PERCUSSIVE NOTES

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PERCUSSIVE ARTS SOCIETY

HALL OF FAME 2020

Neil Peart ▪ Garry Kvistad ▪ Ndugu Chancler

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PASIC 2020
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

To our PAS Members and the entire Drum and Percussion Community,

On behalf of everyone at the Percussive Arts Society, we want to thank you for your ongoing support, and we sincerely hope you and your family, friends, and colleagues are staying safe and healthy throughout the COVID-19 pandemic.

After much consideration, the PAS Board of Directors has made the difficult decision to move PASIC 2020 to an online, virtual event. Making this decision was not easy, but we believe it is the right decision for the safety of our staff, artists, members, students, volunteers, industry partners, and general attendees.

Every year we eagerly await the middle of November, when we come together and learn from one another, are inspired by one another, see old friends, and make new ones.

Nothing can replace what it's like to attend PASIC in person. However, we're excited to reinvent that same unique experience you have come to rely on in a virtual setting. What's even more exciting is knowing that a virtual PASIC will allow our members around the world, who are normally unable to attend in person, the opportunity to experience the unique gathering and sharing of artistry and innovation we celebrate each year in Indianapolis. We guarantee that the look, feel, and quality you expect out of an in-person PASIC will still be part of your 2020 virtual experience.

PASIC 2020 will be a two-day event held on Friday, November 13, and Saturday, November 14. Registration will open in early September, and Early Bird prices will be $50 for student members, $100 for non-student members, and $175 for non-members. Stay tuned to our social media channels and *PASIC.org*, as we'll be releasing additional details in the coming weeks.

While no one can predict the future, we remain optimistic that we will all be together in person next year in Indianapolis, November 10–13, 2021, as we celebrate the 60th anniversary of the Percussive Arts Society.

The Board of Directors and Staff
Percussive Arts Society

Photo by Warren LaFever

2020 Hall of Fame Leon "Ndugu" Chancler

By Rick Mattingly

"The PAS Hall of Fame is home to a select group of musicians and visionaries who have dedicated their lives to elevating the art of percussion," says Peter Erskine. "If for no other reason than that his drumming propelled the music of both Miles Davis and Michael Jackson, Ndugu Chancler deserves our utmost respect. But Ndugu did more than that. His commitment to the fundamentals of drumming showed that it was possible to play the most far-out and far-reaching music imaginable, just as soon as you knew your rudiments. Like another Miles alum, Tony Williams, Ndugu understood that the basics were the door through which musical freedom was attained. He taught this lesson well for many years at the Thornton School of Music at the University of Southern California. The depth and amount of gratitude and devotion shown to Ndugu by his former students, as well as by the vast 'who's who' of musical legends he played with over the years, is both testament and testimony to an exemplary drumming life. All of us miss him at USC. His music and teaching legacy live on. Thank you, Percussive Arts Society, for bestowing this honor and residency to Leon 'Ndugu' Chancler."

According to former PAS President Bob Breithaupt, "Ndugu was approachable and legitimate as a true percussion ambassador. He was not resistant to engaging in direct and meaningful conversation with the pure avocational drummer, bringing great joy and encouragement to thousands over his career. In his role as a faculty member at USC, he often would willingly work with those who were not jazz majors and sometimes not even music majors. This is evidence of one who is truly dedicated to the mission of teaching. Ndugu was well known and well liked by all in the percussion world. With an infectious smile and good word, he simply made all whom he came into contact with feel better about themselves and their role as drummers. He was a model and a gift to our discipline."

Pianist and singer Patrice Rushen, who worked with Ndugu on a number of projects, said, "Ndugu's numerous contributions to jazz and popular music not only exemplify the richness of his talents as a gifted drummer, but also extend into his work as a Grammy Award-winning songwriter, record producer, clinician, and college professor. Few people have put their 'footprint' on so many varied musical experiences and styles with such a positive, notable fashion. To have mentored, befriended, guided, and influenced numerous musicians in pursuit of excellence and purpose, by example and through his own experiences, Ndugu proved over and over again that being a musician whose platform for artistic expression was drums, was open wide with possibilities. He possessed the knowledge and had the courage to stand on the shoulders of those who came before him. He used their positive influences as power, to inform the discovery of his own. His keen sense of performance, his impeccable skills, and his talent were displayed in every musical platform in which he participated. He made it look so easy, and he made it fun! What stands out in my mind about Ndugu Chancler is that his level of integrity as a percussionist was matched by his pure joy and sharing of the gift of music. He inspired curiosity and versatility. He strived to provide the best of what was needed for the success of the music."

Leon "Ndugu" Chancler was born in Shreveport, Louisianna, on July 1, 1952, but soon moved to Los Angeles with his family. He started teaching himself to play drums at age 13, getting advice from older musicians. While in high school he started playing Latin jazz with percussionist Willie Bobo. After graduating high school, he joined Gerald Wilson's big band. He performed with the trumpeter Hugh Masekela while studying music education at California State University, Dominguez Hills. Chancler was invited to join Herbie Hancock's band, but turned down the offer in order to stay in college. Ndugu did, however, perform as a percussionist on Hancock's 1971 album, *Mwandishi*, during which time percussionist James Mtume gave him the Swahili name Ndugu ("Earth Brother"). He often performed with visiting musicians at L.A. jazz club Shelly's Manne-Hole, and his reputation quickly spread.

In 1971, when Chancler was 19, he left college when Miles Davis asked him to join his group. That band can be heard on the 2015 CD set *Miles Davis at Newport 1955–1975: The Bootleg Series Vol. 4*. Ndugu started working regularly with a variety of artists, both live and in the

Newport Jazz Festival

I don't approach myself as a drummer; I'm an orchestrator. The drums are just the instrument I use to orchestrate—paint the picture. —Ndugu Chancler

studio. After playing on Santana's 1974 album *Borboletta*, Ndugu joined Santana on tour, and on the band's 1976 album, *Amigos*, he wrote the songs "Dance Sister Dance" and "Take Me With You," and he was also one of the producers.

When Joe Zawinul and Wayne Shorter heard Ndugu recording with violinist Jean-Luc Ponty in a nearby studio, they invited him to play on the Weather Report album *Tale Spinnin'*. "I went from a very technical and structured music with Jean-Luc to a very free-form improvisational music with Weather Report," Ndugu recalled. "I had to adapt to that right then, and it was fun. They [Weather Report] don't talk a lot, they don't write a lot of music, they just let you go. That record did a lot for my career. Everyone was ready to abandon me as a creative percussionist because I had been working with Santana and doing some things with George Duke. People were ready to say I had sold out: 'He can't play anymore; he's a funkhead.' The Weather Report album turned that around. They said, 'He's still got it!'" Ndugu was invited to join Weather Report full time, but declined the offer.

He continued doing sessions, appearing on albums by Hugh Masekela, Hubert Laws, Frank Sinatra, Stanley Turrentine, Kenny Rogers, Thelonious Monk, James Brown, Eric Clapton, Donna Summer, Lionel Richie, LeAnn Rimes, DeBarge, and Stanley Clarke, among many others. Chancler was also hired to play on high-profile film soundtracks including *The Color Purple*, *An Officer and a Gentleman*, and *Indecent Proposal*.

In 1982, producer Quincy Jones hired Chancler for three songs on Michael Jackson's album *Thriller*: "Billie Jean," "P.Y.T. (Pretty Young Thing)," and "Baby Be Mine." In a 1983 *Modern Drummer* article, Ndugu said that for him, "Billie Jean" was "a lesson in musical discipline. A very simple rhythm that anybody can play who can play drums, but the whole discipline of it was just playing that and being consistent at it."

When Ndugu died, Roots drummer ?uestlove posted on his blog, "In my opinion, the 'Billie Jean' intro is the greatest example of something so simple that you take it for granted. But if you truly dissect it, it's a complex, compelling performance. The tone is spot on. Enough snap on the snare but not too thin that it enters Ska/James Brown crack snare territory. The amount of reverb [engineer] Bruce Swedien applies is SPOT-on perfect. The performance, however, is timeless, like a tuxedo, or a pair of Chucks, or jeans and white T-shirt. It literally gives MJ his DNA. You know what it is ONE SECOND in."

The same year that *Thriller* was released, Chancler and his production company partner, Reggie Andrews, received a Grammy nomination for writing the Dazz Band's hit "Let It Whip." Chancler also composed "Sister Serene" and "Reach for It" for George Duke.

On Jackson's next album, *Bad*, Chancler played on the song "I Just Can't Stop Loving You." Ndugu also played on Tina Turner's 1984 blockbuster album *Private Dancer*. During the '80s he embraced electronic drums and drum machines, learning to work with and alongside them. "My main objective is to remain contemporary," he said in 1983. "You need to jump on the bandwagon. Get a drum machine and program it. Put your sounds in the drum machine. It's still you. The instrument is just a vehicle for expression. It doesn't take the place of your own feeling. I like my drum machine. It's my newest toy. I don't feel intimidated by it because when they need Ndugu, they call Ndugu."

In addition to his session work, Ndugu recorded several albums as a leader and co-leader, including *Do I Make You Feel Better?* (with the Chocolate Jam Co., 1980), *Old Friends, New Friends* (1989), *The Meeting* (with Patrice Rushen, Ernie Watts, and Alphonso Johnson, 1990), *Jazz Straight Up* (with Stanley Clarke and Patrice Rushen, 2001), *Old Friends Live* (on which he played vibraphone, 2010), and *3 Brave Souls* (with John Beasley and Darryl Jones, 2012).

In the 1983 *Modern Drummer* interview, Ndugu was asked how much suc-

PASIC 2015 (L to R): Dom Famularo, Marvin Sparks, Charles Collins, Ndugu, and Sam Dinkins

cess depends on being in the right place at the right time. "I think persistence and working hard guarantees your longevity, and being able to hang in there once you get a break," he said. "But there is so much luck in becoming successful that it *is* about being in the right place at the right time. The ones who end up being successful are the ones who develop their talent to a point that when an opportunity comes for them to show that talent, they can utilize that space.

"I think the most important thing is your attitude," Ndugu continued. "A lot of musicians have more technique than I have, or more talent. But there is also an attitude that you must project to make people feel you as a person. I very much wanted to get along with everybody and to add as much as I could to whatever situation. I wanted to be a workhorse, and I had to work harder at my drumming than some of my peers.

"I think a drummer's success and notability are based on sensitivity as a musician—not as a drummer," he added. "I don't approach myself as a drummer; I'm an orchestrator. The drums are just the instrument I use to orchestrate—paint the picture. The great drummers give you peaks and valleys in their performance. We're playing an instrument that naturally can be played loud and hard, but the beauty of the instrument is when it's played soft. Just as you can get your point across loud, you can get it across more so soft, because you can draw more attention."

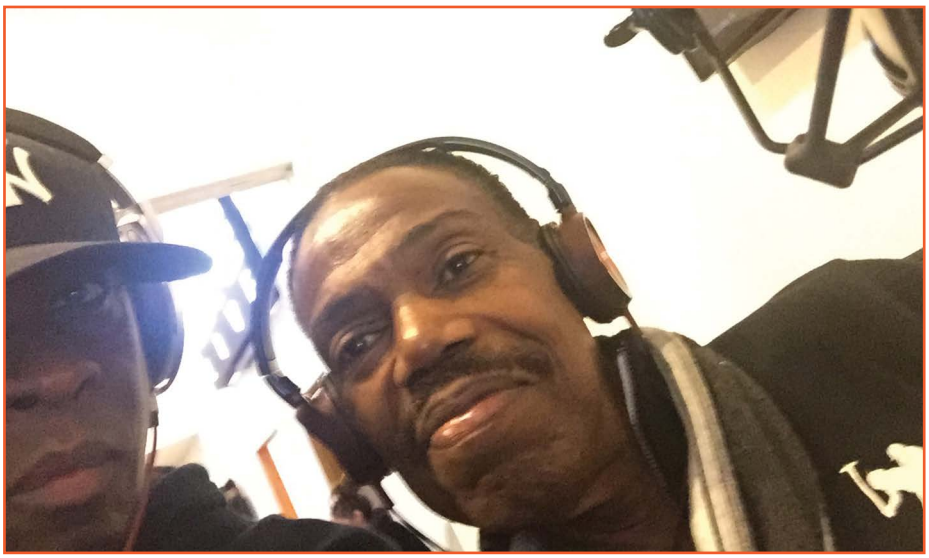
Ndugu stressed that drummers need to vary their speed as well as their dynamics. "If you play everything fast—your fill-ins, your beats, a lot of intricate things—you don't give people time to breathe. If you play everything loud, you don't give their ears rest from the volume, so you slowly numb people to what you are doing."

As an educator, Ndugu worked with the Jazz Mentorship Program, the Thelonious Monk Institute, and was the Faculty Advisor to the U.S.C. Jazz Reach in Los Angeles. Since 1997 he had taught at the Stanford Jazz Workshop, a summer program held at Stanford University. Ndugu was also on the faculty of the Young Musicians Program at Cal Berkeley, the Diaz Music Institute, and Music for All. Ndugu did clinics all over the world for Yamaha, Paiste, Remo, Toca, Vic Firth, and Shure Bros., and also did clinics at several PASICs. He published a book of musical and career advice, *Pocket Change*, in 2013.

"In 1987, Ndugu was one of the original faculty members for the United States Percussion Camp," said Johnny Lee Lane. "He was a mainstay for the camp. Students and faculty had nothing but praise for his teaching and knowledge. He was a historian and asset for all of us involved with the camp."

In 1995 he became a professor of jazz studies at the Flora L. Thornton School of Music at the University of Southern California (USC), where he created the drum curriculum. "He really felt he was training a complete musician, not just a drummer," said USC Thornton professor Chris Sampson, who founded the Popular Music program. "He was very demanding of students. He broke them down and started from the very beginning of what's called rudiments. He was regarded as a hard instructor, and as people got to know him and understood what he

PASIC 2016 (L to R:) Ndugu with Kirk Rustman, Ralph Peterson, and Marvin Sparks.



was reaching, what he was accomplishing, the dynamic always and inevitably changed. Ndugu kept us all at such a high standard of accountability that every year we would come together as faculty and basically ask how we could continue to do things better, how things could be improved. Ndugu was at the center of that belief that we could always work better for the students and working as a team to always improve."

