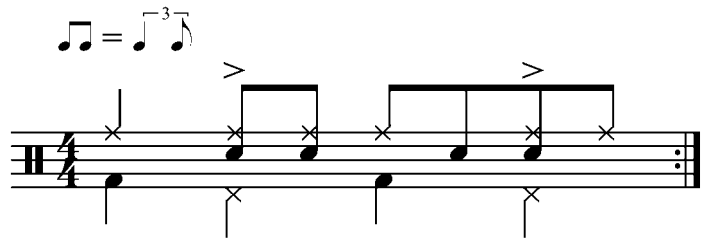
Jump blues was popular in the 1940s, serving as the bridge between traditional swing and heavier sounds that would come in the ’50s. Artists like Louis Jordan adapted the power of the big bands into small combos—essentially the predecessor to today’s rock bands—and integrated rhythmic elements like boogie-woogie. Although jump shuffles were strong and solid, they did not yet contain the heavy backbeats that we associate with rock and roll.



#### Backbeat Shuffles

By the end of the 1940s, R&B drummers began incorporating heavier backbeats and playing them all the way through songs like 1949’s “Good Rockin’ Tonight.” This was revolutionary for the time, but by the mid-

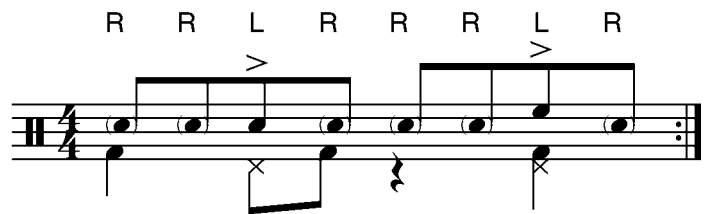
’50s, backbeats had become a staple of the rock and roll sound. The following groove is typical of an early R&B backbeat shuffle.



#### New Orleans R&B

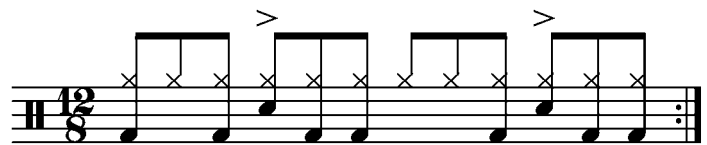
With a rich cultural heritage blending European, African, and Caribbean rhythms, it is no surprise that the Crescent City’s contribution to R&B music was deep and lasting. One of the elements that New Orleans drummers brought to the R&B sound was the so-called “second line.” This funky feel evolved from African-American marching bands, and often included rudimental embellishments like flams, rolls, and drags.

A great example of how second line was used in the early R&B setting is “(Every Time I Hear) That Mellow Saxophone,” a big hit for Roy Montrell in 1955. In creating his groove, legendary drummer Earl Palmer played a double-time snare pattern set against a syncopated rumba-style bass line, offering a perfect example of how New Orleans R&B musicians blended European and Latin influences to form a brand-new style. In New Orleans R&B, beat 4 serves as the landing point for many grooves; notice it is accentuated in every bar.



#### 12/8 Feel

Another influential groove to emerge during the early rhythm and blues period was the 12/8 feel. Today, this groove is one of the staples in any blues setting.

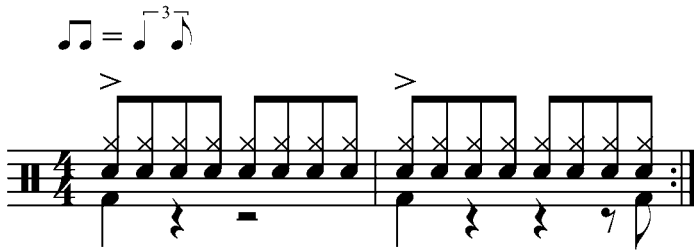


#### Chicago Blues

Early R&B never sounded more down and dirty than it did in Chicago during the 1950s. Artists like Muddy Waters, Sonny Boy Williamson, and Howlin’ Wolf all came to Chicago from the deep South, and their approach to the blues differed greatly from the swing-based jump of Louis Jordan or the pop-oriented sounds of Ray Charles. These country bluesmen made their own set of rules, often refusing to follow a strict 12-bar format. Their conception of the blues was based on a feeling; songs were often improvised on the spot, or changed from night to night depending on the artist’s mood. This forced Chicago drummers like Fred Below and Francis Clay to come up with grooves that were stark and to the point. Their inventive approach gave the recordings of Chicago labels like Chess and Vee-Jay a truly unique sense of drama, emotion and personality.

Part of what made the Chicago blues style so powerful was its ability to mesmerize the listener. Some riffs were written over just one chord, which, when repeated over and over, would have a hypnotic effect. The

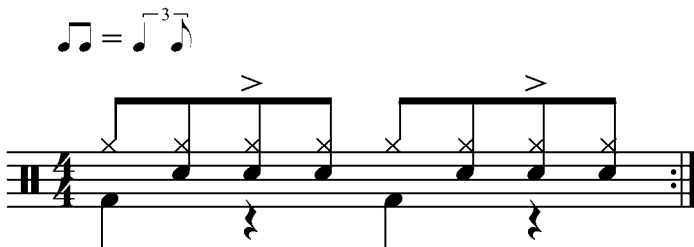
following groove, from the Howlin' Wolf classic "Forty Four," is rooted in a heavy beat 1, and supports that kind of relentless "assault on the senses."



### Texas Shuffles

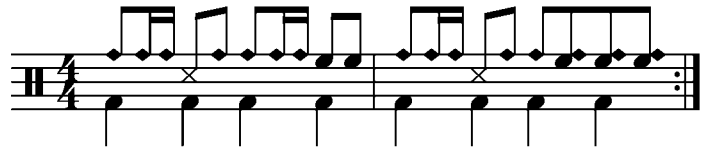
If the Chicago sound was marked by looseness, Texas R&B tended to be quite the opposite. Texas saxmen like Illinois Jacquet, singers like Bobby "Blue" Bland, and guitar troubadours like T-Bone Walker brought a sophisticated sensibility to the blues. Their bands often included full horn sections and were characterized by tight, crisp shuffles that kept the music grooving hard.

Guitarist Freddie King was a master of the Texas blues, and his classic tune "Hideaway" is a great example of what it's all about: lean, mean, and very much on top of the beat. Check out the interesting accent pattern: it's as if there's a "pre-accent" leading to the main backbeat on 2 and 4.



### Latin Elements

In addition to shuffles, early rhythm and blues bands incorporated various Latin grooves, evidence of the growing popularity of these styles in American culture in the 1940s and '50s. Elements of mambo, samba, rumba and Caribbean rhythms appear throughout, often fused with more typical blues elements. Ray Charles' 1959 smash hit, "What'd I Say," is just such a combination.



Musical examples from THE COMMANDMENTS OF EARLY RHYTHM AND BLUES

DRUMMING by Zoro and Daniel Glass

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**Daniel Glass** has been the drummer with the pioneering "retro-swing" group Royal Crown Revue since 1994. He has recorded and performed with Bette Midler, Gene Simmons, Mike Ness, and Freddy Cole among others. Daniel is also an award-winning clinician, historian, and author. [www.DanielGlass.com](http://www.DanielGlass.com).

**Zoro** is a respected and award-winning drummer, educator, author, and motivational speaker. He has toured and recorded with Lenny Kravitz, Bobby Brown, Frankie Valli and the Four Seasons, The New Edition, Jody Watley, and Philip Bailey of Earth Wind and Fire. [www.zorothe-drummer.com](http://www.zorothe-drummer.com).

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# Curt Bisquera: It's All About the Words

By Mark Griffith



As part of the PASIC Late Night Sessions, drummer Curt Bisquera will be bringing the Bisquera Brothers Band to Indianapolis. The band features keyboardist Leon Bisquera, guitarist James Harrah, bassist Jimmy Haslip (subbing for regular bassist Reggie Hamilton), saxophonist Albert Wing, and drummer Bisquera. Percussionist Rich Mangicaro will be touring Europe and unfortunately can't make the shows at PASIC.

Curt Bisquera is a first-call L.A. studio musician whose credits include Seal, Mick Jagger, Elton John, Morris Day, and Tina Turner. Recently, Curt has been recording with guitarist G.E. Smith. Curt also hosts Drum Channel Live, which is an online drum "talk show" that finds him interviewing the legends of the instrument.

The Bisquera Brothers Band has been performing around the L.A. area for the past ten years at clubs like La Ve Lee and The Temple Bar, and has released an outstanding CD. Curt describes the music as "groovy fusion," and continues by adding, "We are disciples of all the classic fusion bands, and we are really trying to marry the elements of space and groove with a fusion approach so we can take the music anywhere that we want to go. I don't get to play that much fusion, so this band is a bit of a departure for me as a drummer; it's really a fun situation.

"This is going to be a pretty special gig because Jimmy Haslip is coming in directly from Europe from a Yellowjackets tour, and he has never played any of our music. In fact, most of us have never played with Jimmy much at all. So we are really excited to see what happens. We sort of pride ourselves on the fact that we never rehearse, and we never really know what's going to happen when we play. Thankfully, when we get on stage, we are all listening, and creating, and our collective professionalism shines through. No one seems to do that anymore; we are the 'anti-autotune,' 'anti-Pro Tools' band!"

**MG:** *You mentioned that you don't get to play much fusion; maybe it's because you are too busy holding some pretty high profile songwriter gigs, recording with Tom Petty, Bonnie Raitt, Seal, etc. But I want to ask you about one specific gig: Elton John. How did you deal with playing his really slow tempos?*

**CB:** It all comes down to one thing: lyrics. You really only have to listen to how the singer is singing the song. When you are playing with great singers like Elton or Mick Jagger, the

way they sing always dictates the tempo, the mood, the phrasing, and everything else about the music.

**MG:** *How did your career begin?*

**CB:** I went to the Musicians Institute, where I got to study with everybody, including some great recording classes with Tommy Tedesco. I wound up getting the Morris Day tour because I could play the groove to "777-9311." I believe that groove was programmed by David Garibaldi on the Linn LM1 drum machine as a demonstration beat. Because I was a fan of Tower Of Power and funk bands like Earth Wind and Fire, I took to that beat pretty easily. I just broke it all down. I heard it as sort of coming out of the "Oakland Stroke" groove that Garibaldi played so masterfully. After that, I did a few more R&B tours, and then because of those great experiences in Tedesco's classes, I decided that I wanted to try to break into the LA studio scene in 1991.

I spent a lot of time just hanging out in the studios. People saw me in the hallways, and they eventually asked me if I was available to play, or do simple (tambourine) overdubs. Jeff Porcaro was also very instrumental in getting me hooked up around town. He really took a liking to me, and liked the way that I played. I had studied with his dad at PIT. Jeff made a lot of calls to different producers, studio owners, and songwriters around town. Jeff's word was worth the amount of gold that all the world could provide, and when he spoke, people listened. So my phone started ringing, all because of Jeff!

**MG:** *Is there anything "special" that you have become known for?*

**CB:** Well, I know that I'm *not* known as a "chops guy." People call me if they want the track to feel good. I sort of built my career around being the guy that could play some good time. Jeff would always say if you play good time, you can pay your bills on time. I pride myself on being easy to work with, professional, musical, and having some great sounding drums and cymbals. I think that's a pretty good concoction to having success as a drummer.

I really think that as a professional drummer, you have to be on time, and "be willing." And by that I mean be willing to provide for whatever the ultimate musical goal is. No matter what the situation is, a wedding, a recording session, a tour, you are there to provide music and entertainment, and not get in the way.

**MG:** *You have a pretty transparent groove.*

**CB:** It's because I'm playing the music. I really pride myself on being able to walk into any situation and cut it—from R&B, to country and western, to hip-hop, pop, ballad stuff, jazz, whatever. If you are playing the drums because you want to be noticed as a drummer, then get your own band.

I just interviewed Terry Bozzio for my show on Drum Channel, so I was on YouTube watching all of these old Missing Persons clips. They were a great band! But that was the quintessential band that was designed around the drummer. For me, it always comes back to melody and lyrics; that's what I am listening to. You can't get in the way of the story. I really enjoy playing pop music, I like sitting back and driving the bus, and getting from point A to point Z safely. As a drummer, that's my job, and I take that very seriously.

Steve Jordan is my ultimate hero for what I am talking about. He can go into any genre



of music, no matter what the time period, and really nail it. He'll give you the groove, the sound, the clothing, the haircut, the attitude, *everything!*

**MG:** *Steve Jordan and you share the fact that you are each pretty good bassists. You play bass on one of the Chocolate Genius CDs. How has playing bass helped your drumming?*

**CB:** Playing the bass has given me an increased consciousness of where the kick drum goes. I find myself not always thinking about the beat, and instead thinking about how the entire spectrum of low end—by way of the kick drum and the bass part—relates to the vocals.

**MG:** *What do you do to put yourself in the head space for playing today's pop music?*

**CB:** I listen to the radio, and as far as the drums go, that usually means playing less. But as strange as it sounds, my "go to" listening for the last eight years or so has been Elvin Jones. I can hear where everything comes from through his drumming. He owned everything he played! And that approach and mindset has been a major influence on me lately. I want to get to the place where I can be that free and musical, and get to "that place" within a pop music situation.

**MG:** *What is required to play today's pop music in the studio?*

**CB:** Learning how to manipulate Pro Tools. If you really listen to today's pop music seriously, you will develop your producing and engineering ears. You can hear, for instance, if something is a two- or a four-bar loop, and where they dropped the fills in. When I hear these perfectly played fills on pop records, I find myself doubting that there is some 22-year-old drummer playing those fills so perfectly and patiently within the grid. I know that I couldn't do that when I was 22.

**MG:** *How do you deal with Pro Tools and the instinct to make everything grid perfect?*

**CB:** Early on, I knew that I either had to succumb to the beast or befriend it. I went out and got a computer and a Pro Tools rig, and now I can engineer and produce my own drum tracks. I can get behind any Pro Tools rig and get sounds, engineer, and produce. I tell young drummers who want to get into the studio industry to buy a computer before you even buy a drumset.

**MG:** *Ouch!*

**CB:** I know! But *everything* is done with a computer now. Anything that is not done on the live stage now is done in someone's home studio on a computer. So why not learn how to use another tool that will enhance your drumming and career skills later? I spent a lot of time putting my drumming to the grid, so my time would be "that" perfect. The computer

also helped me to be a little easier on myself. Early on, I found myself wanting to "beat the machine." But that's impossible.

I can look at the process of Pro Tooling drum tracks two different ways. I can either see it as dumbing down what I am doing as a drummer, or I can see it as enhancing what I am doing as a drummer for the track. And nine times out of ten, that means aligning something to perfect machine time within the grid for the sake of the track. I used to get really bothered by that, but that's how music is listened to today. Someday things will come back around, and people will get tired of listening to perfect music that has machinelike sounds and feels. I never saw drum machines and computers as a hindrance, I saw them as just another tool that I had to learn to use in order to maintain my career as a studio drummer.

**MG:** *What do you do when someone is asking you to dumb something down, and you don't think that it will work "artistically"?*

**CB:** I used to take offense to that. But now I have gone completely the other way. What I may think of as dumbing down could be the work of genius that helps them achieve what they are trying to achieve. So if it helps them achieve their goal, then mission accomplished. As drummers we sometimes think that we

have to uphold this tradition and play "like drummers." But whatever I can do to benefit the music now, I'll do it—as long as it's to the benefit of the music that I am playing at the moment.

You have to release your ego and everything that you have learned about what the drums are about. I took a year off from drumming to learn how to work Pro Tools, and it was the best thing I have even done. The drums will always be there for me, but right now everything is about Pro Tools, so I have to deal with that. But I always come back to the fact that it is all about playing with the vocalist; I can't stress that enough.

**MG:** *But in the Bisquera Brothers Band, there isn't a vocalist. So what happens when there aren't any vocals?*

**CB:** People will have to come and listen. In this band they'll get to hear me playing a little differently from how they are used to hearing me.

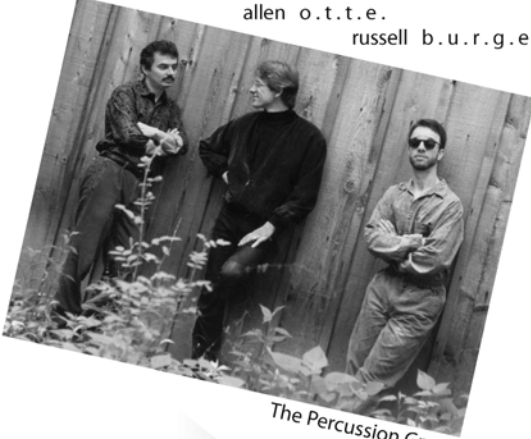
**Mark Griffith** is a recording artist, bandleader, educator, author, and drumming historian. He writes for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*, and is the drummer with the blues-rock band Magic Red and the Voodoo Tribe. **PN**

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# Rudimental Drumset Warm-Ups



By Maria Martinez

**M**y master class at PASIC 2009 will introduce you to warm-up exercises utilizing variations based on the flam-tap, flamacue, and paradiddle rudiments along with bass drum and hi-hat ostinatos to play underneath each rudimental exercise. This approach will promote coordination, rhythmic vocabulary, improvisation, feel and musical creativity utilizing concepts from my *Rudimental Warm-Ups* book/CD package published by Hal Leonard. In addition, these exercises will help you to develop a “touch sensitivity awareness” that will culminate in the creation of innovative drumset grooves.

As you practice these exercises, keep in mind the following suggestions:

1. When playing flams, you shouldn't hear two separate notes (the grace note and full stroke). Instead, you should hear one full-sounding stroke. This is achieved by striking the grace note slightly before the full stroke that immediately follows.
  2. The position of the grace note is about a quarter-inch off the surface of the snare head, while the main note is in an up position to allow a full down-stroke motion. Also, play all unaccented strokes approximately a quarter-inch off the surface of the drumhead.
  3. During practice, watch your sticks or use a mirror so you can match the stick height and motion of each flam.
  4. Never lift your arms. Instead, use full wrist strokes for the accents.
- Now, let's begin by repeating each of the exercises until you feel comfortable with the sticking.

1.

LRRRL LRRRL LRRRL LRRRL  
RLLLR RLLLR RLLLR RLLLR

2.

LRRRL LRRRL LRRRL RLLRL  
RLLLR RLLLR RLLLR RLLRL

3.

LRRRL LRRRL RLLRL LRRRL  
RLLLR RLLLR RLLLR RLLRL

4.

RL LRRRL LRRRL RL LRRRL  
LR RLLLR RLLLR RL LRRRL

5.

LRRRL LRRRL LRRRL RL LLL  
RL LLL RLLLR RLLLR RL LLL LRRR

6.

LRRRL LRRRL RLLRL RLLRL  
RL LLL RLLLR LRRRL RLLRL

Once you're comfortable with the stickings, choose one of the following bass drum and hi-hat ostinatos to play underneath each exercise.

A.

B.

C.

The final step is to orchestrate the patterns around the drums. Begin by moving your right hand over to the ride cymbal (assuming you're right-handed), while your left hand remains on the snare drum.

In the next example, Ostinato A is combined with Exercise 1.



These exercises will help you to expand your rhythmic vocabulary in a creative and musical way; however, a great-sounding groove requires that you develop something I refer to as "touch sensitivity awareness." This means you're fully aware and in control of every sound you're producing while being mindful of the overall feel. Play the ghost notes near the edge of the snare drum using light sticks, try playing different areas of the ride cymbal, play relaxed, and above all listen to how the groove feels. In just a few minutes these simple ideas will have you playing grooves you thought you could never play.

Musical examples from *Rudimental Warm-Ups* by Maria Martinez  
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**Maria Martinez's** career includes work with such artists as Angela Bofill, El Chicano, Rita Coolidge, Klymaxx, Emmanuel, Trini Lopez, Morris Albert, Lisa Haley & the Zydekats, and the late Barry White, Nel Carter, and Johnny Paycheck among others. Maria is the author of many Hal Leonard educational DVDs and publications including the newly released *World Beat Rhythms—USA* (book/CD package). **PN**

**1A.** LRRRL LRRRL LRRRL LRRRL



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# A Glance at Fusion Drumming

By Skip Hadden

SKIP  
HADDEN  
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SATURDAY  
2:00 P.M.

Initially, the term “fusion” described music in the 1960s that consisted of the sounds and energy of rock mixed with the improvisational and technical skills of jazz, with both sides influencing each other. Blues-inspired sounds and forms helped to inform the rock side of the equation. R&B, gospel, funk, soul, and the modal harmonic structures merged to do the same for the jazz side. The element of forceful and emotional content of avant-garde music, both classical and jazz, also acted as an influence. The 1970s proved to be the most dominant period for this style; it has continued to be well represented as a musical force into the 21st century.

The drive of rhythm and blues, gospel, and soul often helped to propel the music of jazz artists such as Les McCann, Julian “Cannonball” Adderley, and Charles Lloyd. The music and commercial success of James Brown, Jimi Hendrix, and Sly Stone were also enormous forces on jazz artists such as Miles Davis, Herbie Hancock (Headhunters), Tony Williams (Lifetime), and Josef Zawinul (Weather Report). Earlier, lesser-known groups contributed to the development of the style: the Free Spirits with Jim Pepper and Larry Coryell, Jeremy and the Satyrs with Jeremy Steig, Fourth Way with Mike Nock, and Count’s Rock Band with Steve Marcus.

From the rock side, jazz and blues were elements influential to such groups as The Byrds, Paul Butterfield and Mike Bloomfield, Jimi Hendrix, the Grateful Dead, Blood Sweat & Tears, Chicago Transit Authority, the Allman Brothers Band, King Crimson, Soft Machine, Cream, Yes, and Frank Zappa. All of these groups were examples of the cross-influence within the fusion style.

Fusion rapidly continued to develop and adopt the music of other cultures. The music of Brazil in Chick Corea’s acoustic Return To

Forever band and the Spanish classical music in the electric Return To Forever are examples of these influences. Another example was the Carnatic classical music of South Indian in John McLaughlin’s Mahavishnu Orchestra.

As time has passed the number of styles influencing fusion has grown to where elements from throughout the world can be construed as part of the “fusion” mix.

The possibility of a John Coltrane, Indian raga, Charles Ives, Celtic influenced fusion band is no longer out of the question.



## SELECTED DISCOGRAPHY

### TONY WILLIAMS

as a sideman with:

Miles Davis  
*Miles in the Sky* 1968  
*Filles de Kilimanjaro* 1968  
*In A Silent Way* 1969  
Charles Lloyd  
*Of Course, Of Course* 1964  
Stanley Clarke  
*Stanley Clarke* 1974

as a leader:

*Emergency* 1969  
*Turn It Over* 1970  
*Ego* 1971  
*The Old Bum’s Rush* 1973  
*Believe It* 1975  
*Million Dollar Legs* 1976

### ALPHONSE MOUZON

as a sideman with:

Weather Report  
*Weather Report* 1971  
Larry Coryell/Eleventh House  
*Introducing the Eleventh House* 1974

as a leader:

*The Essence of Mystery* 1972  
*Funky Snakefoot* 1973

*Mind Transplant* 1974  
*The Man Incognito* 1975  
*Virtue* 1976

### ERIC GRAVATT

Weather Report  
*I Sing The Body Electric* 1972  
*Live In Tokyo* 1972  
*Sweetnighter* 1973  
Eddie Henderson  
*Inside Out* 1974  
McCoy Tyner  
*Focal Point* 1976

### JACK DEJOHNETTE

as a sideman with:

Charles Lloyd  
*Dream Weaver* 1966  
*Forest Flower* 1966  
*Soundtrack* 1966  
*Love In* 1967  
*Journey Within* 1967  
*Charles Lloyd in the Soviet Union* 1967  
Miles Davis

*Bitches Brew* 1969  
*The Complete Cellar Door Sessions* 1970  
*Directions* 1968, 1970  
*1969 Miles: Festiva de Juan Pins* 1969  
*Voodoo Down* 1969  
*Double Image* 1969  
*Isle of Wight* 1969, 1970  
*Paraphernalia* 1969  
*Big Fun* 1970  
*Live-Evil* 1970  
*The Complete Jack Johnson Sessions* 1970  
*Live At the Fillmore* 1970  
*Live 1970/1973* 1970  
*Black Beauty* 1970  
*What I Say Volume 2* 1970  
*On The Corner* 1972

Freddie Hubbard  
*Straight Life* 1970  
John Abercrombie  
*Timeless* 1974  
John McLaughlin  
*Follow Your Heart*

as a leader:

*Compost* 1971  
*Sorcery* 1974  
*Cosmic Chicken* 1975

Suades Trio  
*Beyond w/Larry Goldings and John Scofield*  
2006

**LENNY WHITE**

Miles Davis  
*Bitches Brew* 1969  
Freddie Hubbard  
*Red Clay* 1970  
Eddie Henderson  
*Realization* 1974

Chick Corea/Return To Forever  
*Where Have I Known You Before*  
*Romantic Warrior*

**Skip Hadden** has performed and recorded with such artists as Weather Report, Michael Bocian, Ira Sullivan, Ernie Krivda, Sonny Stitt, Bill DeArango, John Ambercrombie, Lou Donaldson, Johnny Hartman, Billy Pierce, Bill Dobbins, Joe Lovano, Jimmy Smith, Billy Drewes, Dewey Redman, Ed Saindon, Eddie Gomez, Joan Solar, Xavi Folch, Horacio Fumero, Temo Xabar, Jacek Smietana, Emanuelle Cici, Remo Remondetti, Francesco Bertone, Paulo della Porta, Jesus Sandandrau, Abe Rabade, Paco Charlin and Kenny Werner. He has a Masters Degree in Education and is a Professor at Berkeley College of Music in Boston, where he has taught since 1982. PN

# DRUMSET

**SERGIO BELLOTTI**

DRUMSET CLINIC | THURSDAY @ 3:00 P.M.

**JACK DEJOHNETTE**

DRUMSET CLINIC | SATURDAY @ 3:00 P.M.

**VIRGIL DONATI**

DRUMSET CLINIC | SATURDAY @ 5:00 P.M.

**BENNY GREB**

DRUMSET CLINIC | FRIDAY @ 3:00 P.M.

**AKIRA JIMBO**

DRUMSET CLINIC | FRIDAY @ 5:00 P.M.

**JASON MCGERR**

DRUMSET CLINIC | SATURDAY @ 1:00 P.M.

**FELIX POLLARD**

DRUMSET CLINIC | FRIDAY @ 11:00 A.M.

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# The Transcription Lab

By Steve Fidyk



As I put together this preview article for my PASIC clinic on transcribing, I can't help but reflect on a "lightbulb" moment during my studies with Ed Soph. I first met Ed at PASIC '86 in Washington D.C. where he was a guest artist with the Army Blues Jazz Ensemble. (Little did I know that ten years later I would be a member of that very band!) After his performance, I asked if he was accepting students, and he kindly gave me his card and suggested I call him to schedule a lesson. My parents drove me from our home in Wilkes-Barre, Penn. to New Haven, Conn., and I proudly brought every method book with me that I had worked through in an old suitcase. After greeting us at the door, he showed me to his teaching studio and then began to thumb through the books I brought, briefly commenting on the vast number of materials. I had everything in there from *Stick Control* to the Chapin book!

He then asked me to *play* something. "Play?" I responded. I sat on the drum throne in bewilderment, not knowing what to do. I nervously asked if he would like to hear a swing beat, or maybe a rock beat, or a solo. He responded with "Play something you feel comfortable doing." At that stage of my development, I lacked conceptual knowledge concerning many master drummers. I was coming from a very structured "method book intensive" background and didn't clearly understand how to bridge the information I learned from books to the music I was attempting to make. The materials I worked on were all excellent; however I was *assigned* these without knowing how they would benefit my fundamentals and musicianship.

Ed was the first teacher who asked questions of me that helped promote and instill a thought-minded approach. He encouraged me to think about *why* I played *what* I played, and he was the first teacher to have me transcribe ideas on paper. Initially, he asked me to transcribe ride cymbal patterns from drummers like Jimmy Cobb and Shelly Manne, and I eventu-

ally worked up to timekeeping or "comping" examples from drummers like Philly Joe Jones, Roy Haynes, and Art Blakey.

This experience led to further study on the subject with drummer and educator John Riley. John also had me transcribe time-playing examples as well as drum solos that were constructed on forms of standard tunes. In lessons, we did a great deal of critical listening and discussed how the drummer was "fitting into" the texture and feel of the music. Thanks, Ed and John, for putting the music and your students first!

## LISTENING EXERCISE

Put on one of your favorite recordings and listen for the main sections of the arrangement: introduction, melody, solos, backgrounds, etc. Next, try to determine the form of the composition. This may take several listenings. Once you know where these landmarks are in the music, think about ways of interpreting them. Also consider how you might rhythmically transition from one section to the next. Try using rhythmic information you hear within the rhythm section, as well as the brass and reed sections, to come up with beat and fill ideas. Jot this information down on a separate sheet of paper and begin practicing with the recording.

When performing with musicians in a band, you're constantly improvising and creating ideas that *connect* musically with the composition. Transcribing beats, fills, solos, bass lines, and melodies can help increase your understanding of the music you're studying. It can also help you develop a more flexible sound as you begin listening to other styles of music.

Transcribed examples provide a wealth of material from which to work on. Doing your own transcribing can help you understand how and why these phrases were played.

Transcribing and practicing transcriptions provide a format to study:

- Technique
- Styles

- Coordination
- Form and melody
- Phrasing and articulation
- Improvisation
- Dynamics and orchestration

Following are some transcribing tips to help get you started on your path of musical discovery.

Tools for the job

- Plenty of pencils and erasers!
- Manuscript paper
- Quality headphones (preferably noise-canceling type)
- Depending upon the musical example, a variable-speed tape player or transcribing software for repetitive listening

## A METHOD

- Play the transcription on a snare drum or drum pad along with the recording to ensure that the rhythmic information on the page is accurately notated.
- Listen back to the phrase at a slower speed and correct any measures that do not match up with the recording.
- Listen back to the audio example at the original tempo to determine what drums and cymbals the rhythms were played on.

As you listen to, transcribe, and perform your transcribed solos, take notice of how each player uses dynamics and orchestration to help create contrast, mood, and interest. Orchestration is the development of single rhythmic ideas played on the toms, snare, bass drum, and cymbals to produce tonal effects and approximate melodic shapes. Changes in dynamics and the use of orchestration in accordance to the form of the composition can help make your solo statements less predictable and more engaging for the listener.

## SOLO FORMS

When a drummer solos over the form of the composition, one of the most widely used forms is the blues. It is made up of three four-measure phrases (one blues chorus equals 12 measures). For example, if a drummer plays two drum solo choruses on a blues form, the solo length is 24 measures. Another common form is the AABA song form. The letters indicate sections of the song that are the same (A) and those that are different (B). If directed to trade fours over an AABA form, one example might be:

- First (A) section: 4 measures of trumpet solo followed by 4 measures of drums



"Transcribing beats, fills, solos, bass lines, and melodies can help increase your understanding of the music you're studying."

- Second (A) section: 4 measures of tenor sax solo followed by 4 measures of drums
- Bridge section (B): 4 measures of piano solo followed by four measures of drums
- Last (A) section: 4 measures of bass solo followed by 4 measures of drums

#### BEAT BIBLIOGRAPHY

If you have little experience with transcribing, don't worry! A good departure point is to notate one- or two-measure beat examples that are repetitive. To help learn pop vocal songs faster than memorizing them, I jot down the main beat(s) for each verse and chorus on a 3x5 notecard to include any important "hook" drum fills. Until I have the beats memorized, I take these "beat cliff notes" with me on my gigs to help me remember each tune. I catalog these transcriptions in an alphabetized notecard box where I have hundreds of cards to practice. This method can be extremely helpful if you're new with a band and have to learn hundreds of songs in a short period of time.

#### 3x5 Beat Notecards

Try devoting a portion of your practice time to transcribing. After you begin feeling comfortable with the process, try combining ex-

amples from different players. Take some ideas from legendary drummers such as Chick Webb, Mel Lewis, or Shadow Wilson and mix them with ideas from David Garibaldi, Stanton Moore, or Steve Smith. By focusing on the work of these masters and blending ideas into new combinations, you will come up with a unique and individual style: your own.

**Steve Fidyk** is a jazz drummer, author, and educator who has toured and recorded with Maureen McGovern, New York Voices, Cathy Fink and Marcy Marxer, the Capitol Bones, the Taylor/Fidyk Big Band, and the Army Blues Jazz Ensemble from Washington D.C. Fidyk is a member of the jazz faculty at Temple University in Philadelphia, Penn. and has authored *The Drum Set SMART Book*, *Inside the Big Band Drum Chart*, *Jazz Drum Set Independence: 3/4, 4/4, and 5/4 Time Signatures*, and *The Modern Drum Method*, and an instructional DVD titled *Set Up and Play!*, all published by Mel Bay. **PN**

# The Role of the Vibes

By Dick Sisto



When playing the vibraphone in a small-group setting, as I will be doing in an evening concert at this year's PASIC, one must consider several variables. The combination of instruments will dictate the style and technique required. For instance, many vibe players use two mallets and are accompanied by a pianist. Even if the accompanist is a guitar, a two-mallet player generally does not do chordal comping—although Milt Jackson tastefully accompanied guitarist Joe Pass using only two mallets. There is a great difference in the overall sound of a group incorporating a two-mallet player versus a four-mallet player. Each can have an excellent and distinct sound.

Here are some of the things one can listen for in a group, which may include any combination of vibes, piano, guitar, horn, bass, and drums. If the vibraphone is the only chordal instrument in the band, the overall sound will be grounded in the four-mallet voicings of the vibes. If a piano or guitarist is included, the vibraphonist must pay special attention to melding harmonically with the guitar or piano. This will take some deft listening and harmonic knowledge. Of course, the pianist or guitarist must listen to the harmony of the vibraphonist as well. This “chemistry” between musicians in a group is essential and is not to be taken for granted. It is an art and not a science, and therefore it doesn't always work.

A vibraphonist must be prepared to execute several functions in small-group performance. Let us first consider the setting in which the vibes is the only chordal or comping instrument. If the group is a trio with vibes, bass, and drums, this presents a special challenge to the vibraphonist. The choices are to play single lines preceded or followed by a chord, which defines the harmony of the line, or to play single lines that incorporate two-, three-, or four-note voicings within the movement of the melodic line. This requires very skillful four-mallet technique or manipulation. The approach to vibe trio playing can be modeled

from a pianistic point of view or from a guitarist's perspective. Both can work quite well, but the inevitable result will be the unique sound of the vibe trio, which is something to which all serious vibraphonists seem to aspire.