Julie Spencer considers herself fortunate that Ndugu was a mentor and trusted friend. "He insisted on my developing a tough attitude that included greater consistency, positivity, discipline, and pragmatic goal setting," said Spencer. "He always made me reach higher, and at the same time believe that wherever I was, that was a good place to be, to start for the next level. He believed in lifting people up, for them to discover in themselves what they hadn't yet learned to believe in, never to criticize or allow comparisons to others to discourage. We talked about the problems of racism and sexism in the world, and also in music, and he was a strong voice in my life to believe in the power of patience and also vision. I have tried to transfer all the information he passed onto me into as many areas as possible, as well as with my students, and always, his guidance has proven profoundly helpful. His humility in areas that he was working on always struck me as remarkable. While supremely confident in performances, his desire to continually improve his craft was strikingly grounded in maintaining attention to all the basics—listening, practicing, absorbing, transforming, and growing—opening himself up in areas where he still wanted to get better."

Kelly Cruz, who studied with Chancler starting when she was 11 and continuing when she enrolled at USC, said of him, "He didn't lower his expectations because I was a girl and certainly not because I was young. I think he respected me because I stayed. Like 'Oh, this girl wants to play the drums, so I'm going to invest my time in her.' I learned a lot of personal lessons from studying with Ndugu, and one of the biggest was how to listen to music."

Chancler was very involved with the Percussive Arts Society. According to Marvin Sparks, "Ndugu attended PASIC every year to support the organization and to help his growth. He donated his drum set from the Michael Jackson 'Beat It' recording to the PAS Rhythm! Discovery Center to help attract more visitors. He became a member of the PAS Board of Directors to bring awareness to some issues that we felt were not being addressed. Ndugu presented several memorable clinics at PASIC, and he always attended even if he wasn't presenting. This showed his love for PAS, and he encouraged musicians young and old to be a part of this organization."

According to Ndugu's son, Rashon, "As great as a musician as my father was, and as much as he worked, he made plenty of time to be a father and be there for important events. And he also mentored so many kids and took them as his own. I always admired that about him, and I have tried to do my part to continuously give back."

Vince Wilburn Jr., who is Miles Davis's nephew, knew Ndugu well. "I affectionately referred to Ndugu Chancler as 'The Godfather,'" Wilburn said. "We would talk almost every morning about topics ranging from world events to our love for music, from Miles to upcoming projects. We toured and shared double drums on the Grammy-nominated *Miles from India* project. That smile—when he would look over at me on stage—I will forever cherish. We would always end our calls and hangs by saying 'For life,' which means 'I love you for life.' Hey, Du. For life!"

Chancler learned he had prostate cancer in 2003, but he continued to teach, perform, and record until shortly before his death. He lost his battle to prostate cancer on February 3, 2020. PN

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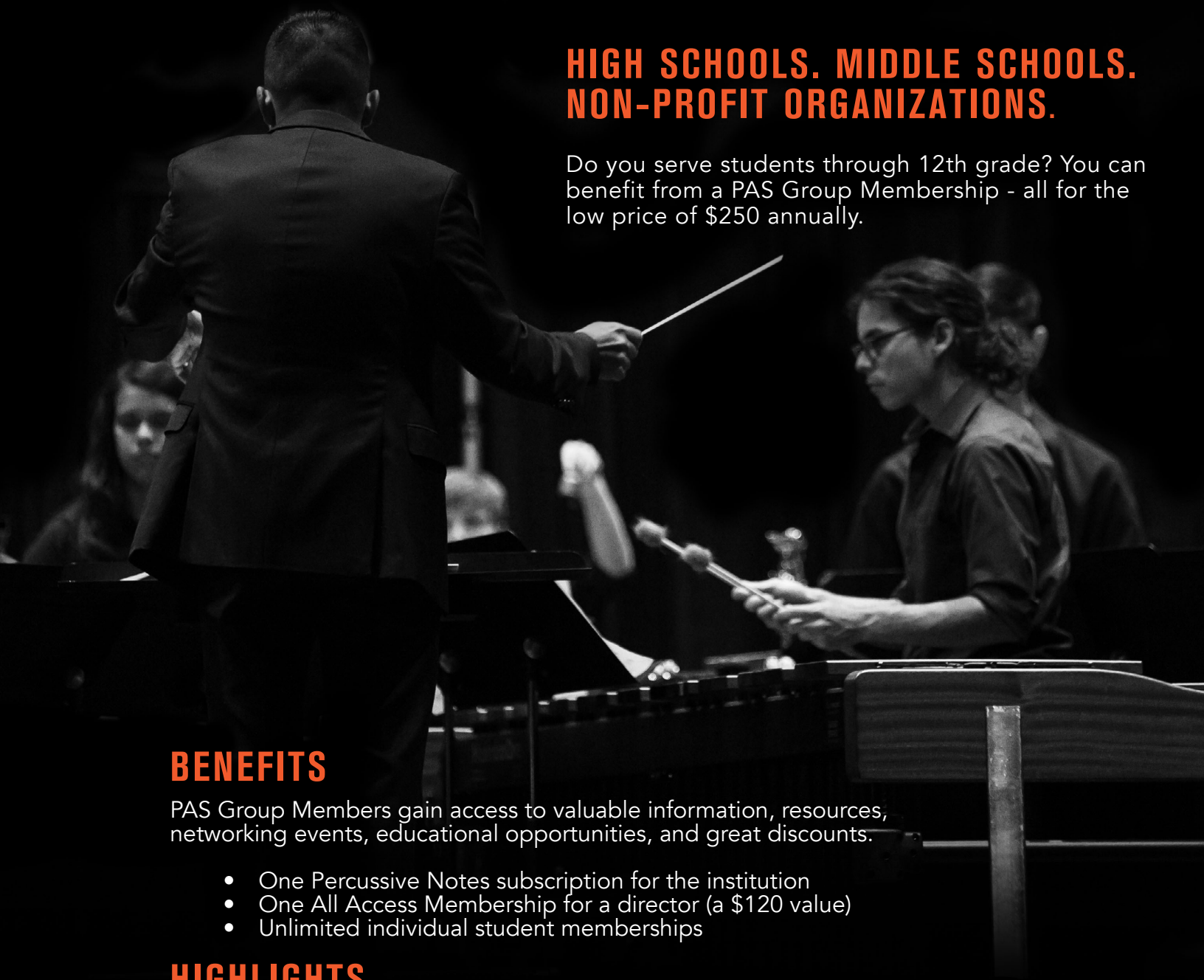

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Photo Credit: Matt Gillis

2020 Hall of Fame Garry Kvistad

By Lauren Vogel Weiss

During this time of a global pandemic, racial unrest, and economic uncertainty, there is a peaceful serenity from the soothing sounds (the natural harmonic overtone series) of the "Healing Chime," made by Woodstock Percussion. The man behind those musical chimes is Garry Kvistad, not only a master tuner and instrument builder, but a longtime performing percussionist and champion of the arts.

"I've known from a young age that good sounds are healing," he explains, "and I've made the study of music and sounds my life's work."

In addition to founding Woodstock Chimes, Kvistad—a self-described "old hippie" who has spent the past four decades in New York's Hudson Valley—has been a member of three historic ensembles: the Blackearth Percussion Group, Steve Reich and Musicians, and Nexus.

"It's always been a mission of mine to promote percussion," Kvistad states. "Even though we've been in the back of the orchestra, I wanted to turn people on to the enormous variety of percussion. There's more to percussion than an occasional cymbal crash or playing a backbeat in a rock song."

Born on November 9, 1949 in Oak Park, Illinois, Garry Kvistad was raised in nearby Franklin Park, where his father, a former trumpet player, served as mayor. "Our parents loved swing, classical, and jazz," remembers Garry, "and were very inspirational when it came to music." In fourth grade band, he chose percussion. "I was originally attracted to keyboard percussion," Garry recalls, "but then developed a love of timpani when I started listening to orchestral recordings." Because his older brother Rick was studying with Cloyd Duff at Oberlin, Garry was drawn to recordings of the Cleveland Orchestra with Duff playing timpani. "It was mind-blowing," he describes. "Not only the music, but to hear a Beethoven symphony for the first time and have it really affect you. Plus, focusing on the timpani and the beauty of [Duff's] musicianship was amazing."

One of Garry's first teachers was orchestral percussionist Al Payson. "He was an incredible teacher," Kvistad says. "We would play snare drum on a rubber pad in his basement, and also work on timpani, with an emphasis on tuning. It was wonderful to study with someone who had orchestral experience. And I would see him play when my parents took us to the Chicago Symphony."

In 1963 and '64, Garry attended summer music camp in Interlochen, Michigan. "That's where I began to study with Jack McKenzie, who was teaching at the University of Illinois. He was very influential in my appreciation of chamber music and percussion ensemble."

After his freshman year of high school, Garry was "recruited" to attend the recently opened Interlochen Arts Academy. "Jack McKenzie would fly up from Champaign-Urbana once a month to teach, along with his grad assistant Michael Ranta. They turned us on to Harry Partch, Lou Harrison, and John Cage."

During his senior year at Interlochen, Garry won the concerto competition with a performance of Darius Milhaud's "Concerto for Percussion and Small Orchestra," becoming the first percussionist in the school's history to win.

Upon graduating from Interlochen in 1967, Kvistad decided to attend Oberlin College so he could study with Cloyd Duff. "It was all about sound and musicianship," Garry says. "[Duff's] mallets defined his sound, but it was also his approach. He didn't focus on outrageous technique but did exactly what he needed to do to get this amazing sound out of the timpani that added a really special voice to the orchestra."

When Duff stopped teaching at Oberlin after Garry's first year, Rich Weiner, newly appointed Principal Percussionist of the Cleveland Orchestra, replaced him. "It was a stroke of luck for me because I wanted to study more keyboard percussion, and Weiner was an incredible mallet player. He emphasized ensemble playing and *sound*."

In the summer of 1968, Garry was selected as a fellow to attend the prestigious Tanglewood Music Festival in Massachusetts. "I was the youngest person in the program," he remembers. "I was there with people like Paul Berns, Peter Magadini, and Michael Tilson Thomas. Our conductors included Aaron Copland and Gunther Schuller. I also played timpani in Bartok's 'Concerto for Orchestra,' under the direction of Erich Leinsdorf, for a live PBS broadcast; that was intense."

Garry Kvistad performing Toru Takemitsu's "From me flows what you call Time" in Japan in 2010. Photo credit: Yasuhiro Ishino.

The following summer, Kvistad joined Chicago's Grant Park Orchestra, where he played percussion and timpani for the next five summers. "We went through a lot of repertoire with two concerts each week," he explains. "I even had a chance to meet Max Roach when he played Peter Phillips' 'Concerto for Jazz Drums, Percussion Ensemble, and Orchestra.'"

Back at Oberlin, Kvistad was involved in the Contemporary Music Ensemble as well as the orchestra. "I realized that we could apply orchestral percussion techniques to modern music. You weren't picking up just any tin can; you wanted to create this exact sound. So we applied traditional percussion methods to Cage's 'Third Construction,' even though we were playing conch shells, pod rattles, and Chinese tom-toms."

During his senior year at Oberlin, Garry played "The King of Denmark" by Morton Feldman, and Karlheinz Stockhausen's "Zyklus" and "Kontakte." "Based on his amazing senior recital of insanely difficult works, Garry was asked to perform on the senior honors recital," remembers Rick Kvistad. "All the other performers played very challenging and showy pieces on violin and piano, while Garry brought the house down with John Cage's '4′33′′' on a marimba!"

Following his graduation from Oberlin in 1971 with a Bachelor of Music degree, Garry applied to the University of Illinois. "I had taken some lessons from Tom Siwe because he was involved with the music of Stockhausen and Cage," Kvistad explains. "A few weeks before I was to start grad school, Siwe told me there was an opening in Lukas Foss's group, the Creative Associates, and he wanted to recommend me! So I went to Buffalo, New York. I was able to sub with the Buffalo Philharmonic and play some musicals in town as a jobber. And that's where I met Jan Williams."

PERCUSSION ENSEMBLES
Blackearth Percussion Group

Jan Williams was the percussion instructor at SUNY-Buffalo, as well as a member of the recently defunct New Percussion Quartet. "One day I was in his studio and saw a pile of music," Kvistad recalls. "He told me it was entries from their composition contest. There were 150 pieces for percussion quartet that had not yet been performed! I asked if I could play some of the pieces, and Jan gave me the whole pile! That's when I got the idea to form my own ensemble."

The Blackearth Percussion Group circa 1973. (Clockwise from far left) Allen Otte, Rick Kvistad, Michael Udow, and Garry Kvistad. Photo Credit: NIU Music Department.

Kvistad contacted Allen Otte, a classmate from Oberlin; Michael Udow, who he knew from Interlochen; and his brother Rick, then principal percussionist with the Pittsburgh Symphony. "Our parents had a farm near Madison, Wisconsin," Garry explains. "The dream was to rehearse in the barn, live in the farmhouse, and grow our own food, like a band of hippies. We had no idea how hard that would be—or how cold it would be in an uninsulated barn! We were going to name our group the Blanchardville Percussion Quartet, after the nearest town. But my father said there were other towns with better names, so we became the Blackearth Percussion Group." Soon after the quartet was formed, Udow received a Fulbright Scholarship to study in Poland, so he was temporarily replaced by Chris Braun, another classmate from Oberlin.

Tom Siwe invited the fledgling ensemble to be in residence at the University of Illinois in Champaign-Urbana, where they spent the fall of 1972. By the spring semester, Al O'Connor invited them to Northern Illinois University in DeKalb as artists-in-residence, as well as associate professors of music. This made Blackearth America's first full-time professional percussion ensemble, and they remained in residence at NIU for five years.

"I had always been interested in the music of Harrison, Cage, and Partch, who used found instruments, and even music sculptures. Using that inspiration, I wanted to learn how to make instruments, so I signed up for woodworking and metallurgy courses. I also studied with Thomas Rossing, one of the physics professors who specialized in the acoustics of percussion instruments. We did a lot of experiments in the lab, and years later I had the honor of writing the foreword for his book, *Acoustics of Percussion Instruments*."

Over the next several years, Blackearth Percussion Group played over 150 concerts in the U.S., Canada, and Europe, including 38 world premieres. One of

their signature pieces was Cage's "Third Construction." "It was an incredible piece to apply our traditional performance techniques to," Kvistad explains. "We spent an entire month rehearsing and then played it on tour for two years. The audiences in Europe flipped out over it, but the performance that stands out for me was at Pennsylvania State University in 1977 for the Acoustical Society of America's conference; performing for acousticians and musicians alike was pretty special."

"We played a wide variety of avant-garde music, including some with elements of theater," Rick Kvistad remembers. "Garry—who in high school was a trampoline star as well as a percussion virtuoso—stole the show, putting his gymnastic skills on display by walking on his hands during the improvised sections!"

One of Garry's favorite recordings (of the three dozen-plus he has played on) is *The Blackearth Percussion Group* (Opus One, No. 22). "It was very special," he recalls. "We did a piece for 20 suspended cymbals ['Tune' by Bertoncini], 'Take That' [by William Albright], and Cage's 'Amores.'"

The group saw several personnel changes over the years; [the late] James Baird and David Johnson became members when Udow and Rick Kvistad left. "The members of every successful chamber music group will tell you the same thing," states Allen Otte. "There are certain principles on which everyone has to be on the same page; then there are other aspects where someone clearly has to rise to being a leader. Garry always had the most courage and vision about adventuresome next steps in building a career and a life in the kind of music we loved, and he has continued to prove this excellent 'business sense' throughout his life. What resonates most for me is that this was always done with a positive and good-natured attitude."

By the time Blackearth left NIU in 1977, Garry had earned his Master of Music degree in performance. The ensemble—now a trio comprised of Kvistad, Otte, and Stacey Bowers—spent its last two years at the University of Cincinnati-Conservatory of Music. When Bowers decided to leave in 1979, Garry decided it was time to move on.

Kvistad and his wife, Diane, traveled around the northeastern U.S. and fell in love with Woodstock, New York. "The environment is unbelievable and the connection to the arts is fantastic!" he explains. "There were tons of musicians in the area, and it was only two hours from New York City." They moved there on July 4, 1979.

Steve Reich and Musicians

"At PASIC '79, I met James Preiss, who was teaching at the Manhattan School of Music and playing with Steve Reich and Musicians," Kvistad remembers. "When David Van Tieghem left the ensemble, Steve asked Jim if he knew any percussionists, and Jim told him I had recently moved to New York. My brother, Rick, played 'Clapping Music' with Steve the year before in California, so he knew the name. Steve called and asked if I would like to play a gig with them at The Bottom Line in The Village. So there I was, playing 'Xylophone 2' next to Bob Becker! That's where I met Russell Hartenberger, too. The next piece Steve wrote was 'Tehillim,' and that's when he asked me to join the group." Kvistad has played with the ensemble for the past four decades, including on their 1998 Grammy-winning recording *Reich: Music for 18 Musicians* (ECM), another of Garry's favorite albums.

'When I first heard a recording of 'Drumming' in the '70s, it was mind-blowing!" Garry says. "That's what turned me on to Steve Reich. And anytime we played 'Music for 18 Musicians' was memorable. Everything I did with Steve was very special, and it changed my life."

"Garry Kvistad has performed with us in major venues around the world," states Reich. "He was also our social director, always knowing the best places to eat and drink after the concert. Garry is a really first-rate percussionist and a wonderful human being."

Nexus

In 2002, John Wyre resigned from Nexus, leaving an opening in the world-renowned percussion quintet. "Bob [Becker] and I performed with Garry in the Reich ensemble," remembers Russell Hartenberger, "and Bill [Cahn] joined us from time to time, so we all

Steve Reich and Garry Kvistad. Photo Credit: Beryl Korot.

knew Garry and his wonderful musicianship well. Consequently, it was an easy decision to bring Garry into Nexus when John retired. In addition to being a great percussionist, Garry knew all our in-jokes and contributed many new ones, so his transition into Nexus was a smooth one."

One of Kvistad's first performances with Nexus was at PASIC 2002 in Columbus, Ohio, where they performed Reich's "Music for Pieces of Wood" and "Drumming." "It's always great to play for other professionals or young percussionists," Kvistad says. "Rich Weiner once told me that if you join a group, you don't want to be the best player, because you want to be challenged. So Nexus was perfect for me. Those guys are so amazing to play with; it's a special creative energy that sweeps you away."

"I first heard Garry's playing in 1976 when I found a bootleg tape of Cage's 'Third Construction' performed by the Blackearth Percussion Group," recalls Bob Becker. "I will always remember hearing the wonderful performance of the piece for the first time. Although Garry didn't join Nexus until 2002, I felt like he had already become a member in 1990 when he designed and fabricated the fabulous sets of chimes for Toru Takemitsu's concerto 'From me flows what you call Time.'"

Since Kvistad joined Nexus, they have performed that concerto almost a dozen times with orchestras across the globe. They have premiered numerous other pieces, including Ellen Taafe Zwilich's "Rituals" and Eric Ewazen's "The Eternal Dance of Life" (at PASIC 2008 in Austin, Texas), and recorded ten albums since 2002.

WOODSTOCK PERCUSSION

Running parallel to Kvisted's performing career is a successful business venture, Woodstock Percussion, Inc., which has thrived over the past four decades. "I always thought I would make windchimes because I wanted to hear the tunings of the ancient scales that Harry Partch wrote about," says Kvistad. "By the time we moved to Woodstock in 1979, I was making woodblocks and log drums, and tuning xylophones, marimbas, glockenspiels, and vibraphones for other percussionists—*and* I had already made three windchimes tuned to Partch's Chimes of Olympos.

"I read Partch's *Genesis of a Music*," Kvistad continues. "I was intrigued by the fact that ancient musicians wrote music that we had no idea what it sounded like, *but* we knew the scales that they used, even though they were not frequencies found on the modern piano. I realized there were literally thousands of different tuning systems throughout the world and throughout the ages. One of them was Olympos, a Greek flute player from the 7th century B.C. His scale was a pentatonic scale, but it had two half steps in it—a minor third and a minor sixth—and I thought that was really cool. Because Partch had a G tuning fork, that is the only note of his music that lands on an equal-tempered scale. So this was a minor pentatonic scale—G, A, B-flat, D, E-flat, and then the octave. I used tubes from lawn chairs I had found in the dump to make a little metallophone tuned to those specific frequencies and thought they sounded beautiful together. But how could I share this with other people? Windchimes—they're perfect! Back then, windchimes were made by visual artists and looked cool, but most of them didn't sound very good. I drilled the holes at the nodal points, the clapper hit close to the center, which had the largest sound, and the windcatchers were the right shape and weight to activate it. The one thing I brought to that world was an improvement of sound."

One of the first marketing promotions for his fledgling business was a small exhibit booth at PASIC '79 in New York City. "We realized that the wholesale market would be better for us than a retail one," Kvisted says. "Diane had inherent business skills, and she took over

Garry Kvistad performing at the 2019 Drum Boogie Festival in Woodstock, N.Y. Photo Credit: LuLu-Media.

Garry Kvistad (far left) with members of Nexus and the composer at the premiere of "From me flows what you call Time" in 1990. (L–R) Russell Hartenberger, Bill Cahn, Toru Takemitsu, Bob Becker, John Wyre, and Robin Engelman. Photo Credit: John Kleinhans.

There's more to percussion than an occasional cymbal crash or playing a backbeat in a rock song. —Garry Kvistad

sales. Marketing was more interesting to me." Their daughter Maya is a graphic artist and does all the catalogs for the company. The business also distributes a line of award-winning musical instruments and toys called the Woodstock Music Collection, as well as soothing home and garden decor. They continue to design gifts and accessories, resulting in over 400 products. Woodstock also donated a 12-foot chime to Rhythm! Discovery Center in Indianapolis.

Garry and Diane Kvistad started the Woodstock Chimes Foundation in 1986. "We realized how tough it was for artists to get established, and we wanted to help out, especially in our community," he explains. "But we also wanted to help out in humanitarian areas. For two decades, I was Chairman of the Byrdcliffe Guild, the oldest utopian arts colony in America, and Diane joined the Board of Directors for the Maverick Concert Hall [where Cage's '4′33′′' was premiered in 1952] and the Family of Woodstock, which provided people with food, housing, and counseling. We helped to develop an ethnomusicology department at Bard College by loaning an entire gamelan orchestra to them, which is still going strong 20 years later. We also commissioned a couple of pieces by Peter Schickele that Nexus has premiered and recorded. We've managed to give away close to three million dollars over the years."

The Woodstock Chimes Foundation has also supported two concert series in the Hudson Valley: Woodstock Beat and the Drum Boogie Festival. The Foundation paid the musicians and production expenses, and all the proceeds went to the organizations.

Woodstock Beat began in 1991 as a musical fundraiser for the Woodstock Guild. Performers over the years included Nexus, Peter Schickele and his P.D.Q. Bach ensemble; Paul Winter; a trio with local residents Jack DeJohnette, Pat Metheny, and John Patitucci; and a full production of Igor Stravinsky's *L'Histoire du Soldat* for the 100th anniversary of the Guild's Byrdcliffe Arts Colony in 2003. The concert series wound down in 2009 as Kvistad's attention turned to other endeavors.

The biennial Drum Boogie Festival, a free, family-oriented multi-cultural event featuring drumming, dance, and voice, began in 2009. Kvistad serves as producer, performer, and master of ceremonies for the popular event. Performances have included a tribute to xylophone ragtime virtuoso George Hamilton Green, a former resident of Woodstock who is buried in the city's Artists Cemetery; African and rudimental drumming performed by Nexus; progressive jazz featuring Jack DeJohnette, who has performed at each festival; Indian drumming; gamelan; steel pans; and more. The 2019 edition saw a performance of Reich's "Drumming" by Nexus and So Percussion.

In addition to performing, Kvistad teaches clinics, including "Sound Science." "I wanted to share what I had learned from studying acoustics with Dr. Rossing," explains Garry, "and show percussionists how the technical approach to an instrument would create different sounds, as well as different mallets, and even different instruments. When a composer calls for a gong, there are thousands of different sizes, sounds, and pitches to choose from. That's one thing I've always loved about percussion—the variety."

Kvistad also gave a TedX talk at Monmouth College in New Jersey in 2016. Titled "Good Vibrations: A Life of Harmony," he described his love of sounds as well as his fascination with ancient musical scales and how he learned to build and tune instruments. (A preview of his talk can be viewed at *https://www.youtube.com/watch?v=tzS0hCWvJ7c)*.

In addition to his PAS Hall of Fame honor, Garry received the Distinguished Alumni Award from Northern Illinois University (2011), the inaugural ICON Honors Achievement Award from the Atlanta Gift Mart (2010), Ernst & Young/Inc. Magazine's Entrepreneur of the Year Award for Southern New England (1995), and was a state delegate to the White House Conference on Small Business (1995).

"Garry is the only person I know who can run an international manufacturing and distribution company like Woodstock Chimes in the morning, and perform worldwide in the evening at the highest level with ensembles like Nexus and Steve Reich and Musicians," states Bill Cahn. "On top of that, he uses his considerable people skills to bring great musicians together to produce his Drum Boogie Festivals and to support his community through his foundation work. The icing on the cake for Nexus is that Garry makes a knock-out margarita!"

"After nearly forty years playing together in two major touring groups," says Bob Becker, "I'm still learning from him—and I don't mean only the new jokes!"

How would Garry liked to be remembered? "As someone who brought joy and peace to people," he humbly replies, "either through performances I was involved with or the millions of windchimes that are all over the world, telling a musical story. They bring joy to a lot of people, and that's going to last longer than anybody remembering me."

Garry Kvistad is a performer, businessman, instrument builder, educator, author, and philanthropist, but, he says, "I'm a person with a passion for music and sound." PN

2020 Hall of Fame Neil Peart

By David Stanoch

Everyone knows 2020 is going down in history as the single most challenging year humankind as faced in modern history. Between the ravages of a worldwide pandemic threatening our families and livelihoods and the hopeful signs of long-needed change rising from another needless social tragedy, after too many years of looking the other way, our world is aligning to a reckoning of what truly matters—to our families and our shared community—with a new sense of urgency. Leadership and forward thinking are in much needed demand.

In our corner of the world, as percussionists who strive to make a difference in expression through the musical arts, our year began with the toll of a bell that sent shock waves around the entire world with the passing of Neil Peart, on January 7, in Santa Monica, California, at age 67.

We lost a gentle giant of a soul who wielded mightily from behind his massive drum set with the command and authority of a true Rock God, adored by his ardent fans across the globe, but also blessed with the pragmatic sensibility to scoff at such an analogy of himself because he took his work so seriously and was truly humbled by the majesty of his instrument and its history. His loss seems now foreshadowing of dark times to come. His insight and humor are sorely missed at a time when they are needed the most. It is no surprise that the outpouring of grief and love from all corners of the world for this drummer, songwriter, author, and avid motorcyclist, has swelled into his immediate induction in the PAS Hall of Fame, in the very year of his passing.

Consider his qualifications, as outlined here by our PAS Executive Director, Joshua Simonds: "What is a PAS Hall of Famer? 1. Someone who has made an outstanding contribution to the advancement of percussion. 2. Someone who has distinguished themselves from their contemporaries. 3. Someone whose influence has been significant to the profession. 4. Someone whose accomplishments will continue to be valued by percussion professionals of the future. As I think about Neil Peart, I can without a doubt check each of these criteria. Like so many of us, Neil Peart was an inspiration to me—both personally and as a percussionist. As the PAS Executive Director, I can say without any doubt, Neil Peart is 100% deserving of this induction. As a fan, I say, 'What took so long?' It is now up to the rest of us to make sure that Neil, like so many other drummers before him, is remembered by future generations of drummers and percussionists, and I am honored to lead an organization that will do just that."