When the group includes a fourth instrument, the vibraphonist's task is to lay down choice voicings of the harmony, as needed in the context of the soloing instrument, without getting in the way.

Another extremely important consideration is the repertoire or the material to be played. One way to do this is to become familiar with the tunes played by one's favorite players. This may or may not include instruments other than vibes. In my case it certainly

does. In fact, I can cite great pianists and horn players who have been greater influences on me than vibraphonists. Some tunes simply do not “lay well” or sound good on the vibes, and although that may be a matter of personal taste, I believe it is more objective. We should be listening to our sound very critically in terms of execution, creativity, and choice of material. Recording oneself playing tunes solo on vibes is an excellent practice. In this process we should not worry about filling up every space. Concentrating on a good sound, a fluid (swinging) motion, and musicality will, in the end, truly make less into more.

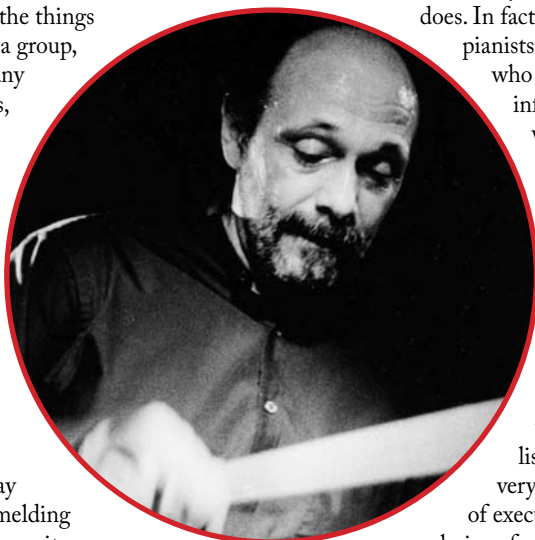
The mechanics of achieving a good sound also has to do with the instrument one chooses to play. I have been playing Musser vibraphones most of my life, although my first instrument was a Deagan that Milt Jackson had used. Mr. Deagan, who was very kind and helpful, made the instrument available to me. When the Deagan company went out of business, Musser picked up where they left off.

The other significant element is choice of mallets. In the late 1960s and throughout the '70s I wrapped my own mallets. I spent considerable time experimenting and using different combinations of materials to produce various mallet textures. These days, that kind of information is being used to create a large va-

riety of manufactured vibraphone mallets. In recent years I have developed a signature mallet for Pro-Mark.

Small group jazz improvisation encompasses many dynamics and nuances essential to the idiom. In order for a group to “play as one,” each member must know what it means to play with forward motion, elastic time, or over the barline. The dedication necessary to achieve such lofty goals never ends.

**Dick Sisto** began to play vibes in seventh grade, studying initially with Jose Bethancourt and frequenting the many jazz clubs of his hometown, Chicago, listening to great jazz artists of the late 1950s and throughout the '60s. He has spent most of his adult life as a professional jazz vibraphonist performing and recording with numerous recognized jazz artists throughout the U.S. and in the U.K. He is the author of *The Jazz Vibraphone Book*, published by Meredith/Hal Leonard. For more information, visit [www.dicksisto.com](http://www.dicksisto.com). **PN**



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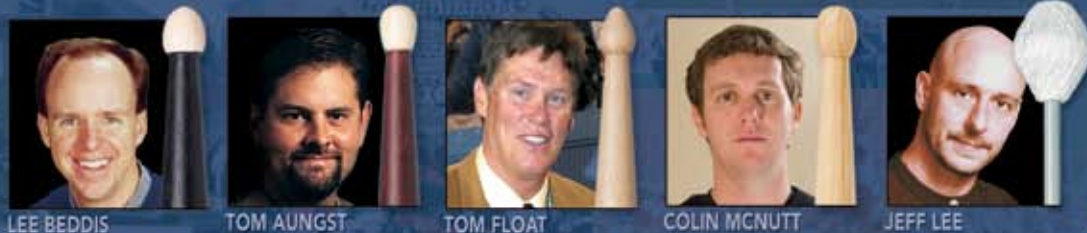
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# Marimba Romanticism

By Pius Cheung



**M**y PASIC session will consist of a performance of my own compositions. This music is sometimes described as being “neo-romantic”; therefore I decided to title the session “Marimba Romanticism.” The performance will focus primarily on etudes for solo marimba. These etudes are part of my project to compose a cycle of 24 of such works, one in each chromatic key. Despite the title of “etude,” these pieces are not mere technical exercises; each of them is a short musical moment of its own.

I will give a brief presentation regarding my general approach towards music technically and artistically, how I approach composing for the marimba, the benefits of making adaptations, transcriptions and arrangements for the marimba, and how it has affected me compositionally and as a performer. I will also discuss the reasons why I play sitting down and, if time permits, open the floor for questions.

Since time is limited at PASIC presentations, I will only be touching briefly on technical issues towards marimba playing. Therefore, I will provide a more detailed explanation here.

No matter how complex and/or difficult a piece is, all we are doing physically is a combination of different kinds of strokes. I have always believed in a three-step approach towards every note: 1. Think of the sound you want to produce; 2. Make it happen with your hands; 3. Listen and check if the sound you are producing matches what you imagined. Conceptually, this seems very simple, but in the frenzy of playing coupled with stage fright, one can easily forget steps 1 and 3.

Aside from these steps, there is also a systematic approach towards different kinds of strokes and ways we can draw different tone colors out of the marimba. My approach is largely based on what I learned about timpani playing during my studies with Don Liuzzi, Principal Timpanist of the Philadelphia Orchestra. My other past teachers, Michael Udow and Nancy Zeltsman, also helped me clarify various applications of these concepts in playing and in teaching.

First, we have three stroke types: up, down and full. Second, we have five basic levels of stroke speeds: military, assertive, normal, relaxed, and slow-motion. Military is the most aggressive and quickest; slow-motion is the most relaxed and slowest, similar to a Tai-chi approach. In my experience, the slow-motion stroke is most useful for developing a physical feel for the connection between notes and horizontal motions on the instrument. Third, we have

five basic levels of stroke weight, utilizing the control and natural weight of different body parts: fingers, wrist, forearm, whole arm, and body. We use fingers for easy control over the most delicate passages, and when the music calls for it, we can throw our body-weight onto the instrument for those special *peasante* moments.

A simple exercise would be to practice scales with combinations of these three stroke aspects. It is important to constantly listen to what kind of sounds and tones each stroke combination produces in order for us to physically and mentally absorb these different strokes into our instincts and utilize them when the music calls for it. In addition, we can also draw out different tone colors by playing on different parts of the bar. The key is to have the least possible amount of tension in your body, especially in your hands, arms, and shoulders.

And keep your mallets as low as possible, or as high as musically necessary.

Speed is almost an addiction for a lot of people, but it is important to remember that technique is only for the purpose of serving the music. One only needs to play as fast or as slow as the music calls for. To develop fast hands, one simply needs to listen, be aware of the sounds and tones one is producing (and how they are being produced), stay relaxed, and be aware of mallet heights and unnecessary motions that have no affect on sound.

**Pius Cheung** is a Chinese-Canadian marimbist who won First Prize in the 2008 Young Concert Artists International Auditions. Highlights of his performances include concerts at the Eighth International Marimba Festival in Mexico, Usedomer Music Festival in Germany, Hong Kong Arts Festival, Terrace Theater at Kennedy Center, and Zankel Recital Hall at Carnegie Hall. As a composer, Cheung won First Prize in the Classical Marimba League’s 2007 Composition Competition for his “Three Etudes.” His compositions have been recorded by renowned marimbists such as Nancy Zeltsman and Katarzyna Mycka, and chosen as repertoire for international marimba competitions such as the Universal Marimba Competition in Belgium 2008 and Southern California Marimba Competition 2009. **PN**



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# Modes of Expression in Concert Vibraphone Literature

By Christopher Deane

**T**he focus of my PASIC 2009 keyboard clinic will be to demonstrate various methods of sound production and expression possible on the concert vibraphone. I have discovered some of these methods through my own compositional efforts as well as from the work of other composers.

I will perform and discuss four of my own compositions to exemplify some of these concepts of expression.

Two of the compositions are for solo vibraphone.

“Apocryphal Still Life,” composed in 1996, uses one-handed harmonics, simple keyboard preparation, dynamic contrast, dead strokes, and resonance/non-resonance contrast (through strategic pedal directives). These extended techniques serve to expand the timbral palette of the vibraphone.

A newer composition for solo vibraphone, “Dis Qui Etude,” written in 2004, explores the use of a multi-timbre mallet that has a number of sound producing surfaces including a frictional surface that replicates bowing of the vibraphone.

I will also perform two works written in 2009 for percussion trio. “Chronoscopsis” was written for the percussion group Pulsus, whose membership consists of myself, Dr. John Lane, percussion professor at Sam Houston State University, and Dr. Brian Zator, percussion professor at Texas A&M University—Commerce. “Chronoscopsis” is a work that largely focuses on the interaction of the vibraphone with two concert marimbas without the use of extended techniques.

A second trio for the same combination of instruments uses a combination of bows and

mallets similar to my composition “Mourning Dove Sonnet.” This performance will feature the percussion trio NT3, whose membership consists of myself, Brian Zator, and University of North Texas (UNT) percussion teacher Mark Ford. I will also perform and discuss a 2006 solo work for vibraphone combined with metal and glass instruments by UNT composer Dr. Joseph Klein titled “Die Sternklare.”

In many ways, the vibraphone is one of the clearest instrumental voices available to composers today. The purity of its sound has great advantages when the compositional desire is in presenting musical ideas of line and harmony. This clarity can also be somewhat of an expressive disadvantage when compared to the greater timbral spectrum possessed by many other acoustic concert instruments. It is my belief that the vibraphone is well on its way to achieving a repertoire

comparable to that of other more traditional concert instruments. I also believe that serious study of all expressional aspects of the vibraphone’s voice, including unique timbral methods of tone production, will only contribute to an even greater universal appreciation of this beautiful concert instrument in the future.

**Christopher Deane** is an Associate Professor of Percussion at the University of North Texas College of Music, teaching orchestral timpani, mallets, and directing the 12:00 Percussion Ensemble. He holds performance degrees from the North Carolina School of the Arts and the Cincinnati College-Conservatory of Music. He is a founding member of the percussion groups Pulsus and NT3. He is a frequent performer with the Dallas Wind Symphony and has ap-

peared on three recordings with the ensemble. Prior to moving to Texas, Deane was the principal timpanist of the Greensboro Symphony and a regular performer with the North Carolina Symphony. Deane has performed with numerous large ensembles including the Boston Pops, Cincinnati Symphony, Detroit Symphony, Ft. Worth Symphony, Minnesota Orchestra, Spoleto Festival Orchestra, Utah Symphony, and Virginia Symphony. His chamber music experience includes performances with the Percussion Group Cincinnati, the Aeolian Chamber Players, the Mallarme Chamber Players, and the Philidor Percussion Group. He was the faculty percussionist for the Bowdoin Summer Music Festival in Maine for eight years. Deane is the percussion soloist on two premiere recordings featuring wind arrangements of Joseph Schwantner’s “Percussion Concerto” and Russell Peck’s trio concerto “The Glory and the Grandeur,” released on the Klavier and GIA Windworks labels respectively. Deane is also a composer having won both 1st and 2nd prizes in the PAS Composition Contest. Two of his compositions are included on the CD *Vespertine Formations* produced by the UNT Percussion Ensemble and available in the fall of 2009. Deane has served two terms on the PAS Board of Directors.

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# The Fujii Family: A Japanese Marimba Retrospective



By Alan Zimmerman

On July 10, 1977, I flew from Tulsa, Oklahoma to Tokyo, Japan to spend a year studying marimba with Keiko Abe. I disembarked at the old airport, Haneda, and received a message to meet Professor Abe at the Tokyo Bunka Kaikan on the evening of the July 18, as she was vacationing with her family in Hokkaido until then.

Concert time arrived and I was quite surprised at the large audience, the elegant program and, even though I couldn't speak a lick of Japanese, the "buzz" spreading through the recital hall. The program was titled *Marimba Duo: Recital of Contemporary Music for Marimba*, and there were four works listed—all world premieres. I recognized only one composer: Akira Miyoshi. I would soon find out that Miyoshi was one of the most prominent players in the Japanese music scene. Among the others, Yoshio Hachimura and Katsuhiro Tsubonoh were very well-known and respected, and Takayoshi Yanagida was an up-and-comer who has since gained a loyal following and an international reputation.

After a couple of minutes into the opening piece, Miyoshi's "Etudes Concertante," I was dumbfounded, flabbergasted, mystified, nonplussed, and in total awe with what was happening on stage. The quality of the music, the technical ability of the players, their musicality, and their ensemble far exceeded what I was expecting from a marimba duo. And beyond that, the entire concert repertoire was worthy of any major concert venue.

Mutsuko Fujii was one of the players on the stage that night. She is one of the most respected and honored marimbists in Japan, and her name might also be familiar from her major research project, *The Fujii Database of Japanese Marimba Works*, which is posted on the PAS website. The project was sponsored by Sensoku Gakuen College of Music, but was really a labor of love of many years by Mutsuko and her research staff. The list contains over 700 Japanese marimba pieces composed between 1929 and 2003, and it continues to be updated and expanded.

Mutsuko is a graduate of the Tokyo National University of the Arts and Music, commonly referred to as Geidai. She is passionate about commissioning, performing, and promoting Japanese percussion and marimba music. To that end, she has commissioned over 50 works

from the most successful and well-known composers in Japan and premiered countless others.

She has performed in the major concert venues of Japan, China, the Netherlands, Switzerland, Germany, and the United States—twice at Carnegie Hall, which included the American premiere of Miyoshi's "Etude Concertante."

Mutsuko is also committed to percussion education. She has been Professor of Marimba for 25 years at Sensoku Gakuen College of Music, Japan's largest music university, and is currently Vice-Chairman of Japan Total Music Institute and the Federation of All-Japan Pre-School Education.

In 2007, to celebrate the 50th anniversary of the Federation, the Fujiis released a CD titled *Yamato-Uta (Japanese Song)* with arrangements of Japanese folk songs for sanukite, marimba, and percussion.

In addition to performing on marimba and percussion, Mutsuko is one of only a few who play the hōkyō. The hōkyō is a set of lithophones created by Hitoshi Maeda from a special resonant volcanic rock named sanukite found only in one mountain on the Setouchi Peninsula of Japan. Both Akira Miyoshi and Maki Ishii have written special pieces for Mutsuko to perform on the sanukite instruments.

However, all of this pales in light of what I believe to be the most interesting aspect of Mutsuko Fujii's life: She has two daughters who are also world-class percussionists!

Haruka Fujii, Mutsuko's oldest daughter, is a multi-percussionist who has, at a young age, garnered considerable world acclaim. She has appeared as a soloist with the Munich Philharmonic, Netherlands Chamber Orchestra, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, Hong Kong Sinfonietta, NHK Symphony, and on-stage at the Metropolitan Opera. She has frequently collaborated with composer Tan Dun in performances of his



"Paper Concerto," "Water Concerto," and opera "Tea" in major venues throughout the world.

Haruka's passion is to introduce audiences to new percussion and marimba music. In addition to her work as a soloist with orchestras, she is a member of the Line 3C percussion quartet and the chamber ensemble Flexible Music. She is a graduate of Geidai, Juilliard, and Mannes College of Music, and she currently resides in New York City.

Rika is the youngest Fujii. She is a graduate of the prestigious Toho Gauken where she studied marimba with Professor Keiko Abe and percussion with Kyoichi Sano and Kazumi Gouda. She is an active freelancer in Tokyo's vibrant musical community and performs regularly in orchestras, as a chamber musician, and in theatrical venues. She too has performed internationally, appearing in Shanghai, Beijing, Taipei, Stockholm, Genoa, Geneva, and at the New Zealand International Arts Festival. She has also collaborated with Tan Dun as a soloist in the opera "Tea" and the "Paper Concerto," and she is an avid devotee of Japanese taiko drumming.

The Fujii family has chosen to present a program of works with which they are closely

associated. Mutsuko will be the soloist in Akira Miyoshi's "Suite for Marimba: Conversation" (1962), a classic in the marimba repertoire. What promises to be unique about this performance will be its authenticity. In 2001, the Fujiis released an all-Miyoshi CD that was primarily a vehicle for Mutsuko's solo performance. She worked closely on the interpretation with Miyoshi, and the recording session was done under his supervision. Also, as an educator, Mutsuko is concerned about passing down the accepted performance practice of the literature composers have entrusted to her.

The bulk of the program will be devoted to the music of Maki Ishii (1936–2003). To varying degrees, all three Fujiis have had a close relationship with Ishii and his music. The Marimba Duo was responsible for commissioning "Hiten-Seidō II" in 1983, and as a soloist, Mutsuko commissioned and premiered "Hiten-Seidō III" for solo marimba in 1987. The third Ishii piece on the program, "Marimbastück mit zwei Schlagzeugern," was commissioned and performed by the teacher of Mutsuko and Rika, Keiko Abe, in 1969.

In 2006, the Fujiis released a recording titled *Marimba Works of Maki Ishii: Hiten-Seido*, which includes these three works along with the epic "Rô-Rô no Hibiki" for sanukite, wooden percussion, and organ on the Japanese record label ALM. Tomoyuki Okada, a central figure in the Japanese percussion scene, says in the liner notes to the CD: "Mutsuko Fujii sincerely respected and understood Maki Ishii's art and commissioned many works. It is meaningful that Mutsuko made a CD featuring Ishii's works on the 70th anniversary of his birth to commemorate and honor the composer, and to mourn his much too early death."

In addition, Haruka has long championed Ishii's "Afro Concerto" (1982) for percussion soloist and orchestra, giving its American premiere several years ago and another Japanese performance earlier this year. She also recorded a version of "Ko Kû" (1987) with young German recorder phenom Gudula Rosa, on their duo CD on the Radio Bremen label, which also includes works by John Cage, Miyoshi, Ming-chi Chan, and Michiharu Matsunaga.

Of particular interest to the PASIC audience will be a performance of "Marimbastück." Michael Rosen played this work in the U.S. as early as 1973; however at that time, Americans were rather unaware of the amount of serious marimba and percussion activity in Japan. Keiko Abe did not make her first American appearance until 1977. Those who were interested in performing works from Japan had to write to the publisher and wait for the scores to arrive by sea mail, which usually took months.

As well as being a showpiece for sophisticated ensemble performance and a great study in the Japanese concept of *ma*, another interesting

aspect of "Marimbastück" is its instrumentation. Many of the Japanese percussion instruments called for in the score are not known to non-Japanese players. What is matsu-mushi or dora or hitotsu-gane, or yotsu-dake? What is the proper instrument to use for the *sistre*? We will find out as the Fujiis will be playing on the composer-authorized instruments in their performance.

The remaining piece to be included on the program is "Interwaves II" (1989) by Isao Matsushita from the repertoire of the Marimba Duo. Matsushita is an internationally known composer who splits his time between Tokyo and Germany. He is probably best known in U.S. percussion circles for his marimba solo with tape, "Airscape II" (1984), performed so magnificently by Keiko Abe at PASIC 2007.

The other four pieces have at some time been performed in the U.S., but not "Interwaves." We will be treated to the first performance outside Japan. This work is multi-sectional and centered around the pitch D. It opens with a slight whisper of a tremolo and then proceeds to a section dominated by triplet figures that are at first sparse and then overlap to form a constant stream of rapid notes. After a section dominated by the number five and followed by a slower tremolo section in the low register, the piece regains its momentum by returning to the incessant triplet figures overlaid with improvisation, and reaches its apotheosis with repeated loud tremolos preceded by irregular groups of grace notes giving way to a frantic *mélange* of repeated fast *replicato* figures. The piece fades away with a return to the groups of five and is silenced by a gasping tremolo.

Three composers of international stature and three world-class percussionists—the Fujiis' concert should prove to be a memorable PASIC event!

**Alan Zimmerman** is a percussionist and real estate executive in New York City. **PN**

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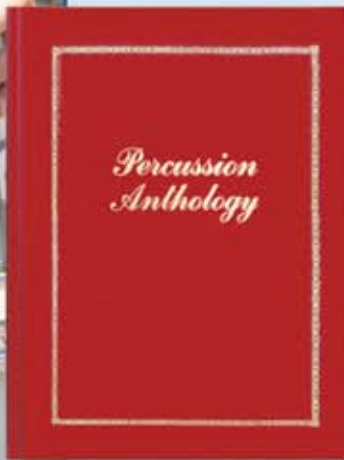
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# New and 'Old' Works for Marimba from Europe

**NEBOJSA ZIVKOVIC**  
KEYBOARD  
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FRIDAY  
1:00 P.M.

By Nebojsa Jovan Zivkovic

Most of the world's percussion family probably know me as a performer of my own music that has been composed for either my own concert activities or commissioned by fellow colleagues. I consider myself very lucky, since several of my compositions have become among the world's most frequently performed pieces of their kind.

I have again started commissioning new pieces with the goal of emphasizing music from the continent where I was born and raised: Europe. I do this by either contacting composers directly or by initiating national composition contests for marimba pieces. Also after about a decade of touring through the world with my "standards" like "Ultimatum1," "Ilijas," "Tensio," "Fluctus," or multi-percussion pieces like "To the gods of Rhythm" and "Generally spoken," I finally decided to compose some new solo marimba pieces.

My PASIC 2009 concert will feature a mixture of some of those recently composed pieces by myself as well as other European composers. One will be "Ritmi Dei Popoli" by Italian composer and percussionist Luigi Morleo, who sent at my request a very groovy and almost manically monolithic composed music comprised of fast sixteenth notes with accent changes. Another new piece, called "Nordlicht," is an expressive and contemporary sounding work by young Serbian composer Nikola Pacek-Vetnic, who was a winner of my 2008 Serbian National contest.

With a little luck (i.e., if I finish them!) the concert will also introduce both of my two new solo marimba pieces, but I do not feel ready to write anything about them now. You are welcome to attend the concert and let yourself be surprised.

I do not intend to perform any of my "standards"; however, the performance may include "Ilijas" or "Ultimatum" because most of my

percussion friends, especially college teachers from the USA, keep telling me how important it is that younger students hear me performing those pieces live on stage, so they have a chance to hear and see the composer. Indeed, considering the fact that my last PASIC appearance was seven years ago, there is a whole new generation of students who perform my standard pieces but who have never had a chance to hear me performing those pieces live.

In summary, the performance will include a mixture of old and new tonal and contemporary pieces. I almost never perform a solo marimba recital, and in most cases my solo programs contain a mixture of various music styles in order to make the concerts more interesting for me as well as for the audience. I hope to see you at my recital, and please come up to say "hello."



Nebojsa Jovan Zivkovic has been hailed by critics as one of the most unique and expressive marimba and percussion artists in the field today. He has greatly influenced the international percussion scene during the past two decades as both a masterful composer and virtuoso performer. A native of Serbia, Zivkovic completed his master's degrees in composition, music theory, and percussion in Mannheim and Stuttgart, Germany, where he has resided since 1980. He tours extensively throughout Europe and performs frequently in the USA, Japan, Taiwan, Korea, Latin America, Russia, and Scandinavian countries. Zivkovic has performed in such prestigious venues as Vienna's Konzerthaus, the National Recital Hall Taipei, Munich's Herkulesaal, St. Petersburg's Eremitage Theatre, and Stockholm's Nybrokajen. He has also been a guest at a number of festivals such as Gaudeamus Amsterdam, Schleswig-Holstein Musikfestival, Dance-in-your-head, Minneapolis, USA, and several PASICs. As a soloist, mostly with his own marimba and percussion concertos,

Zivkovic has performed with the Stuttgart Philharmonic, Munich Symphonic Orchestra, Bochum Philharmonic, Austrian Chamber Symphony, Hannover Radio Symphony, Bielefeld Philharmonic, Belgrade Philharmonic, Thessaloniki State Orchestra Greece, Osaka Festival Orchestra, National Symphony Orchestra Costa Rica, Lithuanian State Symphony, and Slovenian Philharmonic, to name but a few. Zivkovic has recorded six compact discs of music for marimba and percussion, and his compositions appear on over a dozen CDs by other performers. **PN**

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# Intermediate Masterworks for Marimba from the ZMF New Music Commissioning Project Performed by Ivana Bilic, Thomas Burritt, Jean Geoffroy, Beverley Johnston, William Moersch, Gordon Stout, Jack Van Geem and Nancy Zeltsman



By Nancy Zeltsman

If you're interested in exciting new repertoire for marimba, and in getting a taste of the performance styles of many marimba players, this is the session for you! The ZMF (Zeltsman Marimba Festival) New Music Commissioning Project clinic/performance on Friday, November 13 at 2:00 P.M. in the Sagamore Ballroom will provide an overview of the 24 new concert marimba pieces recently fostered through ZMF New Music. At PASIC, about one third of the pieces will be performed by Ivana Bilic, Thomas Burritt, Jean Geoffroy, Beverley Johnston, William Moersch, Gordon Stout, Jack Van Geem, and myself.

ZMF New Music, which I spearheaded with Shawn Michalek, was the conduit through which over 200 contributors commissioned an esteemed group of 16 composers and supported an international composition contest from which eight winners were selected.

Those 24 works were premiered and recorded at ZMF 2009. The two-volume publication from C.F. Peters Corporation (containing 12 scores each), and the double CD on Bridge Records (the eight players above each recorded three pieces), are titled *Intermediate Masterworks for Marimba*.

Our goal was to create a substantial body

of new pieces to provide: 1. valuable teaching material and 2. a variety of relatively short, yet stimulating concert works that would be satisfying literature for all serious marimbists. Each piece is three to six minutes in length, and scored for a marimba of up to five octaves.

The composers were asked to create an inter-

mediate-level concert solo. Quite a few works are perhaps on the "difficult side" of "intermediate," but to paraphrase composer Gunther Schuller, the term "intermediate" can't really be expected to designate a level of difficulty but more aptly designates material that teaches something.

One of the most important aspects of the project was choosing the composers to commission. We wanted the collection to encompass a broad range of aesthetics that might give players the "key to the city" to expand their expressive potential. There is a world of music to delve into within this collection. The composers range in age from 18 to 83, hailing from across the U.S. and a dozen other countries: Canada, Belize, England, France, Italy, Netherlands, Sweden, Israel, China, Japan, Malaysia, and Cambodia. Chances are we will all be drawn to certain pieces first, but I think the collection has real depth; eventually, I hope players will become curious to venture onto new musical paths.

The illustrious group of commissioned composers include Pulitzer Prize recipients Gunther Schuller and Steven Stucky; multiple Grammy winners Paul Simon and Lyle Mays (Pat Metheny Group); music department chairmen Steven Mackey (Princeton University) and Robert



L-R: William Moersch, Beverley Johnston, Gordon Stout, Nancy Zeltsman, Jack Van Geem, Ivana Bilic, Thomas Burritt, Jean Geoffroy

Photo: www.claudiahansen.com



Through ZMF New Music's Composition Contest, we received 150 pieces from 20 countries. In July 2008, a distinguished panel—William Kraft, Jack Van Geem, Amy Knoles, Peter Prommel, and Orlando Cotto—along with Shawn Michalek and I reviewed 21 finalists and selected eight winners composed by Jude Carlton, Ed Haddad, Gaetano Lorandi, Darren R. Jones, Osnat Netzer, Kaori Okatani, Alvina Tan, and Derek Tywoniuk. Their pieces are being published alongside the commissioned works.

More commissioning projects are springing up all the time—which is a great thing for percussion—and people have already begun to inquire how we did it. As far as we know, ZMF New Music was the largest-scale project that has ever been carried off in this manner, with grass-roots promotion and fundraising taking place concurrently with contracting a large number of composers.

I could never have done this by myself. Shawn Michalek, Vice President of Zeltsman Marimba Festival, Inc., who has been my personal assistant at every festival over the past seven years, was an equal partner on ZMF New Music. We took no step without consulting each other. Collaborating with someone who is equally excited and committed to a work objective is a phenomenal experience. The harder you work together, the harder you will sometimes be able to laugh together. Two heads really are better than one, especially for a really challenging project like this.

It was nerve-wracking: we planned thoughtfully—over about three years—and then took a calculated risk that we would be able to keep up with payments as they became due, and would be able to adhere to the elaborate schedule of deadlines to effectively promote/enter each next phase. From launch to completion, the project took another three years.

We are so grateful to all the professional colleagues, percussion departments and companies, performers, and other individuals who joined together to make our dream a reality. We couldn't have done it without you. I would like to extend a personal thanks to many colleagues for bearing with me incessantly talking about this project over the past few years!

*Intermediate Masterworks for Marimba*, volume 1 was released in July 2009 and is now available. (Incidentally, six pieces from volume 1 are on the repertoire list of the International Marimba Competition—Paris 2009 in late November.)

Being published in time for PASIC will be *Intermediate Masterworks for Marimba*, volume 2 and the complete recordings on CD! Both volumes of the books and the CD will be available throughout the convention at the Steve Weiss Music booth in the exhibit area. The eight performers will be available to discuss the collection and autograph your copies!

But first, please join us at our PASIC 2009 session for a detailed introduction to *Intermediate Masterworks for Marimba*. Celebrate with us how much can be accomplished through a positive group effort!

**Nancy Zeltsman** is founder and Artistic Director of Zeltsman Marimba Festival, Inc., and teaches marimba at the Boston Conservatory and Berklee College of Music. She has premiered over 125 solo and chamber works for (or including) marimba. Nancy is featured on seven CDs, either as a soloist or in duos with Jack Van Geem (marimba) or Sharan Leventhal (violin, as Marimolin: 1985–1996). She has performed and presented master classes across the U.S. as well as in Europe, Japan and Mexico, and authored a marimba method, *Four Mallet Marimba Playing: A Musical Approach for All Levels*, published by Hal Leonard. **PN**

Aldridge (Montclair State University); distinguished professors Louis Andriessen (The Hague, Netherlands), Chen Yi (University of Missouri-Kansas City—the first woman to receive a masters degree in composition in China), and Chinary Ung (University of California, San Diego); and *Down Beat* magazine Critics Poll winner Carla Bley (multiple wins as composer and arranger).

Like Bley, Fred Hersch is a versatile master of jazz piano; his piece is in the style of a Brazilian *choro*. Anders Hillborg has written extensively for orchestra and for films. Betsy Jolas studied with Olivier Messiaen and Darius Milhaud. J.K. Randall, retired from Princeton University, was a co-founder of its computer music facility. James Rolfe weaves together many musical influences, composing extensively for chamber ensembles, orchestra, choir, voice, and the operatic stage. Errollynn Wallen, respected as much as a singer/songwriter as a composer of contemporary works, was awarded an MBE (Order of the British Empire, Member) in the 2007 Queen's Birthday Honours list.

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# Abbos Kosimov: the Uzbek Beat

By Chris Sampson

One of the thrills of PASIC is seeing a new drummer, group, or style that you've never seen before. At PASIC 2006 in Austin, Texas, many were blown away by the drumming of Abbas Kosimov and his group of drummers as they played the Uzbek percussion instruments known as doyra, nogara, and qiroq. Abbas also joined Hands On'Semble, Adam Rudolph, Poovalur Srinivasan, and Houman Pourmehdi in concert.

This year, Abbas returns to PASIC with his ensemble of Uzbek musicians. Moving beyond simply the drumming realm, Abbas will be featuring traditional Uzbek and Tajik instruments and music, and, of course, some astounding drumming from the master drummer himself.

Born in Tashkent, Uzbekistan, Abbas learned to play doyra from his teacher, the Honorable artist Tuychi Inogomov from Uzbekistan. Abbas's father, Rakhmat Kosimov, supported his talents and enrolled him in the music school. He also studied doyra from the famous Brothers Islamovs and Mamurjon Vahabov. Abbas attended the College of Culture and Music and the Tashkent State Institute of Culture. In honor of the 10th anniversary of Uzbekistan's independence, his country awarded him an "Honored Artist" medal.

Abbas started his own school in the mid-1990s to teach doyra and other percussion instruments from Uzbekistan. He has more than 100 students in his school. He taught at the Tashkent State Institute before starting his own musical group, Abbas. The group features national instruments from Uzbekistan such as the karnay, surnay, nogara, and qiroq. His group has participated in concerts and international festivals all over the world.

Abbas has been gaining more visibility in the United States in the past few years.

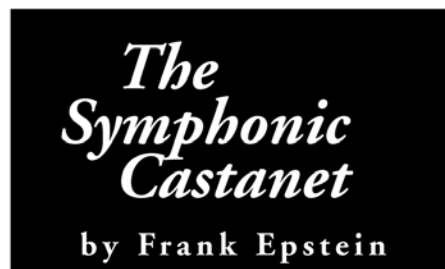
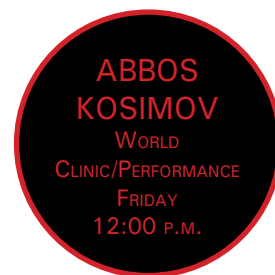
Recently, he has dazzled audiences with his PASIC performances, visits to drumming workshops around the country, his newly published DVD *The Doyra-Percussion of Uzbekistan*, and his featured spot in tabla wizard Zakir Hussain's Masters of Percussion concerts. The list of artists he has worked with since arriving in the United States includes Stevie Wonder, Zakir Hussain, Giovanni Hidalgo, Terry Bozzio, Pt. Swapan Chaudhuri, Hands On'Semble, Houman Pourmehdi, and Adam Rudolph.

Abbas is mainly known for playing the doyra, a frame drum from Central Asia that has an inner row of metal rings inside the rim. It is played by hand with the left hand holding the drum at six o'clock and the right hand at three o'clock. Additionally, the player ties the right thumb with a band that is strung through the inner jingle rings inside the drum. This provides stability while playing.