Neil Peart was born in Hamilton, Ontario, Canada, on September 15, 1952. It would seem he was pretty average at first, as are those among us in beginning our musical development. He studied piano as a child and got into drumming as a teenager. The era he was born into was perhaps foretelling as his childhood timeline parallels that of the birth of rock 'n' roll music, and, as told in Rick Mattingly's memoriam of Neil, in our April 2020 Tribute issue of *Percussive Notes*, by age 15 (which would've been in 1967), Neil was already an enthusiastic fan of Keith Moon and The Who, even sporting a necklace with a piece of a cymbal Moon shattered at a Who concert Neil attended in Toronto. Imagine having a piece of Keith Moon's drum set or Pete Townshend's guitar from the crazy era where those young men were smashing up their instruments nightly during their shows. A souvenir like that is a powerfully impressionistic piece of history. Neil even moved to London after school for a while to try and "make it" in music before returning to Canada and joining Rush—the band that would become his musical home for the rest of his life—replacing original drummer John Rutsey just two weeks before the band's first major tour in 1974.

It's interesting to note that as Neil developed his own voice on the drums, he found he couldn't be satisfied with the seemingly effortless abandon of his hero on the kit. He preferred a more staccato, detailed approach to Moon's more open, legato-meets-glissando one. However, there was one important aspect of Keith Moon's vibe that stayed with Neil.

"The world has lots of favorite drummers, and Neil Peart was most definitely amongst mine, for a variety of reasons," says Jonathan Mover, editor of *Drumhead* magazine and a peer of Neil's on the rock concert circuit. "But the main reason Neil captured, and held, my attention for decades can be summed up in one word: fun!

"His parts were creative, intelligent and methodical," Mover continues, "each drum track being a composition within a composition, and with Rush, it was a combination of equal parts instrumentation, composition, concept and lyric—a Grand Slam if ever I heard one!"

Neil explained his process in a 2007 *Drumhead* interview with Mover: "When I first got into cover bands that played Who songs, I discovered I didn't like playing like Keith Moon. That was the important lesson I learned—I preferred to be more compositional and organized. Just as your playing should be a reflection of your nature, so mine is. Although at its height, what Keith played on *Tommy*, for example, is just sublime and so beautifully musical on that album in particular that I'm still impressed when I listen to it. I still understand what I saw and heard in those days, and why I so love his approach to playing the drums. The more technique, understanding, and experience I gather, it allows me to better express what I find exciting in drumming, and what I think works well musically and dynamically. Those things, they're choices that are made, at best, from your heart, your character."

To that point, "It's hard to calculate Neil's enormous influence on so many of us," offers Grammy-winning drummer and Golden Globe Award nominated composer Antonio Sanchez. "I was

touched by his drumming when I first heard *Exit Stage Left* and the beautifully well-constructed drum solo on "YYZ"—which absolutely blew me away. Many years later, when I was already heavily into jazz, I realized how much storytelling Neil had in his playing and how much it had made an impression on me without me even understanding the depth of it at the time."

Impact can be defined as the effect or influence of one person, thing, or action, on another, and there is no question that Peart made an impact on the world by sharing his experience through his writing, his contributions through his band, including his lyrical, compositional, and drumming skills, and also sharing his fortitude to both explore and improve himself. He was restless and curious in ways that inspired a legion of devoted fans. Consider his example in regularly changing not just the design of his drum set but also his willingness to routinely change alliances with different companies and brands of drums and cymbals over the years including Slingerland, Tama, Ludwig, Drum Workshop, Zildjian, and Sabian—never for the prestige of endorsements but rather to satisfy his ever-changing tastes and needs. The industry moved to keep up with him and the challenge was healthy for the business as a whole.

Neil plied his wares wondrously in recording studios and stages around the globe with his Rush bandmates—vocalist/bassist Geddy Lee and guitarist Alex Lifeson—for 41 years, releasing, according to various sources, 41 albums, 38 singles, 10 box sets, 2 Eps, 13 video albums, and 33 music videos. According to the Recording Industry Association of America's statistics, Rush ranks third, just behind the Beatles and the Rolling Stones for collecting the most consecutive gold or platinum albums by a rock band. As of 2004, several industry resources calculated the band's overall worldwide album sales at 40 million units. As one of our newest inductees into the PAS Hall of Fame, it is also worth noting that in 1983 Neil Peart was inducted into the *Modern Drummer* Hall of Fame and was, then age 33, the youngest drummer to receive that honor.

The band worked hard and steadily throughout their career, recording and touring almost constantly. At the risk of omitting anyone's favorites, it's fair to say that their LPs *2112*, *Hemispheres*, *All the World's A Stage*, *Permanent Waves*, and *Moving Pictures* became iconic classics in the field of progressive popular music and inspired a true legion of fans around the world. They were always a hot ticket. Fortunately, it is not hard to find a few decades worth of in-concert videos where Neil's fans can enjoy the music and the progression of his playing, and ogle all of the different drum sets he used over the years.

I preferred to be more compositional and organized. Just as your playing should be a reflection of your nature, so mine is. — Neil Peart

During that time Neil became a family man and also developed a passion for motorcycle riding and classic car collecting. He famously rode his motorcycles from city to city on tour and kept a sort of "man cave" of a storage facility for his cars

Neil occasionally dabbled in musical projects outside of Rush and also constantly studied to expand his vocabulary and abilities behind his drum set. One of Neil's peers, the multi-talented Steve Smith, reflected on these aspects as seen through his personal friendship with Neil. "I feel fortunate that I met with Neil from time to time, always having meaningful and lively exchanges," Smith said. "When I met Neil in 1985 at a recording session for bassist Jeff Berlin's album *Champion*, we had an easy rapport both personally and musically. We ended up double drumming on one of the songs, 'Marabi,' together, which was fun and effortless. The *Burning for Buddy* recording session was another standout experience where we had a good time musically, and I introduced Neil to my drum guru, Freddie Gruber."

Peart credited his work with Freddie Gruber—who built a reputation based on his friendship with Buddy Rich and keen understanding of Buddy's natural approach to stick technique, becoming a guru to drummers including Smith, Peart, Dave Weckl, Bruce Becker, and Daniel Glass)—as essential on opening new doors for his facility, technique, and stamina.

Over the years, being the primary lyricist for Rush's compositions, Neil made a natural progression towards evolving into a prolific, published author. The lyrics he wrote for Rush were thought provoking and often felt like complete sagas or novellas within themselves. Many of his lyrics resonated with young people, particularly fans who may have felt outcast from their peers. American singer/songwriter Pamela McNeill, who has written songs for artists including Wynonna Judd and Yanni, posted a touching tribute to Neil in the days after his passing, reflecting on the personal impact Neil's work had on her:

"My nickname in high school was 'Rush.' I loved their sound. I loved their rhythm. As a young musician, I was obsessed with learning their songs so I could air drum or air guitar or air bass with all of my musician friends. It was complex and fun. I know people always said they were a band for 'dudes,' but as a girl at a sensitive age I welcomed Neil's thoughtful lyrics. What a story "Red Barchetta" was. I was living 'Subdivisions' at that age as someone who felt sort of like I didn't fit in. I could go on and on. These

lyrics weren't talking down to me—or telling me that I was a woman to be objectified—they were challenging me and making me listen to the stories *as well as* the music! And I can honestly share that they saved my life."

It was during a peak period for Rush's success, while Neil was also in the midst of his studies with Gruber and with a few published books under his belt, that tragedy struck Peart's family in 1997 with the death of his daughter, Selena, in an auto accident, and, again, in 1998, after the passing of his wife, Jaqueline, from cancer and, in Neil's words, a broken heart over the loss of their daughter and only child.

That year Neil told his bandmates they should consider him retired and he set out to try to find a way forward after losing his family. He embarked on an epic motorcycle journey across North America that he documented and recounted in the book *Ghost Rider: Travels on the Healing Road*. The book is a riveting, autobiographic look at a man, alone, trying to make sense of both loss and purpose. He struggled with the idea of whether or not he would ever play again, and he recounted how the desire to play began to reawaken within him after taking in a concert in a later point of his journey by the popular 1960s band The Lovin' Spoonful.

Mike Arturi was playing drums with the band that evening and shared an interesting perspective on the reference in Neil's book: "It was in Nevada, and we were doing a casino show with Jan & Dean for a packed house. Several years later a friend called to tell me this show was mentioned in *Ghost Rider*. We never knew Neil was in the audience! I am grateful that I didn't know he was out there, but it would have been phenomenal to meet him. He was on a long motorcycle trip, was staying at the hotel across the street, and I think he possibly came to the show looking for founding member and fellow Canadian Zal Yanovsky, who was replaced during the band's heyday in the '60s by one of our main members, Jerry Yester. Neil noticed the joy that the music was providing to the audience. The conviction and spirit of the three original members and the dedication the 'younger' players (me and our keyboardist/2nd guitarist) gave to the music inspired him to think about getting back to live performance. He humorously referred to Jerry as 'some guy who replaced Zal.' Neil felt the music still was valid, and it started him thinking about the importance of his own band's music."

Neil ultimately returned to Rush and also remarried, after being introduced to Carrie Nuttall by the band's chief photographer. The band released the *Vapor Trails* album in 2002 and resumed a full-time schedule. Neil and Carrie's daughter, Olivia, was born in 2009.

Rush recorded their final studio album, *Clockwork Angels*, in 2012 and celebrated their 40th anniversary with the *R40* concert tour, after which Neil announced his retirement from the band, citing health issues based on the physical wear and tear many drummers endure. The news of his passing on January 7, 2020, after privately battling a form of brain cancer, was a startling rev-

From each and every one of us at DW, we'd simply like to say thank you. Thank you for the artistry. Thank you for the boundless inspiration. And most of all, thank you for the friendship. You will forever be in our hearts. dw

elation to his many friends and fans, as only a tight circle of friends and family knew of his struggle. Neil is survived by his wife, Carrie, and daughter, Olivia.

In the days that followed, remembrances appeared worldwide such as this message posted by PAS Hall of Fame member Jack DeJohnette: "I am sad to hear about the passing of Neil Peart. We were friends, and I admired his music and his powerhouse drumming. My sympathies to his family and band members. May he be at peace."

A thoughtful man, full of wisdom and wit, tenacity and talent, Cornelius Ellwood Peart was known by many nicknames: The Professor, Bubba, Pratt, John Ellwood Taylor, Milton Banana, NEP. As we welcome him into the PAS Hall of Fame let us hear the final words from a few of his colleagues who share that distinction with him, honoring him in their own words for the occasion.

Steve Gadd: "The *Burning for Buddy* project was my only contact with Neil. It was fantastic. I mean, Buddy Rich Big Band? It doesn't get any better than that. I had a lot of respect for him because of what he's done, what he's accomplished, and also how he guerrillaed his way through in life. I don't know how you come back from what he went through. And he was a soft-spoken, gracious guy. We lost him too soon. I couldn't believe it. I had no idea he was battling anything, but that sort of lined up with the kind of persona I felt he had when I met him as kind of a private guy. He was very respectful and very passionate about music. That was what I felt during the time I spent with him."

Evelyn Glennie: "How can one acknowledge the impact Neil has had on the drumming and percussion community in a few words? He was an adventurer of life; he was as artful with the spoken word as he was wielding a pair of drumsticks. All this fed into his extreme curiosity and masterful creativity as a musician who happened to play drums."

David Garibaldi: "Neil was in Life's Hall of Fame long ago. A pretty cool guy. His drumming exploits were legendary, as were his work habits and commitment to excellence. I met him during *Burning for Buddy* sessions at the Power Station in New York City. He was producing the recording and also playing. In the studio, tucked away in a corner, was an iso booth where Neil's drums were set up. Each day, after recording the 'who's who' in the drumming world, he'd go in there to practice and to prepare for when it was his turn. That was so inspirational to me. He was friendly, respectful, easy to talk to, and focused on making my turn with band the best that it could be. It was an experience I'll never forget. It's only fitting that he be enshrined in the PAS Hall of Fame; too bad that it took so long! Thank you, brother Neil, RIP." PN

Looking Back at the Marimba 2010 International Festival and Conference: An Interview with Fernando A. Meza

By Adam Rappel

The Marimba 2010 International Festival and Conference was held from April 28 through May 1, 2010 in the Twin Cities of Minneapolis and St. Paul, Minnesota, under the artistic guidance of Fernando Meza, Chair of Percussion Studies at the University of Minnesota. Marimba 2010 included collaborations between the Twin Cities' most important artistic organizations and many of the world's most renowned marimba artists, to create an event that truly encompassed the marimba world. To celebrate the 10-year anniversary of this event, I conducted an interview with the organizer, artistic director, and host of this monumental event, Fernando Meza, in January 2020.

Adam Rappel: *What was the Marimba 2010 International Festival and Conference and what inspired you to make this event happen?*

Fernando Meza: Marimba 2010 was basically a dream that had danced around my head for about eighteen years, which consisted of bringing together the marimba world for a grand celebration of its people, cultures, and music. The inspiration for it came simply as an idea I had of uniting the best artists of this instrument from around the world for a few days of learning and sharing so that everyone in attendance could understand the instrument's history and current status better. In a way, it was nothing more than my own quixotic dream of uniting the marimba voices from around the world so everyone could share in the beauty of an instrument I love.

AR: *Why marimba?*

FM: Because the marimba provided the common ground for my vision of uniting the world for a few days through music. There are many representations of the marimba around the globe, and I wanted to bring people together from every culture to share their passion for this instrument, as well as to allow people to experience its many different formats, whether in its more traditional settings or in the more common representation of it nowadays, which is as a concert instrument. I was interested in creating an event where everyone attending, whether a student starting out, a seasoned professional, or just an audience member attending a concert, could learn something about the instrument.

Fernando Meza

Not everyone knows about the marimba's rich heritage, or how the instrument has developed over the years to become representative of certain cultures, even to the point of being declared as the national instrument of countries like Guatemala and Costa Rica, for example. Or how instruments like the *timbila* from Mozambique have been recognized in places such as UNESCO's "List of the Intangible Cultural Heritage of

Humanity." Or even what a *gyil* is. One of my goals was to help illustrate the richness of the instrument's history, both musically and culturally, and to the best of my ability make a contribution to the development of the marimba for the future.

AR: *What was it like to organize an event of this magnitude?*

FM: It was a tremendous amount of work. First of all, I had to "steal" time from a schedule that involves a full-time job as a university professor, a busy performing career in the Twin Cities and elsewhere, and family, so getting very little sleep was very much the norm and not much of an exaggeration. Secondly, since the organization of this event involved so many international performers as well as artistic institutions in the Twin Cities, I had to function in a wide variety of roles, each involving a great deal of communication with lots of individuals. I can tell you that my email inbox was a sight to behold! And, if you were to look at the times when my email communications were taking place, you would see that most of my messages were written very late at night—or very early in the morning, whichever is more accurate! I had to attend many meetings with artistic and executive boards of the partners we had in the festival, obtain funding, which in turn meant writing grants, meeting with more people, making many phone calls, writing more emails, etc. I had to deal with logistical issues of transportation, securing instruments from industry members and local organizations and/or individuals, and, of course, the organization of the overall artistic component and flow of the event. Finally, since this was more of a "personal dream" than a project put together by an organization, I did not have the luxury of an established staff at my disposal, so I had to organize most everything myself, or with the help of a few people, as you know, since you saw the entire thing develop and were helping me in the preparation and delivery of it!

AR: *Yes, I lived through that process and saw it take shape first-hand! For others who did not have that opportunity however, what was the most difficult part of it all?*

FM: As with so many things in life of course, the financial end! That was *really* difficult. Particularly because when I first proposed the idea to our artistic partners, the economy was actually in decent shape. Since organizations like the Minnesota Orchestra, St. Paul Chamber Orchestra, and others who were going to be involved in Marimba 2010 plan their schedules ahead two to three years out, we moved forward at that time and made plans, scheduled events, reserved times in their series, halls, etc.

Soon after we had agreed on those issues, the economy plummeted, and finding the support needed to put on an event like this became a nightmare. I did not want to back out from moving ahead with the project however, since I had already established many important connections and had gotten the commitment of the organizations I needed to make this event happen. I felt that if I had given up then, my dream of eighteen years would have never seen the light, and I was not about to let that happen!

It took a lot of work to find the necessary financial support to make everything come together in the end, and I really had to be creative and entrepreneurial in terms of finding the appropriate sources, but throughout the process, everyone I spoke with was taken with the idea and interested in at least considering helping. And I talked with more people than you can imagine—from presidents of foundations to the owner of the local donut shop! In the end, we developed many supporters from the local level (banks, foundations, private donors) to the national (music industry, performing organizations, individuals), to the international (consulates, Ministries of Culture), etc. It was certainly difficult, but also *very* educational, and once it all came together, very rewarding.

AR: *It is obvious that Marimba 2010 required a very long planning process. When did you actually start working on it, and how did that come about?*

FM: I started getting things moving

Marimba Nandayapa

during the summer of 2007. I had just finished performing a concert of Rodion Schedrin's adaptation of Bizet's *Carmen* for strings and percussion with the Minnesota Orchestra, and I was speaking with its music director, Osmo Vänskä, outside of Orchestra Hall in Peavy Plaza. I mentioned to maestro Vänskä that I had this idea for a large-scale marimba festival, and that I was interested in his participation with the orchestra performing a marimba concerto. I expected a polite "Thanks, but no thanks," but he was very receptive to the idea and invited me to continue the conversation with him at a later time. This led to a more formal meeting with him a few weeks after, where we discussed possibilities and agreed that he would program a marimba concerto in the orchestra's 2010 subscription series. This led to 2010 being the year for the event, as I needed to have things organized with the artistic partners first, before I could move forward with the individual artists.

After the Minnesota Orchestra agreed to participate, I then set out to organize something with the St. Paul Chamber Orchestra and with the professional choir VocalEssence, which once agreed upon, allowed me to present the idea of the festival to other organizations and sponsors, since it now had the support of highly recognizable artistic and educational institutions in town. The University of Minnesota was "implicitly" on board, given my faculty position there, although at the time we were going through a change of leadership in the School of Music at the director's level, and I know this made for a very interesting time for my new boss. The poor man basically "inherited" this project, whether he may have liked it or not, and he had to help me nurture it and see it to fruition right from the start of his appointment! He was, however, tremendously supportive, and my thanks go to him for his leadership and for helping to keep me grounded, as I initially wanted to schedule this event for a whole week, something that financially would not have ever worked and which he advised me against. With his help in that decision, he may have inadvertently saved whatever little bit of sanity I have left!

AR: *What was the most exciting part of it for you, and what do you think was the most exciting part of the festival itself?*

FM: This is a difficult question to answer, as there were many highlights for me during the planning stages, as well as during the event itself. Some of the most rewarding moments for me involved the building of the partnerships between Marimba 2010 and so many of the Twin Cities' amazing artistic organizations. Being able to present my idea for this event to an artistic or executive board, which was just an abstract at that point, and being able to get them on board with my initial vision was very special not only for me, but once the festival came to be, for everyone who attended the world-class concerts that were organized with them. As far as excitement is concerned, I would have to say that two things stand out for me: 1. seeing the faces of my students after meeting and getting the opportunity to perform alongside some of the best marimba artists from around the world, and 2. experiencing the incredible level of musicianship and respect that all of the artists had for each other, and the amazing camaraderie that prevailed throughout the event. These were definitely two of the best points of the festival and certainly some I will remember for the rest of my life!

Katarzyna Mycka

AR: *How did you decide who would be invited to Marimba 2010, and what was that process like?*

FM: This was certainly one of many issues that presented difficulties during the organizational stages of this event, as there are many wonderful representatives of the marimba worldwide who could have contributed greatly to Marimba 2010. However, as much as I wanted to invite everyone actively involved with the instrument, only a select group of people could be invited. The three most important considerations for me in making those decisions were: 1. to organize things in a way that would be representative of the celebratory spirit of the event as I envisioned it,

2. to have as broad a representation internationally as possible in order to show the depth and breadth of the marimba worldwide, and 3. to have artists of the highest professional standards representing the instrument throughout the festival.

In order for me to decide on these individuals, one of the first things I did was to create a list of countries—every country in the world—with names of marimba artists per country. Once I had a comprehensive list of individuals and countries that would be represented, I started contacting the artists via telephone, email, or direct conversations. I knew many of them personally through professional collaborations or encounters over the years, but others I had never met. Most of the artists I contacted replied with positive responses, but I never heard from others. By the time things were firmly established and I had a finalized list of artists, I also started receiving messages from people who had heard about Marimba 2010 and wanted to participate, but I could not commit to anyone else being invited because of the program being full and other logistical reasons.

AR: *Many international artists participated in Marimba 2010. Were there any problems for them getting into the country or for the groups that brought their own instruments?*

FM: There are always stories when you travel internationally, especially nowadays with airport security as it is, and especially when you travel with a bunch of extra bags and cases to carry a marimba! Some artists did encounter difficulties entering the country, particularly those arriving from Mexico who had problems with damage to their fragile instruments, which are hand-crafted. Luckily, they were able to fix the damage the instruments sustained *en route*, and as the consummate professionals they are, they never even broke a sweat! I certainly did! And I felt terrible for them, since they were making such a long trip to be here.

Even more worrisome around that time was the issue of an Icelandic volcano that erupted just days before the start of the festival. That eruption threatened to halt or at least disrupt the travel of many of the European artists scheduled to come, which would have been devastating for the festival. Luckily, the air cleared just in time for aviation authorities to give the green light for flights to resume, and all the artists traveling from Europe were able to arrive without further complications.

AR: *Who all participated in Marimba 2010?*

FM: Carolina Alcaraz, Andrew Beall, Ivana Bilic, Casey Cangelosi, Pedro Carneiro, Pius Cheung, Mei-Shyuan Chiu, Eriko Daimo, Costa Rica UNED Percussion Ensemble, Angel Frette, Mutsuko Fujii, Rika Fujii, Scotty Horey, Janus Percussion, Beverley Johnston, Ji Hye Jung, Momoko Kamiya, Setsuko Kutsuno, Sabrina Suk Wai Ma, Maraca2, National Marimba Ensemble of Guatemala, Marimba Nandayapa, Meehan/Perkins Duo, Sowah Mensah, Nanae Mimura, minimums trio, William Moersch, Katarzyna Mycka, Valerie Naranjo, Natsu/Kayo Duo, Rin Ozaki, James Price, Eric Sammut, Carey Sirianni and Bato Bato Ensemble, Paul Smadbeck, So Percussion, Julie Spencer, Kai Stensgaard, Gordon Stout, Svet Stoyanov, Kenyon Williams, Bernard Woma Ensemble, Pei-ching Wu, She-e Wu, Takayoshi Yoshioka, Brian Zator, Nancy Zeltsman, Alan Zimmerman, and Nebojsa Zivkovic.

AR: *Quite the list! But your name is not in there, and you also performed.*

FM: Yes, I was crazy enough to also want to be part of the performance activities—as if I didn't have enough to do as the organizer and host of the festival! And as you know from having been there, many of my students and alumni from the University of Minnesota also participated, as did other ensembles and individuals as well, like the Minnesota Youth Symphonies, Erato Chamber Orchestra, Twin Strings, Kenyon Williams and the Minnesota State University–Moorhead Percussion Ensemble, Baylor University Woodwind Quintet, Sowah Mensah and the Macalester College African Music Ensemble, percussionist Dane Richeson, soprano Amanda Dunning, and pianist John Jensen. And I would be remiss if I didn't mention my wonderful colleagues Timothy Lovelace, chair of collaborative piano, and saxophonist Eugene Rousseau

Pius Cheung

(since retired), who provided a fabulous saxophone quartet for performances with Gordon Stout, as well as the members of the University Orchestra and Wind Ensemble, and their directors Mark Russell Smith and Craig Kirchhoff (also now retired), who so graciously and professionally prepared their ensembles for concerto performances. It was a monumental effort on everyone's part, and I asked all my friends and colleagues to help me pull it off!

AR: *How many marimbas in total did you have for the festival? Did people contribute their own?*

FM: We had 38 instruments available for our use through various organizations or individuals, including the University of Minnesota, Minnesota Orchestra, Saint Paul Chamber Orchestra, MacPhail Center for Music, members of the music industry (Yamaha, Marimba One, Malletech, Adams, Majestic, Dynasty, and DeMorrow), and many privately owned instruments.

AR: *What was a "normal" day during the festival?*

FM: For me, none! [laughs] The event consisted of two parts every day. One was the "conference" which took place between 9:00 A.M. and 5:00 P.M. Thursday through Saturday, and the other was the "festival," which took place during the evening times starting with the opening concert on Wednesday, April 28. A "normal" day would then consist of lecture/demonstrations on particular marimba traditions, such as those from Zimbabwe, Guatemala, Costa Rica, or Mexico, or the African *gyil* for example, as well as "themed" performances during the conference times and evening performances.

AR: *You created a very unique way of presenting the various performances by having "themes" to the programs. What was your rationale for doing this, and can you give us some examples of the themes you chose?*

FM: From the very beginning of my planning for this event, and because everything was intended as a *celebration* of the marimba instead of a showcase of particular artists *per se*—even though many of the most celebrated marimba artists in the world were present—I wanted to keep the focus of everything on the marimba itself. This prompted me to create a variety of programs that could highlight unique elements of the marimba or its repertoire. I was particularly happy with the organization and format of the programs I came up with and how they were ultimately organized with the various themes.

Arriving to the point where I felt that each program made sense as a unit was easier said than done, since I had to consider and juggle a huge amount of repertoire choices. Altogether, 156 works were performed during Marimba 2010, and many of the works I was considering earlier did not make it into the final program, so I don't even know how many pieces I was dealing with during the planning stages. With regards to titles for the themes, here are a few: Marimba in Traditional and Contemporary Musical Thought; Duos; Central American Voices; World Premieres; European Connections; Marimba Music by Marimbists; Recent Compositions; Something Old Something New; Classics from Japan; Transcriptions; Works for Marimba and Vibraphone; Voices from the New Generation; and there were others.

For most of these programs there would be anywhere from two to six artists or so, as well as accompanying ensembles or chamber groups. As an example, the program "Transcriptions" featured solo artists Katarzyna Mycka, Ji Hye Jung, Pius Cheung, Eriko Daimo, and Nanae Mimura, and the program "Works for Marimba and Vibraphone" featured Svet Stoyanov, William Moersch, Janus Percussion Duo, and Katarzyna Mycka. You can see that Mycka's name is in both programs. She, as well as everyone else participating in Marimba 2010, performed one or two pieces in a number of these themed programs, so again, the hour-long presentations were not centered around any particular artist, but around a marimba theme for that particular program, with the artists participating in a variety of programs.

AR: *What performances were organized for the evenings?*

FM: The festival component of Marimba 2010 started with the opening concert on the evening of Wednesday, April 28. Performers for that concert included the Bernard Woma Ensemble, Momoko Kamiya, Katarzyna Mycka, Nebojsa Zikvovic, Lester Godínez and the National Marimba Ensemble from Guatemala, Eric Sammut, the University of Minnesota Percussion Ensemble, Nancy Zeltsman, and Marimba Nandayapa. Thursday night had events in two different venues, the Saint Paul Chamber Orchestra Center with William Moersch, Carolina Alcaraz, Gordon Stout, Ji Hye Jung, Brian Zator, and Angel Frette for the SPCO's "Engine 408" series of contemporary music, and the Southern Theater with So Percussion as part of their music series. Friday night presented a unique concert at the St. Paul Cathedral for voices and marimbas with the professional choir VocalEssence, titled "Mallets and Melodies," where the University of Minnesota Marimba Ensemble, Nancy Zeltsman, Nanae Mimura, Angel Frette, Sowah Mensah, She-e Wu, Ivana Bilic, Svet Stoyanov, and I performed. Also on Friday evening, the Minnesota Orchestra was performing at Orchestra Hall with Nebojsa Zikvovic as soloist, and there was a repeat performance of So Percussion at the Southern Theater.