The techniques used on the doyra resemble a fusion of other frame drum techniques and what may best be compared to conga or djembe slaps to create dynamic overtones. Though the instrument shares similar playing techniques with others in the frame drum family, the doyra requires much harder playing in order to pull the sounds out of the drum. Before performance, the artists place the heads on warming lamps to keep the pitch very high. In 2007, Abbas released the first DVD for doyra, with techniques, rhythms, and a composition by his teacher called "Qosh Qars." He continues to tour and teach in the United States and resides in Sacramento, California when in the U.S. Visit his website at [www.abboskosimov.com](http://www.abboskosimov.com)

**Chris Sampson** is the owner of OMRadio.com, a division of Octagonal Madness. OM

has been creating websites, videos, and other multimedia services for musicians since 1999. Additionally, Sampson works with the online music community and other non-profits. **PN**

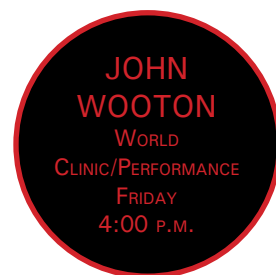


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# Solo Steel Pan Performance

By John Wooton



In most PAS circles, I have a rudimentary reputation, and I have served on the Marching Percussion Committee for 18 years. Lately, however, steel pans have been my passion. Over the past 12 years I have become somewhat obsessed with steel pans and believe I have some information that could benefit people interested in playing pan for a living. (Don't worry, I have not put away my sticks, and I can still play some pretty fast paradiddles!)

My PASIC clinic, "Solo Steel Pan Performance," will cover aspects of playing steel pans in various situations. However, much of the information can be applied to any instrument. After 15 years of playing pan, I find myself performing more frequent solo gigs and recitals as I mature as a player. I front my own band, Kaiso!, and play about 100 solo gigs or recitals a year on pans. Most everything I have learned about the instrument and the music business has come from personal experience and was not learned in school. So within the clinic I will talk about "the things they don't teach you in college."

I have always worked on playing solo pieces, but until I had to play a solo gig, my repertoire was quite limited. As a musician I have found that my motivation is not always to play great music but sometimes to make a living. We would all love to play only the music we want to play and the venues we want to play in, and some of us do. In reality, however, we often have to conform to a situation. For example, I

would prefer to play "Stella by Starlight," but if I get asked to play "Yellow Bird" at a party, then I will do so and do it well. Although I may play gigs that are not at all prestigious, I still enjoy very much what I do. With that said, this clinic is going to take a very practical approach to playing music. I am going to talk about what I do, playing pans, singing, playing to tracks, using my feet for accompaniment, and the music business in general.

Most of the time I play double seconds, the alto voice of the steel band, because the range suits my voice very well and they are a great instrument for soloing. A lead pan is pitched too high but could work in different situations. Guitar pans (3) would be a nice accompaniment to the voice, but they don't work as well as a solo instrument and they are quite cumbersome to move around.

Steel pans are no different than any other instrument in that you have to learn theory, how to read, improvisation, technique, and playing by ear. I knew all these things on marimba and vibraphone, but my phone wasn't ringing for gigs. Since I have adapted this knowledge to steel pans my phone hasn't stopped ringing.

Here are some of the areas I will discuss:

- Getting started on pan
- Improvisation
- Building a repertoire
- Playing with tracks
- Singing and playing
- Comping
- The pan (music) business

This clinic will not get over-involved with theory, technology, or technique unless questions arise from the audience that require me to go more into depth on any specific subject.

Instead, the clinic will be directed to people who have little or no experience on steel pans. The clinic will be directed by the questions asked by the attendees. So, if you are interested in playing pan as a solo instrument, attend the clinic and let me know what concerns you have.

The history of the steel pan and the people who have made this art possible will definitely be recognized, but the majority of the clinic will focus on performance issues. So, I will use this article to mention a few people who have influenced the art of playing pan and, in turn, have in-

fluenced me. First of all I have to mention Dr. Ellie Mannette. No one has done more for steel pan than Ellie. In fact, without Ellie, none of us would be playing this instrument! Mannette was the first person to create a steel drum out of a 55-gallon barrel in 1946. To this day he continues to innovate, motivate, teach, and even perform. Mannette recently visited my school, the University of Southern Mississippi, and at 82 years young he easily worked eight straight hours tuning pans and talking to students without a single break—two days in a row! Alan Coyle, one of Ellie's protégées, is carrying that torch with his innovative tuning methods and endless amount of focused energy. Ellie and Alan tune my pans and the university pans.

In addition, I would like to thank some of the artists who have influenced my music. First and foremost, Andy Narell (who hasn't been influenced by Andy?); Robert Greenidge for his influence as a great performer, composer, and arranger, and also for not kicking me out of Pan Knights! Mapo and Bertie Marshal (I have a lead pan by each of you); Pat Bishop, your dedication to music education on pan is second to none.

To the following performers, who I have stolen several licks from: Jeff Narell, Ken Philmore, Gregory Boyd, Gary Gibson, Boogsie Sharpe, Ray Holman, Tom Miller, and Liam Teague. I have also been influenced by many other musicians, whether it be from playing music or simply entertaining a crowd. The point of all this is "you are what you eat," or rather listen to. It is very important to have a diet of good music that you would like to perform. Please join me at PASIC!

**Dr. John Wooton** is Professor of Percussion at the University of Southern Mississippi, where he directs the Southern Miss Steel Pan Orchestra. He performs regularly as a soloist or with his band, Kaiso! John serves on the PAS Marching Percussion Committee. **PN**



# University of Illinois Balinese Gamelan Eka Sruti Illini



By Philip Yampolsky

**B**ali is one of the 6,000 inhabited islands (and 11,500 uninhabited ones) that make up the Republic of Indonesia, the fourth most populous nation in the world. In area, Bali is a bit larger than Rhode Island and a bit smaller than Delaware. Its three million inhabitants (who account for a little over one percent of the population of the whole country) are overwhelmingly Hindu, making Bali a Hindu enclave in largely Muslim Indonesia. Despite its relatively small size and population, Bali is astonishingly rich in its visual and performing arts, which have contributed to making Bali the principal tourist destination of Indonesia.

Balinese instrumental music is played by ensembles known as gamelan. Any kind of Balinese ensemble may be called a gamelan, but most commonly the term refers to ensembles dominated by tuned percussion instruments, typically gongs and keyed metallophones, all made of bronze or, in some cases, iron. There are many different types of gamelan in Bali, differing in instrumentation, tuning, and core repertoire. (Still other types of gamelan are found in the Indonesian islands of Java, Madura, Lombok, and Kalimantan.)

Gamelan differ from orchestras in the West in that typically all of the metal instruments are manufactured as a set and tuned together—not according to a standardized map of frequencies but rather according to the taste and philosophy of the gamelan-maker and the wishes of the community or institution commissioning the gamelan. (Gamelan are normally owned by villages or neighborhoods, rather than individuals; schools, government offices, and companies also sometimes own gamelan.) This

means that instruments are not interchangeable across gamelan: if one of your village's instruments is broken, you cannot simply borrow a corresponding instrument from another village because its tuning will probably not match.

In our concert, you will hear the music of three gamelan: the Gamelan Angklung, a high-pitched ensemble with a four-tone scale; the Gamelan Semara Dana, a larger, lower-pitched ensemble able to present several five-tone modes extracted from a seven-tone instrumental scale; and the Gamelan Beleganjur, a five-tone processional gamelan. Our group will play two pieces on the Gamelan Semara Dana that are drawn from the repertoire known as *kebyar*, which, when it emerged in the second decade of the 20th century, was the Balinese counter-

part of Stravinsky and Bartók in Europe—an aggressively modernist music, full of flashes and explosions, and making unprecedented demands on the musicians. *Kebyar* eclipsed the older seven-tone repertoires of Balinese music; but these have been enjoying a revival in recent years, and it was in response to this revived interest that the Gamelan Semara Dana was developed. The two-octave instruments are tuned to the five-tone *kebyar* scale in the lower octave and to a seven-tone scale in the upper octave. The group will also perform a composition by our director, I Ketut Gede Asnawa, that exploits the modal possibilities of the gamelan's seven-tone scale.

One feature you should listen for in the music is the principle of complementarity, in which two distinct entities fuse to make a third that is richer than either on its own. You will hear this in the tuning of the instruments:

most instruments are tuned in pairs, with one pitched slightly lower than the other, so that when the “same” key is played on both instruments simultaneously, the acoustic beats produce a shimmering effect. Neither instrument of the pair has the “correct” pitch; it is the combination of the two that makes the complete sound.

Another instance of this fusion of distinct entities is in the pervasive technique of interlocking figuration, heard in the smaller-keyed metallophones and in the long row of kettles played by two or four musicians. As with the instruments, the players are paired; each plays part of a figuration, and the two parts interlock to form a complete melody that is faster and more complex than one person could play. The principle here extends into most aspects of Balinese life and philosophy: male and female, life and death, and earth and sky are all instances of separate entities that combine to make a larger unity.

The University of Illinois Balinese Gamelan Eka Sruti Illini is directed by I Ketut Gede Asnawa, a renowned composer, performer, and teacher of Balinese music. In June 2008, the group traveled to Bali to perform at the Bali Arts Festival. Balinese gamelan is a core offering of the Robert E. Brown Center for World Music, a part of the School of Music of the University of Illinois. The Center's mission is to promote appreciation and knowledge of world music through sustained instruction in performance. To this end, the Center brings visiting artists in world music traditions to the university for extended periods to teach and demonstrate their arts. In 2009–10 the Center offers, in addition to Balinese gamelan, Mande percussion music, North Indian tabla, and Chinese instrumental music.

**Philip Yampolsky** is the director of the Robert E. Brown Center for World Music at the University of Illinois, and the editor of the 20-CD series *Music of Indonesia* (Smithsonian Folkways Recordings). PN



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INTERACTIVE DRUMMING LAB  
THURSDAY  
9:00 A.M.

By Steve Campbell and Lindsay Rust

**R**obert is a talented young drummer fluent in many musical styles. Nancy is a new MD with regular shifts in the ER. Milton retired from his aerospace engineering job 10 years ago. Rosalina is a third grade teacher at a local elementary school. John is an international executive for a major corporate brand.

What do these five people have in common? They all play in a Community Drum Ensemble.

The language of rhythm echoes through towns, cities, and schools across the U.S. in happenings like drum circles, drum corps, parades, and live band performances. The Community Drum Ensemble (CDE) approach combines the high-energy and inclusive nature of drum circles with the solid arrangements of a drum corps, the danceable rhythms of a parade drum ensemble, and the excitement of a live band performance.

CDE is, at its core, a drum team where everyone is welcome—a social gathering for people to drum and perform as an ensemble. There are no try-outs or auditions, only a requirement that members of the ensemble attend rehearsals and learn the rhythm and break arrangements to the best of their ability. All ages, from 10 to 80+, are welcome, and participants don't need formal training

in music to learn, practice, and perform with the group. Outreaching to all members of your community—seniors, adults, parents, and students from middle schools, high schools, colleges and universities—will help build a strong and diverse CDE that unites everyone through drumming.

Creating a CDE in your school or community can be an excellent use of your skills and training as a percussionist. Though it has a few challenges, the process of setting up and running an ensemble is fairly simple. This article will give you some of the tools and concepts you need to get started.

Dancing Drum's interactive session at PASIC 2009 will cover more techniques and leadership skills needed for conducting a successful CDE, and participants will play CDE rhythms throughout the course of the presentation. This workshop is based on our newly released *Community Drum Ensemble, Volume 1* instructional book and DVD, which includes techniques, tools, concepts, and a full set of rhythms to help you start a CDE in your city or town.

First of all, as director of the ensemble, remember that the inclusive nature of the CDE is essential to its success. Musical mastery is secondary to the importance of guiding your group through the learning and rehearsal process, and leading them through a successful performance.

When directing an ensemble with varied levels of drumming experience, it is best to present the music through a variety of modalities to appeal to different learning styles. The majority of your participants may not know how to read music notation, and their primary modes of learning will be observing, listening to, and memorizing the music through repetition. To help aid in this process, we use a method that we call Rhythm Phonics. This approach teaches and reinforces the pattern of a rhythm or break using syllables, letters, words, numbers, and



vocalized drum sounds that match the exact rhythm pattern of the musical phrase. In essence, we are using the rhythm of language, or a song, to teach rhythms on the drum.

The music for the CDE consists of a basic, two-part polyrhythm and a "break" played in unison. The two parts of the polyrhythm are played on djembes (hand drums) and djun-djuns (stick drums). The djembe and djun-djun rhythms range from simple to moderately challenging on their own, but when played in polyrhythm together the complexity and fullness of the rhythm is heard.

The break is played once at the beginning, several times in the middle, and once at the end of the piece. The break is an exciting, rhythmic phrase that unifies the djembe and the djun-djun players for a few measures before returning back to the main polyrhythm. The leader of the ensemble plays a short staccato pattern, known as the "call," on a djembe to signify when the break will occur throughout the piece.

A two-part polyrhythm helps drummers to distinguish their rhythm more easily and allows for a higher level of success throughout the various degrees of musical experience within the community group. This two-part

polyrhythm will achieve its best sound with our recommended group size of at least eight djembe players and two djun-djun players. A CDE can have more or less players than this, but a group of ten or more enables drummers to not only hear, but also feel the music.

After the members of the ensemble have learned the rhythms and breaks, the concept of improvising a solo on top of the rhythm can be introduced. Though the more experienced players may be first to volunteer, it's important to encourage everyone to try playing a solo. Soloing allows for individual drummers to have the spotlight for a moment and develop their own unique "voice" or style that they can play in addition to the arranged rhythms and breaks.

Now that we have covered a basic overview of the musical concepts of the CDE, here are ten steps you can follow to start an ensemble in your town, city, or school.

## THE 10 STEPS TO STARTING A COMMUNITY DRUM ENSEMBLE

### 1. Find a space where you can hold classes

You'll need a large, open room with enough space for your group, drums, and chairs to set up in a big circle.

### 2. Have a sufficient setup of drums

We recommend at least ten drummers: eight on djembe and two on djun-djun drums. Plan to provide the djun-djuns and some extra djembes for your group (6–10, or more) because beginners may not have their own instruments to play. Let them start on one of your "loaners" and eventually they'll want their own drums to practice with.

### 3. Book a final performance

CDE is a goal-oriented program, and the goal of the final performance is one of the most crucial considerations for a successful CDE. A final performance at a festival, music club, or school or community event will inspire people to participate in the ensemble. You can create an event that will feature your CDE, or you can find a local event where your group is a good match with the other activities that are already planned.

### 4. Recruit drummers for your CDE

Post fliers around town, blast your e-mail lists, and send notices to your local newspapers. Make sure to include all of the important info about participating in the ensemble: dates, times, location, cost, etc. Encourage participants to bring a friend or two to class.

### 5. Develop a set list

Each Dancing Drum *Community Drum Ensemble* volume contains a "set" of drum music, with five to six rhythm/break arrangements inspired by music from West Africa, the Ca-

ribbean, Latin America, and the USA, as well as original arrangements by Dancing Drum. The sets are designed for a 30–60 minute performance, depending on how quickly you want to move the show along. As the director of the ensemble, you should also feel free to compose and present your own creative arrangements for the group to perform.

### 6. Build the Buzz! Publicize your final performance

Develop your publicity strategy as soon as you plan the dates for your session. Local publications are always looking for good community events to include in their pages. Other avenues for getting the word out include fliers, handbills, radio spots, and social networking sites like FaceBook, MySpace, and YahooGroups. Encourage the members of your ensemble to bring their friends to the show.

### 7. Rehearse your set

We recommend 6–10 rehearsals, 90 minutes each, to prepare your group for the performance. Members of the ensemble should attend more than half of the planned classes. The rehearsal process, and the improvements people experience, are some of the most rewarding parts of running a CDE.

### 8. Develop solos to enhance the performance

Good soloing can lift your performance to exciting, new heights, and gives your drummers a chance to improvise. Passing around solos among the djembe players should be practiced during rehearsals, so they can hone their phrasing and feel prepared for the performance.

### 9. Put on a great show!

By the time you reach the show date, your group should feel prepared and confident. Remind everyone to do his or her best, have fun, and *smile!* If the performers are having fun, the audience will have fun, too. Finally, remind the ensemble to keep an eye on you throughout the show for the calls to start and stop the different parts of the arrangements.

### 10. Strategize for the future

Be prepared to publicize your next session during and immediately after your performance. Have a mailing list sign-up, rehearsal dates, and fliers for the next session on hand and ready to distribute to the audience. Take advantage of the excitement that your performance creates, and your CDE is sure to grow.

**Steve Campbell** and **Lindsay Rust** are professional artists and educators who perform and teach together as Dancing Drum. Their educational and recreational drumming programs and publications have reached thousands of people nationwide. For more about Dancing Drum, visit [www.dancingdrum.com](http://www.dancingdrum.com). **PN**

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# Fusing My Life With Brazilian and Mediterranean Rhythms



By Layne Redmond

When I took my first tambourine lesson from Glen Velez in 1981, there were only a few people in the U.S. who had discovered the extraordinary depth and beauty of the various frame drumming styles existing around the world. Since then, all has changed as we have witnessed the renaissance of traditional frame drum styles and the widespread fusion of these techniques from different cultures. Today, it's not uncommon to see these new styles utilized in early music, contemporary classical music, pop, jazz, and world music.

Since the turn of the millennium, my personal focus has been on creating a fusion of what inspires me from Mediterranean and Brazilian rhythmic traditions. For the past five years I have had an apartment in Salvador, in the state of Bahia in Brazil. Here in this magical city I have been a volunteer teacher at the percussion department at UFBA, the federal university, and also at the music school Escola Pracatum in Candéal, founded by the amazing percussionist/pop star Carlinhos Brown, who was born in this poor but very special neighborhood.

I've also been traveling to the Greek side of the Mediterranean island of Cyprus to teach a group of dedicated students to play the frame drum. The indigenous tradition of frame drumming in the Greek Cypriot area appears to have died out in the latter half of the 20th century, yet the archaeological record shows that from c.1200 BCE until approximately 500 CE, the women of ancient Cyprus were renown frame drummers. After finding my book, *When the Drummers Were Women*, which includes a chapter on these ancient drummers, a group formed to bring me there to teach workshops. A band of serious students have continued their studies with master percussionist Zohar Fresco, who travels from Israel several times a year to expand their studies.

In 2007, I joined Zohar with the core group of these drummers for a concert attended by the ambassador from Israel and officials from the Cypriot Culture of Ministry. [You can view a rehearsal with Zohar and me at [www.youtube.com/watch?v=DrtK7gkE2Zg&feature=channel\\_page](http://www.youtube.com/watch?v=DrtK7gkE2Zg&feature=channel_page).]

Playing with Zohar was an amazing experience; he is a one-person fusion of almost every existing frame drum technique in the world and one of the most generous and supportive percussionists I have ever played with. Out of the excitement and inspiration generated from this event, we began a new recording project, *Invoking Aphrodite*, using ancient Greek texts chanted by the women drummers of Cyprus. We recorded two of the oldest surviving notated musical compositions, "The Hymn to the Muse," written by Mesomedes of Crete in 147 CE, and "The Epitaph of Seikilos," engraved on a tombstone around 300 BCE, and we set other ancient hymns to new compositions created for the project. Most of the musical tracks were recorded in Salvador while the women of Cyprus chanted the ancient Greek in a studio in Cyprus, and through the magic of the Internet we downloaded it into our studio in Brazil.

In the spring of 2007, I was invited to teach at Tamburi Mundi, a frame drum festival in Sicily. For a week we were all immersed in traditional and evolving south Italian and Sicilian frame drumming, and it was particularly thrilling to see the young group TrizziRiDonna fusing dance, chanting, and frame drumming. [View a TrizziRiDonna video at [www.myspace.com/trizziridonna](http://www.myspace.com/trizziridonna).]

There I also filmed Birjan Chimirani's workshop on Persian frame drums, where I learned some inspiring new rhythms. Afterwards I went on to Egypt to visit Swedish percussionist Fredrik Gille in Cairo, where he was studying Arabic and playing with the local musicians. Fredrik has also created an extremely interesting and unique fusion of frame drumming techniques. [Check out his technique on a hybrid kanjira: [www.youtube.com/watch?v=Gsm9gudI2Vo&feature=channel\\_page](http://www.youtube.com/watch?v=Gsm9gudI2Vo&feature=channel_page)] He arranged for me to see a powerful presentation of a traditional pre-Islamic healing ritual, called a Zar, in which women played tars, a medium-sized frame drum without jingles. Fredrik also introduced me to a young Arabic percussionist



named Hany Bedair, who was extremely generous and allowed me to videotape him playing many of the local rhythms on riq, the Arabic tambourine. Hany introduced me to Rania Taher Ibrahim, a young Egyptian riq player who also kindly allowed me to film her [[www.youtube.com/watch?v=Hwox0T3613Y&feature=channel\\_page](http://www.youtube.com/watch?v=Hwox0T3613Y&feature=channel_page)].

Mizo Mohamed Gamal, a young godson of the late, great Nubian musician Hamza El Din, was another percussionist I was fortunate to meet through Fredrik. I was particularly struck by the similarity in feel between what Mizo played and what I was experiencing in Brazil [[www.youtube.com/watch?v=\\_A2sUqgb0d4&feature=channel\\_page](http://www.youtube.com/watch?v=_A2sUqgb0d4&feature=channel_page)].

And now on to Brazil, where I am happy to testify that Brazilians have good reason to call Salvador, a tropical city blessed by the spirit of Africa, "The Land of Happiness"! *Time* magazine describes Salvador as "the New Orleans of Brazil," for the capital city of Bahia has given birth to many of the greatest stars in Brazilian music—Joao Gilberto, Dorival Caymmi, Caetano Veloso, Gilberto Gil, Gal Costa, Maria Bethania, Tom Zé, Carlinhos Brown, and Olodum among many others. Salvador was the first capital of colonial Brazil, and from 1500 to 1815, Salvador was the largest and most impor-

tant port in the Americas. The sugar produced from the plantation system sustained by African and indigenous slave labor in the northeast and the gold and diamonds from the mines in the southeast all passed through Salvador.

More powerfully than any other place in the world, Bahia provided a fertile space for the ethnic diversity of African origin to merge with other influences and to forge a rich and authentic cultural ethos. Here the fusion of the Africas took place, giving birth to a unique identity, one that is present in a smaller or larger scale throughout the whole of Brazil. In the realm of music this is what gave rise to the birth of samba and all the variety of Brazilian percussion instruments.

—Brazilian percussionist Nana Vasconcelos

Bahia is a musical matrix defined by rhythm and luscious melody, busily absorbing and transmuting musical traditions from all over the planet and stamping this new fusion with a sound all its own. At the core of this world jam are the primordial rhythms of Africa. It is a triumph of the human spirit that the experience of slavery gave birth to rhythms and chants whose essence enabled people to survive through generations of slavery followed by abandonment to poverty. These rhythms, preserved in the *candomblé terreiros* and the joyous *samba de roda* (circle dances), uplift, transcend, and transport participants into an elevated sense of well being that comes from being conscious only of keeping in ecstatic time with everyone else.

The traditions of *candomblé*, like Cuban *Santería* and *Vodoun* from Haiti, are rooted in ancient West African religious traditions. By identifying the African deities, called the *orixás*, with Catholic saints, the *orixás* were hidden within the religion the Africans were forced to embrace. The earliest sacred houses or *terreiros*, the ritual ceremonial places of worship for *candomblé*, were built in Bahia.

*Candomblé* views the universe as a manifestation of the spiritual and creative force called *axé*, the Yoruban word for the infinite and all-pervading creative energy of the universe that supports consciousness and animates the mind and body. The American jazz concept of “cool” is directly derived from this African concept of *axé*; it is the mystic coolness, the ability to remain generous, calm, and confident, no matter how dire outer circumstances may be. The *orixás* are perceived as fundamental manifestations and transmitters of *axé*. They are thought to move in the human realm as living, vibrating Truth and represent the forces of nature that are invoked by the chanting, dancing, and drumming.

The rhythms and dances of *candomblé* are specific to each of the *orixás*. In the traditional African call-and-response structure, the music consists of chanting supported by the percus-

sion ensemble of *agogo* bell and three sizes of *atabaque* drums. The *atabaque* is the Brazilian version of the *conga*, and three sizes are used in the rituals: the smallest and highest pitched is the *Le*; the largest and deepest sounding solo drum is the *Rum*; and the *Rumpi* is the medium sized and pitched drum. From the roots of *candomblé* these powerful trance rhythms gave birth to *samba* and are certainly a deep source continually feeding the new music, dance, and art flowing out of Salvador. [Video of a traditional *candomblé* dance class: [www.youtube.com/watch?v=i6acWOMTrts&feature=channel\\_page](http://www.youtube.com/watch?v=i6acWOMTrts&feature=channel_page).]

Bahia is also the birthplace of *samba*, the music most non-Brazilians think of when they think of Brazilian music. The *samba bateria*, the percussion ensemble, typically includes *surdos* (bass drum), *caixas* (snare drum), *repiniques* (high-pitched double-headed drum, played with a stick by one hand while the other hand plays directly on the skin), *pratos* (cymbals), *tambourims* (four-inch frame drum played with a stick), *cuicas* (friction drum), *reco-recos* (metallic scraper), and my favorites, the *agogo* bells and the *pandeiro*, the Brazilian tambourine. [Video of the guys in my band playing *samba*: [www.youtube.com/watch?v=sS63pVseRhA&NR=1](http://www.youtube.com/watch?v=sS63pVseRhA&NR=1)]

Through volunteer teaching at the percussion department at UFBA, I made connections to

many of the younger musicians in Salvador. I couldn't have found a better way to make a place for myself in the city. Many of the finest percussion players from the most famous *blocos* like *Olodum* and *Ile Aye* have connected to the percussion department through the program *The Multipliers*, created by Jorge Sacramento, the head professor of the percussion department. The purpose of this program is to teach these players to read notated music by having them study the notated rhythms from their own bands. Jorge has focused the percussion department on an extremely powerful blend of classical western music and the folkloric traditions of Bahia, plus music that fuses these two traditions. He also puts on a fantastic three-day percussion festival every November. [My percussion ensemble at the UFBA Percussion Festival, Nov. 28, 2006: [www.youtube.com/watch?v=Abg8A-VI6Wg&feature=channel\\_page](http://www.youtube.com/watch?v=Abg8A-VI6Wg&feature=channel_page).]

Out of my classes at UFBA I developed a core group of dedicated students of the frame drum who were also interested in combining their traditional percussion with what I was doing on the tambourine [class at UFBA [http://www.youtube.com/watch?v=6AC6Ycg6F14&feature=channel\\_page](http://www.youtube.com/watch?v=6AC6Ycg6F14&feature=channel_page)]. Through the drummers I met Tadeu Mascarenhas, a young recording engineer, producer, and wonderful keyboard player, who has become my invaluable co-producer

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on the four projects I've recorded in Salvador. These young musicians grew up immersed in the musical traditions of Brazil but also playing American and English rock and funk. Ubaldo Oliveira's grandmother is a priestess of *candomblé*; he was playing *atabaque* in ceremonies by age six, plays today with *Motomba*, and directs the *bloco Akidara*. Moisés Lama has played with *Olodum*, *Ile Aye*, *Os Zarabe*, and *Daniela Mercury*. Gil Santiago is one of only three percussionists in the state orchestra of Bahia and won the coveted *Troféu Caymi*, awarded to the most outstanding musician in Bahia. Paulo Lima is now based in Spain playing with a number of European bands.

One thing I have come to understand is that there are many varying versions of traditional

rhythms in Salvador. The guys in my band are all from different neighborhoods, which all seem to have their own take on each rhythm. And these rhythms are constantly being modified by their use in Brazilian pop songs and under the influence of rap, reggae, and club from the U.S., Caribbean and the U.K. There's a lot of stuff going on in Salvador among the younger musicians that doesn't fall into the more classic categories of Bahian music—samba rock, samba progressivo, stylistic trance, *nosso bossa*, and *electronica* are some of the terms floating around. I'm seeing performance art/multimedia/musical events that remind me much of my time in the Manhattan performance art/new music scene of the early to late 1980s. [Banda Thris, three cellos and Gil Santiago on percussion: [www.youtube.com/watch?v=CuGK1eADH-s&feature=channel\\_page](http://www.youtube.com/watch?v=CuGK1eADH-s&feature=channel_page).]

For my ears, Brazil has the most compellingly interesting expression of rock music today. Even heavy metal/grunge has got a foothold here along with rap, funk, blues, jazz, reggae, and blazing guitar rock *ala* Jimi Hendrix, Eric Clapton, Jeff Beck, David Gilmour, the Allman Brothers, and Jimmy Page. Although I grew up listening to rock and black soul—Aretha Franklin, James Brown, and all the Motown crowd—somehow I had never connected to Pink Floyd. The musicians in the band I formed sat me down and made me watch *The Wall*. It amazed me that these young musicians grew up steeped in the same music I had along with all their wonderful Brazilian traditions.

Our first recording project, *The Wave of Bliss*, fused many of the Mediterranean-influenced rhythms I was teaching with Bahian rhythms, but on this project improvisation was really the bud from which everything flowered. We would choose a rhythm we had worked on in class, the five percussionists would decide what instrument and part they would play, and then we would record live without a click track or separation. In fact, the studio was so tiny we really were on top of each other—so we really got a true Brazilian feel! On some of the pieces Tadeu improvised live with us on keyboards. Later, Tadeu and I would decide where to go melodically, bringing in singers and guitar players.

The percussion on the cut

"Whirled Jam" is an Armenian-influenced tambourine rhythm in ten over Bahian samba with the *surdo* holding down the basic 2/4 samba meter, accenting the second beat with a deep, open sound that closes back on the first beat, a muted stroke. The *agogo* bell is playing a repeating rhythm in five, and the guitarist brought a reggae lilt to it all.

On "Amyrta," Gil Santiago is playing the *agogo* bell like a melody instrument, riffing off the deep feel of the traditional *ijexá* rhythm while I am playing a *bendir*, a north African frame drum with a buzzing snare string stretched across the skin. In *candomblé*, *ijexá* is associated with the Afro-Brazilian deity Oxum, the beautiful goddess of sweet waters. *Ijexá* completely permeates the folkloric and popular musical culture of Bahia. With the *agogo* improvising out of this deep root, the *conga* and *pandeiro* answered back with the flavor of this pervasive rhythm. [You can hear *ijexá* in this link: [www.youtube.com/watch?v=CpL18p1n8yI](http://www.youtube.com/watch?v=CpL18p1n8yI).]

On "Heart's Oasis," I'm playing a Moroccan influenced rhythm in six against a traditional *candomblé* *agogo* part. And the title cut, "Wave of Bliss," is based on a 22-minute keyboard and percussion improvisation with two *pandeiros*, two *berimbaus*, *surdo*, and a *tambourine* I played like a *clavé*. *Pandeiro* and *berimbau*, along with *conga*, are the traditional percussion instruments of *capoeira*, the Afro-Brazilian art form that fuses martial arts with music and dance. So "Wave of Bliss" actually has a blues/rock feel through the keyboards and electric guitars, while the underpinning is drawn from the roots of *capoeira*. [Video: [www.youtube.com/watch?v=BqX\\_FCBjoHk&feature=channel\\_page](http://www.youtube.com/watch?v=BqX_FCBjoHk&feature=channel_page)]

In "Cult Table," my *tambourine* takes the role of a traditional 6/8 *agogo* bell pattern played with *pandeiro* and *atabaques* (the traditional pre-conga folkloric drum of *candomblé*). In Salvador, the *pandeiro* is not generally played in *candomblé*, so once again we are using a traditional instrument but riffing off of a fusion of *candomblé* phrases rather than an actual traditional *candomblé* song. [All these tracks can be heard at [www.myspace.com/sundaryalahari](http://www.myspace.com/sundaryalahari).]

On my newer project, *Invoking Aphrodite*, with the Greek Cypriot women, the cut "Ocean of Blessings" features a *tar* (larger frame drum without jingles), playing a traditional Nubian rhythm I learned from Hamza El Din, against the *berimbau* and *pandeiro* playing a version of the Brazilian rhythm *Maracatu* from the state of Pernambuco. We also used the Nubian hand-clapping pattern that goes with this *tar* rhythm. This is one of the first rhythms I learned from Hamza's song "Ollin Arageed" on his recording *Eclipse* (1978). [To hear Hamza play this rhythm: <http://www.youtube.com/watch?v=SCB6Nil3eiE>.] *Invoking Aphrodite* features sacred music and poetry from ancient Greece fused with Mediterranean and Brazilian

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## WORLD

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**VICTOR RENDON**

WORLD CLINIC/PERFORMANCE  
SATURDAY @ 12:00 P.M.

**SPECTRUM TRIO**

WORLD CLINIC/PERFORMANCE  
THURSDAY @ 11:00 A.M.

**RAJNA SWAMINATHAN**

WORLD CLINIC/PERFORMANCE  
FRIDAY @ 2:00 P.M.

percussion CDs of the year by *Drum!* magazine readers. She's taught or performed at Stanford University, the University of Florida, Vassar College, William's College, Bucknell College, Hartford Seminary, Andover Newton Theological Institute, Berklee College of Music, the University of North Florida, Penn State, and the State University of New York. She founded a percussion study program in Salvador, Brazil that is attracting students from around the world. For more information visit [www.layneredmond.com](http://www.layneredmond.com). PN

## INTERACTIVE DRUMMING

**LORI FITHIAN**

CLOSING MASS DRUM CIRCLE  
SATURDAY @ 5:00 P.M.

**MARK SHELTON**

LATE NIGHT DRUM CIRCLE  
FRIDAY @ 10:00 P.M.

drumming traditions, violin, bansuri flute, and vocals. [This can be heard at [www.myspace.com/kyrogene](http://www.myspace.com/kyrogene).]

I find the Mediterranean world of today spawning a heady mix of fused rhythms drawn from the folk roots of southern Europe, the Middle East, North Africa, India, and the contemporary pop music from the U.S. and Europe. This is what inspires me most, for I am not a traditionalist committed to learning the classical music of another culture; I try to be a conduit for a rhythmic fusion of the different traditions I'm captivated and inspired by. And in that sense, I feel that I am truly a daughter of both Salvador—a city that has famously fused and rooted traditions from Africa, Europe, and the U.S.—and the fascinating rhythmic brew bubbling up out of the Mediterranean world.

I hope those of you coming to PASIC this year can join my participatory clinic in "Fusing Brazilian and Mediterranean Rhythmic Traditions for Middle Eastern Style Tambourine." We'll be working on these styles of drumming techniques and rhythmic structures that created the core of the music from these last two recording projects I did in Salvador. We'll have quite a few of my Remo signature series tambourines there for participants, but please bring a Middle Eastern style tambourine if you have one, and a Brazilian style agogo bell or wooden clavé would be handy also!

**Layne Redmond** is an acclaimed composer, percussionist, author, and clinician who has performed at the Touch Festival in Berlin; Seattle Bumbershoot Festival; Institute for Contemporary Art in London; Tambores do Mundo in San Luis, Brazil; the PercPan Festival in Salvador, Brazil; Vienna International Percussion Festival; with the Ma'Gaia ensemble in Cyprus; and at several PASICs. She's the author of *When the Drummers Were Women*; has a signature series of world percussion instruments with Remo, Inc.; and two of her recordings—*Invoking the Muse* and *Trance Union*—were voted

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# Practice Techniques and Time Management



By W. Lee Vinson

Strolling past the practice rooms in any music school you are exposed to a wide array of sounds. You hear many different instruments and performers at a variety of different ability levels. You hear a wide range of music, old and new. You hear musicians practicing music that is in different levels of preparation. You hear Beethoven and Bach next door to etudes and scales. And maybe you hear sounds you can't even identify! And then invariably you hear someone "practicing" the same thing over and over and over again, making the same mistakes. This has led me on many occasions to walk in on my students and say, "Stop practicing the excerpts!"

Why are you missing notes? Why are you playing it so fast? Why is the rhythm sloppy? Why are you getting undesirable sounds out of the instrument? Why is there no musical or emotional content to what you are playing? These are questions that need to be addressed, most of which cannot be cured simply by repetition. Repetition certainly has its place in the practice room, but it has to be used intelligently. Bad practice habits, including "mindless repetition," can be counterproductive and are more conducive to engraining bad habits than making the most out of our time in the practice room.

At my Symphonic Lab Session at PASIC 2009 I will address the subject of practice techniques and time management in the practice room. While the musical material covered in this session will be taken largely from the orchestral audition repertoire for snare drum, xylophone, and cymbals, we will be addressing practice goals and techniques in a general enough sense that a wide audience should find this presentation interesting and useful.

What exactly are you practicing for—and why? Do you have a recital tomorrow? Next week? Next month? Do you have an audition

of some kind coming up? Maybe you simply have a private lesson or studio class to prepare for. Do you have a difficult ensemble part to be performed in an upcoming concert?

These are all short-term practice goals, which we address every day in the practice room. Working towards short-term goals usually requires our immediate attention and often involves learning and refining new material in short periods of time. And for better or for worse, a large part of short-term preparation consists of learning the notes and rhythms.

Do you want to build up your chops and refine your playing technique? Are you planning a recital a year or two from now? Do you have graduate-school auditions looming in your future? Are you striving to become more competitive at orchestra auditions? These are larger goals, which are better addressed as more long-term goals.

Technique especially isn't something that can be developed overnight. Achieving good technique on any instrument requires hard work over a long period of time. One challenge we all face is how to incorporate technical practice into our busy schedules when we are faced with so many other obligations such as practicing, performing, teaching, going to school, working, or simply living our lives! Better technique, however, can lead to more effortless execution, which makes it well worth our time and energy to develop. Among the topics emphasized in this session will be effective technical practice routines.

Then there is the matter of being more musical and more spontaneous in

the practice room. These are crucial elements to any great performance that can easily be neglected in our day-to-day preparations. To address this, we will discuss ways to incorporate musical ideas into our practice routines as well.

The majority of the session will discuss practice techniques. What are practice techniques? The easy definition is that these are simply different ways to practice. We will take this idea in a number of different directions related to all of the concerns already mentioned—short-term goals, long-term goals, technical goals, and musical goals. Paramount within these practice techniques is finding ways to address problems intelligently while avoiding mindless repetition and the reinforcing of bad habits, and making the most out of our practice time. And to "stop practicing the excerpts!"

**W. Lee Vinson** is section percussionist with the Boston Symphony Orchestra and a teacher at Boston University and the Boston University Tanglewood Institute. He holds a bachelor's degree from the Eastman School of Music and has done graduate study at Boston University. While at Eastman, he performed with the Rochester Philharmonic Orchestra, and from 2000 to 2004 served as a member of the United States Navy Band in Washington, D.C. Visit Lee's website at [www.leevinson.com](http://www.leevinson.com). PN



**SYMPHONIC**  
**CHRISTOPHER DEVINEY**  
SYMPHONIC CLINIC  
FRIDAY @ 11:00 A.M.

**INDIANAPOLIS SYMPHONY**  
**ORCHESTRA PERCUSSION SECTION**  
SYMPHONIC CLINIC/PERFORMANCE  
FRIDAY @ 3:00 P.M.

**PATRICK SCHLEKER**  
SYMPHONIC CLINIC  
SATURDAY @ 1:00 P.M.

**CYNTHIA YEH**  
SYMPHONIC CLINIC/PERFORMANCE  
SATURDAY @ 5:00 P.M.

# Orchestral Snare Drum Repertoire past ‘Scheherezade’



By Nicholas Ormrod

When PAS President Steve Houghton was in London recently I had a chance to ask him what he thought I should pick as repertoire for my PASIC Lab Session on snare drum. I told him I wanted to do something a bit different—not the same audition warhorses that have already been covered so expertly.

“Well, what is the hardest thing you have ever played on snare drum?” came the reply. Now that’s a good question!

After much thought, I decided that I wanted to use repertoire that was relevant to my job at the Royal Opera House, some of which has been used in auditions here and for other opera jobs. Also, I was keen to show that a part that requires the most “chops” is not necessarily the hardest to *perform*. When the context of the excerpt is taken into account, a seemingly straightforward passage can be daunting.

I drew up a list of five excerpts and sent it off to a few colleagues for comment. I got the following reply from Mike Rosen: “Some of the choices are arcane for the U.S.” That’s great—just the kind of reaction I was looking for! So here they are:

- Gioacchino Rossini, “The Thieving Magpie,” Overture
- Alexander Glazunov, “The Seasons,” Winter, Variation III (Hail)

- Alban Berg, “Wozzeck,” Act 2, mm 640–675

- Sergei Prokofiev, “Romeo and Juliet,” No 12 “Masks”

- Dimitri Shostakovich, “Lady Macbeth of Mtsensk,” Act 3 interlude between scene 6 and 7, mm 383–392

The Rossini needs no introduction as the Overture is well known as a concert work. The opening is a classic example of something that is much easier to play in the practice room in your own time rather than under the direction of the maestro.

The Glazunov ballet music is not so well known, but it has been in our Royal Ballet repertoire as recently as 2003. It is a marvellous piece and this excerpt has been used for ROH auditions over the years.

“Wozzeck” is a 20th-century icon and is regularly performed in Europe. Our ROH production is one of the most visually exciting in our canon, and this snare drum excerpt is typical of Berg with the very intricate markings—and it is a complete solo.

The entire ROH orchestra looks forward to playing the Prokofiev ballets, and “Romeo” contains some of the best percussion writing that he penned. “Masks” is always on our audition list for snare drum.

The Shostakovich is a wild card; we have a fantastic production of this opera that is very little known. “Lady M” has a problematic history; it is the work that caused Shostakovich to fall foul of Stalin’s wrath. The xylophone part (which is huge) has appeared on audition lists recently, but the snare drum part is also great to play and is often a soloistic voice.

I was intending to trim down the list to three pieces, but I think it will be more interesting to

The image shows a musical score for the snare drum part of Act 2, measures 640-675 of Alban Berg's 'Wozzeck'. The score is written for 'Kl. Tr.' (snare drum) and includes various dynamics and articulations. Key markings include 'Poco Allegro' at measure 635, 'Frisch' at measure 640, 'Wieder a tempo nur etwas schwerer' at measure 640, 'Wieder flussend' at measure 645, 'Ganz langsames Walzertempo, jedoch sehr frei und nicht tanzmassig' at measure 650, 'Bedeutend langsamer und ganz frei' at measure 665, and 'Subito a tempo' at measure 670. The score ends with 'etc.' at measure 675.



keep them all there—otherwise I’ll be tempted to just keep the arcane ones!

**Nicholas Ormrod** was a pupil of James Blades and is a graduate of Surrey University. Prior to his appointment to the orchestra of the Royal Opera House in 2004, he performed with the Orchestra of the Age of Enlightenment, Chamber Orchestra of Europe, the National Theatre, the Royal Shakespeare Company, and in London’s West End theatres. Nicholas has taught at the Royal College of Music and is currently serving as the PAS U.K. and Ireland Chapter President.

PN





# Latin Arranging for the Marching Percussion Ensemble

By Lalo and Julie Davila



With access to many global influences in all aspects of percussion, the evolution of “world” percussion grooves and writing styles has infiltrated the marching percussion activity and opened up an unending variety of choices for the contemporary marching percussion ensemble. We plan to discuss and demonstrate, using the Middle Tennessee State University Drumline, orchestration and arranging concepts for incorporating world percussion styles and grooves within the marching percussion ensemble.

The MTSU Band of Blue is known for their reputation of being big, loud, and funky, exploring all styles of funk, Latin and world influences. In our PASIC 2009 clinic, we plan to discuss and demonstrate several different world or Latin styles. The plan is to have a traditional salsa band perform each tune in its original form, progressing then to the adaptation of the tune (or a portion of the tune) to the marching percussion ensemble, and then conclude with performing the selection together. The intention of this format is to establish the authentic style, then demonstrate different adaptations to traditional marching instruments, and conclude with incorporating the two together to display how exciting it can be to perform in tandem, maintaining style and energy.

There are many instruments now available when exploring arranging ideas in Latin styles and unique ways to utilize traditional marching instruments while maintaining the integrity of the groove. At MTSU, with the vision of Andy Smith, we have developed an instrument called the “Multi Percs”: a percussion rack that has a repinique, a set of bongos, a timbale, and the possibility of mounted cowbells and blocks. The Multis are another division of the marching section and are treated similarly to the tenors in drill and placement, but the color choices and the ability to incorporate authentic voices in conjunction with traditional marching instrumentation is a very exciting adaptation to the MTSU Band of Blue sound.

Because MTSU is a typical college drumline with limited time to rehearse and additionally limited time to get on and off the field, we have to be clever in scoring so that students can perform successfully and effectively. It is a challenge to achieve style and integrity of the groove without hauling out a large inventory of equipment and without a tremendous amount of rehearsal time. During the clinic we will discuss how we address those challenges utilizing substitutions of instruments, the mounting of color instruments, implement choices, and how to incorporate syncopation and style exercises into the warm-up process in order to maximize rehearsal time. Plans are in the making to include some exciting guest artists who will solo with the group for a finale selection. Please join us for some cha-cha and more at PASIC 2009.

## GUIDELINES FOR THE MARCHING PERCUSSION ARRANGER

### Timing of the piece/solos

How long do you want the solo to be?

Give it time to develop

Decide which are your strong sections/players and figure out how they will be exposed; i.e., groove/solos

Decide on form: verse, grooves, chorus, solo section, transitions, etc.

### Style of the music

Is it a mambo, cha cha cha, etc.

Which instruments will best represent the style of the music; e.g., pit instruments

### Field instruments and their rhythms

Bass drum rhythm



Tenors rhythm  
Snare drum rhythm  
Field cymbal contribution

### Tuning

Keep the style of music in mind when tuning the battery percussion

### Orchestration

Who will play melody and who will play harmony?

Will you use timpani or bass guitar or both?

When will everyone play unison?

Decide what instruments are more important in the front ensemble when confronted with limited players

### Proper playing techniques on the Latin percussion instruments

Timbales  
Congas

Bongos  
Auxiliary instruments

Implements for each instrument  
Color choices and integrity of the style  
Balance and blend

Reference materials

*The Salsa Guidebook* by Rebecca Mauleon  
*Guide to Afro-Cuban Percussion* by Ed Uribe  
Three videos by Bobby Sanabria  
*Afro-Cuban Drumming* by Glen Caruba  
*Puente in Percussion* CD

**Lalo Davila** is Director of Percussion Studies at Middle Tennessee State University. He received his Bachelor of Music degree from Corpus Christi State University and a Master of Music degree from the University of North Texas. Lalo has performed with the Corpus Christi Symphony Orchestra, the Nashville Symphony, Six Pence None the Richer, Clay Walker, Vickie Carr, Sherry Lewis, the Panhandlers Steel Band, and Max Carl and the Big Dance. Currently, Lalo performs with several Latin groups including Orkesta Eme Pe. Known as an outstanding clinician and adjudicator, Lalo has conducted clinics throughout the United States, Mexico, Cuba and Japan. Lalo is the author of *Contemporary Rudimental Studies and Solos* (Row-Loff) and *Play at First Sight* (Alfred).

**Julie Davila** is a member of the chamber percussion ensemble the Caixa Trio. She serves on the PAS Board of Directors and was chair of the PAS Marching Percussion Committee from 1998–2007. She is the arranger and instructor for the Middle Tennessee State University Band of Blue Drumline and an adjunct professor of percussion at MTSU. Julie received her degree from the University of North Texas. She is the author of the *Modern Multi-Tenor Techniques and Solos* and *Impressions on Wood* published by Row-Loff, and is a co-author of *Aptitude*, an innovative solo snare book published by Drop 6 Media.

PN

**MARCHING**  
DAVID LINDBERG  
MARCHING CLINIC/PERFORMANCE  
SATURDAY @ 9:00 A.M.  
SANDI RENNICK AND THE  
PHANTOM REGIMENT  
FRONT ENSEMBLE  
MARCHING CLINIC  
SATURDAY @ 1:00 P.M.

# PASIC 2009 LAB SESSIONS

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION  
NOVEMBER 11–14, 2009 INDIANAPOLIS, IN WWW.PASIC.ORG

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before October 20, 2009. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first served basis. For more information, contact Percussive Arts Society, E-mail: [percarts@pas.org](mailto:percarts@pas.org); Tel: 317-974-4488; Fax: 317-974-4499.

## CYMBALS—MARC DAMOULAKIS

1. Rachmaninoff—2nd piano concerto
2. Tchaikovsky 4 and Romeo & Juliet
3. Mousorgsky—Night on Bald Mountain
4. Rimsky-Korsakov—Sheherazade

## TIMPANI—GEORGE BROWN

1. Mozart—Overture to The Magic Flute (Mm 186–end)
2. Beethoven—Symphony #9, 1st mvt. coda (18 before S–end)
3. Brahms: Symphony #1, 1st mvt. (2 before B–5 before C)
4. R. Strauss—Death & Transfiguration (Mm 6–9, and: 3 before H–downbeat of H)
5. Elgar—Enigma Variations, "Troyte" (4 before #27–end)
6. William Schuman—New England Triptych, mvt.1 (Mm 122–152)

## SNARE DRUM—NICHOLAS ORMROD

1. Gioacchino Rossini, The Thieving Magpie, Overture
2. Alexander Glazunov, The Seasons, Winter, Variation III (Hail)
3. Alban Berg, Wozzeck, Act 2 fig 640–675
4. Sergei Prokofiev, Romeo and Juliet, No 12 'Masks'
5. Dimitri Shostakovitch—Lady Macbeth of Mtsensk—Act 3 interlude between scene 6 and 7 (fig 383–392)

## ACCESSORIES—CHRISTOPHER MCLAURIN TAMBOURINE

1. Britten—Four Sea Interludes from Peter Grimes, IV. 8 Before 10 to 11 (both Tambourine and Snare Drum Parts)
2. Dvorak—Carnival Overture, Opening to C, T to the End
3. Stravinsky—Petrushka (1947), 201–207

## TRIANGLE

1. Brahms—Symphony No. 4

## BASS DRUM

1. Stravinsky—The Rite of Spring (Dance de la Terre)

## KEYBOARD—GLENN PAULSON

### XYLOPHONE

1. Gershwin—Pogy and Bess (Introduction)
2. Kabalevsky—Colas Bruegnon (Overture)

### VIBES

1. Bernstein—West Side Story m. 582–607 (m.701–705 are an added part to the Marine Band version)
2. John Williams—Escapades Movement 1 m. 49–m.65 Movement III m.126–176

### GLOCK

1. Respighi—Pines of Rome (mov. 1)
2. Sousa—Stars and Stripes (oboe part in the trio)

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

CYMBALS  TIMPANI  SNARE DRUM  ACCESSORIES  KEYBOARD

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

TEL \_\_\_\_\_ E-MAIL \_\_\_\_\_

SEND TO: PERCUSSIVE ARTS SOCIETY  
110 W. WASHINGTON STREET, SUITE A, INDIANAPOLIS, IN 46204



# Nathaniel Bartlett: Solo Marimba + Computer- Generated Sound Projection

By Emory Dease

Over the past few decades, musicians have made computers commonplace in their work. Instrument imitation, notation software, and audio mixing are just a few applications of technology that “everyday musicians” have added to their toolboxes. Marimbist Nathaniel Bartlett is taking a fresh approach to integrating the computer with the acoustic marimba. By allowing the computer to be a live instrument as well as a real-time decision maker, Bartlett is stretching the common assumptions of the computer’s utility on the musical stage.

Bartlett controls the computer in real time with the sound of his marimba as well as with a set of custom foot pedals. Something as simple as a specific note being played at a predetermined volume can trigger a musical action by the computer. This differs from commonly used electronic triggers in that the computer is reacting solely to the acoustic sound produced by the marimba, instead of the computer reacting to the velocity or force with which a pad is struck with a stick or mallet. By using the computer in this way, Bartlett is “playing” the computer and allowing it to be its own musical instrument.

By configuring eight main speakers and a subwoofer in a cuboid array, Bartlett creates what he calls a *sound field* surrounding his audience. He explains the sound field as “a physical, three-dimensional space where sound exists.”

Analogous to standing in the middle of Times Square, sound is all around the listener or audience member at Bartlett’s performances. “A car honks its horn behind you, a plane is flying overhead while people are having conversations to your left and right,”

explains Bartlett. “The idea is that the sound comes from everywhere creating an audio sculpture and the audience is at the center of it all.”

As unusual as Bartlett’s use of the computer is sonically, it is equally innovative for notation. Computer monitors replace the music stand, as no physical pages exist. Foot pedals trigger “virtual” page turns, freeing the performer to concentrate on the music, while avoiding the nuisance of mounting large boards of sheet music that also block the audience’s sightline to the performer.

Bartlett explains how electronic notation eases his experience as a performer. “Sheet music puts undue constraints on percussionists, especially in terms of setup and page turning. The monitor simplifies everything.”

Besides displaying music electronically, Bartlett’s notation interface pushes further in new directions. The computer creates notation in real time as he performs a composition. Reactions to the marimba and other events trigger variations that appear on the monitor. The variations remain within the essential form of the piece, but make each performance unique and original.

Bartlett is active in commissioning new works, and will be performing several compositions during his upcoming PASIC clinic in November. Exposing the percussion community to computer-generated sound projection is an important step in educating the public in the capabilities of the modern computer, especially within the musical field.

Bartlett was born in 1978 in Madison, Wisconsin. He is a graduate of the Eastman School of Music and the Royal Academy of Music (London), and he studied privately with

marimbist Leigh Howard Stevens. Additional information can be found at his website, [www.nathanielbartlett.com](http://www.nathanielbartlett.com).

**Emory Dease** is a Percussion Graduate Assistant at Kansas State University. He holds a Bachelors of Arts in Music Education degree from Central College, Pella, Iowa. **PN**



# Transitions—Leveraging Skills for New Opportunities



By Robert Breithaupt

In his new best-seller, *Outliers*, author Malcolm Gladwell suggests that mastery of a skill comes after 10,000 hours of work, but also cites environment and aptitude as contributing factors. The ability to move from one meaningful career experience to another is often a result of utilizing expertise refined through life experiences. Those who meet with success generally leverage their past accomplishments and skills obtained, rather than counting on academic preparation in a specific area alone.

The PASIC 2009 session “Transitions—Leveraging Skills for New Opportunities” will feature me and other panelists in a discussion about life as “music professionals”—how skills obtained in various facets of their careers have served us well as we have moved into roles as leaders in new organizations and new settings. This session will be valuable for graduating students as well as any individual who is contemplating a change that requires risk, confidence, and the development of a “skills inventory.”

From the beginning, those of us who have studied percussion instruments are actually preparing to lead and are learning to adapt to change. In many cases it is the drummer in the teenage garage band who also books the gigs,

prints the business cards, calls the rehearsals, and negotiates the truce between other sparring members. Percussionists are the first to arrive at the rehearsal and the last to leave, and the drum line rehearses all summer—and winter. The outcome of this frenetic approach is the development of the “Drummer’s DNA”: a skill set that, while never clinically proven, does seem to be present if we consider how many individuals with similar experiences early in their lives have used those to provide an underpinning for future leadership and business opportunities.

Here are a few basic characteristics present in development of the “Drummer’s DNA”:

1. Learning a fundamental technique (principles or “values”). The application of principles to a majority of instruments in an entire family of instruments.
2. Being asked to lead *and* follow simultaneously. This skill is necessary in both a conducted ensemble and as a drummer in a group, at any level.
3. The ability to be creative, but not necessarily to improvise. Adaptability must be present in choosing an approach to performing as a drummer or percussionist.
4. The ability to improvise, even when others aren’t or can’t. For example, the young drummer in a jazz ensemble may be the only one truly improvising—leveraging knowledge and multiple skills in effectively interpreting a drum chart, and essentially leading the band, despite the fact that there is someone who *appears* to be in charge in front of the band.

The list could be much longer, but the point in making such a list is to provide both context and confidence to those who are dedicating themselves to a discipline that may seem narrow at times, but that provides an abundance of skills that will allow for many different avenues for success if we are smart enough, or perhaps just intuitive enough, to use them.

Daniel Pink, author of the popular book *A Whole New Mind*, suggests that we are

entering a new age where the creative, intuitive thinker and doer will find great opportunities, especially if we consider our experiences to be a part of a “story.” As he explains it, “We are our stories. We compress years of experience, thought, and emotion into a few compact narratives that we convey to others and we tell ourselves. That has always been true. But personal narrative has become more prevalent, and perhaps more urgent...when many of us are freer to seek a deeper understanding of ourselves and our purpose.”

There is no denying the rapid pace that the music business is changing. In “Transitions—Leveraging Skills for New Opportunities,” the message will be simple: move forward with confidence that each day has been a learning experience, which can be used in a positive way to find multiple paths to success.

**Robert Breithaupt** is a Past President of PAS and has served the Jazz Arts Group (JAG), a leading national nonprofit jazz organization, as executive director since 2001, and has been the drummer in JAG’s Columbus Jazz Orchestra since 1980. Breithaupt has performed in solo, group, and orchestral settings and has appeared with Terry Gibbs, John Pizzarelli, Kirk Whalum, and dozens of other notable artists. He regularly performs and tours with trumpet virtuoso Byron Stripling and Broadway star Sandy Duncan. Breithaupt is Professor of Music and Department Chair of Performance at Capital University in Columbus, Ohio. He is the author of the textbook *The Complete Percussionist*, and the DVD *Snare Drum Basics*. He co-founded the Summer Drumset Workshops and presents clinics and seminars worldwide. PN



# Starting, Maintaining and Growing a Percussion Rental Company



By Jonathan Haas

**M**y success in creating and maintaining a successful percussion rental company in New York City, Kettles and Company, is a result of my interest and love of percussion instruments as well as the joy of interacting with the people who are involved in this area of the music business and percussion world. I began procuring instruments as a young student of Jake Jerger's, purchasing all of my "gear" at the famous Frank's Drum Shop in Chicago. Maurie and Jan Lishon, the owners of this famous drum emporium, instructed me how to identify first-class percussion instruments. Frank's Drum Shop was one of the most inspiring places on earth, cocooned in shelves of exotic percussion instruments from around the world used for rentals and recording sessions. My weekly visits to Frank's on Saturdays were the first indication that the "percussion bug" had bitten me. From those early days until now, no matter where I go, I am seeking, discovering, and acquiring percussion instruments, following in the influential footsteps of Maurie and Jan.

While I was a student at Washington University in St. Louis, Rich O'Donnell, the former principal percussionist of the Saint Louis Symphony and my beloved mentor, taught me how to weld in order to make the famous "Colgrass drums" for the composition "Fantasy Variations" by Michael Colgrass. Rich also taught me how to make snare drums out of construction shells made for concrete pillars, purchasing all of the external hardware including cast hoops. With a drill press and simple tools I created a Stradivarius snare drum made with my own hands, for pennies on the dollar. Playing, building, improving, and creating drums became my passion.

My first professional engagement and the start of my percussion rental inclinations came as a result of the following phone call:

Contractor: "I am looking for a percussionist for a run of the show *Dames at Sea* in St. Charles, Missouri."

Me: "I would be honored and grateful for the work!"

Contractor: "Great, you're hired. You need to bring all the gear if you want the job."

Me: (gulp) "No problem."  
Contractor: "Okay, you're hired. Don't be late."  
So, I simultaneously started my career as a musician and supplier of percussion instruments.

I imagine this experience is similar to that of many percussionists: If you want to work, you have to provide your own percussion instruments. The necessity of the situation was the beginning of my quest to supply myself with whatever I needed to get the job done. I also began to forge long-lasting relationships with percussion retailers and manufacturers. They are among my favorite people in the music industry because they are the ones supplying us with top-quality instruments, supporting our educational endeavors, and supporting our musical careers with their products.

When I arrived in New York City to study with Saul Goodman at Juilliard, I rented a studio apartment to live in. That soon became my rental storage unit. My marimba made a great table (covered and protected, of course) and the timpani I owned made a great desk. No space in my apartment went to waste. I maintained a small tool area in the kitchen (careful not to drill a hole in the countertops), and I regularly used my bathtub for soaking calf timpani and snare drum heads.

One of the first paid performing opportunities that came my way was a concert at Alice Tully Hall. This time when I was hired, I was given the responsibility to rent the percussion instruments. It was only then that I discovered that in New York City percussion instruments were rented and you were *not* expected to bring your own. This is a result of people in New York living in very small (and expensive) apartments, and very few people owning a means of transportation. This necessitated the need for percussion instruments to be rented by the presenter instead of provided by the percussionist. It turned out I had everything that was needed for the concert. I actually wheeled the instruments down West 66th Street from my apartment to Alice Tully Hall—no truck needed! I made more money from the rental than I did for playing the piece.



This was the beginning of Kettles and Company.

The percussion rental business is an opportunity to provide for my colleagues, as well as myself (I perform in many of the ensembles that rent from K&C), the highest quality percussion instruments. It gives me great satisfaction to know that my colleagues have instruments that are outstanding.

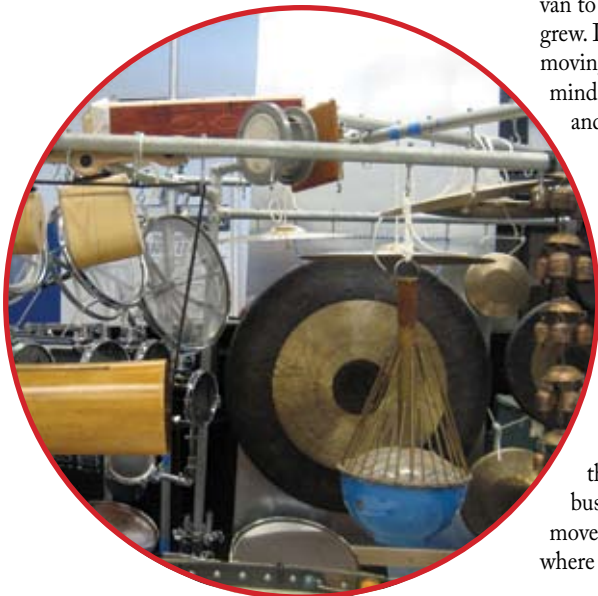
One should keep in mind that the altruistic reasons to own a rental company will be combined with complex, difficult, and compelling issues of running a business. One of the greatest hurdles we all share is the force of the economy, where the quality of the rental is often overshadowed by the client's desire for the lowest possible price. This has caused an intensive bidding war in New York City. Do not get me wrong; competition is good and it's the "American way." There are several rental companies in NYC, and many individuals who have seen the same opportunity I did and are starting rental businesses. The problem is, we are all being forced into price competitions that, in the end, make it difficult to invest in instruments because rental prices are driven down. It has always been my strategy to take disposable income (after the rent, salaries, and insurance has been paid) and reinvest it in new purchase opportunities.

Along with the business side of the rental business is the necessity to learn how to repair, tune, and otherwise keep the instruments in top condition. Knowing a good welder, having a hardware store near your place of business, and setting up a workbench is a necessity. My experience is that very few instruments can withstand the rigors of a full-out, long-term rental situation. This is not a complaint; it is simply a fact of life that puts the responsibility of maintenance on the shoulder of the rental company.

The first defense against deterioration is road cases. You may find that some of the backstage personnel at your local theater or concert hall are looking for some extra work. I have found that stagehands are the best builders of road cases. Purchasing “state of the art” cases can run you many thousands of dollars, but if you can afford it, they are well worth the expenditure.

The next decision you need to consider is whether to buy new, up-to-date instruments or to buy gear from eBay, pawn shops, or *Penny-Saver* adds, where you will find older and sometimes vintage instruments. I have found that, in most cases, my company serves its clients best with newer instruments. The number-one issue is keeping mallet-keyboard instruments in tune. Of course, you can always hire an excellent tuner to tune your older keyboards, but adjustable frames and more durable frames (in some cases) also must be taken into consideration.

It is also very important that the instruments look great. Kettles and Company is involved in television shows, movie-set rentals, and many concerts at Carnegie Hall and Lincoln Center. Our clients want the instruments to look and sound great. Compromise is not a possibility. I am not willing to try and convince my clients that a tarnished snare drum is really a grand old instrument. I need clients to look at what I have provided and immediately know they are dealing with top-quality instruments (although *we* all know that old can be the best!).



Diversity is also a key to success. What catapulted my business into the competitive market was the purchase of tuned gongs from Thailand, bass chimes, a diverse collection of sound effects and world music instruments, and a top-quality celesta. Although this instrument is not in the percussion section, many orchestras and recording studios needed one, and what was available was not acceptable to most high-end clients. I bought the best celesta money could buy, and I learned very quickly how to maintain and repair it. The K&C celestas “work” year round and are my pride and joy. Similarly, acquiring exotic percussion instruments from around the world has proven to be beneficial.

Contemporary composers continue to compose more and more for world percussion instruments. I have been blessed in that my music career has taken me around the world. In my travels, I filled an empty suitcase with instruments from Vietnam, Japan, Chile, China, Manila, Kuala Lumpur, Eastern Europe, Turkey, Brazil, Africa—you get the idea.

Lastly, one of my interests has been acquiring instruments that are impractical and almost impossible to fathom. This includes my construction of a 74-inch timpani, the world’s largest and tallest (nine feet, straight up), and a 400-year-old instrument from Manila. Along with these treasures I have made and invented many drums.

The Kettles and Company PASIC 2009 session will focus on the knowledge that I have amassed over the past 28 years and explore the possibilities for others to do the same as I have. Following are some of the subjects that I will cover in my PASIC session:

1. How will you acquire low cost instruments? It is difficult to pay a retail price and recoup your investment through rentals. Finding a special purchasing opportunity is important. A lot of research and a little bit of luck goes a long way.

2. How will you transport the instruments? I used a cargo van for 17 years, when K&C was small. I then added a person with an additional van to help with larger orders as my business grew. I now sub-contract with a professional moving company to do the large loads. Keep in mind, insurance for your vehicles, instruments, and employees or assistants is essential.

3. Where will you keep the instruments? I started out in a studio apartment in Manhattan. I then spent 15 years in a rehearsal/storage space that was 40 square feet with a one-flight walk-up, called the Music Building, in the worst part of New York City. I then bought a house and used the basement as the warehouse. But I could no longer operate a business out of my home (there are laws in some states and municipalities that prevent homeowners from running businesses out of private residences) and moved to a warehouse in Yonkers, New York, where I now operate Kettles and Company.

4. How will you insure the instruments?  
5. Who will maintain the instruments and warehouse?  
6. How will you acquire clients?  
7. How will you advertise?  
8. How will you be able to compete and succeed?  
9. How will you keep the customers happy?

The percussion rental business is an extension of my fascination and love of percussion instruments. You will have a much greater appreciation of how they are made after you lift them on and off the back of a truck a couple hundred times, and you will have a greater appreciation for how they work when you have to fix what is not working. Learning to change a head is as important as developing your soft snare drum roll, and being able to balance the keyboard of a high-end celesta is equally as important as being able to play “Porgy and Bess” at 132 bpm and not make any mistakes. There is an art form to all of these seemingly unrelated talents, yet I found them all to complement my life, enrich my love of drumming, and add to the economic success that keeps my career and drumming spirit in excellent condition.

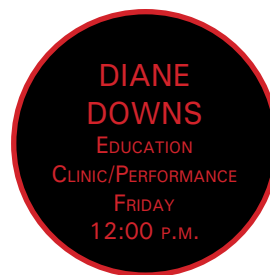
For anyone with a love of drums, a strong back, and a desire to interact with an incredibly diverse and interesting group of people, consider going into the percussion rental business. Come to my PASIC session where I hope to inspire you and assist you in your own quest to create your own Kettles and Company.

**Jonathan Haas** is the President of Kettles and Company, the director of the NYU Classical Percussion Program, creator of the NYU Broadway Percussion Seminar/Summit and NYU Carter Timpani Seminar, Chair of the Juilliard Pre-College Percussion Department, and Faculty/Artist of the Aspen Music Festival. He has performed around the world and with virtually every major ensemble in New York City. For more information visit [www.aboutjonathanhaas.com](http://www.aboutjonathanhaas.com) or [www.kettlescompany.com](http://www.kettlescompany.com). PN

## PROFESSIONAL DEVELOPMENT

**JEFF AUDEMORE**  
SATURDAY @ 3:00 P.M.

# Alternative Ways to Teach Young Percussionists



By Diane Downs

In working with kids aged 7–12 for close to 20 years now, I have found that through the use of mnemonics, listening, movement, and singing, young children can learn to play complicated rhythms, improvise and create original pieces without written music. During my presentation at PASIC, I will discuss, and the Louisville Leopard Percussionists will demonstrate, the methodology I use to teach elementary students to play different musical styles (jazz, Latin, classical) on a variety of percussion instruments without written music. The Leopards will show examples of how we use words to represent music, making complicated rhythms easier for the young members of the group to understand. This session could be beneficial to teachers looking for alternative ways of reaching younger students in a non-traditional teaching style.

Note that our presentation is geared toward teachers of very young children. I certainly recognize that music reading is essential for musicians, but when working with very young children in a general classroom setting, my first goal is to hook them into *wanting* to experience music. Starting them with the methods I use with the Leopards is just plain fun, and it develops a love for music that motivates them to want to learn more. So I'd like to encourage teachers to "loosen up" and focus on developing students' creativity, confidence, and auditory development first, creating a solid foundation for a greater focus on technical development, music reading, and theoretical knowledge later.