Saturday evening also had repeat performances at the SPCO Center and Orchestra Hall.

AR: *That is certainly a lot of activity and lots of very important names. However, with an event celebrating the marimba, which is rather "obscure" in the eyes of a large majority of people, did you find the community receptive to the idea of this festival, and could you somehow qualify/quantify the success of the event?*

FM: The success of Marimba 2010 truly surpassed my wildest expectations—and I had really high expectations for this event! However, it went far beyond everything I anticipated. The Twin Cities community responded in an overwhelming fashion to this festival, and we were able to reach over 10,000 people by the time it was all said and done. Every venue of the festival had excellent attendance, and it was just amazing for me to witness the warmth with which the performances were received. People truly loved these marimba concerts. It's easy to see why, since they were of such high quality. But I was surprised that even for the various world premieres, which can always be a hit-or-miss possibility, the audiences were incredibly receptive.

AR: *Speaking about world premieres, there were fifteen of them at this event, certainly a tremendous contribution to the instrument's development. How did you get the composers on board for this project?*

FM: I have found that composers, no matter how big their name or reputation, really want to have their music played, and many times it just takes someone taking a leap of faith and asking them to write something for them, or in this case, to write something to be premiered at a particular event. This was the case with my friends Libby Larsen, the late Stephen Paulus, and Mary Ellen Childs here in Minnesota, all three of whom agreed to write pieces for this project, even in the midst of tremendously busy schedules professionally. Had I not taken that "leap of faith" and asked Libby Larsen, for example, to write a piece, she probably would not have ever made it a priority in her schedule to write the wonderful piece that she contributed to the marimba world. I hate to think that Libby's work could have not come into being simply because I did not ask—especially after hearing her piece in the very capable hands of Svet Stoyanov and William Moersch in 2010!

With other composers, like Paul Smadbeck, I was more of a pest, and I bugged him for quite some time before he finally decided to write a piece to be premiered at Marimba 2010. In the end, not only did he write a wonderful piece and performed it *himself*—a treat in and of itself, since he had not performed publicly in many years!—he nearly gave me a heart attack when he told me he had named it "Fernando's Waltz"! I never expected that honor and was, and continue to be, *truly* humbled by his gracious gesture of naming the piece after me. Of course, I was not responsible for generating all of the premieres. I was directly involved in some of them and even performed for one—Stephen Paulus' "Visions" for marimba quartet and choirs, along with Angel Frette, She-e Wu, and Ivana Bilic)—but others came into being through collaborative efforts with organizations like VocalEssence, who commissioned Jorge Córdoba from Mexico, as well as Stephen Paulus and Sowah Mensah, or the Schubert Club, who was responsible for new works by Abbie Betinis and Alexis Orfaly. Some of the other premieres were decided on because individual artists wanted the first performance of those works to be done during this event, as was the case with Carolina Alcaraz, Momoko Kamiya, and Pei-Ching Wu, who performed works by Igmar Alderete Acosta, Takatsugu Muramatsu, and Chien-Hui Hung, respectively.

AR: *Are you planning on presenting this type of event again? If not, would you like to see it replicated elsewhere?*

FM: I do not intend to present an event like this again. Organizing and assembling Marimba 2010 meant that I had to put my life on hold for about three years, and even when I loved doing it, it was a one-time project for me. Would I like to see something like this organized elsewhere?

Nancy Zeltsman

Absolutely! I believe that Marimba 2010 proved that a project like this can be done successfully when the people organizing it are willing to bring it to fruition from the perspective of making it a professional event and incorporating the artistic forces in the local community.

AR: *What advice would you have for someone who would want to put something of this caliber together in the future?*

FM: First, avail yourself of smart, committed, passionate, dependable, and highly organized people to work with you and help you out. Second, get the financial picture of what you want to do under control well ahead of time. Third, try to have a "plan B" ready to go in the event of something not happening as you expect it, because things will undoubtedly go that way, no matter how prepared you think you are by the time the event arrives!

AR: *People attending the festival saw a continuous stream of world-class marimba players. What was going on "behind the scenes" that people in the audience didn't see?*

FM: A lot! My students—who were all just amazing, and I love them all for the incredible effort they put forth to make everything happen smoothly—were going back and forth moving marimbas and all kinds of percussion instruments and equipment, not only in the Ted Mann Concert Hall and its adjacent building of Ferguson Hall, which is our School of Music, but also between Minneapolis and St. Paul venues. There was a constant routine at the loading dock of the School of Music of packing and unpacking instruments, as well as setting up and breaking down marimbas and percussion equipment—all the while trying to be quiet, since the loading dock is very close to the performance stage of the concert hall. Also, each artist was assigned one of my students as a personal assistant, so the students were busy backstage taking care of artists' needs and making sure that the right marimba was in the right room at the right time for the right person, a task that we accomplished through various meetings prior to the event's arrival and through a very detailed and rigorous scheduling grid.

AR: *Considering this was the first marimba event of this magnitude, what was the overall feeling from the artists afterwards?*

FM: The best word I can come up with to describe the artists' feeling once everything was done is *joyous.* And I mean that in the full meaning of the connotation for unbridled joy. Every artist who came to Marimba 2010 not only enjoyed himself or herself greatly on the musical end, but on the personal end as well through the cultural and personal exchanges that took place. There was such an amazing sense of camaraderie amongst everyone in attendance, that even when many people had never met before, we all became immediate friends through our common love of the marimba. I spoke with many of the artists directly after the festival took place and received many emails as well, all of which were unanimous in their positive feelings about the event.

AR: *If you could do one thing differently, is there anything you would change?*

FM: I would have all the money needed for the entire thing up-front! I don't know how many times I would think that I would not make it because of the financial picture not being where I needed it to be! Fortunately, everything worked out well in the end through the generosity and hard work of many, but if there was one thing I could have changed during the organizational period, it would have certainly been this one. I know that it would have helped to keep my heart racing at *moderato* instead of at *molto prestissimo e agitato* throughout the preparation process! Outside of that, I wouldn't change a thing! It was a great learning experience for me and an amazing event for all of us who were part of it.

L to R: Bernard Woma, Kofi Ameyaw and Mark Stone

Dr. Adam Rappel is a percussionist and educator residing in Minneapolis, Minnesota. He holds teaching positions at Gustavus Adolphus College and the University of Minnesota – Twin Cities. He performs with the Minnesota Orchestra, the Minnesota Opera, and the St. Paul Chamber Orchestra, and he has played various Broadway Shows in Minneapolis. He is the first recipient of the Doctorate of Musical Arts degree in percussion from the University of Minnesota – Twin Cities.

Bill Molenhof's Solo Vibraphone Music Collections

By Dr. Joshua Armstrong

Through his extensive work in education, composition, and performance, Bill Molenhof has inspired many vibraphone composers and performers. Born in St. Louis, Missouri in 1954, Molenhof moved to Shiloh, Illinois when he was two years old. At five years of age, he received piano instruction from his aunt; and at 10 years of age, he began playing percussion. When he was 16, he toured Europe with the American Youth Band. During his time in Europe, Molenhof worked with professional opera singer William Dupree, who inspired him to pursue music further.

Upon graduating from high school, Molenhof continued his music studies at Indiana University. After spending some time at the National Stage Band Camp, Molenhof transferred to the Berklee College of Music in Boston, Massachusetts, where he studied with vibist Gary Burton. In 1974, after one year at Berklee, he went on the road with guitarist Wayne Johnson, singer Oleta Adams, drummer Danny Gottlieb, and composer and bassist Dewey Dellay to pursue a career as a jazz vibraphonist. After eight months in the Pacific Northwest and Alaska, he moved back to Berklee to teach alongside Gary Burton. It was during this period that his first collection of vibraphone solos, *Music of The Day*, was written for his students.

In 1976, Molenhof moved to New York, where he began a successful career as a jazz musician. He performed at the Tuebingen, Germany International Festival in 1983, which marked his European debut and longtime association with the European music scene. Molenhof has performed and taught in 32 countries on six continents, including such schools and universities as the Manhattan School of Music, Ithaca College, Temple University, and the Hochschule für Musik in Nürnberg, Germany. Along with his teaching and performing, Molenhof has presented masterclasses and clinics throughout the United States, South America, and Europe.

Spanning over 40 years of composition, Molenhof has composed over 200 works, including many for vibraphone. His compositions have been published by Kendor Music, Warner Bros. Publications, Belwin-Mills, Really Good Music, and Otto Wredda-Regina Verlag. In addition to vibraphone, Molenhof has also composed for marimba, drum set, percussion ensemble, and jazz combos. Many of his compositions are highly jazz influenced and offer improvisational sections. Molenhof has also authored a pedagogical text, *Positive Music Focus*, which approaches learning and teaching music through positive reinforcement.

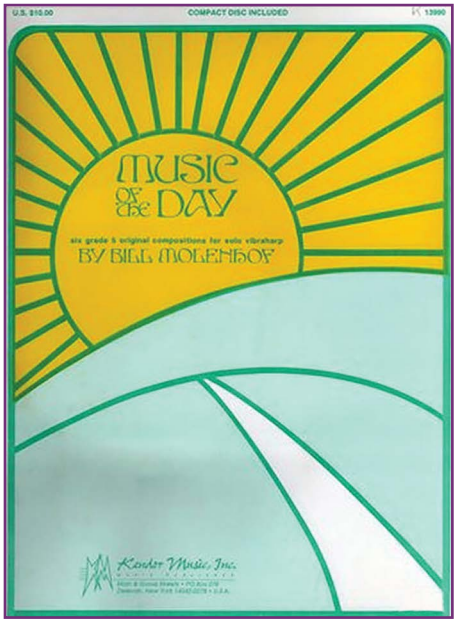
When asked how jazz has contributed to his life and career Molenhof said, "The greatest positive contribution America gave to the world in the twentieth century was jazz."[1] Over the years, he has honed his compositional and improvisational skills by playing with such renowned artists as James Williams, Jackie Cain and Roy Kral, Ruby Braff, Jay Leonhart, David Darling, Tim Berne, Alan Dawson, Ed Thingpen, Keith Copeland, Hank Roberts, Gil Goldstein, and Jeff Berlin.

Regarding his compositional process, Molenhof said, "It is difficult to say exactly what inspires me to write music other than someone or something moves me very strongly, and that becomes an idea which I want to express. I seem to want to tell about the human condition and the important concepts and events that happen to me and that I observe in others. Usually, it is a lot of fun, easy, and great; however, sometimes it is extremely pain-

ful and difficult to write."[2] Furthermore, he believes that each of his own compositions is not truly completed until he has performed it himself.[3]

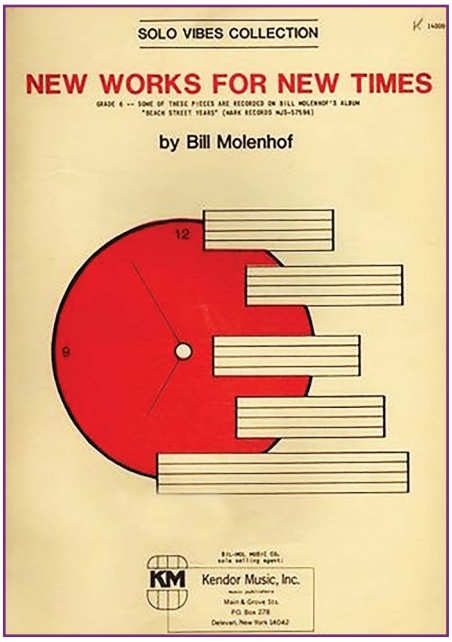
Even though much of his compositional output is soloistic in nature, Molenhof says he rarely performs his compositions as solo pieces. He always tries to have at least a bassist playing alongside him, and he has enjoyed a good rapport with bass players through the years.[4] His chamber works are typically written for jazz combos utilizing an instrumentation of vibraphone, marimba, drum set, bass, and piano, although the marimba parts are sometimes covered by a guitar player. These pieces tend to feature the vibraphone and/or marimba prominently with written accompaniment. When playing and/or composing for the vibraphone, Molenhof has kept the following four points ever present: harmony, rhythmic sense, melody, and sense of timbre. "The vibraphone has been one of my main instruments, but I felt that work in other areas was very important in developing my general musicianship."[5] According to Jeff Loewers in a 1981 interview, Molenhof's compositions "reflect his interest in contemporary dance and sculpture."[6]

Molenhof's first collection of solo vibraphone compositions for the four-mallet player was titled *Music of The Day* and published in 1977 by Kendor Music. Included with this collection were recordings of Molenhof performing all the works—first on an accompanying 33.3 rpm record and later on an accompanying CD. Even though he provided recordings along with the published collection, Molenhof stated in the introduction that he "endeavored to leave the performer as much freedom for personal interpretation as possible."[7]



The first piece in the collection, "Visual Image," requires extensive use of one-handed rolls in the left hand, while the right hand plays the melody above it. The whole piece is to be played "freely" or in a rubato manner. The middle section is to be played more in tempo, but still with a feeling of rhythmic freedom. The ending combines the two sections, with the left hand fading away in a roll while the right hand fades out utilizing four quarter notes. "Waltz King," the next piece in the collection, employs a lyrical, slow waltz in 3/4. "Mayflower," the third piece, is another solo utilizing a slow waltz feel in the opening and closing sections. The fourth solo, "Wave Motion," imitates the motion of waves in 7/8. The ending of the work uses extensive mallet dampening to create a legato effect. "Music of The Day" is a challenging work in the collection as well. It is the longest work in the collection, with a hauntingly lyrical melody. The final piece, "Precision," imitates exactly what the title suggests. The sixteenth-note pattern in the lower voice requires precise note placement, as it accompanies a double-stop melody in the right hand.