## USING OUR EARS AND EYES

When learning a new tune, we start with our ears. Before we start to learn a song, we listen to a recording of it. This might not sound like a new idea to many, but throughout all my years in high school and college band, I don't ever remember listening to a recording of a piece before trying to play it. This way, the kids have an idea of what we're trying to accomplish. We listen and get the songs inside us. If the tunes have words, we sing along; if not, we sometimes make up our own. We listen and try to isolate the individual parts (melody, bass, and comp). After hearing and feeling the music, we're ready to start learning parts.

I let the kids have a say in which part they want to play. I give them an idea of what the part will be like—whether it will be easy or more difficult. In letting them pick the part they want to play, they immediately have input, creating a feeling of ownership in the group.

After choosing parts, we begin sectional work. I start by teaching the children in each section who catch on the quickest. After teaching those students, I usually move to the ones who tend to struggle the most. Meanwhile, the first students I taught become instructors themselves, teaching their parts to the rest of their sections. By the time I've finished working with the ones who are struggling, all the other students have learned their parts from each other. Having the children teach each other deepens their learning and helps develop self-discipline, tolerance, and confidence.

I try to keep things as visual as possible. I teach the kids the shape of the parts—when the music goes up or down. I have them trace the path of their notes on the keyboard, comparing them to zig-zags, triangles, V's, L's, W's, etc. It's easy for the kids to remember where they're going if they have something visual to remind them.

## WORDS

Since we don't rely on printed music to learn parts, we have to come up with alternative methods to teach our songs. We rely heavily on word phrases, instead of traditional counts to learn parts. Using word phrases instead of written music allows the kids to concentrate more on the *feel* of the music.

I usually let the kids come up with their own word phrases. We sing about underwear, stinky roaches, angry elephants, cheese, alligators, meatballs, bananas, dirty dogs, and apple pie. Here are a few of the phrases we have used with certain rhythms:

al - i - ga - tor al - i - ga - tor

A musical staff in 2/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "al - i - ga - tor" are written below the notes.

I'm a hot - dog

A musical staff in 2/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "I'm a hot - dog" are written below the notes.

Cap-tain Crunch and Luc-ky Charms and

A musical staff in 4/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "Cap-tain Crunch and Luc-ky Charms and" are written below the notes. There are 'x' marks above the notes, and a "3X" label at the end of the staff.

Cap - tain Crunch pur-ple ap-ple-sauce crash

A musical staff in 4/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "Cap - tain Crunch pur-ple ap-ple-sauce crash" are written below the notes. There are 'x' marks above the notes, and a ">" symbol above the final note.

I taught a group of 7-year-olds the rhythm to Miles Davis' "Blues By Five" in about 20 minutes using the words below:

Ba - na - nas\_\_ ba - na - nas\_\_ ba -

A musical staff in 4/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "Ba - na - nas\_\_ ba - na - nas\_\_ ba -" are written below the notes.

na-nas are so much fun Ba -

A musical staff in 4/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The words "na-nas are so much fun Ba -" are written below the notes.

na - nas\_\_ ba - na - nas\_\_ ba -  
na-nas are so much fun I  
think I'll\_\_ go\_\_ and get me one.

For the comp part to “Blues By Five,” they used this:

rab-bit 2 3 4 rab-bit 2 3 4  
rab-bit 2 3 4 pine-ap-ple

Instead of explaining the concept of syncopation to the 7-year-olds, we just sang about rabbits and pineapples and they all got the rhythm on the first try. In time, they learn the correct terms for what they are doing, but when you’re 7, singing about orange underwear and dirty dogs is a lot more interesting than “1e&a 2e&a.” Don’t underestimate what your students can accomplish. Usually, a very simple word phrase will allow them to understand complex rhythms.

Some question the idea of not reading music at the very beginning, as if the child is missing a huge foundation of music education—something that will be hard to overcome. I have found however, in following the kids’ progress, that this style of early learning isn’t a detriment to them when continuing in music. It has actually enhanced their music understanding, giving them a different foundation—one of *hearing* and *feeling* the music.

After graduating from the Leopards at the end of sixth grade, most of the kids join middle school band (often on instruments other than percussion) or choir. Their directors often report that they love having former Leopards in their groups because they can hear, feel, and fit into what the group is playing or singing. The only missing piece is music reading, but that comes pretty easily to them. Having already learned to play and feel music, when they do start learning to read, they are better able to concentrate on the written music without also having to



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figure out the technique, how to feel the tempo, and how to fit into the group. The kids are often surprised that reading music is not as difficult as they had anticipated.

Former Leopard Danielle Markham, a graduate of the University of Miami as a student of Ney Rosauro, said, “I believe my best feel for music stems from my training with the Leopards as an elementary student. Diane would describe complicated patterns with simple word phrases, and everything would click. Now, as a professional musician, I still find myself conquering complicated rhythmic ideas with this same method. My ears are at a complete advantage.”

Another former Leopard, Chicago-based professional drummer Hannah Ford, said, “As my musicianship continues to mature, I realize the importance of my ear, and the ability to listen is crucial. In all the years I was involved with the Louisville Leopards, we learned tunes solely by using our ears to pick apart each section of the song. Now as an educator, clinician, and performer, I explain to my students that your ears are your best friend and to use them for what they are here for: listening. Diane’s method of teaching is genius and it has never failed me in my 12 years of playing.”

### GROUP DYNAMICS

All members of the group are of equal value, including you. Realize that the kids, although maybe not as experienced as you, can contribute real ideas to your ensemble. After playing a tune, ask them what they think. “How did it sound?” “What went wrong?” “How can we fix it?” Instead of *you* telling them all the time, let *them* tell the group what they heard and what they think would make it sound better. You’ll probably be surprised at what you’ll hear. They “get it” a lot more than you would imagine.

Naturally, it takes some kids longer to “click” than others. We make sure that everyone can play something. We create our own parts to fit our group, instead of making our group fit the parts. Everyone has a place in the group. Even the shaker players are important.

No one in the group is a star. We rotate kids around so that they experience different parts and different instruments. Sometimes it’s good to see the top kids take a back seat while weaker players learn to become stronger. I sometimes have a strong player be a coach to the weaker player, with lots of positive reinforcement and friendly help. The

tune might not sound as good as it would with a stronger player on the part, but the personal accomplishment that both kids are experiencing is priceless—the weaker player accomplishing a goal and the stronger player contributing to someone else’s success.

When it’s time to play a solo, let them play their own solos instead of a written one that comes with the arrangement. The solos that come with the arrangements might sound better, but if you allow kids to create their own solos, they will have a much greater feeling of accomplishment, even if it doesn’t sound that great. Don’t focus on the notes they played; focus on the fact that they performed a solo on their own, either one they wrote or an improvised one.

Usually, it’s the same kids who want to play a solo. I’ll ask the kids who haven’t had a solo yet if they’re ready. One time I got a very reluctant “yes” from a quiet girl who always liked to blend in. She was finally ready to attempt a solo—a very big step for her. To get it over with faster, she chose to be the first of three solos on a blues tune. When her time came, she played a very simple solo, not one that anyone would think was outstanding, but it was outstanding to her. Just the fact that she did a solo on her own and it didn’t totally fall apart was all she needed. When it was over, she let go with a huge sigh of relief, looked up, and just beamed. The audience roared with applause, not because it was a great solo, but because they saw on her face what had just happened inside of her little 8-year-old head. This was a great personal triumph for her, one she accomplished on her own time when she was ready. When that happens, you know you’ve done your job.

Don’t just teach your kids how to play music, teach them to be *musicians*. It’s not just about how great you sound or how technically perfect your group performs. Sometimes it’s about the individual accomplishments that are occurring within the group, within the children. Make it about *them*. Let go, back up, and let them shine.

*Believe* in your students. If you believe they can do it, and *expect* them to do it, they probably will. When given the opportunity, they will amaze you.

**Diane Downs** is the director of the Louisville Leopard Percussionists, a non-profit organization consisting of student musicians ages 7–12, living in and around Louisville, Kentucky. She is in her 21st year as a teacher in the Jefferson County Public School System, currently teaching music at Norton Elementary. She earned her bachelors and masters degrees in elementary education from Morehead State University in Morehead, Kentucky and a Rank 1 status from the University of Louisville in the areas of gifted education and jazz pedagogy. PN

## EDUCATION

**JAMES CAMPBELL**

SNARE DRUM FUNDAMENTALS  
SATURDAY @ 1:00 P.M.

**JULIE DAVILA**

KEYBOARD FUNDAMENTALS  
SATURDAY @ 3:00 P.M.

### LOUISIANA STATE UNIVERSITY PERCUSSION ENSEMBLE

PERCUSSION ENSEMBLE LITERATURE SESSION  
THURSDAY @ 4:00 P.M.

**NICK PETRELLA**

ACCESSORIES FUNDAMENTALS  
SATURDAY @ 11:00 A.M.

**ED SHAUGHNESSY**

DRUMSET FUNDAMENTALS  
SATURDAY @ 9:00 A.M.

# Yoga for Percussionists

By Allana Radecki



When you ask percussionists what they play, you usually get a list of sound-making devices that are beloved and well taken care of. In reality, these instruments are simply extensions of the primary instrument all musicians play, *themselves*, body and mind. Yet many players know more about tuning a drumset than keeping themselves in tune.

A percussionist's passion and livelihood are dependent upon sustaining energy, good health, and clear focus. Learning the instrument of the body-mind is a worthwhile undertaking, and a simple yoga practice can be a valuable vehicle for pursuing this self-education. Through the Yoga for Percussionists session at PASIC 2009, I hope to demonstrate how conscious breathing, clear alignment, and intentional, focused movement—all basic principles of Hatha Yoga practice—can center and tone the body-mind and support the rigors of a musical lifestyle. Better posture, strength, stamina, relief of stress and tension, enhanced health, well-being, boundless energy, and creativity are all outcomes of consistent yoga practice and are essential ingredients to a long and enjoyable life of playing music.

Finding a means to stay balanced in body and mind can be a challenge to any musician whose time is eaten up by the creative cycle of practice, rehearsal, teaching, travel, and performance. Hatha Yoga presents an ideal practice for musicians because it can be easily incorporated into this lifestyle. It requires no special equipment, and can be called upon

anyplace, anytime—backstage, in the practice room, at the airport, or in a hotel room—to restore balance and energy. The practice is its own reward; even ten minutes of yoga can make a tremendous difference in how we feel. It's easy, accessible, enjoyable, and everything we learn through Hatha practice is directly transferable to playing music.

## WHAT IS HATHA YOGA?

The word *yoga* means *union*, describing the "unified field" concept that everything we experience is essentially energy and that our individual body-mind is united with this all-pervasive life force. Universal life force makes the world go round, and all that we do is a part of it. For example: what is the energetic separation between the musician's intent, action, stick, drum, sound waves, processing of the sound by the ear of the listeners, their interpretation, and reaction in the moment? Get the picture? (Inquiry and debate are also a part of the yoga tradition!)

To enable the vast array of people to experience this state of *union*, many paths, forms, styles, schools, and teachers of yoga emerged over a historic timeline of thousands of years and a geographic expansion from Africa into the East and now the West. Primary yoga traditions include Raja Yoga—The Path of Meditation; Jnana Yoga—The Path of Wisdom and Philosophical Study; Bhakti Yoga—The Path of Devotion, and the source of much beautiful music; Karma Yoga—The Path of Service and Selfless Action, like teaching; and Tantric Yoga—The Path of Ecstasy, which seeks union through the weaving of all creative acts from composing to cooking to carrying your congas up two flights of stairs to teach a class. In short, yoga is expansive, recognizing the diversity of humankind and the many spheres of activity people engage in. Focus on the metaphysical isn't necessary to benefit from yoga; come as you are. You don't need to change to practice yoga, but yoga may change you.

Hatha Yoga—The Path of Inner Power is the dominant form of yoga to take hold in the West during the 20th century. Through the practice of conscious breathing combined with postures called *asanas*, Hatha Yoga strengthens and purifies all the body systems,

balancing us from the inside out. It develops the awareness of the unity of body and mind, using the vehicle of a physical practice to bring us into the present moment. It is a moving meditation that is accessible to anyone and adaptable. It feels good, it's enjoyable, and its effects are cumulative. Advancement does not require learning the most challenging poses or taking on the philosophies and beliefs of another culture. Mindfulness of movement is key; the simplest practice done with conscious intent delivers profound benefits. The *asanas* are templates to explore breath, alignment, and balanced flow; exploring these basic concepts will be central to the PASIC workshop.

## BREATH

Through my practice and teaching, I have learned that getting in touch with the breath is the single-most important benefit to exploring Hatha Yoga. Breath is the link between body and mind. Breathing is the bass-line rhythm upon which all of our body processes are tuned—beating of our hearts, flow of the blood, synapse of the nerves, digestion of food, muscular effort and coordination—underpinning our essential health and balance physically, emotionally, spiritually. Nothing energizes, releases tension, and centers us better than simple, mindful breathing.

Without exception, regardless of the instrument, musicians who practice yoga express how developing breath awareness has improved and empowered their playing. Asana practice teaches us how to move with the breath rhythm, a obviously useful tool for the percussionist. In one memorable performance, I witnessed frame drum master Glen Velez first attune his breath to the rhythm cycle of the piece before striking the drum, resulting in a powerful demonstration of uniting body, mind, and instrument. Musicians also find their focus, phrasing, and sensitivity to playing with others improve. The ability to work through a difficult passage or technical challenge and to cope with performance anxiety and other stress-related problems are all helped by simple, mindful breathing.

## ALIGNMENT

Percussionists play an array of instruments, sometimes standing, sometimes sitting. As a member of the samba ensemble Women of





A percussionist's passion and livelihood are dependent upon sustaining energy, good health, and clear focus.

Mass Percussion, I know what it means to strap on a surdo and move through a two-hour rehearsal or performance. Attention to alignment and core support is vital for playing all instruments, and a major focus of every yoga practice to develop balance, strength, stamina, and alleviate wear-and-tear in the joints, supporting optimal health of all the body systems including the organs and neuro-endocrine system.

Good alignment is built from the ground up through the inner-architecture of the bones. Establishing our relationship to the earth, we are in constant play with the force of gravity and what I like to call “earth-thrust”—the equal and opposite force that flows through the skeletal system. Reaching into the earth, we balance these forces through the bones: from the feet, up through the legs, into the pelvis, spine, head, supporting free movement through the arms and hands. The spine is the axis of the body, central to all the body systems and, therefore, a primary focus in yoga postures that play off the basic movements of the spine: flexion, extension, side-bending, spiraling, and inversions. Core strength develops as we move our awareness “close to the bone” into the deep postural muscles, which are also essential to supporting good alignment as well as optimal breathing. By exploring the spine and balancing the bones in sitting, standing, and floor postures, yoga helps us discover how to feel “grounded” in order to move freely, learning how to follow the line of least resistance, with presence and energy, instilling greater confidence and focus in all that we do, including making music.

## FLOW

All musicians mold their bodies in accord with their instrument. Form follows function, and every instrument presents its own special alignment and muscular balance to be played. Imbalances create stress that can lead to repetitive-motion syndromes, injuries, and other issues. Simple adjustments of posture

are constantly explored in yoga practice, giving musicians awareness and useful tools to take to their playing. For example, mirroring meditation posture, drumset players will find more balance and ease if they raise their “throne” so the knees are below the hip sockets, opening the flow through the deep core muscle, the psoas, releasing compression in the spine, freeing breath and movement through the arms and hands.

Tension in the body is simply energy that is blocked. When we release and balance the flow, that energy becomes available. Even players who do stretches sometimes isolate the activity in the arms and hands. The whole body is engaged in playing music, and impingements in the flow may have a deeper source. Pain that manifests in a percussionist’s elbow, wrist, or hand may have its origin in the shoulder girdle or spine. Yoga addresses the whole body, inside and out. Resting on the foundations of breath

awareness and clear alignment, we learn how to balance effort through the muscles, opening flow as we alternately stretch, strengthen, and relax through asana practice.

The body is mostly water, and our health—physical, emotional, and mental—is determined by how well we maintain the flow. For example, organs hold tension the way muscles do; the organs are where emotional stress often manifests in common maladies such as headaches and upset stomachs. Yoga has great potential to heal, and remember, the simplest practices can have profound results.

## CREATING A PRACTICE

Developing a yoga practice can be vital to supporting healthy playing, and you may have to experiment to find a practice that is appropriate for you. Many musicians incorporate some yoga into their instrument practice as a warm-up or a break to refocus

## EXPLORATIONS

From: *A Yoga Handbook* by Allana Radecki  
Copyright 2000; revised edition 2005

“Filling the Glass”—Exploring Capacity, Rhythm and the Movement of the Breath Within.

Observe your breath just as it is, right now, following the inhale and the exhale. After several cycles, allow the exhale to be as complete as possible, without forcing the breath out. Notice if you then sense the inhale beginning very deep within the body, very naturally. Imagine your torso is like a clear glass, a three-dimensional container that you are filling with breath just as you would fill a glass with water. As water fills a glass, it does so completely, filling all of the space evenly. Allow the breath to flow in and fill this container that you are. When full, allow the breath to spill out from the top, down, as you would spill out a glass of water. Be patient and see if you can create deep, full diaphragmatic breaths. Remember the breath is a cycle; both the inhale and exhale are equally important. It is natural for the duration of the exhale to be slightly longer than the inhale since the release phase of the diaphragm is longer in balanced breathing to give this muscle more time to recuperate from its active phase. Enjoy the movement of the breath in the belly and the centered, peaceful feeling.

## BREATHING INTO DIFFERENT PARTS OF THE BODY

Lying on the floor, bend at the knees and place your feet on the floor, feeling the heels, balls, toes connecting to the floor equally, the legs parallel. Allow your torso to be easy, the head heavy, the face relaxed. Place one hand on your sternum and one hand on your belly. Notice where you sense movement into your hands as you breathe. Does the hand on the belly rise first? Does the hand on the sternum? Do you feel a progression of movement from the hand on the belly into the hand on the sternum?

After exploring this awhile, release the hands and sense where you feel awareness in your body. Now, try sending your breath into the floor beneath you, through your back. Let the back widen and release as you breathe into it. Do you feel yourself flatter, the breath easier and more open? Draw your knees into your chest; does this increase your connection, width, and openness? What happens if you bring the feet down again? What happens if you extend the legs out into the Corpse pose?

The positioning of the legs changes the position of the pelvis; you can explore how this affects the contact of the back to the floor, especially the lumbar spine. You can roll over onto your belly and explore the release and opening of the belly, the surface of the front of the body. Whenever lying on the floor, view it as an aid to sensitizing your body to the flow of breath, a support to your release.

How can you extend this awareness of your breath into your whole body, directing the intention, the sensation of breath wherever you wish? Do you find release and awareness wherever you breathe? Be patient, relax, explore.

and re-energize the session. Ten minutes of yoga *can* make a tremendous difference in how you feel. Like learning an instrument, it requires consistent practice to master the art and receive the most benefit. Professional musicians among my friends and students favor the moving meditation of Hatha Yoga to balance the rigors of a musical life. Again, all music is physically engaging, and playing percussion requires strength and stamina more than some instruments. In certain settings, the percussionist plays constantly, and then there's all that stuff to cart around. Hatha Yoga, as I approach it, is all about balancing the body-mind from the inside-out, everything in moderation; if there's pain—no gain!

Beware of extremes. If a practice leaves you exhausted or compromises your joint health instead of renewing it, it may not be appropriate. For instance, Downward Dog can be recuperative and strengthening to the wrists, balancing effort from the hands into the core, but overworking the pose can have diminishing returns and aggravate the same problem it has the potential to heal.

Yoga books, videos, and DVDs may give you ideas about *what* to do, but seldom explain well *how* to do it. Taking a class, having an experienced teacher to guide you, is valuable in establishing a practice. Nothing can replace that energy exchange in the moment; it's why live music is better! Once you have some understanding of the basic principles of breath, alignment, and directing the flow of energy through an *asanas*, you will find the media tools more helpful. It is important to find a practice that appeals to you and is the right level of activity to balance your lifestyle and to be recuperative, regenerative, and FUN!

The session at PASIC 2009 will be experiential: we will move! We will explore opening our breath, the bass-line rhythm of the body, underlying all movement. Standing work will teach principles of balanced alignment, essential to efficient playing and stamina. A simple set of poses (*asanas*) to open flow from head to toe will guide participants in how to approach practice for optimal results, emphasizing the shoulder girdle, arms, hands, pelvis, lower back, legs, and feet. Tips on sitting and poses to balance the forward-focused movement common to playing music and computer work, and relaxation poses will also be featured as time allows. Teachers will find some useful ideas and exercises to share with their students. The session promises to be practical, accessible and fun, offering a taste of the benefits and integration yoga has to offer the percussionist. No experience is necessary, no special dress is required; simply be prepared to take off your shoes and go with the flow.

**Allana Radecki** is a performing artist who has taught Hatha Yoga for over twenty years in the Bloomington community and at Indiana

University. Besides exploring world percussion traditions, including Brazilian samba music, she is a jazz tap dancer who researches and writes about the interlocking history and culture of jazz music and tap dance. PN

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THURSDAY @ 1:00 P.M.

**EQUILIBRIUM - Michael Udow**  
[www.equilibr.com](http://www.equilibr.com)

- Chimes Over-Easy! - Turning Percussion Design Upside-Down!
- Booth # 219 at PASIC '09

From Our Shop to Your Concert Hall

# Research Papers and Poster Presentations

By Tom Nevill

The PAS Scholarly Research Committee is excited to sponsor research papers and two poster presentations at PASIC 2009. The Scholarly Research Committee promotes and advances scholarly research in all areas of percussion and strives to provide convention attendees with interesting and informative research topics.

## **The Percussion Music of David Lang: Deconstructing a Constructivist Composer** by Dr. Andrew Bliss

The 2008 Pulitzer Prize composer David Lang has made significant contributions to the percussion repertory; however, few formal discussions of his works exist. Dr. Andrew Bliss will explain the compositional processes and influences on Lang's percussion music in addition to deconstructing these defining compositional characteristics into his most celebrated percussion works. The presentation will be supported by two performances: "Scraping Song" (1998) and "so-called laws of nature," mvt. III (2002), offering a specialized insight into the techniques, performance practices, and vocabulary tailored to Lang's percussion music.

Andrew Bliss is the Percussion Professor at Centre College in Danville, Kentucky, and is active in percussion performance, scholarship, and pedagogy. As a performing artist, Bliss has extensive experience in a wide variety of genres with particular emphasis on contemporary solo and chamber performance. He has collaborated with such composers



as Kyle Gann, Jordan Munson, Christopher Deane, John Supko, and Ben Wahlund. As a scholar, Bliss specializes in the music of David Lang—the focus of his doctoral research.

## **The Interpretation of Karlheinz Stockhausen's "No. 9 Zyklus"** by Dr. Stuart Gerber

In honor of its 50th Anniversary, Dr. Stuart Gerber will present a lecture-performance on "No. 9 Zyklus," the legendary work for solo percussion written by Karlheinz Stockhausen in 1959. Having worked closely with Stockhausen until the composer's death in 2007, Gerber will address the history, structure, instrumentation, and interpretive issues associated with this historic percussion work. Through performance and discussion, Gerber will provide valuable insight into the interpretive, aesthetic, and artistic issues associated with one of the most often studied and performed percussion solos.

Gerber is Assistant Professor and Percussion Instructor at Georgia State University in Atlanta. As an active performer of new works, Gerber has worked with many of today's most influential composers, most notably Stockhausen. Stuart gave the world premiere performance of Stockhausen's last solo piece, "Heaven's Door," and recorded a number of percussion works for the Stockhausen Complete Edition. Since 2005, Gerber has been the solo/faculty percussionist for the annual Stockhausen Courses in Germany, has performed Stockhausen's music at various

international venues, and has given master classes and presentations on the composer's works across the U.S. and in Australia, London and Germany.

## **John Cage's "Fourth Construction": An Imaginary Landscape?** by Dr. Thad Anderson

Dr. Thad Anderson will present a poster research project based on John Cage's "Fourth Construction" through the inclusion of historical background on America's first percussion ensemble, the John Cage Percussion Players. Anderson will also provide insight into the analysis and performance practice research for Cage's *Construction* and *Imaginary Landscape* series. This information will culminate to assist with uncovering the mystery behind Cage's so-called "Fourth Construction."

Thad Anderson is a member of the percussion faculty at the University of Central Florida and serves as Artistic Director of the Cage Percussion Players—an ensemble dedicated to historic American percussion ensemble repertoire.

## **James Oliverio's "Timpani Concerto No. 1": A Look Back After 20 Years** by Dr. Todd Mueller

Dr. Todd Mueller will present his poster research as we celebrate the 20th anniversary of the premiere performance of James Oliverio's "Timpani Concerto No. 1" ("The Olympian") by Paul Yancich and the





Dr. Todd Mueller

Cleveland Orchestra. The poster will focus on the concerto's sources of inspiration, compositional style, historical context, musical and technical challenges, and initial performance practices.

Todd Mueller is the Principal Timpanist of the Asheville Symphony, North Carolina, and a freelance musician in Atlanta, Georgia. He earned his Bachelor of Music degree in percussion performance from Florida State University and earned his master's and doctorate degrees from the University of Georgia. His doctoral document was titled "A Performance Guide to James Oliverio's 'Timpani Concerto No. 1': With an Annotated List of Selected Timpani Concertos and Other Works That Prominently Feature Timpani." Mueller has performed with the Atlanta Symphony, Atlanta Opera, and Atlanta Ballet, along with many other regional orchestras and ensembles. In addition, he maintains an active performance schedule playing drumset and Latin percussion in Athens, Georgia.

PN

**PASIC 2009  
PANEL  
DISCUSSIONS**

**COLLEGIATE PANEL**

*Making the Most Out of the Summer Months Part Two: Drumset, Marching, and World Music Events*  
THURSDAY @ 2:00 P.M.

**DRUMSET PANEL**

*The Use of New Media/Technology in Drum Set Teaching and Practice*  
SATURDAY @ 4:00 P.M.

**EDUCATION PANEL**

*Teaching the Teachers: The Percussion Methods Class*  
FRIDAY @ 4:00 P.M.

**INTERACTIVE DRUMMING PANEL**

*Selling Yourself*  
FRIDAY @ 2:00 P.M.

**KEYBOARD PANEL**

*Keyboard Percussion Concertos*  
SATURDAY @ 12:00 P.M.

**MARCHING PANEL**

*Secrets of Success from Top College Drumlines*  
THURSDAY @ 12:00 P.M.

**PEDAGOGY PANEL**

*Bringing Technique Inside*  
SATURDAY @ 10:00 A.M.

**SYMPHONIC PANEL**

*"What Are They Thinking!?"*  
THURSDAY @ 10:00 A.M.

**TECHNOLOGY PANEL**

*Learning Curves: Getting Started With Music Technology*  
FRIDAY @ 12:00 P.M.

**WORLD PERCUSSION PANEL**

*Back to Tomorrow: The Influence of World Percussion on Popular Music*  
FRIDAY @ 10:00 A.M.

**THAD ANDERSON**

SATURDAY 8:00 A.M. – 5:00 P.M.

**ANDREW BLISS**

FRIDAY @ 9:00 A.M.

**STUART GERBER**

THURSDAY @ 3:00 P.M.

**TODD MUELLER**

FRIDAY 8:00 A.M. – 5:00 P.M.

PERCUSSIVE  
ARTS SOCIETY

**DRUM CIRCLE  
FACILITATION WORKSHOP**

*led by Robert Lawrence Friedman*

- Techniques for beginning, intermediate, advanced facilitators
- Learn to facilitate successful drum circles
- Explore new ways to engage participants
- No prior facilitation experience required to participate

Sunday, November 15, 2009 | Noon – 5:00 p.m.  
Indiana Convention Center

# 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.

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

## Difficulty Rating Scale

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

## REFERENCE TEXTS/BOOKS

### Drum Lesson Planner

Hudson Music's Teacher Integration Program

**\$7.99**

### Hudson Music

This is a handy notebook for private teachers to write lesson assignments for their students. The spiral-bound book has 21 pages for lessons with a place to write the date, method book, page numbers, special instructions, DVD chapters, websites and recommended listening. A facing page of manuscript paper is also included.

The book begins with review pages for the elements of music, drum notation, and chart reading, along with the PAS International Drum Rudiments. Two pages to record long-term goals follow. The back of the book has extra manuscript paper. While a simple manuscript notebook could accomplish the same thing, this book encourages the use of multimedia resources and transcriptions.

The sturdy book could be kept as a permanent record of the student's progress and a listing of materials that have been utilized.

—Tom Morgan

### Majoring in Music: All The Stuff You Need To Know

Rich Holly

**\$14.99**

### Meredith Music Publications

This no-nonsense, straight-to-the-point 86-page handbook is a must-read for any music student thinking of majoring in music or becoming a professional musician. Written from the perspective of a university teacher and advisor, Rich Holly provides the reader with an accurate look at the realities of becoming a music major in college. It provides sound advice on the skills required of successful music students and professional musicians, including academic skills (time management, study skills, campus service), musical skills (practicing, music theory advice, recitals), and personal skills (maintaining a positive attitude, choosing friends/roommates, money, avoiding drug abuse, etc.). Using personal anecdotes and direct language, Holly has created an easy read that is full of invaluable information. All high school students who intend to make music their life, as well as their parents, should read this book to avoid any misconceptions about their future.

—Terry O'Maboney



### Marching Bands and Drumlines: Secrets of Success from the Best of the Best

Paul Buyer

### Meredith Music Publications

**\$19.95**

This is a survey of teaching philosophies from several of the top university marching band directors and drum line instructors across the United States. Inspired by *Every Week a Season* from sports writer Brian Curtis, Paul Buyer selected seven paradigmatic bands on which to base his research: (1) Louisiana State University, (2) University of Alabama, (3) Western Carolina University, (4) Michigan State University, (5) Ohio State University, (6) University of North Texas, and (7) University of Arizona.

Buyer's research was summarized into "Five Factors Influencing Excellence," which allowed him to discuss a group's success by each band's culture, staff and student leadership, rehearsal time, number of shows and auditions. Buyer provides descriptions of each factor so that the reader may fully comprehend his rubric. Buyer also discusses establishing expectations, developing practice habits and teaching life lessons through marching band and drumline. Buyer supplements his teaching tools with experiences from the "other side" of the football game, taking adages from decorated university football coaches.

Paul Buyer has provided an unparalleled resource for instrumental music/band educators by providing in-depth solutions from top university marching band directors and percussion instructors. His information from contemporary leaders in marching band and percussion will prove invaluable for up-and-coming educators in this field.

—Eric Willie

to the second movement of his large double concerto for percussion, piano and orchestra, "View From Olympus." "Fragment" is appropriately titled due to its length, clocking in at less than three minutes (45 measures).

The music consists of slowly shifting sixteenth-note based chordal patterns, with the vibraphone weaving in and out of the chordal texture of the piano. The vibraphone part requires four mallets, but mostly consists of slowly-moving melodic lines and chords.

New Zealand composer John Psathas is a unique voice in contemporary music. Many will know his work "Matre's Dance" (1991), which has become a standard on percussion recitals. "Fragment" would be a refreshing and unique addition to any undergraduate recital.

—John Lane

### Undercurrent

Jeffrey Calissi

**\$26.00**

### C. Alan Publications

"Undercurrent" is a marimba (5.0 octave) and piano duet. According to the composer, this piece "was written for the marimba and piano [to act] in equal partnership in terms of melodic and technical material."

After a brief, adagio introduction, the piece moves into an andante section that is permeated with fast linear figures from both performers. The marimbist must be able to execute double-vertical strokes, being able to change intervals quickly with ease, as well as single-independent strokes to execute the fast sextuplet and thirty-second note scalar figures. The andante section culminates into a fermata and closes as it began: with a brief, adagio section.

Calissi's creation will provide an outlet for percussion and piano duets outside of the traditional framework of solo with piano accompaniment.

—Eric Willie

## KEYBOARD PERCUSSION

### Fragment

John Psathas

**\$25.00**

### Promethean Editions Limited

"Fragment" is an adaptation for vibes and piano from the original piano duet. According to the composer, the work is related in mood and musical material

### Circularity

Matthew W. Coley

**\$12.00**

### Innovative Percussion

This is another addition to the growing body of intermediate to advanced level idiomatic marimba solos. The piece relies heavily on varied permutations, ostinatos and varied articulations, including one

section played with the mallet shafts on the edges of the bars while the “circular” motive is played normally. Interestingly, the piece has gone through a number of versions and was conceived as music for dance. The original version had a mixed instrumentation that included found glass instruments, piano and cello. The composer states that the process for composing “began as an improvisation on marimba while having the circular concept and techniques used in dance training.” Because of the idiomatic nature of the piece, the fact that it began as an improvisation is not surprising.

The idea of circular motion and layering are compositional techniques used throughout the piece. Many times the melodic motif or “circle” will surround an ostinato. The composer describes his process this way: “one stable ‘circle’...is only altered by slight changes in layers and texture, while other smaller unstable ‘circles’ connect this by expanding and altering their material more severely.”

This piece would be an appropriate addition to an undergraduate recital, as an undergraduate study piece for learning advanced four-mallet techniques, or as a concert/study piece for an advanced high school student.

—John Lane

#### Sonata in D

IV

Mateo Pérez de Albéniz  
Adapted by Andrew Dancy  
**\$10.00**

#### C. Alan Publications

Originally written for the keyboard and frequently heard on harp and guitar, “Sonata in D” is a single movement work in 6/8. Andrew Dancy has adopted this piece for a 5.0-octave marimba; however, it can be performed on a 4.3-octave marimba by playing an octave higher.

Besides some octave changes and fewer grace notes, this marimba adaptation stays true to the original score. Marked Allegro, “Sonata in D” is written in a straightforward manner using eighth notes with a few short sixteenth-note passages. Composed in an ABA form, section B is demarcated with the use of a different key in this short and lively dance-like piece. This is a great piece for the repertoires of advanced high school to intermediate college students.

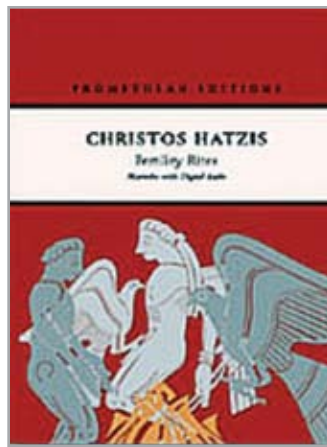
—I-Jen Fang

#### Fertility Rites

V

Christos Hatzis  
**\$71.00**  
**Promethean Editions Limited**

Composed in 1997, “Fertility Rites” is a marimba solo with CD accompaniment. The work lasts over 13 minutes, includes three movements and requires a 5.0-octave marimba. This piece is very interesting in its use of the CD, which provides not only background ambience to the solo, but also serves as a duet voice



and extension of the marimba. The idea behind the work, especially the CD part, is Inuit throat singing. Hatzis’ extensive program notes say, “Throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting.” The sexual nature of these sounds is imminent in the electronically processed throat sounds and heavy breathing.