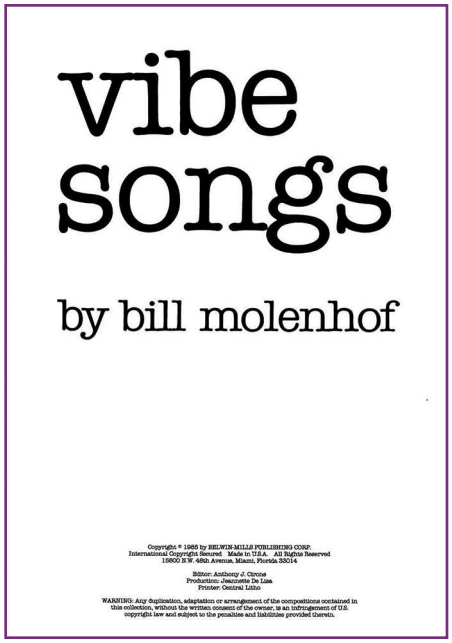
Molenhof's second collection, *New Works for New Times*, was published in 1981 by Kendor Music, and it also contained six, four-mallet vibraphone solos. The first piece, "(Almost) The Amazing Spiderman," is a short work featuring rhythmic polyphony as well as an opportunity for improvisation. "Beach Street Years" is comprised of three different movements. All three movements will challenge the vibist on aspects of performance accuracy including blocked



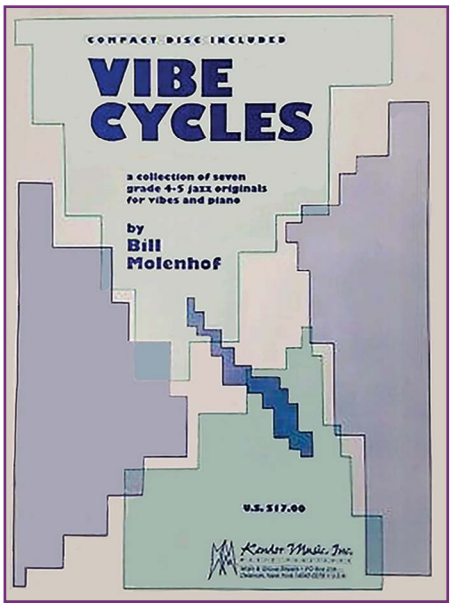
chords in the first movement, rapidly moving arppegiated patterns in the second movement, and an optional improvisational section in the last. "A Family of Teachers" utilizes the vibraphone's ability to sustain notes for long periods of time. This solo is rather short, but it offers an excellent opportunity to stretch a performer's musical abilities. "And the Mountains Remain" is to be performed "very dry" with no pedal. "Up From the Ashes" offers another opportunity for improvisation, with Molenhof even providing the scale as a base. "Foreign Films" rounds out this collection with a slow rubato beginning followed by a fast-paced passage.

Published in 1985 by Belwin-Mills, *Vibe Songs* is another collection of solo vibraphone works by Molenhof. A companion CD recording featuring Molenhof performing all the works is included. The collection includes seven original compositions for the intermediate to advanced four-mallet vibraphonist. The vibist must be quite proficient with such four-mallet stroke types as double vertical, independent, single alternating, and double lateral at various intervallic distances. Additionally, extensive mallet dampening and pedaling provide further challenges for the vibist. The tiles of the works in this collection are "City

Hymn," "Blue Camp," "The Sculptor's Eye For Detail," "Reality," "Folk Music," "TV Love," and "Skeins."



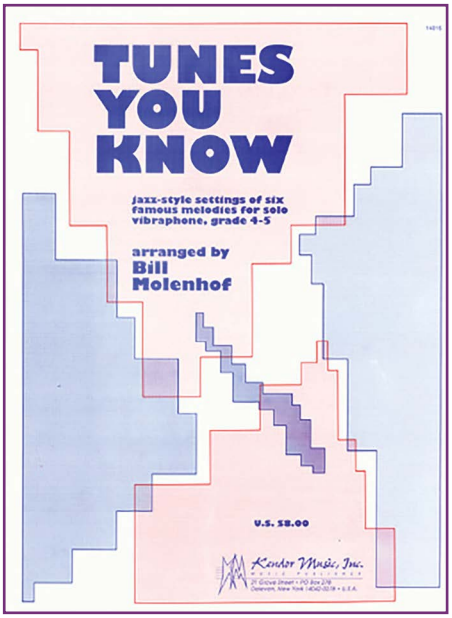
After 11 years and many other publications, Molenhof's fourth solo vibraphone collection was published by Kendor Music in 1996. The collection, *Vibe Cycles*, consists of seven vibraphone solos with an accompanying CD that includes small combo or piano accompanying "play along" tracks. The collection's first piece, "Line Riff Song," is a short two-mallet solo in a jazz-rock style. "All You Monk Fans" is performed in a swing style. An



obvious tribute to Thelonius Monk, the work requires four-mallet technique and has suggestions for improvisation. Molenhof also encourages the performer to play around with the melody and provides an example of a "typical Thelonius Monk trick" by adding chromatic grace notes to the notes of the melody. "All Over but the Shoutin" employs a gospel feel and requires four-mallet technique. This is followed by a short, two-mallet work titled "(Sometimes) I'm A Maniac." "Motorcycle Boys," employs four-mallet technique in a shuffle style and requires some mallet dampening. "Lost Time Revolving" requires four-mallet technique and, in particular, one-handed rolls in the left hand. "Falling Trees" is probably the most challenging. Four-mallet technique is used throughout the piece with Molenhof offering a few performance notes. The work is based on the composition "Autumn Leaves."

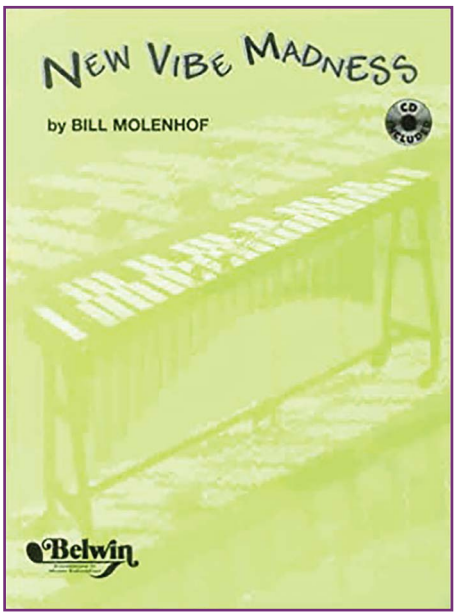
In 1998, Molenhof's collection *Tunes You Know* was published by Kendor Music. This collection consists of six arrangements of tunes for the solo vibist, which are seemingly familiar to all. A short arrangement of "O Shenandoah" starts with a two-mallet statement of the tune and continues by utilizing four voices and four-mallet technique. The four-mallet arrangement of "Amazing Grace" has a gospel feel, but still allows the performer some rhythmic freedom. The middle section of the beautiful and lyrical "Londonderry Air" allows the performer the opportunity to improvise his or her own chorus over the chord progressions. The last chorus is written out and followed by a "da capo." An arrangement of "Greensleeves" includes a challenging arpeggiated treatment of the tune. In an arrangement based on the "Battle Hymn of the Republic," Molenhof provides the four-mallet performer with a cycle of elision-driven styles including Latin and reggae. "Turtle Dove" employs many stroke types as well as different key centers to challenge the performer and listener. In a *Percussive Notes* review, Jim Lambert said of this collection, "Molenhof's masterful creativity comes through loud and clear in the harmonic chord substitutions he develops."[8]

Published in 1999 by Belwin Mills, *European Gallery* is a collection of seven solos composed by Molenhof for the ad-



vanced vibist. "Don Quixote" attempts to tell the tale of the famed literary figure with a decidedly Spanish stylistic flair. "Vibe Vox Humana" utilizes four-mallet technique with flowing melodic triplets and blocked chords. "Secret Italian Garden" shifts between 6/8 and 4/4. "So Long Pal, Choral" is a short, flowing piece that requires a gentle touch by the vibist. Initially marked rubato, the work elides through faster and slower rhythmic-paced sections that requires great attention to dynamics. "In Poland" is another solemn, but beautiful setting for the four-mallet player. "The Proper English Lady: Sarah Band" requires the vibist to precisely execute four-mallet double vertical chords at a rather fast rhythmic pace up and down the instrument. Finally, "The Proper English Art" employs advanced two-mallet technique with special attention to dynamics, accents, and pedaling needed. *European Gallery* is a collection of vibraphone works in which "Molenhof's creative, musical sense of humor is apparent."[9]

Also published in 1999 by Belwin Mills, Molenhof's *New Vibe Madness* is a collection of four solos with accompaniment for the four-mallet vibist. A CD accompanies this collection and again includes small combo and piano accompanying "play along" tracks. Molenhof utilizes thematic material for three of these



four compositions from his 1986 published collection of marimba solos, *Marimba Madness*. "Go Man Go" is the first piece in *New Vibe Madness* and employs a medium-fast rock feel. The work also provides the vibist with an opportunity for improvisation. "Mallet Man Blues" utilizes thematic material reminiscent of Molenhof's marimba solo, "Marimba Blues." "Smiling, I'm Still Here" again borrows melodic material from Molenhof's marimba solo "I'm Still Here." "Grey View, Slow Moves" again is reminiscent of a piece by the same name from Molenhof's *Marimba Madness* collection. *New Vibe Madness* is another well-crafted collection of works for the advanced vibist to further develop improvisational skills. In her *Percussive Notes* review of this collection, Lisa Rogers said, "It is always a pleasure to find quality works for vibraphone to recommend."[10]

Bill Molenhof's collections of solo vibraphone repertoire for intermediate and advanced vibists deserve study and performance. Molenhof's original and familiar jazz-infused compositions continue to increase exposure of this versatile instrument while introducing it to new generations of performers and audience alike.

ENDNOTES

1. Bill Molenhof, interview by the author, December 2005.
2. Ibid.
3. Jerry De Muth, "Bill Molenhof," *Downbeat* 46 (Feb. 1979): 39–40.
4. Molenhof, interview by the author, December 2005.
5. Jeff Loewers, "Vibes Workshop," *Percussive Notes* 20, no. 1 (Fall 1981): 65–67.
6. Ibid.
7. Bill Molenhof, *Music of The Day* (Delevan, NY: Kendor Music, Inc., 1977), i.
8. Jim Lambert, "New Percussion Literature and Recordings," *Percussive Notes* 37, no. 5 (Oct. 1999): 79–89.
9. Ibid.
10. Lisa Rogers, "New Percussion Literature and Recordings," *Percussive Notes* 37, no. 5 (Oct. 1999): 79–89.

Dr. Joshua Armstrong is Assistant Director of Bands and Associate Professor of Percussion Studies at Delta State University in Cleveland, Mississippi. He received his Bachelor of Music degree with teacher certification and Master of Music degree in percussion performance from Texas Tech University, and his Doctor of Musical Arts degree from the University of Arizona. He has performed at previous PASICs, National Conferences on Percussion Pedagogy (NCPP), the southern regional College Music Society conference, and with multiple regional symphony orchestras. He has served in various PAS leadership roles including as a committee member on the PAS University Pedagogy Committee and as President of the PAS Mississippi Chapter. Additionally, he contributes to *Percussive Notes* as a New Literature reviewer and is a member of the NCPP Board of Advisors.

Inspiration: An Interview with James Latimer

By Dr. Sean Daniels

As a freshman percussion major in the mid-1980s at Alabama State University, I noticed a picture on the wall in our percussion studio. The picture was of an African-American male in a sharp blazer and a turtleneck sweater. The words under the photograph were, "J. Latimer, Boston Pops." Curiosity got the best of me. I asked my percussion professor, Van Tony Free, "Who is James Latimer?" He began to tell me about Professor Latimer. I was inspired by what I heard. About seven years later I had the pleasure of meeting Latimer at PASIC. He was gracious and encouraging. I never forgot that meeting.

From his first College teaching position at Florida A & M University in 1957 to professor emeritus at the University of Wisconsin at Madison in 1999, James Latimer has inspired many. He received his Bachelor of Music degree from Indiana University, where he planned to study medicine. However, he soon had an experience in the medical school that led him to study music and percussion under the tutelage of Indiana University percussion instructor Richard D. Johnson, who was a student of the legendary percussionist/teacher Roy Knapp. Latimer completed his Master of Music degree in 1964 at Boston University and continued studies at the Tanglewood Summer Music Program, summer home of the Boston Symphony Orchestra.

Latimer has had an extensive teaching and performing career, but he is more than just a great player. He was a trailblazer; he served on many steering and faculty senate committees to make sure others would benefit from his experiences. Latimer has long been a significant and highly respected member of the Madison, Wisconsin arts community. He began his 31-year career with the Madison Symphony Orchestra in 1968, the same year University of Wisconsin–Madison hired him as percussion instructor. In a 2018 article highlighting his Lifetime Achievement Award from the Wisconsin PAS Chapter, Latimer said, "It's been 50 years? Oh, yes it has! It's been quite a ride molding minds. It's hard to believe that it's been that long when you look back over it."[1]

Latimer worked as a freelance percussionist in the greater New England area from 1963–1968. He performed with more than thirty orchestras; toured with the Boston Opera under Sarah Caldwell; developed and conducted the Boston Youth Symphony Orchestra's percussion ensemble; served on the faculty at Camp Walt Whitman; and from 1968–74 he performed and recorded extensively with the Boston Pops, under the direction of Arthur Fiedler.

From 1968–99 Professor Latimer developed the UW Percussion Ensemble, and undergraduate and graduate percussion degree programs at the University of Wisconsin at Madison. While at UW, he spearheaded a Duke Ellington Festival (1972), formed the Madison Marimba Quartet (1980), began the first of 300 Young Audience Concerts held in public schools (1969–84), and hosted several Wisconsin PAS Days of Percussion.[2] From 1968–72, he developed and conducted the Wisconsin Youth Symphony Orchestra percussion ensemble, and from 1972–78 served as the orchestra's music director and conductor.