The first movement contains rhythmic manipulations of the throat and breath sounds while the marimba maintains steady quarter and intermittent sixteenth notes. The opposing rhythms blend so that the “gentle, non-possessive music for the marimba and the dark, longing calls on the tape contradict each other.” The second movement is a beautiful duet between the tape and marimba solo. Hatzis uses a sampled marimba and pitch bending to create an extension of the soloist through electronics. The soloist and CD both play slow, legato rolls and outlined, arpeggiated chords. Although this movement is the shortest of the three, it is extremely effective.

The third movement is about six minutes long and requires fast hands to play sixteenths and sextuplets at quarter-note = 124. Some sections require four mallets, while others can be played with two. The CD for this movement establishes a steady groove and tempo while the marimba part has a more soloistic role, moving around the entire keyboard. Large leaps, syncopations and constantly changing rhythms allow the soloist to show his or her virtuosic techniques.

Overall, the first two movements are accessible by many intermediate to advanced players, while the third movement requires much more advanced techniques. The conservative player (and listener) might find the Intuit throat sounds too risqué, but no one can deny Hatzis’ high quality of work and excellent blend of the CD accompaniment and marimba solo.

—Brian Zator

#### One Study One Summary

V

John Psathas  
**\$71.00**

#### Promethean Editions Limited

This two-movement work for solo percussionist is written for marimba, junk percussion and digital audio. The junk percussion includes such things as frying pans, metallic objects, salad bowls, a variety of cymbals and gongs, etc. The work requires a 5.0-octave instrument. “One Study” is very toccata-like with changing meters and quick dynamic contrasts, and requires a firm mastery of contemporary four-mallet techniques. “One Summary” is slower, more contemplative in nature, and exploits the more sonorous side of the marimba by using “super soft” and “soft” mallets at *mp* and *p* dynamic levels.

The junk percussion part in “One Study” is very interesting. It is carefully notated on what some refer to as a “timbre staff” or “adapted keyboard notation.” It may be played live by the soloist (very interactive with the marimba part). It may also be played live by several other percussionists using the specified instruments or “an alternative battery of instruments.” To this end, the audio CD includes short sound samples of each instrument to aid in finding appropriate alternatives. The third performance option is to use the digital audio that incorporates the recorded junk percussion sounds. In addition to the various audio tracks (with and without junk percussion), the CD also contains a reference mix of “One Study One Summary,” with both digital audio parts and a synthesized version of the performer’s part. This would definitely be an exciting addition to any program regardless of the format chosen.

—John Baldwin

#### Remembrance

V

Juan Alamo  
**\$13.00**

#### Innovative Percussion

This marimba solo lasts approximately eight minutes and uses a 5.0-octave marimba. While oscillating between D-flat Major and c-sharp minor, Juan Alamo uses five different ostinato patterns underneath variations of the primary melody stated at the beginning. Although the ostinato patterns change slightly from section to section, the melody line does not always have a chance to sing clear above the perpetual motion in the underlying figures. The primary chord progression is descending diatonic chords starting from the root and is used in every section of the work. Students will find a variety of four-mallet techniques in this solo but will need to experiment with different musical ideas to expand on the limited dynamic and musical markings.

—Brian Zator

#### Sacred Favorites

V

Arr. Wes Robertson  
**\$12.00**

#### C. Alan Publications

These four-mallet arrangements of “Holy, Holy, Holy,” “In the Sweet By and By” and “He Hideth My Soul” will provide the solo marimbist with a set of familiar hymns that would be appropriate for a sacred setting. Scored for 5.0-octave marimba, Robertson treats each of the hymns almost in theme-and-variation style, with the traditional hymn setting not apparent at all. Each setting lasts about three to four minutes. These three “Sacred Favorites” would be appropriate for the moderately-advanced solo marimbist.

—Jim Lambert

#### Song for My Mother

V

Juan Alamo  
**\$12.00**

#### Innovative Percussion

Requiring a 5.0-octave marimba, this is a touching six-and-a-half minute composition written in an intro-A-B-A-coda structure. The 10-measure introduction, marked as *rubato and espressivo*, opens with a melody in the right hand using one-handed rolls over an arpeggiated bass line leading to the 12-measure, chorale-like section A. This is followed by a contrasting section, marked *tranquillo and legato*, where the sixteenth-note permutation 1232 4123 1423 1423 is used as an ostinato. This middle section is a rhythmic variation of the introduction and incorporates a key signature change adding variety. A *ritardando* of a rising sixteenth-note passage leads to the recapitulation of section A, which is then followed by a six-measure coda culminating in a quiet ending.

This piece is great for college marimbists who wish to work on being lyrical and expressive and would be a wonderful addition to recital repertoire.

—I-Jen Fang

#### Songs Without Words

V

Felix Mendelssohn  
Arr. Jeff Calissi  
**\$12.00**

#### C. Alan Publications

This suite of three Mendelssohn pieces is very successfully adapted for 5.0-octave marimba. The open structure and simple harmonic sequences create an excellent opportunity for expression and warmth. The three pieces from the suite include “Confidence” Op. 19, “Consolation” Op. 30 and “Faith” Op. 102. The tempo of each piece is rather slow, around a quarter note at 60 bpm.

The arrangement provides absolute freedom in creating the expression to be found in these works. There are no instructions to suggest mallet choices or which notes are to be rolled. This freedom allows players to use their own

creativity in preparing these pieces for performances. The voicing of the chords use much of the 5.0-octave marimba and often have simple, but rich, textures.

—George Frock

**Spike** VI  
John Psathas  
\$60.00

**Promethean Editions Limited**

The program notes for this publication explain that “Spike” is adapted from a piano piece titled “Rhythm Spike.” It was premiered at the 1994 International Festival of the Arts in Wellington, New Zealand. This version has incorporated the original work by scoring it as a duo with a percussionist performing on marimba and vibraphone, and a pianist performing similar patterns, which are traded and developed between the two artists.

There are numerous rhythm patterns, which are presented as riffs, with many repeated notes and imitated motives. Many of these patterns occur as repeated notes that are expanded by stepwise intervals. The percussionist must move between the marimba and vibraphone, often very rapidly. The tempo is a rapid 114 bpm, which will seem even faster with the many sixteenth and thirty-second-note patterns that are featured. Although there are no performance instructions or mallet choices, it is evident that four mallets are needed throughout the work. This will be an excellent selection to be included in advanced recital or chamber music programs.

—George Frock

**Spook** VI  
Gareth Farr  
\$58.00

**Promethean Editions Limited**

“Spook” is a challenging “tour de force” solo for marimba. It is composed for a 5.0-octave instrument and uses four mallets throughout. Regarding the title, the composer states, “Like a ghost in the corner of your eye and vanishing when you spin around to look at it, the substance of the music is elusive, the tonality continually shifting and the patterns of repeated figures subtly changing as soon as they can be grasped.”

Much of the musical material in “Spook” is connected to the use of double lateral strokes, independent rolls and double vertical strokes. Most of the piece exists in *moto-perpetuo* style through the use of quick double lateral strokes. These sections are juxtaposed by brief statements incorporating independent rolls and separate rhythms in the lower register. The final section of the piece features a faster tempo and alternating double vertical strokes.

As much of the musical content of the piece relies on accurate execution of specific playing techniques, the

performer will need to feel comfortable with these in order to perform this work accurately and at the given tempi. While “Spook” offers many technical challenges for the marimbist, all of the material is idiomatic to four-mallet playing, creating an opportunity to showcase the abilities of the performer and the sonic possibilities of the instrument.

—Jason Baker

**Tangaroa** VI  
Gareth Farr  
\$55.00

**Promethean Editions Limited**

Written for and dedicated to Andy Harnsberger, “Tangaroa” is a virtuoso work for unaccompanied solo marimba. Gareth Farr’s music is influenced by the complex rhythms of Rarotongan log drum ensembles, Balinese gamelan and other percussion music of the Pacific Rim.

The work opens in 4/4 with quarter note at 132 bpm and with moving sixteenth-note arpeggio patterns predominating. There are a few five-note groupings and, after about 23 measures, the metric changes begin to get very complex, involving meters of 9/16, 11/16, 3/8, 6/16, 7/16 and 7/8. Although the feel of sixteenth notes is primary, the technique of alternating double stops and running arpeggios continue to be the thrust. It is not, however, only the complex rhythms that make this work a particular challenge; the dynamic changes are just as significant, going from *pp* to *fff*, and the full range of a 5.0-octave marimba is used.

After the opening, driving material, a middle section provides contrast in both style and technique. This middle section has five smaller sections, the first being a slow, eight-measure chorale calling for independent or one-hand rolls and double-lateral rolls in addition to standard hand-to-hand rolls. The chorale material continues a little faster for an additional 15 measures that move into three more sections—each faster than the previous one. By measure 235, *Tempo I* is indicated and material similar in style to the opening returns and drives to an exciting and rhythmically complicated conclusion.

Covering 22 pages, it would not be possible to perform this work from one score with all of the page turns. The performer would likely need to memorize the piece for performance. This work is only for an advanced virtuoso player—or a marimbist wishing to become one.

—Michael Combs

**KEYBOARD PERCUSSION ENSEMBLE**

**Leaves Fell Playfully** IV  
Josh Gottry  
\$26.00

**C. Alan Publications**

This two-mallet, two-marimba quartet is scored so that players 1 and 3 can be on one marimba, and players 2 and 4 can be on a second marimba. One marimba could be a 4.0-octave instrument; the second one a 4.3-octave marimba. This c-sharp minor, three-minute composition never loses its initial, playful momentum throughout its 72 measures. The technical challenges are distributed equally among the four performers. This is an excellent intermediate-level marimba quartet, which is very pedagogically sound as well. Its tempo markings of “*Lightly Dancing*” and quarter note equals 96 make it quite accessible to the intermediate-level marimba quartet.

—Jim Lambert

**Almost Solid** V  
Matthew Fink  
\$42.00

**C. Alan Publications**

This marimba trio possesses a contemporary verve. The 12/8 lilt is broken up by occasional 9/8, 5/8 and 6/4 metric patterns, which lend themselves to problematic ensemble issues. There is also a sparse sense of dialogue among the performers, which creates an almost “hocket” sound to the overall G-major presentation. This 132-measure marimba trio requires three gifted performers who will need to rehearse often to make this four-minute composition satisfying. Only one extended-range marimba is required of the three instruments.

—Jim Lambert

**Dialogue** V  
Gareth Farr  
\$63.00

**Promethean Editions Limited**

This marimba and vibraphone duet lasts approximately ten minutes. The three movements are quite different from each other, and both parts are equally challenging and difficult to fit together. The opening movement, “Introduction,” establishes and develops a melodic idea set over a recurring bi-tonal chord progression. Using a basic arch form, Farr presents the chord progression in the marimba with soft rolls while the vibes outline a different tonality in quarter notes at a moderate tempo. The roles then reverse and the marimba moves to triplet arpeggios under the sustained sounds of the vibes. This leads to a section in 17/16. The same chords and melody are used but with syncopated sixteenths, octaves and increasing tension. The duet moves between unison and non-unison patterns while still trad-

ing off the melodic and accompaniment roles and soon fades back to the opening material to end the movement.

The second movement is labeled “Kotekan,” which is a gamelan term for interlocking parts. This movement consists of two main ideas with this interlocking idea prevalent throughout. The first idea is a simple allegro theme using unison notes and rhythms that transform into interlocking eighth notes. The second idea uses alternating sixteenths between both players at a slower tempo. Development of these ideas occurs through an expansion and extension of these two ideas.

The third movement, “Moto Perpetuo,” begins with an extended run of very fast eighth notes at quarter note = 232. The duo is separated by a major-sixth interval for the entire first section that soon leads into an ostinato in the marimba and quasi-improvised part in the vibes. This brief interruption leads into a repeat of the opening statement played one octave higher. After another brief interruption, the opening statement is played in canon with the marimba, starting one beat after the vibe. A soft ending arrives abruptly after the loud climax of the preceding canon.

—Brian Zator

**SNARE DRUM**

**Quattro Stornelli Per i Popoli** V  
Luigi Morleo  
\$12.00

**Morleo Editore**

This is an interesting and complex solo for snare drum. It is written on two staves with the top stave indicating the left hand and the bottom stave the right hand. Some sections are written on one stave to be played in a conventional manner. The key included with the solo is in Italian and includes notation for various effects such as playing on the rim, using a brush, stick on stick, rimshot close, rimshot open, playing with and without snares, playing on the shell, playing with hands, and playing in an ordinary fashion.

As the title indicates, the piece is in four brief movements. Movement I is in 4/4 and is written in an arch form. Movement II is mostly in 5/8 and begins with a section written on one stave for both hands. The middle section moves to two staves and uses various effects. The movement returns to one stave at the conclusion. The third movement is mostly in 7/8 and written as a duet between the two hands. “Three against two” polyrhythms are used. The final movement is back in 4/4 and is mostly triplets. A middle section moves to one stave and includes sixteenth notes with accents

performed at a soft dynamic.

This unique work requires excellent control of nuance to perform effectively. It is well crafted and will have much audience appeal.

—Tom Morgan

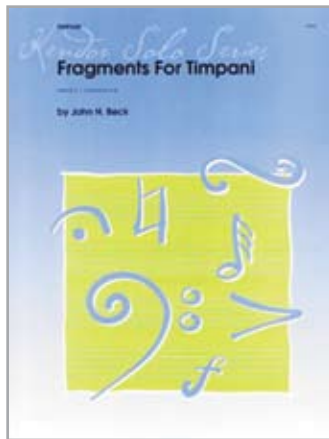
## TIMPANI

### Fragments for Timpani

John H. Beck

\$7.95

Kendor Music



This is a contest-level solo for four timpani. Starting at a rapid tempo of quarter note at 152, the solo presents some technical maneuvering between the four drums, plus it has several meter changes and rhythmic modulation. There are some suggested sticking patterns, but the majority of the material can be easily handled by the player. There are many dynamic changes for interest, some of which occur quite rapidly. There also is an occasional notation for playing in the center of the timpani head. There are a couple of beautifully notated cross-rhythms that result in playing three-note patterns in the left hand against four-note groups with the right hand.

The solo is written in a loose, three-part form of fast, slower, fast. The return to the quick tempo is similar to the opening theme, but with different pitch sequences. The solo is printed on four separate pages so that it can be performed without page turns. There are no tuning changes, but plenty of technical and counting challenges make this an excellent teaching tool for advanced high school or young college timpanists.

—George Frock

### Studies in Copper

Alex Orfaly

\$21.50

C. Alan Publications

This is an excellent collection of 15 advanced etudes for timpani. Designed for the development of orchestra timpani performance, the etudes cover a variety

of styles, meters and tempos. The preface describes the goals of the studies as developing sound quality, articulation, rolls, intonation, rhythm and time. Each etude has a plethora of technical and musical challenges. Each also includes tuning changes, which in most of the etudes are made during rests. In the later etudes the tuning changes are melodic, and must take place while other notes are being played.

The composer stresses the importance of always playing with the best sound possible. He also encourages the player to perform rolls as smoothly and evenly as possible, regardless of the dynamics or speed. He offers no suggestions on mallet choices, sticking or muffling. There are no page-turn problems, and the music is printed with excellent notation and spacing. Each etude can stand on its own as a recital piece.

—George Frock

## MULTIPLE PERCUSSION

### Tuatara

Gareth Farr

\$64.00

Promethean Editions Limited

This is basically a marimba solo (with piano accompaniment) that skillfully engages four toms, a small gong, and two suspended cymbals within the framework of the melodic material. A 4.3-octave marimba is required, with the toms, gongs and cymbals positioned in front of the marimba so as to serve as an extension of the keyboard. The non-pitched instruments are not used very often, but when they are used, they are cleverly interjected as part of the marimba line. The technique of playing the short passages on four toms is a continuation of the four-mallet marimba technique.

A tuatara is a reptile native to New Zealand thought to be in existence since the time of the dinosaurs. The piece is based on two musical ideas, which are heard concurrently in the beginning. A jaunty, angular, syncopated theme in the piano is set against the marimba's running sixteenth notes. The entire work is based on these two themes that are exchanged between the two instruments and developed through variation treatment.

With the exception of one 5/4 measure, the work is in 4/4. The quarter note is marked at 120 bpm except for five measures that include one measure marked "slower," two marked "a tempo," and two marked "rallentando molto." Sixteenth-note patterns dominate in this material that involves double stops that often include octave spreads in both hands, but dynamic contrasts that run the gamut from *pp* to *fff* add the real

character and flavor to this work, and those changes occur quite rapidly in some sections.

The piece is 268 measures long and the soloist plays almost continuously. Unless the solo part is memorized, the performer will need to work out a solution to two major page-turn challenges. Just like the tuatara reptile, this new work is going to be around for a long time and likely to become a standard in advanced literature for percussion and piano.

—Michael Combs

## DRUMSET

### Drum Tips: Practical Ideas and Insights for Drum-Set Performance

Sam Rutenberg

\$24.95

HoneyRock

In the introduction, the author states "Drum Tips is a collection of practical musical ideas based on over thirty years of acquired knowledge and experience that I have gained through playing, studying, and teaching." This is a good overview of the book that is a grab bag of short treatises on many foundational snare drum and drumset topics.

The book is divided into three sections: "Conceptual Tips," "Musical Tips" and "Technical Tips." The first section includes discussions and exercises on body posture, grip (traditional and matched), thumbs up or hand on top of the stick, practicing hands separately, playing from accent to accent, how to practice, space between the hi-hat cymbals, jazz coordination exercises, and many others. The second section involves more written musical examples and covers the use of different stickings for different sounds and tempos, several lessons on phrasing, improvising, rock beats with fills, chart interpretation, and learning the left-foot clave, among others. The last section covers the four types of strokes, hand technique, tips about flams, hitting the bass drum, hi-hat coordination, and endurance, to name a few.

This is a great resource book for teachers and students. The book is arranged more as a reference than as a progressive set of lessons. Rutenberg's clear and instructive writing answers many important questions asked by most serious drummers.

—Tom Morgan

### On the Beaten Path: Metal – The Drummer's Guide to the Genre and the Legends Who Defined It

II-IV

Rich Lackowski

\$19.95

Alfred Publishing

Author Rich Lackowski has compiled 12 "musical snapshots" of famous heavy metal drummers who have been influential to the genre. For all 12 he includes short bios, information/diagram of their drumsets, and three short musical excerpts from their repertoire suitable for study by three levels of player: beginner, intermediate and advanced. Each excerpt is based on one of the drummer's grooves, fills or solo licks. Drummers featured include Chris Adler, Charlie Benante, Jason Bittner, Clive Burr, Tomas Haake, Joey Jordison, Dave Lombardo, Nicko McBrain, Vinnie Paul, Derek Roddy, Lars Ulrich and Bill Ward. A CD of audio examples, played by the author, is included.

—Terry O'Mahoney

### Three Piece Suite for Percussion and Piano

III

Paul M. Humphrey

\$15.50

HaMaR Percussion Publications

This three-movement suite is written for drumset (with four tom-toms) and piano. The drumset is used in a very uncharacteristic manner for the most part. Movement I ("The Queen of Hearts Serenade") includes a swing section for cymbals, snare drum, bass drum and floor tom. Precisely notated rhythms as well as *ad lib* solo fills appear. The majority of this movement is written for the three smaller tom-toms, with a preponderance of eighth- and sixteenth-note patterns with syncopated accents.

"A Mad Hatter's Mad Waltz" is written entirely for three tom-toms and snare drum. Straight-eighths and triplets are the basic rhythmic elements of this movement. The work ends with "The Mad Hare March" for snare drum and bass drum. A simple duple section appears in the middle of the 6/8 rhythms, creating an interesting momentary shift in perceived meter.

The piano part uses many ostinato patterns, with tri-tones and minor seconds being the predominant harmonic elements. For the most part tempos, accents and dynamics are clearly indicated. This piece would be a good bridge between typical drumset writing and a multiple-percussion work.

—John Baldwin

### Another Town

V

Jonathan Haessler

\$11.80

Editions Francois Dhalmann

"Another Town" is described as a drumset solo on the title page, but it might fall



into the multiple-percussion category. The instrumentation is four tom-toms and two bass drums, with no cymbals or snare drum, which would typically be part of a drumset; however, drumset techniques are certainly employed.

The work is written on two staves, with the toms on the top staff and the two bass drums on the bottom staff. The tempo is a slow 60 bpm, and the piece opens with constant eighth notes on the toms played at a soft dynamic. This serves as a backdrop for the bass drums that soon enter playing sixteenth-note patterns at a louder dynamic. The tom part changes to sixteenth notes and there is a brief exchange between the toms and bass drums. Soon the roles reverse with the toms playing the dominant part. "Ghosted" notes are indicated with smaller noteheads. The piece moves to a more complex section that climaxes with the toms and basses playing unison rhythms at *fff*. The piece reaches one more high point before it quietly draws to a close.

This piece demands a high level of control from the feet and the ability to play different dynamic levels simultaneously between hands and feet. It would be a unique and effective piece to perform on a percussion recital.

—Tom Morgan

#### Arrival: Behind the Glass

IV–VI

Russ Miller  
\$39.95

#### R.M.I. Music Productions

Those familiar with Russ Miller's recording *Arrival* will be excited to know about this DVD and two-CD set that details the compositions and playing on the original CD. *Arrival* contains an 80-minute, 19-movement work composed by Miller and others, featuring Miller's drumming along with a who's who of amazing drummers performing with him. There is a wide range of styles on the CD, including everything from funk to Indian-influenced grooves to straight-ahead brush playing. Some of the drummers featured with Miller include Steve Gadd, Jeff Hamilton, Johnny Rabb, Akira Jimbo, Zoro, Steve Smith and Rick Marotta.

This set comes with a copy of the original CD, a play-along CD and a DVD. On the DVD, Miller explains in detail the concepts behind many of the compositions and breaks down and performs many examples. Many of the other contributing drummers are interviewed, and there is video of the original recording sessions. Miller uses the many styles and grooves from the *Arrival* CD to teach and demonstrate an array of drumming concepts and techniques. We also get a look at the compositional process that went into conceiving and recording the CD.

The play-along CD has been altered

so that Miller's part or the accompanying drummer's part is left out. The printable pdf charts for each song make it possible to learn to play the tunes. A 40-page eBook, 37-page booklet, Pro-Tools data files, and web links are also available.

Russ Miller has created an extraordinary educational resource. Here is a wealth of information and inspiration that should become a permanent part of the drumset pedagogical literature.

—Tom Morgan

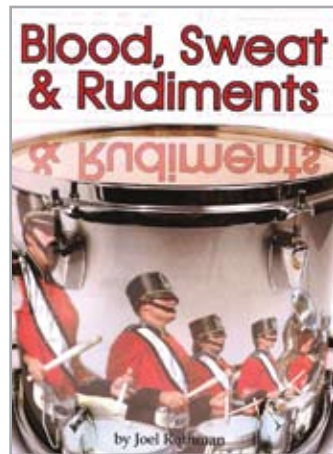
#### Blood, Sweat & Rudiments

II–IV

Joel Rothman

\$14.95

#### JR Publications



Traditionally, many drum teachers recommended that snare drum rudiments be practiced using a gradual *accelerando* and *decelerando*. This 60-page method book presents rudiments in a different way, using what the author terms "rhythmic modulation." Simply put, it means to play each rudiment several times before "modulating" directly to a different subdivision. For example, a paradiddle would be played first in eighth notes, then two bars of triplets (in order to return to the original sticking), then to sixteenth notes, and so on. After presenting the original rudiments (and some variations), patterns working the left hand, accent exercises, rudiments split between the hands and feet, and rudiment patterns set against an eighth-note rock ride and jazz ride cymbal pattern complete the book.

—Terry O'Mahoney

#### Groove Essentials 2.0

III–V

Tommy Igoe

\$24.95

#### Hudson Music

*Groove Essentials 2.0* is a 118-page book/play-along package that focuses on developing one's repertoire of useful grooves in a variety of genres (e.g., rock, funk, R&B, hip-hop, jazz, brushes, world/specialty and odd meters). It contains 53 new grooves (and 90 new play-along tracks) that musically begin where its predecessor, the original *Groove*

*Essentials* package, left off. The focus is on establishing (and keeping) a solid drumset groove in almost any musical genre.

Each drummer-less play-along track is accompanied by a page in the book that provides the basic rhythmic pattern for the track, two variations, helpful comments by Igoe, and a relatively simple chart that provides a musical framework for the example. Many of the tracks are presented in two tempos (slow/fast), often with a slight variation related to tempo. The package wraps up with four challenging "Global Tours": 15-minute charts that go through a series of (sometimes) startling musical changes in tempo, style and feel. None of the information presented in the original *Groove Essentials* is repeated, so working in the first book is recommended before starting *Groove Essentials 2.0*.

—Terry O'Mahoney

#### Led Zeppelin Mothership

IV–VI

\$24.00

#### Alfred Publishing

John Bonham fans will want to get a copy of this set of complete drumset transcription of 24 classic Led Zeppelin tunes. The transcriptions are accurate and well notated. The tunes include such hits as "Good Times Bad Times," "Communication Breakdown," "Dazed and Confused," "Heartbreaker," "Black Dog," "Over the Hills and Far Away," "Trampled Under Foot" and, of course, "Stairway to Heaven." The book also contains a short biographical sketch of the band members and the history of how the band formed. This is an excellent resource for those wanting to delve into the style of one of the greatest drummers in rock and roll history.

—Tom Morgan

#### Rush 2112

III–V

Trans. Mark Atkinson

\$14.95

#### Alfred Publishing

This 32-page transcription book features complete drumset transcriptions of six classic Neil Peart tracks from Rush's *2112* album, released in 1976. The book includes the seven-part "2112 Suite," "A Passage to Bangkok," "The Twilight Zone," "Lessons," "Tears" and "Something for Nothing." The bulk of the tunes are in 4/4 (with an occasional 7/8 measure) and the score calls for a large kit: seven toms and four cymbals.

—Terry O'Mahoney

#### Vera Cruz Island – Brazilian Rhythms for Drumset

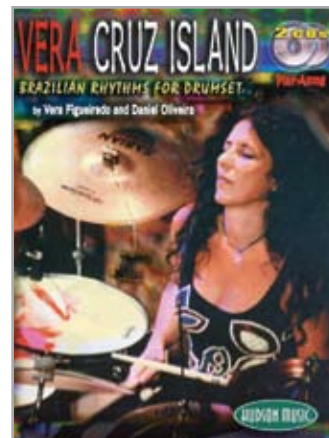
III–V

Vera Figueiredo and Daniel Oliveira

\$24.95

#### Hudson Music

Brazilian drummer Vera Figueiredo presents an instructional play-along method based on the drumset tracks



of her contemporary Brazilian music recording *Vera Cruz Island*. Using clearly written drum charts, as well as an in-depth analysis of each chart, Figueiredo sheds some light on how she synthesizes traditional Brazilian rhythms with contemporary pop, rock and funk music on the drumset.

Incorporating numerous Brazilian traditions and rhythms (e.g., samba, maracatu, baiao, choro, chamane) into 13 charts (with full rhythm section, horns and often singers), Figueiredo effortlessly transitions between old and new musical genres. Her groove is strong, chart interpretation precise and solo style exciting. The tunes and her performances make the CD enjoyable to hear as well as practice.

The package includes two CDs (the album release with drums and a play-along CD without drums) and a 100-page book containing the charts and analysis. (The track numbers accompanying each chart in the book do not correctly correspond to the order of the play-along tracks on the CDs.)

—Terry O'Mahoney

## PERCUSSION ENSEMBLE

#### Little Sea Gongs

II

Gareth Farr

\$70.00

#### Promethean Editions Limited

This is a percussion quartet scored for eight graduated tom-toms, one kick bass drum and a crash cymbal. According to Farr, "The drumming style is very much inspired by Rarotongan log drumming and is fast, furious and very loud." The piece is simple and consists of only one dynamic throughout, *fortissimo*. The rhythmic vocabulary is primarily comprised of sixteenth- and eighth-note variations and is based on one rhythmic motive that pervades the composition. Some sections are repeated multiple times, and the final section repeats with an exciting *accelerando* to conclude the composition.

Farr notes that the piece may be performed on log drum or RotoToms. "Little Sea Gongs" includes a few technical aspects (flam and drag figures), but no rolls. Its technical requirements are primarily limited to single strokes, thus making the piece appropriate for novice-level percussion ensembles.

—Eric Willie

### Volume Pig

Gareth Farr

**\$100.00**

**Promethean Editions Limited**

"Volume Pig" is scored for percussion quartet with an accordion player employed for comedic effect. The four performers have a fairly large setup consisting of a low tom-tom and various accessory instruments for each performer. Set in a rondo format, the A sections have loud (*fff*), driving, eighth-note patterns accompanied with "ha" and "ya" screams by the percussionists that are similar to the vocal sounds in "Marimba Spiritual" by Minoru Miki. The alternating sections consist of simultaneous improvisation from all performers, simple melodic interludes, and, perhaps most interestingly, the appearance of an accordion player off stage who is then shot with toy pistols for comedic affect.

The composition's rhythmic vocabulary is primarily limited to eighth- and sixteenth-note combinations and will be approachable by the novice-level ensemble. In addition, the "assassination" of the accordion player will help "Volume Pig" to serve as a novelty piece for any percussion ensemble concert.

—Eric Willie

### Wood, Metal, Skin

Josh Gottry

**\$26.00**

**C. Alan Publications**

Using one instrument per player, this two-and-a-half minute percussion trio is geared towards a young percussion group. Using wood, metal and skin percussion instrument categories, Gottry gives recommendations on the instruments each part can choose, but groups can choose any instruments within each player's own category.

"Wood, Metal, Skin" has pop-oriented rhythms with sixteenth-note grooves and all three players using foot stomps for a bass drum sound and style. While most of the piece has fairly straight-forward rhythms, there are a few syncopations with non-unison accents in both simple and compound meters. The piece has some rhythmic variety, but the only timbre changes are the differences between the three instruments and foot stomps.

—Brian Zator

### Apparitions of Malacandra

Joshua D. Smith

**\$20.00**

**Innovative Percussion**

In this programmatic work for percussion sextet, each player has a small multiple-percussion setup of commonly found instruments including congas, log drums, toms, bass drum, cymbals and various accessory instruments. According to the composer, the inspiration and subsequent program for the work came from the *Space Trilogy* of C.S. Lewis. In Lewis's work, one of the human characters makes contact with the presiding angels of Venus and Mars, Perelandra and Malacandra. During the angels' three attempts at visualizing themselves for the human, he witnesses a spectacle of images. Each of the three "apparitions" is treated musically by changing textures or rhythms associated with the evocative images.

The composer explores various timbres of the instruments by asking players to mute drums with their hands or play on the rims, bow cymbals (creating higher and higher overtones by placing a finger at the edge of the cymbal), and use various implements on all instruments (brushes, fingers, ends of mallets, etc.). At times, instruments are used in consort that create interesting textures. For instance, the third "apparition" consists of four triangles playing intricate sixteenth syncopated rhythms with various combinations of open/muted tones.

The rhythmic language of "Apparitions of Malacandra" is mostly simple, generally sixteenth- and eighth-note based rhythms that would be challenging, but accessible to a high school percussion ensemble. The strength of the work lies in the composer's creative use of the instruments.

—John Lane

### Escape Velocity

Dave Hall

**\$32.00**

**C. Alan Publications**

"Escape Velocity" is a percussion quartet scored for three keyboards (vibraphone, 4.3 and 5.0-octave marimbas) and one percussionist. Influenced by the music of Béla Bartók and drum'n bass artists, the piece portrays its title through the presentation of fast (quarter note=152) sixteenth-note figures and quick turns of time signatures and syncopations.

In addition to their keyboard instruments, performers one through three are also asked to play additional percussion instruments: (1) snare drum, alien disc and hi-hat, (2) crotales, splash cymbal and ribbon crasher, and (3) splash cymbal and opera gong. The fourth performer is asked to play sizzle cymbal, China cymbal, splash cymbal, bass drum, djembe and a rainstick.

This composition is aggressive,

energetic, and will be appropriate for the intermediate-advanced percussion ensemble. Hall's transfer of drum'n bass music into a percussion ensemble setting is a welcome addition.

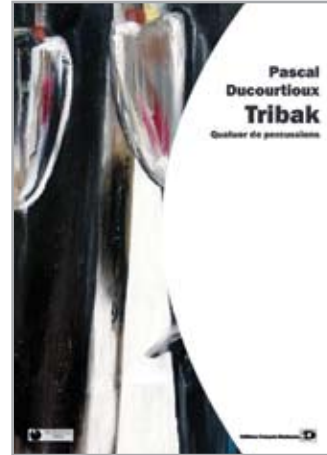
—Eric Willie

### Tribak

Pascal Ducourtieux

**\$40.50**

**Editions Francois Dhalmann**



"Tribak" features a percussion quartet, separated into percussion and keyboard percussion. For the latter group, a vibraphone, xylophone, and two marimbas (one 5.0 octave) are required. Written predominately in common time, the performers will not find difficulty in rhythmic presentation, but will potentially face issues regarding balance between keyboards and percussion, as well as vertical alignment of the rhythmic syncopations. The keyboard players are often required to play "percussively" by performing accented patterns in closed, chromatic positions.

"Tribak" is appropriate for the intermediate to advanced percussion ensemble and requires both keyboard percussionists to have four-mallet facility.

—Eric Willie

### Wiggums

Nate Anderson

**\$24.00**

**C. Alan Publications**

"Wiggums" is a moderately difficult percussion duet lasting approximately six and a half minutes. The performer's setup has a marimba (4.3 octave) at its central location, with half of a drumset at each end of the marimba—player one having hi-hat, ride cymbal and two small toms; player two having kick drum, ride cymbal, two low toms and wind chimes. Both performers share the marimba and a centrally placed China cymbal.

Performance notes point out that "Wiggums" will require extensive cooperation to perform, both musically and logistically. The piece rapidly progresses from one idea to the next, with the longest section only lasting 14 measures.

Thus, "Wiggums" will sound rather disjunct to the listener. The only sense of continuity is the perpetual alternation of percussion and marimba parts.

"Wiggums" will be appropriate for students who wish to improve their ensemble performance skills in a duet setting. However, due to its lack of development and quick alternation of ideas, it may be inappropriate for a concert venue.

—Eric Willie

### Dimension 5

Joe W. Moore, III

**\$20.00**

**Innovative Percussion**

"Dimension 5" is an exciting new duet for multiple percussion. Much of the composition is based on the number five. This is seen in the use of the meters 5/8 and 5/4, five-note groupings, quintuple rhythms, and the use of accents to create quintuple hemiola patterns within various other meters and rhythms. Moore also uses "additive" rhythmic techniques (beginning with one note, then adding subsequent notes throughout a passage that result in the creation of a longer rhythmic phrase) to develop several of the sections. He cites the music of Steve Reich as inspiration for this approach.

The two performers use identical sets of instruments (brake drum, splash cymbal, high and low bongos, snare drum, high tom and low tom). The texture alternates between unison lines, hocketed rhythms and solo-accompaniment passages. The use of identical instruments allows for smooth transitions and a homogenous sound throughout. Since the instruments are common to most percussion studios, this piece would be accessible to many schools and universities.

The most significant challenges in performing this piece involve rhythmic consistency and balance throughout shifting meters and dynamics. Rhythmic elements appear straightforward and would be playable by college undergraduates, making "Dimension 5" an ideal choice for an un-conducted piece on a student recital or percussion ensemble concert.

—Jason Baker

### Three Scenes in Nature

Murray Houlliff

**\$32.00**

**C. Alan Publications**

This is a multi-percussion duet set in three contrasting movements: (1) Wood-Tones, (2) Wind & Water and (3) Natural Rhythms. Each performer's setup is small, but each performer will have to carefully select his or her non-traditional instruments to capture the composer's intent for each movement.

"Wood Tones" begins with solo statements from each performer. The movement only lasts 34 measures, but

will present many challenges in its short timespan. First, the choice of sounds in Player 2 (temple blocks, woodblock, four log drum pitches, three wooden salad bowls) is crucial for clarity against Player 1's marimba part (low A required). Second, each performer is responsible for executing difficult polyrhythms and syncopations.

"Wind & Water" is meticulously portrayed through its orchestration and floating rhythms over the top of ostinatos. In their setups, Player 1 has a variety of gongs and bottles, and Player 2 has six aluminum pipes, three triangles and a suspended cymbal. The movement vacillates between moments of homophony (melodic interest in one part with accompaniment) and interlocking rhythmic ideas.

"Natural Rhythms" requires identical setups from each performer: snare drum, two bongos, conga, suspended tambourine, small suspended cymbal and small triangle. As the title implies, rhythm in this movement has its autonomous discourse from each performer. After a brief, unison introduction the movement progresses quickly into independent, rhythmic scoring.

"Three Scenes in Nature" will be appropriate for intermediate to advanced percussion ensembles. The performers will find reward in creating their own timbres and sounds throughout this programmatic duet.

—Eric Willie

## Earthlings

Murray Houllif  
\$48.00

### C. Alan Publications

"Earthlings" is a challenging and colorful work for percussion trio. Dedicated to the Blackearth Percussion Group, it is divided into four movements. The performers use a large setup of instruments that include keyboard percussion, timpani, drumset, almglocken, Japanese cup bowls, gongs and a variety of accessories. In addition to instrument logistics, the performers are often challenged, both individually and as an ensemble, by the composer's use of asymmetrical rhythms and polyrhythmic counterpoint. Houllif is very detailed in his notation, creating a work that showcases a wide variety of timbres.

The first movement ("Exploration") alternates between dense drum-oriented passages and more spacious sections featuring keyboard percussion. The second movement ("Moonbeams") uses entirely metallic instruments (both pitched and non-pitched) and, with a few exceptions, stays mostly in extremely soft dynamic ranges. The third movement ("Footprints") is scored for each performer playing a separate drumset. Quick tempi and straightforward rhythms (contrasting the polyrhythmic nature of the

other movements) are featured with opportunities for improvisation from each performer. The final movement ("Time and Space") uses melodic percussion and various asymmetrical rhythms. The piece concludes with a brief "collective improvisation" section that is followed by a fast energetic finish.

"Earthlings" would be a suitable work for an advanced college chamber group or professional ensemble. While detailed individual parts are included, performers should use copies of the score if working without a conductor.

—Jason Baker

## Kendhang Kalih

Gareth Farr

\$65.00

### Promethean Editions Limited

"Kendhang Kalih" is a Javanese-influenced work for multiple percussion duo. Scored for two sets of tom-toms, bass drum and two sets of timpani, the piece is written to imitate the interlocking rhythms commonly associated with Javanese gamelan style.

The work is divided into two sections. The first opens with each percussionist playing a set of four toms. The material performed by Player 1 consists mainly of quarter-note and eighth-note statements, frequently occurring over the barline, whose beginnings are punctuated by single resonant notes on the bass drum. This is contrasted by triple and quintuple rhythms performed by Player 2. The second section is characterized by a shift to timpani by both performers. Interlocking duple rhythms occur between the two timpani with interjected notes on the toms. By gradually adding notes over a series of repeats, these interjections gradually build up to create what the composer refers to as a "drum melody," similar to techniques used in minimalist compositions.

Several aspects of "Kendhang Kalih" are left to the discretion of the performers. These include relative tuning of tom-toms between performers, stick/mallet selection and setup (as both timpani and tom-toms must be played simultaneously by both performers). This piece would be appropriate for advanced student percussionists or a professional chamber duo interested in performing a non-Western-style piece on commonly available concert instruments.

—Jason Baker

## Promise Music

Clif Walker

\$50.00

### Innovative Percussion

Scored for nine performers, "Promise Music" has the following part assignments: 1—bells; 2—vibraphone; 3—vibraphone; 4—five-octave marimba and wooden wind chimes; 5—4.3-octave marimba and glass wind chimes;

6—5.0-octave marimba and rainstick; 7—chimes; 8—crotales, ride cymbal and gong; 9—mark tree, suspended cymbal, gong, vibraslap and sleighbells.

This composition has an "organic" minimalistic style. After an opening section characterized by "atmospheric" mood-shaping timbres (such as a crotales on the edge of a timpani, mark tree, wooden wind chimes, etc.), performer 4 initiates a melodic motive on marimba that is imitated by players 5 and 6, underpinned by player 8's light ride cymbal ostinato (which is the same rhythm as the marimba's melodic rhythm).

The overall structure of "Promise Music" appears to be arch-form, with the concluding section being similar to its opening. There are numerous mixed-meter changes, which create an intrinsic syncopation. This percussion ensemble will certainly fit the need for large, mature college percussion ensembles.

—Jim Lambert

## Invisibles Pass By

Yo Goto

\$25.00

### Innovative Percussion

This advanced percussion sextet is certain to challenge the most mature percussionists. Each performer has a multiple-percussion setup—some with keyboard percussion instruments as well. Player 1 plays suspended cymbal, claves, triangle, a crotales and a snare drum; player 2 uses xylophone, vibraphone, two woodblocks and triangle; player 3 needs marimba, temple blocks and two crotales; player 4 uses marimba, sizzle cymbal, two woodblocks, snare drum and triangle; player 5 performs on marimba, three woodblocks and glockenspiel; and player 6 uses four log drums, claves, two crotales and snare drum.

Commissioned by the Kunitachi College of Music Percussion Ensemble in Tokyo, "Invisibles Pass By" begins very slowly (quarter note marked 42 bpm) with a very soft entrance in the lowest register of player 4's marimba (rolling perfect fifths), with a layering structural effect in player 3's marimba, followed by continual added rhythmic and timbral

contrast with claves, woodblocks and temple blocks. This texture transitions to an ostinato underpinning in the vibraphone and marimba, and then returns to the "layering" technique presented earlier.

Overall, this composition is a study in contrasting timbres of keyboard percussion and wooden percussion sounds, with numerous, complex "stretto" (or overlapping) entrances that will demand tremendous interdependence among the six performers. The fastest tempo marking is quarter note equals 66, and that is only for a few measures. This 105-measure percussion sextet will take about 8–9 minutes to perform.

—Jim Lambert

## The Surface of Life

Mark Ford

\$50.00

### Innovative Percussion

"The Surface of Life" is a solo vibraphone feature with six accompanying performers. The accompaniment scoring is for the following: double second pans; cello pans; low-F marimba; two percussionists who play Korean gong, finger cymbals, four tom-toms, bass drum with pedal, splash cymbals, headless tambourine (mounted), earth bells, four suspended almglocken and vibraslap; and a double bassist.

Starting with a rhapsodic opening introduction, the solo vibraphone is engaged with intriguing musical counterpoint with the two steel drum players. The four-mallet marimbist and bassist provide the harmonic underpinning for this unusual solo to transition nicely into a faster section in which the marimba and solo vibraphone present unison melodic lines that are incredibly intricate (sixteenth-note triplets and sixteenth notes). An extended vibraphone cadenza moves into a furious finish in which all the performers align in the same driving rhythm toward the delightfully satisfying final cadence.

Quartal and quintal harmonies predominate this tuneful—yet mercurial—modal-sounding composition, which finally cadences on G. This ten-minute septet harkens—in its overall musical presentation—to a percussion ensemble version of Ford's solo work "Polaris." However, this composition should not be compared to anything else that Ford has composed.

Dedicated to Ford's friend and colleague at UNT, Christopher Deane, "The Surface of Life" won third place in the 2008 PAS Composition Contest. This work can be heard on a University of North Texas percussion CD titled *Vespertine Formations*.

—Jim Lambert



## MIXED INSTRUMENTATION

### Fallen Peace

Jessica Muñoz

\$25.00

#### HoneyRock

“Fallen Peace” is written for marimba and string quartet and lasts approximately six minutes. The marimba part calls for a 4.5-octave marimba, one-handed rolls in both hands and a repeating 4-3-1-2 permutation pattern. The form of the work is very simple with a slow introduction, fast A section, slow B section and a return to the A section. Starting with the A section, the piece is in F-sharp minor and uses only three chords for the remainder of the piece (F-sharp minor, D major and E major).

The lack of variety in the chord progression is echoed in the constant repetitions of the primary A theme. Although presented as an eight-bar theme, the melody is essentially a two-bar pattern repeated four times. The only changes occur when the marimba plays in octaves, the violins and violas are added, or the melody line is inverted. Additionally, the orchestration is non-existent in the A sections due to the string quartet playing the same notes as the marimba part. Redundancy is also present in the B section, with the marimba part playing the same permutation over two chords.

There are very few, if any, intermediate marimba and string quartet pieces in circulation. “Fallen Peace” helps fill that void, but contains a great deal of incessant repetition and lacks orchestration interest and harmonic variety.

—Brian Zator

### Show-Down

Murray Houllif

\$65.00

#### C. Alan Publications

This work for concert band features the percussion section throughout with several short solo sections (two allegro and one andante). The instrumentation includes timpani, keyboard percussion (orchestra bells, xylophone, optional marimba—two players recommended), snare drum, bass drum, hand cymbals and tambourine/triangle/four tom-toms (one player possible). The timpani part is written for four drums, with tuning changes meticulously notated. The keyboard percussion parts include general mallet indications. Double stops and some three-note chords on bells are used. The snare drum, bass drum, and cymbal parts are written in traditional manner on one staff, so the indications for dynamics, accents, rim and rimshots, staccato versus let vibrate, etc., make for a rather cluttered part. The cymbal part includes several scrapes. The tambourine/triangle/tom-tom part is well-written and idiomatic for the instruments.

The overall harmonic style is fresh yet tonal, with a mix of quartal and triadic harmonies. The beginning allegro is in 4/4 and is marked at quarter=104–116; the andante section is quarter=c.60–66; and the allegro molto coda is marked quarter=138. Overall, “Show-Down” is well-written and would be accessible for performers and audiences alike at a high school or university/community concert band performance.

—John Baldwin

### Arctic Dreams I

Christos Hatzis

\$70.00

#### Promethean Editions Limited

This is a trio for flute, vibes and digital audio. The digital audio part is from an earlier (1995) work by Hatzis and Keith Horner titled “Voices of the Land” from a radio documentary/composition titled “Footprints in New Snow.”

At one point the vibes player must sing while playing rolled octaves. An optional part for a child singer is also included. The vibes part includes many ostinato sections, fragmented rhythmic patterns, and only five measures with rolled four-note chords. The flute part is more virtuosic, with wide-ranging passages and leaps, trills, key clicks, flutter tongue, etc.

The significant points that need to be synchronized with the audio part are clearly marked. Various arrows denote changes of tempo in the audio part that must be adjusted to by the musicians. An outline of the audio part is included in the score only. The score abounds with meter changes, polyrhythms, quasi-canonic passages, dynamic extremes (*pppp* to *ff*) and tempo changes. This would be appropriate for university performance majors and faculty/professional musicians.

—John Baldwin

### Horn-Rims

Murray Houllif

\$45.00

#### C. Alan Publications

This is a chamber piece for horn and two percussionists. The percussion one part is written for a multiple percussion setup consisting of a pair of bongos, snare drum and vibraphone. The change of instruments is clearly notated, but some changes occur quite rapidly, so some experimentation with the setup will be important. The vibraphone part includes both single-line passages and four-note chords. The technical demands are straight-forward, consisting of flams, rolls and single-note passages.

The percussion two part is written for four tom-toms and two or three pedal timpani. The parts include standard techniques on each instrument. There are a few melodic pedal changes for the timpani, but each is clearly notated. The

changes between the toms and timpani occur quite rapidly, so the arrangement of the instruments will be important.

One editing error should be noted: there is a cadenza at rehearsal 50. Leading up to the cadenza, the part is scored for timpani. Following the cadenza there is an active passage that is obviously to be performed on the tom-toms, although this change is not notated.

The work is well-planned out, and tempo and dynamic changes are plentiful. The title and score is notated for horn, but the publisher also provides parts for trumpet or trombone, if one of those instrument colors is desired.

—George Frock

### Four Basho Haiku

Jorge Vidales

\$22.95

#### HoneyRock

Scored for solo vibraphone and soprano, this composition was the second-place winner of the 2008 PAS Composition Contest. The four Japanese Haiku are all poetry from Matsuo Basho (pseudonym of Matsuo Manefusa), who lived from 1644 until 1694. The four Haiku selected were translated by the American poet Robert Hass. They are titled “Winter Garden,” “Awake at Night,” “Stillness” and “Moonlight Slanting.” Each of them present vivid images that make references to nature and often depict “sound” objects. The total duration of this composition is over eight minutes. A sophisticated soprano who can blend with the vibraphone’s timbre and have reasonably advanced independent pitch control will be necessary for this duet to succeed—probably at the graduate music school level.

—Jim Lambert

## WORLD MUSIC

### Advanced Frame Drum Techniques

Yousif Sheronick

\$35.00

#### Briebe Recordings

Designed to propel the aspiring frame drummer past the basic “dum/tek” sounds and patterns used in most traditional folk music settings, *Advanced Frame Drum Techniques* presents contemporary frame drum techniques used by some of the world’s most accomplished percussionists. During this two-hour instructional video, Yousif Sheronick demonstrates Indian split-hand technique and triplet patterns, Glen Velez’s fast fingering technique (using individual fingers), snapping techniques and southern Italian triplet patterns on the *tar* (small Middle eastern frame drum) and *bodhran* (large Irish

frame drum). Velez’s cymbal fingering patterns (played on the jingles of the *riq*, the Middle Eastern tambourine) and a drone effect on bodhran are also demonstrated. Sheronick closes the video with three great solos on the *tar*, bodhran and *riq*.

The video focuses on advanced techniques, not traditional folk patterns, with an eye to developing one’s improvisation capabilities. Sheronick is excellent at presenting, explaining and demonstrating each technique and its application. After mastering the basics of frame drums and the *riq*, aspiring frame drummers would certainly want to use this video to expand their technical capabilities and improvisational possibilities.

—Terry O’Mahoney

### Afro-Cuban Big Band Play-Along (Mallet Percussion)

Dave Samuels

### Afro-Cuban Big Band Play-Along (Drumset/Percussion)

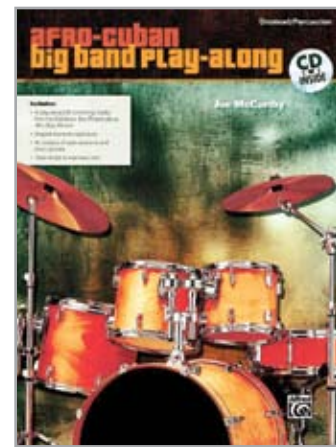
Joe McCarthy

\$19.95 each

#### Alfred Publishing

These two items are a great resource for those interested in playing Afro-Cuban music. This excellent play-along series comes in two versions: one for vibes/marimba and one for drumset. Each book includes the same six big band charts from the Grammy-award-winning Caribbean Jazz Project album *Afro-Bop Alliance* (featuring Dave Samuels). The drumset version, by Joe McCarthy, presents each tune in two tracks: one with drumset but without the congas to make it easier to hear the drummer, and one without drumset to use as a play-along. Samuels’ version includes each tune in its original version and in a play-along version minus the mallet instruments.

The original mallet and drumset charts are included in each book respectively. In addition, a booklet has many helpful tips for each chart. The Samuels keyboard book contains chord scales to aid in improvisation. The McCarthy drumset book has written groove



patterns for each chart along with his thoughts regarding his general approach to the music.

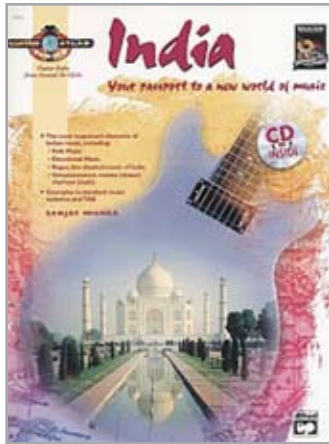
These are outstanding collections that will instruct and inspire students to delve into the Afro-Cuban style. With both an original version and a play-along version, students will be able to take in the great sounds of the Caribbean Jazz Project and then apply what they are hearing to their own playing.

—Tom Morgan

### India – Your Passport to a New World of Music

Sunny Jain  
\$16.95

III-V



#### Alfred Publishing

A subtitle for this book might be “a guide to applying Indian rhythms to the drumset,” as it introduces the basic elements of Indian music (instruments, rhythmic cycles and sounds) in an easily understandable and practical way. Author and drummer Sunny Jain successfully distills the complex world of Indian music into comprehensible concepts that allow readers who have basic reading skills and understanding of musical notation to begin their journey into the study of Indian music.

Jain begins with simple counting exercise, which use *bols* (traditional Indian syllables) as well as clapping exercises to connect Indian and western musical traditions. He then applies these counting approaches to create drumset patterns that approximate traditional Indian dance rhythms (*garba*, *bhangra*, *keharwa*). He then tackles the more complex concepts of linear phrasing (*yati*), rhythmic density (*lay*) and rhythmic cadences (*tibais*). The closing chapter becomes more challenging as he introduces different rhythmic subdivisions juxtaposed against one another (e.g., quintuplets on the snare against the jazz ride cymbal pattern). A demonstration CD is also included in the package.

—Terry O'Mahoney

### Salsa—Your Passport to a New World of Music

Pete Sweeney

\$16.95  
Alfred Publishing

This book deals with the wide variety of Afro/Latin American song forms and rhythms that have become such an important part of the contemporary music scene. The author describes “salsa” as “a general term used to describe an entire genre, much like the terms soul or rhythm and blues.”

Chapter one begins with a brief description of the instruments commonly found in salsa bands. These include claves, congas, bongos, timbales, maracas, guiro, guira, tambora and various cowbells. The drumset is also discussed and a notation key is provided. Chapter two covers the fundamentals of salsa, including the four versions of the clave pattern, the cascara patterns and the tumbao. A basic piano montuno is provided along with bell patterns and variations. Song form is also discussed. Chapter three covers musical styles such as the mambo, rumba, guaguanco, cha-cha-cha, bomba, Mozambique, merengue, Afro-Cuban 6/8, songo, plena and Latin jazz. The final chapter presents drum fills and soloing ideas in the salsa style.

The accompanying CD demonstrates every aspect of the book. The performances are all of very high quality and will be essential for understanding the concepts in the book. A final “jam track” features a band without drums for the student to practice with. A short listening guide listing important salsa artists concludes the book.

There have been many excellent books in the past few years dealing with salsa and Afro-Cuban styles. This book is another great addition to the pedagogical literature.

—Tom Morgan

#### Studies for Cajon

Martin Röttger

\$22.95  
Mel Bay Publications

*Studies for Cajon* is a straight-forward method book that will present the novice with the basics of cajon playing through simple one- and two-bar exercises (beginning with quarter-note exercises and ending with sixteenth-note exercises), pictures, helpful performance and maintenance hints, and three play-along tracks. A demonstration CD accompanies the text.

—Terry O'Mahoney

IV-V

### INSTRUCTIONAL VIDEOS

#### Drums Complete

Ultimate Beginner Series

\$29.95

#### Alfred Publishing

This book is for the person just starting to pursue the drumset. It is a fast-paced approach that includes a book with 80 lessons along with over five hours of DVD instruction. The book and DVDs are focused on the rock and blues drumming styles.

The DVDs begin with the drumset in the recording studio. A track without drums is recorded, and the drumset components are added one at a time, starting with the bass drum. Information about setup and playing techniques are provided along the way. The book begins with a section called “Basics,” complete with text and pictures explaining grip, foot techniques, cymbals, tempo, dynamics, note values and notation, song form, hand warm-ups, and some play-along exercises. The student would need to study both the book and the supporting DVD in combination. The discs contain downloadable mp3 tracks of all the examples and performances from the video.

The book starts with a graphic notation system for the drumset, laying out basic rock patterns and triplet-oriented blues patterns. This is eventually transferred to conventional notation. A second section of the book focuses on “Blues Drums” and covers the basic shuffle pattern, hi-hat groove techniques, fills, and a slow blues feel. Other, more advanced topics include developing various grooves with a bass player, the Charleston feel, the Steve Gadd shuffle, blues rumba, and several play-along tracks. The final section, “Rock Drums,” contains the same kinds of topics and play-along tracks, this time in the rock style.

The material in the book and DVDs is presented clearly and in a logical sequence. It will appeal to the student (possibly older adult) who is interested in taking the fastest path to playing the drumset. Even though it is a streamlined approach, it does cover important fundamentals that other methods of this type often leave out.

—Tom Morgan

#### Groove Essentials 2.0

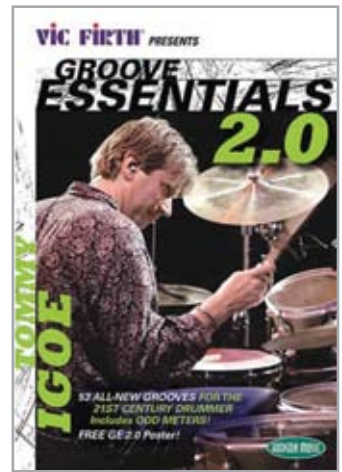
Tommy Igoe

\$24.95

#### Hudson Music

*Groove Essentials 2.0* (DVD) is the second video installment of Tommy Igoe's well-known drumset instructional method, and it contains almost four hours of his personal lessons and demonstrations of 53 new grooves not contained in the first video. Igoe discusses each groove, demonstrates it

I-III



alone, and then plays an excerpt with a pre-recorded play-along track. (Players who also purchase the companion book, will notice that Igoe does *not* play the complete charts as they are written in the book, only an abbreviated version for demonstration purposes.)

*Groove Essentials 2.0* picks up where the first installment left off, so being competent with that material is important. In this video, Igoe picks up the instructional pace and introduces ghost notes, grace notes, advanced rock, funk, R&B, hip-hop, world/specialty grooves (train beat, Cuban, Brazilian), and jazz grooves as well as the use of brushes. Many groove examples are presented at two different tempos (slow/fast) and are often altered to reflect tempo considerations. Bonuses include video footage of Igoe with the Birdland Jazz Club Big Band and a large wall poster containing all 53 grooves.

The first *Groove Essentials* book/video has proven a useful and popular method for learning drumset styles and developing your feel. *Groove Essentials 2.0* takes that success to the next level and would benefit almost any aspiring drummer—plus they're fun charts to play.

—Terry O'Mahoney

#### Marimba in Concert

Kai Stensgaard

\$25.27

#### Self-published

This 75-minute DVD includes 15 performance tracks and one six-mallet instructional track. These 15 pieces are performed by Kai Stensgaard on marimba, Charlotte Halberg on pan flute in “Paradise Island,” and Jakob Mygind on saxophone in “African Market Place,” “Rain Forest” and “Pieces of Wood.” Other transcriptions and arrangements included on the DVD are “Gloria from Misa Criolla” by Ariel Ramirez, “Tango en Skaï” by Roland Dyens, “Asturias Leyenda” by Isaac Albeniz, and “Andante” from “Sonata No. 2 in A minor” and “Gigue” from “Cello Suite No. 3 in C Major” by J. S. Bach.

“Six Mallet Grip Instruction” is included as the last track on this DVD. Based on the Stevens’ grip, Stensgaard gives very clear and easy-to-understand instructions on how to hold six mallets and explains how to utilize the grip in varying strokes and techniques. He uses this six-mallet grip to perform “Salsa Mexicana,” “Gloria from Misa Criolla,” “Lain Nebaj,” “Manzanilla” and “Zita” as well as exhibiting the simultaneous playing of wind chimes, ankle bells or China cymbal in select pieces.

This DVD consists of interesting cinematography, which is visually appealing. The engaging nature of the selected repertoire and the relaxed style of Stensgaard’s virtuosic playing make the DVD viewing experience enjoyable. There is a small amount of video track incongruence, especially with the saxophone playing, but it does not take away too much from the performances. Overall, this DVD is a good addition to any marimbist’s library.

—I-Jen Fang

## PERCUSSION RECORDINGS

### Hand to Hand

Various artists

### HoneyRock

*Hand to Hand* is a CD recording featuring 11 works for hand drums/frame drums in a variety of musical settings, all of which are available in print through HoneyRock Publications. The tracks vary in difficulty from the intermediate level African-themed drum quartet “Beat Ballet” (performed here by the Millikin University Percussion Ensemble) to the three Latin American/African/Middle Eastern themed solo “Udu Dances” by Robert Damm.

The other tracks include a three-minute African-themed percussion sextet (“Hand Jam” by Joel Smales), frame drum solo (“Quartrinity”) and djembe solo (“Triba Kan”) by B. Michael Williams, a Cuban-themed conga duo by Rich Holly (“You’re Makin’ Me Dizzy”) and a Cuban/Brazilian themed conga trio with CD accompaniment by Robert J. Damm (“Ritmos de Congas”). Ken Shorley’s “Prelude & Episode” is an eight-minute duo piece for bodhran, gong, frame drum and darabukka that begins rather pensively before evolving into rhythmic interplay.

The longest, most involved work heard here is “Concerto for Darabukka,” by Anthony Di Sanza. At over 14 minutes in length, it explores Japanese and Middle Eastern themes in a challenging work written for the college/professional percussion quartet (played here by Jason Richins, Timothy Russell, Jamie Ryan and Cindy Terhune).

The performers heard here deliver excellent performances. This CD would also be useful in presenting different hand drum sounds from around the world or as a sampler for teachers looking to add some hand drum pieces to their students’ repertoire.

—Terry O’Maboney

### La Rencontre

Anne-Julie Caron

### ATMA Classique



Canadian marimbist Anne-Julie Caron’s first CD, *La Rencontre (The Encounter)*, includes six original and transcribed compositions. Caron opens the CD with “White Squirrel” by Julie Spencer, based on improvisations; this piece requires great skill on the marimba, which Caron performs with accuracy and musicality. The intimate atmosphere of “Letter from Home” by Pat Metheny was beautifully transcribed by Caron, which suitably brings to mind the theme of this disc. In this piece, “there is rich and poignant harmony to be found beneath this ballad’s spare melody.” Based on “the story of the desert encounter between Mary the Egyptian, a prostitute who had repented and become a mystic, and the holy man Zosimus,” Oleksa Lozowchuk, a Canadian composer of Ukrainian heritage, created the three-movement “La Rencontre” for Caron. “The marimba was ideally suited to emotionally depicting such a journey of two souls towards the Unknown.”

One can hear Caron’s sensitive touch on “Katamiya” by Emmanuel Séjourné, and thoughtful interpretation with a great sense of direction in phrasing on “Zamba Para Escuchar Tu Silencio” by Guillo Espel. For the Argentinean composer Guillo Espel, Caron is “one of my favorite marimbists in all the world.” Caron shows great precision and cleanliness in her playing on “Wind in the Bamboo Grove” by Keiko Abe, whom Caron has had the opportunity to work with. However, she could have taken more time with the breath markings in the music, since taking time and allowing for space is very important for the Japanese style of music. The last selections on the CD are Caron’s transcriptions of Astor Piazzolla’s “Cinco Piezas” (five pieces) for solo guitar. To obtain

the percussive effect Piazzolla called for on guitar, Caron uses mallets to strike a wooden box, which can be heard on No. 3 “Acentuado” and No. 5 “Compadre.” Caron demonstrates the expressiveness of the marimba by her virtuosic and evocative playing. This is a wonderful recording that both musicians and general audiences would enjoy.

—I-Jen Fang

### The Offering of Curtis Andrews

Curtis Andrews

### Sitruë Music

Newfoundland percussionist and composer Curtis Andrews delivers an eclectic, jazzy and rich international musical palette in this debut album. The music, all composed by Andrews, is a wonderful melding of jazz, Indian Carnatic music and the music of West Africa. What seems like an unlikely combination of musical cultures comes together under Andrews’ well crafted, yet complex compositions and highly charged performances by an impeccable group of musicians. Andrews performs simultaneously on drumset and mrdangam throughout. He is joined by a core group of musicians: Patrick Boyle, trumpet; Bill Brennan, keyboards; Chris Harnett, alto saxophone; Brad Jefford, guitar; Josh Ward, bass.

The most unique composition is probably “Tisra Misra,” which the composer calls a “Carnatic Be-Bop.” The straight-ahead jazz improvising and style is well played against a unique formal structure of Indian Carnatic music. Other highlights include Andrew’s mrdangam playing on “Malabar” and “Bhairavi” and the funky “Camel Ride.”

Unlike many such ventures in which elements of world music are combined with other musical styles, Andrews’ music never suffers from an identity crisis. The music and performances are honest and uplifting. Andrews also has surrounded himself with excellent musicians who make the rhythmically difficult music sound effortless. Overall, this is an impressive debut.

—John Lane

### Rheo

Patrick Graham

### Self-published

*Rheo* is a genre-bending collection of percussion-based contemporary chamber/art music. Utilizing his musical expertise on a plethora of percussion instruments and his familiarity with numerous musical traditions, Patrick Graham has partnered with several colleagues and the On Ensemble to create 13 original works that blend world music traditions with contemporary improvisation and composition.

Accompanied here by Ben Grossman (vielle a roué), Kaoru Watanabe and Nicholas Williams (flutes), and Debashis

Sinha (toy accordion), Graham draws the bulk of his compositional inspiration from India, Japan and the Middle East. Not bound by strict musical partitions, however, Graham frequently juxtaposes traditions and instruments to create an intriguing sound. One example is the opening track, “King Worm,” which combines an Indian sounding drone with Japanese taiko drum patterns. Another example is “Strata,” which sets the electronic sound of the *vielle à roue* (hurdy-gurdy) against a bodhran groove. This tendency to fuse musical styles gives his compositions a familiarity but from a new vantage point.

Percussion is clearly at the center of every track on *Rheo*, and Graham really delivers on every track. His compositional approaches, groove playing and improvisation make this an excellent percussion recording.

—Terry O’Maboney

### Saturday Morning Coffee

The Allan Spencer Mallet Choir  
Allan Spencer Music Co.



For those who are fans of classical music played on marimba, this compact disc is a must buy. There are 19 tracks, most of them of familiar pieces, featuring the works of Bach, Mozart, Chopin, Beethoven, Brahms, and a few traditional folk melodies from different countries. The scoring of these works varies from marimba ensembles to solo performances. The performances are of the highest quality and very inspiring. A few examples of the compositions include Bach’s “Badinerie,” from “Overture in B minor,” “Invention No. 1 in a minor” and “Sonata in a minor,” “Prelude in e minor” by Chopin, Beethoven’s “Pathétique Sonata,” Brahms’ “Lullaby” and Mozart’s “Turkish Rondo.” Because of the familiarity of the selections, this CD will appeal to many listeners.

—George Frock

### New Zealand Percussion Music Strike

### Morrison Music Trust

Strike is a percussion ensemble based in New Zealand that focuses on performing works by composers from that region. Combining classical percussion and theatrical elements, Strike is a unique

ensemble bridging the gap between *Stomp* and a percussion ensemble concert. The group uses standard keyboard instruments, many tom-toms, temple blocks, bongos, bass drums, snare drums and cymbals. Non-standard instruments include 44-gallon oil drums, bamboo poles, hubcaps and metal plates. The CD liner notes (and included promo pictures of ensemble members standing upside down to play instruments) indicate Strike's propensity to explore the physical aspects of percussion and not merely the aural aspect. Overall, the CD captures the high-level of energy of the individuals performing. However, this energy is often undermined by the lack of ensemble unity and precision.

Gareth Farr's "Volume Pig" is a high-intensity piece filled with loud drumming and soft marimba interjections. The solo accordion at the end of the work is an interesting addition. "Ricochet" by Ross Harris is for a trio playing on three identical setups. Strike's recording uses a conga, 44-gallon oil drum, several drums and other miscellaneous instruments. Harris describes the work as being "packed with all manner of echo effects and canons, and weaves a fragmented path between synchronous and asynchronous rhythms." Miriama Young's trio, "Iron Tongues," requires two marimbas, brake drums and a modified drumset. The work uses the trio as one instrument and also has each player acting as a soloist performing over ostinato patterns. Through the solo sections, each player attempts to outperform the others, creating an ever-increasing intensity.

The next three tracks venture into the theatrical side of the ensemble's creativity. Although the visual element is absent from the CD, one can still enjoy the performances. "Work Songs" by Don McGlashan is a three-movement work exploring the different combinations and timbres created by a percussion quintet playing ten cowbells, ten woodblocks and five drums. "Painting with Breath" by David Downes is one of the more intriguing works on the CD and one that would be exciting to see performed live. The ensemble plays primarily thin bamboo poles that are whipped through the air to create sound. The group plays intricate rhythms with the poles, creating a very unique soundscape. The last theatre piece is "Cube" by Murray Hickman, which is part of the group's outdoor show. All the instruments (24 drums, hubcaps, gong, oil drum lids, metal plates and a brake drum), are arranged and attached in adjoining cubes of scaffolding where the players have to constantly move, jump and bend to play. The five movements employ different parts of the setup that includes a different set of instruments for each movement. The last track is an arrangement

of traditional music using instruments from the Cook Islands.

—Brian Zator

### Like Minds

Garah and Gregory Landes

#### Synchronicity Music

*Like Minds* is a compilation of pieces arranged by and/or written for the piano and percussion duo of brothers Garah and Gregory Landes. The CD begins with the duo's arrangement of "The Rite of Spring" by Igor Stravinsky. This adaptation presents many performance difficulties for percussionist Gregory, who conquers the simultaneous performance of varying percussion instruments with ease. The arrangement is based on Stravinsky's own two-piano transcription and attempts to "maintain consistency in the assigning of the original orchestral instrumentation."

The next two compositions, "Further Dance" by Roland Vazquez and "Last Look" by Garah Landes, feature the duo with Ian Bracchitta on double bass. The first composition explores various Latin-based rhythms, and the latter traditional jazz music that was introduced to the duo by their father.

Originally written for solo piano, Debussy's "The Sunken Cathedral" incorporates the original piano part supplemented with timpani, tam-tam, glockenspiel and vibraphone. While this is a well-executed performance by the duo, several percussion additions interrupt the mood of the composition.

"The Rain" by Garah Landes features a great performance by vocalist Cynthia Wuco and the Landes' duo. The percussion part supports the text with a variety of membrane and wood textures. Two of the final three pieces ("Drum Dances" and "Plead the Fifth") were composed for the duo and have a strong influence of jazz and rock music, sometimes sharply changing styles without notice or transition. The third selection is an arrangement of "One Hand, One Heart" by Leonard Bernstein. While it is an admirable undertaking, the performance lacks inspiration and clarity. The choice of vibraphone as an accompaniment instrument was perhaps less effective, as it is scored in the same register as the piano.

The Landes duo are great performers in their respective idioms, but the arrangements tend to nullify the original composers' textures and timbres, and thus lose some of the musical credibility that could be attained by the duo.

—Eric Willie

### Tympanum Ubiquitas

Various Artists

#### HoneyRock

When I first listened to this CD featuring 19 snare drum pieces, I was pleasantly surprised at how the pieces

contrast greatly in style and how not a single one is a "downer." The works feature different composers and artists, and each track is of the highest level. The limit of review space does not provide room for listing each piece, and it would not be fair to skip even one of the pieces. However, the performances of Robert McCormick, James Campbell, Martin Elster, John R. Beck and Matthew Beck should at least be mentioned.

Some tracks are straight-ahead snare solos, others are duets, some with synthesizer accompaniment, and there is even a quartet in which marimba, vibes and bells provide excellent background for the snare solo. Most of the solos are original works, but there are also several references to famous snare drum passages from orchestra works. You will also hear a very creative performance of "Downfall of Paris" that is a fresh approach to the standard "war-horse."

—George Frack

### View from Olympus

John Psathas

#### Rattle Records

This combination CD/DVD features the music of John Psathas. "Omnifenix" is scored for saxophone (Joshua Redman), drums (Lance Philip) and orchestra (New Zealand Symphony Orchestra, conducted by Marc Taddei). The saxophone is the predominant voice in this rather frenetic work, which, however, does include a calmer, more contemplative middle section. A sax cadenza and an extended percussion solo precede the return of the highly energetic style of the opening.

The four-movement "View from Olympus" was commissioned by Evelyn Glennie. Psathas acknowledges percussionist Petros Kourtis for introducing him to the world of Greek percussion styles and playing techniques. This recording of "View from Olympus" is performed by percussionist Pedro Carniero, pianist Michael Houston and the New Zealand Symphony Orchestra. "The Furies" (I) is toccata-like, using keyboard percussion and the upper register of the piano. The movement gradually incorporates more membranous and metallic instruments. "To Yelasto Paidi" (II) opens with crotales, high metallic percussion and piano, with the vibe gradually assuming more prominence. The whole movement is very airy, light and introspective. "Maenads" (III) presents driving, insistent, non-symmetrical rhythms punctuated by cymbals and drums. The general effect is that of a frantic, ritualistic, ethnic dance. In "Fragments" (IV), the piano and vibe return to a more subdued melodic mood to close out the work.

"Three Psalms" is scored for piano (Michael Houston) and orchestra (NZSO). "Aria" includes prominent

percussion, especially a very melodic timpani part. The almost barbaric outer sections frame a lighter, but still highly rhythmic, section for upper piano and more delicate percussion sounds. "Inferno" is more sustained in nature, both for the piano and the orchestra. "Sergei Bk.3 Ch.1" is lighter in texture and more playful in nature at the opening. A gradual return to the aggressive style of the first movement is followed by a reprise of the opening dance-like style. A forceful, rhythmic coda closes the work.

The accompanying DVD is a very interesting presentation of information regarding the music, the composer, and the recording process and experience. Discussions by the composer along with conversations with the soloists provide a very enlightening overview of the music on the CD. It would be beneficial to view the DVD before listening to the CD. The recording of the title work would be a good addition to the sound library of serious percussionists (and orchestra conductors) with an ear for challenging contemporary percussion repertoire.

—John Baldwin

### Wooden Drum

Esclats

#### Instrumentos Musicales – TOTS Per L'aire

*Wooden Drum* is the latest release from percussion quartet Esclats. Of the six selections on the recording, two include guest artists: "Route 666" featuring the composer, Gordon Stout, on marimba, and "Esclats" with narration by Pep Sellés.

The opening, self-titled track by Àngel Lluís Ferrando is based on text by Jordi Botella, which is read by Pep Sellés. The quartet's instrumentation is confined to membrane instruments to reflect Botella's text. According to the composer, "Esclats is a project where [the] music and the words are the same thing, they share the same origin, the same sound."

The next selection, "¡RRRR!" draws its name from the expressive qualities of the snare drum. Scored for four snare drums (preferably graduated), it explores a number of non-traditional sounds including buzz sounds from screaming into the membrane, rim clicks, various tones from varying playing areas, etc. There is even a melodic passage for the snare drum quartet taken from Franz Schubert's "Symphony No. 9."

Keyboard percussion instruments are introduced in the third selection, "Ancestry" by César Cano. Composed and premiered by Esclats, the piece is an amalgamation of percussive colors from the pitched sounds of gongs, vibraphone and marimba to non-pitched sounds of various cymbals, hi-hat, woodblocks and low toms. Cano "hopes that we think

about the ancestry of the music, with the percussion instruments as its magical ancestors."

"Burrundi" by Andrés Valero is a driving, non-pitched percussion composition inspired by the rhythmical ostinatos performed by the group the Drummers of Burrundi. Valero's interest in ethnomusicology, particularly African music, is demonstrated by his instrumentation as well as his rhythmic choices.

"Route 666" features the composer, Gordon Stout, on marimba with the quartet. This piece's character is really brought out by Esclats and Stout, who keep its groove tight, yet sultry. The opening motive pervades the composition in rhythmic variety, thus "the piece travels down a long, fairly straight road, and thus the use of Route 66 in the title." This piece really grooves.

The closing selection, Tobias Broström's "Nordic Peace," is orchestrated so "traditional drumset ideas are presented from a different point of view." The piece, however, includes many other sounds in addition to the traditional drumset timbres: bongos, timbales, opera gongs and shaker.

Esclats has a unique energy, sense of musicianship and balance that give the percussion listener a new sound in percussion chamber music. Bravo!

—Eric Willie

## Corrections

In the June issue, a review of a DVD by Matthew Burtner was identified as *Social Ruins*. The correct title is *Signal Ruins*.

Also in June, a review referred to the new book by Zoro and Daniel Glass as *Early Rhythm and Blues Drumming*. The complete title is *The Commandments of Early Rhythm and Blues Drumming*.

A review of the rudimental snare drum solo "Sha Groove" misspelled the name of the composer, Andrew Beall.

We apologize for these errors.

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Hear recordings of the 2009 PAS Composition Contest winners in the Members Only section of the PAS Website ([www.pas.org](http://www.pas.org)). Scores and recordings will also be available in the PASIC Listening Room.

# 2009 PAS Composition Contest Winners

By Daniel Adams

The Percussive Arts Society recently sponsored its 36th Annual Percussion Composition Contest. The competition was designed to encourage and reward composers who create music for percussion instruments and to increase the number of quality compositions written for percussion. Cash prizes are awarded for the top three compositions in each category as follows: First Place, \$1,500; Second Place, \$500; Third Place, \$250.

Described below are the winning compositions for the 2009 competition.

## CATEGORY I: MULTIPLE PERCUSSION (SMALL SETUP)

### First Place

#### "Cage for One"

by Dwayne Corbin

"Cage for One" is the only multi-movement work among the Category I winners. As the title suggests, the composition is a tribute to selected writings and compositions by John Cage. The three movements, of variable instrumentation, are titled "Nothing," "Soliloquy," and "Deconstruction." Corbin cites his experience in performing Cage's works and his desire that they be performed accurately as inspirations for composing "Cage for One."

The piece is scored for a combination of indefinitely pitched drums, wood and metal instruments, and shakers. A playback system and headphones are required if the optional recorded accompaniments are used with the first two movements. The performer may use the recordings provided, record a different accompaniment, or omit the recordings altogether.

The score is prefaced by three pages of detailed performance instructions and program notes, which explain the origin and structure of each movement. The duration and mallet specifications for all movements are listed, and a photograph of the suggested instrumental setup is provided. The total duration is eleven minutes and six seconds. Instruments are notated on a five-line staff with an additional lower single-

line staff for the ankle bell and shakers played using the feet in the third movement.

The first movement, "Nothing," is played entirely on three Chinese tom-toms using hard timpani mallets or dowels. The tom-toms are also played using the fingers. The performer alternates between the normal playing area of the drums, notated on three lower spaces, and near the edges, notated on three adjacent lines using conventional noteheads. X's denote one brief passage played on the rims of the drums. The recorded accompaniment is based on excerpts from Cage's "Lecture on Nothing." A click track is included to provide a context for the coordination of the instrumental rhythms and the meter of the recorded text. All rhythmic figures are based on underlying half notes (63 bpm), each of which represents a single column of text. Printed fragments of each text excerpt appear throughout the score to facilitate the alignment of the interwoven vocal and instrumental rhythms. The instrumental part consists of rapidly alternating beat subdivisions of two, three, five, and seven. An eight-measure coda is played three times, the first time using mallets and the second and third times using fingers.

The second movement, "Soliloquy," is composed in 3/4 time at quarter note equals 84 and organized in a succession of seven eight-measure periods. It is played on five woodblocks with four different mallets, the choice of which is left to the performer. The three lower woodblocks are each played using a separate mallet while the upper two woodblocks are played using a single mallet. The recorded accompaniment provided is based on Cage's "Radio Music," a 1956 piece for one to eight performers, each controlling the frequencies of a radio. It is also reminiscent of "Imaginary Landscapes," Cage's 1951 piece for 12 performers controlling 24 radios. The performer of this movement may use the included recording or create a recording based on the frequencies used in "Radio Music" (55kh to 156kh). The radio should be barely audible to the audience.

Cage's "Amores," a 1943 composition for three percussionists playing seven woodblocks, inspired the woodblock part, written on a five-line staff. A separate rhythmic theme is assigned to each woodblock, and the contrasting mallets will enhance the differences between the themes. Although notated on a single staff in the score, the performance instructions include each woodblock theme notated on separate staves for clarification. The woodblocks enter one at a time, in a contrapuntal manner. The themes are shifted to various parts of the measure in a polyphonic texture.

The remaining instruments (five tin cans, two-tone log drum, two cowbells, two maracas, riveted Chinese cymbal, shaker, ankle bells) are introduced in "Deconstruction," the third and longest movement. It is also the most rhythmically complex movement, requiring four-way coordination characteristic of drumset performance. The shaker is attached to the right foot, and ankle bells are attached to the left foot or to a hi-hat stand. "Deconstruction" is based on the structure and instrumentation of Cage's "Third Construction," composed in 1941 for four percussionists. Accordingly, this movement is parenthetically titled "Quartet." Drawing upon Cage's square-root algorithms, Corbin adapts the twenty-four 24-measure segments of "Third Construction" to sixteen 16-measure segments in "Deconstruction."

Measures one through sixteen (the first segment) are played on the Chinese tom-toms using dowels as in the first movement. The tin cans are introduced in the second segment, and the log drum in the fourth. The log drum is played with a mallet in the right hand and by the finger of the left hand in the fifth segment (stems up and down respectively). In the twelfth segment, the cowbells are played in the left hand and accompanied by a steady maraca roll in the right hand. Cowbells and maracas are juxtaposed polyrhythmically in the fifteenth segment, and in the last 16 measures the tom-toms are played using dowels on both the nor-

mal areas and edge, as the maracas remain in the hands.

Throughout “Deconstruction,” the rhythmic figures played in the hands change subdivisions frequently and are often beamed according to rhythmic groupings instead of the pulse. For example, several bracketed eighth-note sextuplets extend over the barline in the ninth segment. The foot parts function as timekeepers and help to delineate the 16-measure segments. Beginning in the second segment the ankle bells initiate a steady pulse in half notes, ending on the downbeat of the fourth segment. The shaker enters one measure before the fifth segment and continues in a steady eighth-note pattern until the ankle bells return in the sixth segment. Both feet are active in segments 14 and 16.

**Second Place**  
**“calculo infinitesimal”**  
 by **Guilherme Carvalho**

Translated, the title of “calculo infinitesimal” means “infinitesimal calculus”—a branch of mathematics based on numerical values so small as to have once been considered incomprehensible. Although no program notes or instructions are included with the score, the title likely refers to the minute gradations in timbre, rhythmic values, and overlapping reverberations that pervade this eight minute and fifteen second single-movement composition.

Using a sparse and economical setup of two suspended cymbals, snare drum, three toms, bass drum, and claves, Carvalho explores a varied sonic landscape by extensively utilizing varied surface areas of the instruments and beaters. The score consists of a variable staff ranging from a single line to as many as seven lines in groups of two or three as necessary for each instrumental part. Staff lines appear and disappear on a single system as the instrumental texture changes. An unexplained but easily deduced system of iconography is used to label beaters.

The piece begins at a tempo of half-note equals 50. Frequent meter changes and metric modulations follow. The instrumental groups are introduced slowly, each with a variety of performance techniques and nuances of timbre. For example, the first 17 measures are played on the center, edge, and normal area of the bass drum with occasional dead strokes. Measures 18–26 are played only on the rim of the highest tom-tom in sixteenth-note quintuplets. The player begins the passage using the ends of the mallet handles and gradually moves forward and then away from the head of the mallet as instructed graphically in measures 21–26. Following two measures of triplets played on the lowest cymbal, measures 29–41 are played in quintuplets on the highest tom-tom.

An important transition occurs in measures 42–56 as the snare drum enters (snare off) in interplay with the three toms. Rapid activity between these instruments follows. In mea-

sures 57–69 the performer moves among the cymbals, snare drums, and toms, with different beaters in each hand in measures 68–70. A fifteen-measure snare drum passage follows, also played using two different beaters.

In the final section, repeated notes on a single instrument alternate with rapid flourishes on multiple surfaces. A one-handed roll on the bass drum (right hand) accompanies single notes played on the same instrument using the left hand in measures 106–117. A duet between the two cymbals is frequently interrupted by short bursts among the drums. A culmination of loud, un-muffled rolls on the cymbals and the decaying sonorites of bass drum provide

a resonant background for a sixteen-measure coda in which the claves are introduced. In a combination of muffled and un-muffled clave strokes, the final three measures of “calculo infinitesimal” are played by touching the lower clave to the bass drum surface while striking with the other clave, using the bass drum as a resonator.

**Third Place**  
**“raingutter”**  
 by **Michael Early**

The only piece in Category I to include definitely pitched instruments, “raingutter” is scored for cowbell, high and low brake drums, triangle,



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high and low bongos, snare drum, tom-tom, bass drum, vibraphone, and crotales. Early bridges the threshold between the sonorities of definitely and indefinitely pitched instruments by recommending that the ordinarily indefinitely pitched instruments pitches, with the exception of the bass drum and triangle, be chosen as to approximate specific pitches.

Notated on five-line staves, “raingutter” is composed at quarter-note equals 80 with a duration of eight minutes. Its structure is based on the transformation of texture and the relationship between definitely and indefinitely pitched sonorities.

The first 214 measures, written in 3/8, are a pointalistic interplay between the vibraphone, brake drums, and snare drum. The vibraphone part begins in a percussive context, with a repeated staccato G-sharp 2. Gradually, more pitches are included and dead strokes are interspersed with normal strokes. Measures 215–338 consist of a vibraphone solo with precise pedal indications. The meter alternates between 3/16, 3/8, and 2/8 as a limited pitch gamut expands to include double stops.

Measure 339 is silent. Measures 340–346 constitute a transition as the snare drum and brake drums return with the addition of the bass drum. The vibraphone part becomes more melodically developed, repeatedly alternating between a measure of eighth-note triplets in 3/4 and a measure of sixteenth-note quintuplets in 2/4. Simultaneously, the bass drum maintains a quarter-note pulse interspersed with down-beat rests and syncopated eighth notes. A call-and-response passage between the vibraphone and the drums follows in measure 380. The vibraphone functions harmonically, and the meter alternates in a pattern of 5/8, 2/4, and 3/4.

The instrumentation shifts almost entirely to definite pitch in the last two sections. Beginning in measure 440, the vibraphone plays a succession of repeated E-flat 2's with the pedal depressed as to create a drone effect for 22 measures. The pitches D-flat, F, B-flat, A, A-flat and D-natural are added, but the E-flat remains ubiquitous. In measure 444 a crotales melody of nearly identical pitches (plus G) descends and then ascends three times in combination with the additional pitches in the vibraphone part. As the piece concludes, the texture has become contrapuntal.

## CATEGORY II: PERCUSSION ENSEMBLE (8–12 PLAYERS)

### First Place

#### “Liber Abaci” (“The Book of the Abacus”)

by John Mayrose

The title of this ten and one-half minute work is based on the eponymous 1202 book by Leonardo of Pisa, the mathematician who first introduced the Fibonacci numerical sequence: a process of deriving a succession of whole numbers by adding the sum of the previous two (0, 1, 1, 2, 3, 5, 8, 11, etc.). Mayrose also draws

on the concept of fractals, a term first used by the mathematician Benoit Mandelbrot to describe a fragmented geometric shape that can be split into two parts, each of which is a reduced copy of the whole. Mayrose provides, as an example the Slepinski Triangle, a large equilateral triangle internally divided into smaller replicas of itself as part of the pre-performance notes describing the combined Fibonacci and fractal concepts.

The structure of this single-movement piece is based on the descending Fibonacci numbers beginning with 610 in the first measure and concluding with the number five at the fifth measure before the end. Each small temporal subdivision is an approximately reduced copy of the whole. Mayrose achieves this through the varied repetition and development of short motives. The aforementioned Fibonacci numbers appear in the score, occasionally coinciding with the rehearsal letters A through Z.

“Liber Abaci” is scored for eleven players: two xylophones, vibraphone, two marimbas (with two players on each marimba), timpani, and three players (Percussion 1–3) assigned to a combination of tom-toms, bongos, congas, and bass drum/cymbals. The third player holds a set of sleighbells in the same hand as the bass drum beater so they will be audible whenever the drum is struck. Percussionists 1 and 2 are advised to use soft mallets or “Hotrods” (bundled rods) so as to not overpower the melodic instruments. All of the indefinitely pitched instruments are notated on a five-line staff, one for each player. Each marimba part is written on a grand staff. The vibraphone is considered a solo instrument throughout, and the composer emphasizes that it should be audible. A diagram shows the vibraphone placed in the center of the ensemble between the marimbas and xylophones with the timpani and the indefinitely pitched instruments in the rear.

“Liber Abaci” is a rhythmically engaging work moving at a tempo of eighth-note equals 200 throughout. With an unrelenting drive and minimalist influence, the piece is propelled by a relentless *moto perpetuo* of cumulative sixteenth notes. The time signatures are constructed in a variable succession of a 5/16 measure followed by one or two 2/4 measures. A 6/16 measure appears at the end of all of the Fibonacci sections and more frequently in the final sections. The tonality is F Dorian, and the musical texture builds gradually with few dramatic transitions.

The vibraphone, its brief passages flanked by long periods of rest, serves as a focal point for the transformation of thematic ideas in fractal proportions. All of the split marimba parts occasionally require four mallets. The xylophones and marimbas alternate between melody and figuration, often in rhythmic unison. The drums provide rhythmic support and percussive em-



John  
Mayrose

phasis. The timpani bridges the drum and keyboard parts. The xylophones frequently double the marimbas in octaves, resulting in a rich symphonic texture.

### Second Place “Navigating the Maze” by Mike Perdue

“Navigating the Maze” is a fascinating exploration of the threshold between the sonorities of indefinitely and definitely pitched percussion instruments of similar materials. Perdue systematically expands this process to an eight-member percussion ensemble and takes the unprecedented step of subordinating the role of definite pitch to the realm of indefinite pitch.

Parts for the keyboard percussion instruments are paired with parts for found objects in this single-movement piece. Players 1, 3, 5, and 7 are assigned respectively to glockenspiel, vibraphone, xylophone, and marimba. The even-numbered players are each assigned a collection of five found objects matching the sonorities of the corresponding keyboard instrument. Player 2 needs small metal pipes in the range of the glockenspiel. Player 4 must find metal pipes and a mixing bowl within the range of the



Mike  
Perdue

vibraphone. Player 6 needs hardwood dowels in the range of the xylophone, and Player 8 needs wooden boards in the range of the marimba. In turn, each keyboard player must select five pitches that match or nearly match those of the corresponding found objects (in the same octave). This labyrinth-like selection process is as much of a challenge as the performance preparation itself!

Both the mallet players and the found-object players read from a five-line staff without a clef. Each line represents one of the selected objects in the even parts and one of the five selected pitches in the paired odd parts. The choice of mallets is left to the performer with the instruction to make selections that emphasize the similarities of the paired instruments. Partnered players are to stand next to each other in performance.

The piece is in 4/4 at quarter note equals 102 throughout with a duration of nine to ten minutes. It begins with the successive introduction of the first three partnered pairs of instruments. Each pitched instrument strikes a whole note, and the corresponding object plays a repetition of thirteen sixteenth notes. Gradually, these statements culminate in a rhythmic unison of sixteenth notes in all six parts. As the sixteenth notes cease, Players 1–6 hum pitches matching the last note of each one played. The marimba and boards enter in a hocket-like pattern of eighth notes, one sixteenth apart from each other. The aural result is that of cumulative sixteenth notes.

The density of the texture increases and becomes more polyrhythmic as the upper parts enter in triplet-based hocket patterns and polyrhythms. Eventually the eighth-note parts in the marimba and boards align into a rhythmic unison, providing a rhythmic foundation for the more complex upper parts. The marimba and boards subsequently break into a more complex rhythmic relationship as well, and then realign to a unison and finally revert to the original hocket pattern.

The metal mixing bowl makes a single entrance, accompanied only by the vibraphone, in measures 95–96. In a reversal of the paired sonorities in the introductory section, the mixing bowl resounds in a whole note while the vibraphone plays sixteenth notes. This gesture serves as a transition to measure 97, consisting only of an instruction for each player to repeat any previous measure eight times. Following the eight-measure repetition, all metallic instruments (Players 1–4) play three-note chords in rhythmic unison while the boards and marimbas resume the hocket pattern. The dowels and xylophone play ornamented quarter notes and sixteenth notes.

Hocket and imitative patterns become more frequent and the increasingly dense texture is interrupted by a stretto-like imitative passage passed in score order around the ensemble. A separate triplet-based motive for the definitely

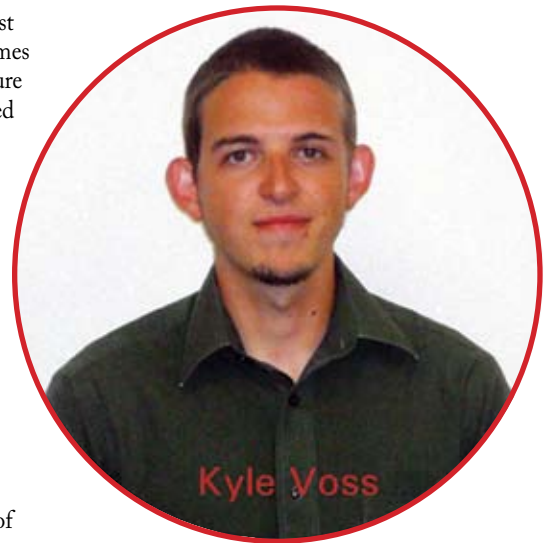
and indefinitely pitched instruments is first repeated five times and then four more times in fragmented variants. This canonic gesture culminates in a measure of silence followed by four-note rolls in all instruments, a climatic apex. A coda based on the introduction follows a five-second pause. The final measure consists of an *ad lib* repetition (of indefinite duration) of any previous passage as selected by each performer, reminiscent of measure 97.

### Third Place “The Passenger” by Kyle Voss

“The Passenger,” written in one movement, is scored for eleven percussionists and piano with an approximate duration of seven and one-half minutes. It is the most harmonically conventional of all the pieces, but it is adventurous in rhythmic design and symphonic in texture. The instrumentation includes bells, two vibraphones, xylophone, four marimbas, piano, timpani, and two indefinitely pitched parts for two percussionists sharing a setup. The indefinitely pitched instruments are bass drum, low tom-tom, snare drum, and five kinds of cymbals. Each of the four marimba parts is written on a single staff with clef changes as necessary. All marimba parts require four mallets, as do the bells and the second vibraphone part. The piano part has some independent passages but frequently doubles the mallet parts that share both melody and accompaniment. The drums and cymbals provide rhythmic support and emphasis with some rhythmic independence, especially in harmonically sparse passages. The timpani have a few independent passages including characteristic glissandi. Mostly, however, they provide rhythmic and harmonic support.

The performance instructions are limited to a five-line staff describing the notation of the indefinitely pitched instruments and a statement that staccatos in the marimba parts should be played as dead strokes. There are no mallet indications. The tempo marking is quarter-note equals 80, and the meter is 4/4 except for three 2/8 measures at significant cadential points. “The Passenger” is through composed with a well-organized tonal scenario and a development of thematic materials stated by the bells and first vibraphone in the opening passages. There are a few passages containing two-against-three-against-five polyrhythms.

The tonal language of “The Passenger” is characteristic of late Romanticism with both closely and distantly related secondary functions and modulations. The piece begins in A minor. In measure 33 the key changes to D-flat and a new theme is introduced. Although the original key signature returns in measure 72, introducing the tonality of C major, there are harmonic and melodic versions of the parallel minor as well. In measure 84 the key signature



changes to four flats with passages in E-flat and D-flat preceding the tonality of A-flat major. A brief passage in E major serves as the dominant in preparation for the return of the A-minor key signature in measure 118 and a modified restatement of the opening themes. A cadential I 6–4 chord in the relative major abruptly is followed by overlapping ascending scale passages in the parallel major. The piece concludes on a V–I cadence in A major.

### 2010 CATEGORIES

The 2010 PAS Composition Contest will include the following two categories: I. Timpani Solo (four standard sizes, e.g., 32”, 29”, 26”, 23”) and II. Marimba and Cello Duet.

**Daniel Adams** is a Professor of Music at Texas Southern University in Houston. A composer and percussionist, Adams holds a Doctor of Musical Arts degree (1985) from the University of Illinois at Urbana-Champaign, a Master of Music degree from the University of Miami (1981), and a Bachelor of Music degree from Louisiana State University (1978). Adams is the composer of numerous published musical compositions and the author of several articles and reviews. His music is recorded on Capstone Records and Summit Records. **PN**

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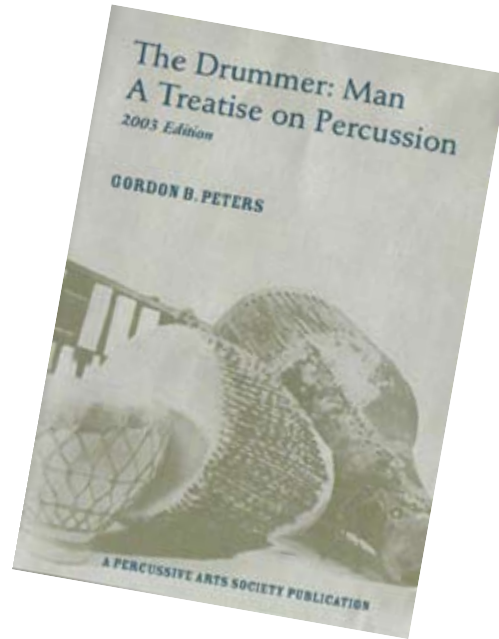
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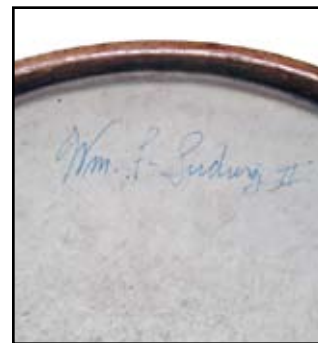
During the Second World War, restrictions were placed on the manufacture of musical instruments and other objects considered non-essential to the war effort in the United States. The metal components in these objects could constitute no more than 10% of the total weight, and the use of copper was restricted. In addition to a reversion to rope-tensioned drums (see the WFL Rope-Tensioned field drum in *Percussive Notes*, October 2008), the WFL Drum Company also manufactured an entire drumset, the “Victorious” model, which was tuned with tension rods and lugs.

This early design utilized stamped, metal claw hooks threaded into a fixed metal nut mounted within the hollow wooden lugs to tune the heads. Several hundred of the sets were manufactured before the claw-hook tuning system was abandoned in favor of an internal tuning system with fixed counterhoops designed by Cecil Strupe. The shells were three-ply—a cross-layer of poplar between two of African mahogany—which were reinforced inside with two maple rings. The counterhoops were constructed of maple with a decorative insert. All wooden components of the snare, including the strainer, were made of maple.

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A complete “Victorious” drumset was usually sold with a floor tom, a wooden stand for the snare drum, a wooden hi-hat stand with cymbals, and a woodblock and cowbell mounted on the bass drum. Some early versions of this set also had goatskin heads tacked on the bottom of the toms in lieu of hoop-mounted heads.

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



Signature of William F. Ludwig II on the head of the largest tom.



Close up of the all-maple, wooden bass drum pedal.



Detail of the snare drum, showing the aluminum badge and a wooden lug casing.



Ludwig “Victorious” Drumset. Note the various wooden components such as the lug casings, snare strainer, bass drum pedal, bass drum muffler, bass drum spurs and the mounts for the toms, cymbal, cowbell, and woodblock.

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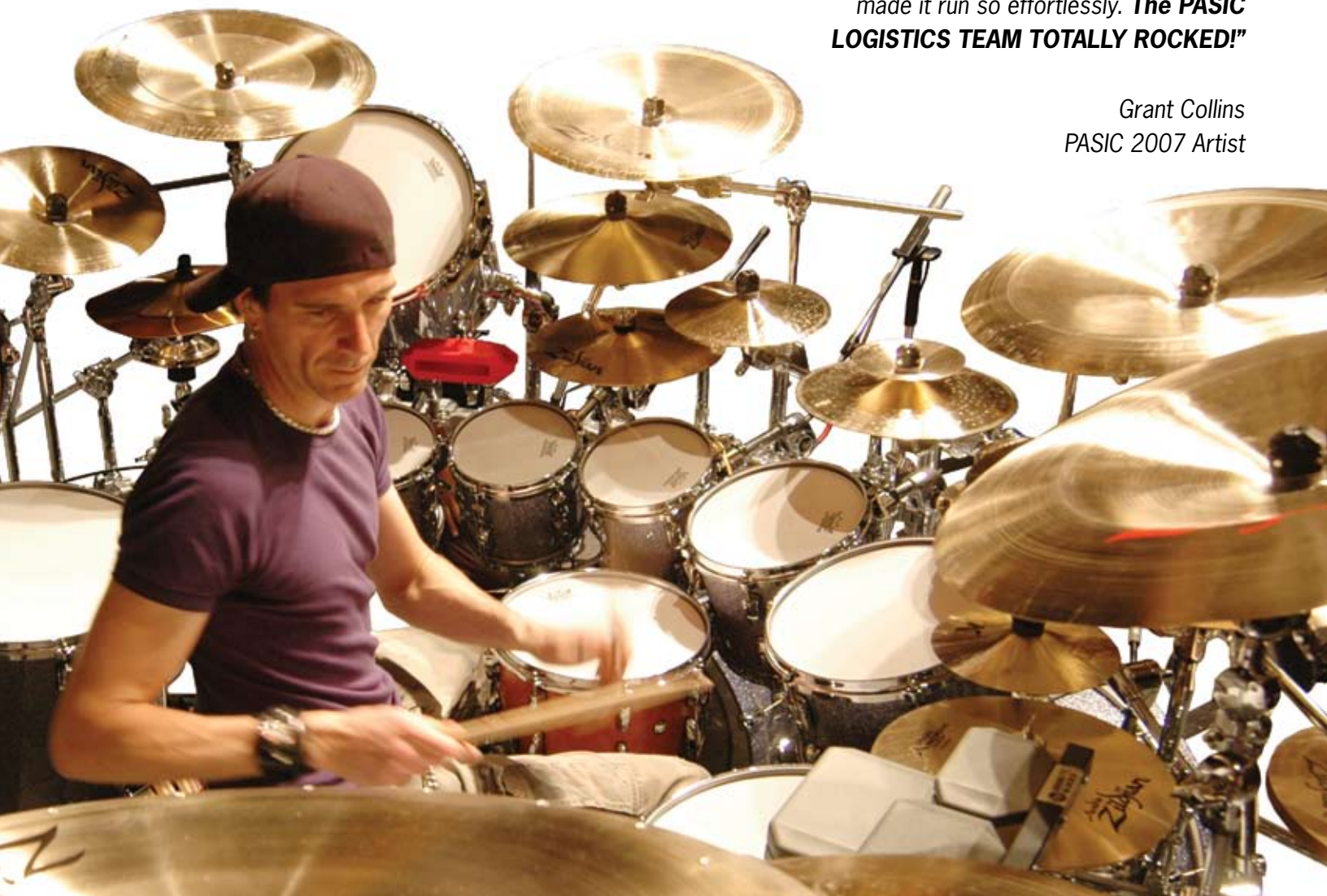
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