James Latimer

In 1977 he founded, coordinated, and hosted Percussion Festival USA, which featured percussion legends Paul Price, William Ludwig, William Kraft, and others. In 1984, while on a Fulbright Scholarship, Latimer taught percussion, was marimba soloist, and conducted the

Cairo Conservatoire Orchestra in Cairo, Egypt. He was also marimba soloist and guest conductor of the Cairo Symphony.

James Latimer is a treasure who has given a lifetime to the international community of percussionists. A 60-year career is difficult to appreciate in few pages, without going to the source. In March of 2019, the following interview questions were prepared for Professor Latimer.

Sean Daniels: *How and when did you begin playing percussion instruments?*

James Latimer: For as long as I can remember, I have been attracted to sounds. Sound constructs pictures in my brain. I am fascinated and dogged by sound. I cannot turn sound off. I remember my dad, Major S. Latimer Sr., bringing a marimba home for my sister, Rita, who was five years older than I. I was fascinated by what was going on. She was playing notes on this rare instrument, and it was all very pretty to me—just like having a conversation. There was always music in the household; there was always somebody practicing something.

I felt I could do likewise. I loved musical sound memory. I could reconstruct a tune or melody, and soon I could pick out those tunes at the piano. Without prompting, I would find my way to the marimba and start working out sound combinations. I had to stand on a Coca-Cola box to reach the keyboard. No one noticed me at first, but after a period of persistence, I think my mother, Maria Wilson Latimer, started to coach me. This was at the piano with Mother, but I could easily translate what I wanted to the marimba keyboard. And so the sound story began. I was six or seven years old. As an aside, my son, James D., has that marimba and practices on it each day.

To me it was fun to figure out or remember a sound or sounds. I still do at age 85; this is a habit with me. It was natural somehow for me to pick out sounds, tones, that I heard on the radio, or someone sing or play on an instrument and to see just how accurately I could reconstruct what I had heard. My mother made sure that I was lined up properly with the names of the musical sounds; she also introduced me to the basic rhythms used in music.

Overall, I just enjoyed, and still do, identifying musical sounds. Mother coached me on piano and helped me with identifying notes on a page with notes at the piano or the marimba. I had a little more difficulty understanding rhythm. Rhythm at the time was two-fold: the unstructured rhythms that I would generate and the required understanding and playing of rhythms from the printed page. Mother corrected me many, many times for my inattentive attention to rhythm.

The early development was from my mother. Several teachers in the North Tulsa school system contributed to my musical development. Mrs. Meeker carefully guided us in music. I remember her, in particular, for introducing us to Saint-Saens' "Danse Macabre" in elementary school Mrs. Opaline Bradley and Mr. James Lark were the music teachers at Carver Jr. High School. I learned a lot from them. James Lark was a great trumpet player and improviser. To hear him was a delight. His wife was a jazz pianist of some professional standing. She was known in the Tulsa jazz pop world. By the time I was in ninth grade, I had the courage to form a jazz band consisting of thirteen trumpets and a drum set. I was the drum set player. We did one or two performances at Carver Jr. High School. From my experience with James Lark, I took up the trumpet and had some lessons with him. By the time I reached high school, I could read music for trumpet and play simple tunes at the piano and could figure out whatever I needed to figure out at the marimba. The piano, trumpet, and marimba formed my foundation in music.

From Carver Jr. High School I graduated and went to Booker T. Washington High School, where the music program was under the direction of Clarence Fields and Carrie B. Person. Clarence Fields was an outstanding band director and the brother of a regionally well-known jazz band leader, Ernie Fields of Ernie Fields and his Jazz Orchestra. They were a Midwest band that traveled and played a lot. Clarence carefully coached me on many aspects of playing trumpet in the band and generally rounding out basic information relative to music performance. Upon graduation from Booker T. Washington High School, Mr. Fields gave me a basic music manual book, which I still have and consult

Tap to play Video

The Tennessee State University percussion studio performing "Motif for Percussion" by James Latimer

to this day. He was a kind and considerate person. Cary B. Person was the choral director at Booker T. Washington. She was a community leader and presented many community performances with the choir and other musical groups.

Daniels: *Where did you complete your formal training in percussion music?*

Latimer: I am still trying to complete it. Upon graduation from high school, I headed to Indiana University. I remember intending to be a medical student with the idea of becoming a medical doctor. That changed when I went through the medical school and experienced the "smells"; I didn't like it and I left. Walking past the music school at 3rd Street and Indiana, I heard the "sounds of music" coming from the halls—young students practicing their instruments. I liked what I heard. Because I had some knowledge of music, I felt more at home there. I hooked up with the then young percussion teacher, Richard D. Johnson. He was polite and interested in my musical interests. Richard impressed me with his sense of accuracy and was careful to provide sound musical information and development. He insisted on accuracy from all of us, and I became more aware of being accurate in handling musical materials. This was the beginning of my formal percussion training. I signed up for the music program under the direction of Professor Johnson, and that has remained a joyful undertaking which has lasted to this day.

Richard had a broad musical background. He was a state rudimental drum champion of New Jersey. His background is fascinating and is the subject of another story. His lessons were exciting, enlightening, informative, and fun. I enjoyed Richard's teaching and his company; he was a fun guy to be around. I enrolled under Richard's tutelage because of my marimba background. I really didn't know what a percussion major was because it was a relatively new academic discipline in the U.S. I later learned that Roy Knapp, with whom Richard studied, was instrumental in establishing the collegiate program in percussion in Chicago after World War II. Richard was an opera specialist and opera lover/enthusiast, well-versed in the basics of music, and a fascinating timpani player, having studied with Saul Goodman of the New York Philharmonic. With his background as an airman attached to the Tuskegee Airman program, he knew a lot about flying and geography and military discipline. As a man of color, Richard had endured and learned from many other aspects of life in the U.S. Richard D. Johnson was fascinated with the

James Latimer
Awards, Recordings, and Compositions

SELECT LIST OF AWARDS

2018 Lifetime Achievement Award, Wisconsin Percussive Arts Society (WPAS)

2018 Medal of Merit, Madison Police Department for commitment, comradery, and service through music

2015 Honorary Deputy Chief, Madison Fire Department for distinguished service to city through music

2014 United Way Lifetime Achievement Award for Community Service

2013 Numerous certificates, proclamations, and citations celebrating the 800th free concert in the park

2012 Humanitarian Award for distinguished service, awarded by County Executive Kathleen Falk to one who embodies service before self to the city and the county

2011 Honorary Sheriff's Deputy for distinguished service to the county through music

2011 Rabin Youth Award, Arts Wisconsin and Wisconsin Youth Symphony Orchestra for service to youth and youth organizations

2010 Medal of Merit and Certificate of Special Recognition for outstanding service to the Veterans of Dane County, Madison Veterans Council and National Association of VFW (highest award given to a civilian by the VFW)

RECORDINGS

2014 CD and DVD, Capitol City Band and Madison Marimba Quartet

2011 Kassandra, V. Tzoumerka-Knoedler, composer/J. Latimer, Conductor CD 9 May 2011

2011 *Our Gift for You*, Madison Marimba Quartet CD

1999 CD Capitol City Band and Madison Marimba Quartet

1995 CD Capitol City Band and Madison Marimba Quartet

COMPOSITIONS

2011 "Dane 175," commissioned, 175th anniversary Dane County, Music and Dance of the Ho Chunk Nation

1996 "Amazing Grace" arranged for marimba quartet

1978 "Wonders of Physics" theme, Commissioned by UW Physics Department

1960 "Variations on the Westminster Clock Theme," solo timpani, Percussion Press

early development of the percussion ensemble in the U.S. He knew Paul Price, who was developing the percussion program and ensemble at the University of Illinois, Champaign-Urbana. Richard took some of us there to see and hear Mr. Price. It was fascinating to see Price's work and to experience similar work at IU under Professor Johnson. All of this occurred prior to 1956.

I recall one incident during my freshman year. I had grown up with band training. I had a few opportunities to hear the symphony orchestra. Somehow at IU, I was placed in the opera orchestra, then under the direction of Ernst Hoffman, to play xylophone in Benjamin Britten's "Billie Budd." I was almost totally lost and disoriented until a day or two, perhaps only a day, before the performance was scheduled. However, Ernst Hoffman, Richard Johnson, and Wilfred C. Bain decided to keep me in the orchestra on the part and move ahead. I finally connected with all aspects of the music and the instrument the day before or the day of the performance. I simply was not oriented towards connecting so many dots so consistently. I grew from that experience; needless to say, I obtained a newer and more enlarged sense of accuracy. Thus, my formal beginnings as a professional percussionist. My beginnings with my mother at a very young age crystalized at IU with Richard Johnson and several outstanding musical individuals.

Daniels: *Who were your most influential percussion teachers?*

Latimer: My most influential percussion teachers were my mother (piano), Richard Johnson (percussion), Natasha Magg (piano), Charles Smith (First Percussionist, Boston Symphony), Gardner Read (composer and tough on Latimer) and Vic Firth (Boston Symphony, New England Conservatory), Margaret White (harp), Bernard Heiden (score-reading and Classical music period). Whatever these influential people taught me, I translated into percussion, how one thing goes with another, reinforcing a sense of accuracy, paying attention to detail. Gardner Read was a stickler for getting facts correct and lining up information, and perfecting my manuscript habits.

During my career, I had wonderful mentors and influential colleagues such as Max Roach, Alan Dawson, William Kraft, and so many more.

Daniels: *What were the challenges to pursuing a percussion career as a young person of color?*

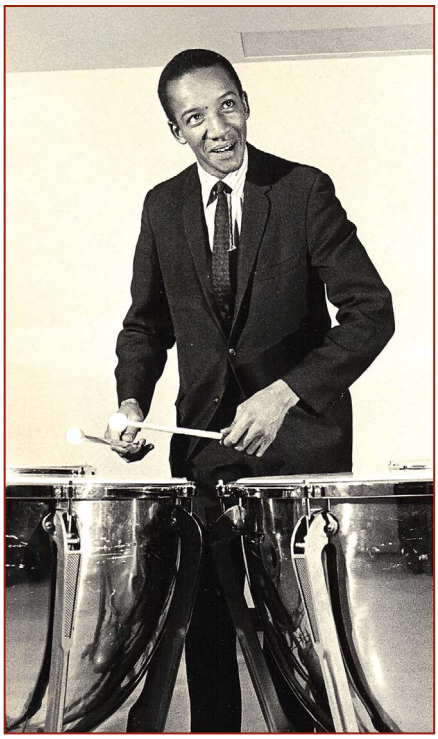
Latimer: The most challenging was not recognizing that there were existing problems being a person of color. The whole panorama of selection by color was foreign to me. I was interested in the subject not from a certain slant nor by color of one's skin. So I had difficulty balancing the color situation. I still have problems getting adjusted to it. The challenges were being overlooked, being mistreated—without my recognizing it at the time—or being left out. I couldn't make any headway. I always questioned my readiness to do a job and tried to go the extra mile so that I understood what I was getting involved with. As I look back over the situation, a lot of ill-will came out of just not being considered at all. I could have had 90,000 degrees and not have been liked or considered because of the color of my skin. I have always had the attitude "go for the best" in myself and in others. I was born that way. I always went boldly into whatever I chose to undertake and often had to adjust my attitude and "sanity" afterwards. To this day, I cannot accept or get used to not being liked or considered because of the color of my skin.

Daniels: *What is your preferred percussion instrument and why?*

Latimer: Marimba is my preferred instrument because it is the "wood that sings," and it lines up with all other aspects of music. You can do all of music on the marimba. I have played with the Madison Marimba Quartet since 1980, and we can play the full range of the symphony orchestra. However, I also love playing the timpani, as I did with the Madison Symphony for 31 years.

Daniels: *Describe your experience while working at Florida A&M University.*

Latimer: I was hired at Florida A&M in 1957 to develop the percussion program and as assistant director of bands. I experienced total immersion in all aspects of music. I experienced trying to motivate a person to want to learn music, worked with the finest young people with the greatest imaginations from minus 1 to 100+++. The talents there were creative, fresh, and energetic, and always striving to do things better. There were few, if any, color barriers at Florida A&M. Students, staff, everybody exhibited an enthusiastic desire to learn and to grow. Their insights were often magnificent.



Latimer in 1968, his first year as timpanist with the Madison Symphony Orchestra

I developed more enthusiasm for Florida A&M during my last trip there in 2015 when I was awarded the Honorary Doctorate of Humane Letters. In other words, Florida A&M was an environment where I could flourish, grow, and try ideas. I could think inside and outside the box. At the same time, I could not understand being told that music I had written would be performed at Florida State University (almost next door), but that I would not be allowed to attend the performance. I never heard my works played with the Florida State percussion group.

Daniels: *Describe your experiences while playing with the Boston Pops*

Latimer: Top of the line! The best of the best all assembled in one place. It's a great institution and it always acts in a great manner. I was made to feel welcomed. Arthur Fiedler loved to set you up—make you feel good before he knocked you down. A very uplifting experience.

Daniels: *Do you have any regrets regarding your percussion career?*

Latimer: No, because we live every day and we try to fill each day with as much enthusiasm and care and accuracy as we can call for or give. As I advance in age, it is clear to me that it is one's personal initiative that makes a difference. Through the most disappointing experiences, I always felt I could adjust my attitude and look forward to the opportunity to soar again.

Daniels: *What is your advice to current students of percussion?*

Latimer: Master accuracy with smoothness and learn to love to practice. Incorporate sight-reading into every day's routine. Don't forget self-reliance. When the chips are down, rely on and believe in yourself. Practice, practice, practice.

Daniels: *What is your most cherished career accomplishment?*

Latimer: Driving Duke Ellington from the Unversity of Wisconsin–Madison to Hammond Indiana. We had fun! And we stopped at every Stuckeys [gifts and confectionary store] along the Interstate Highway.

Daniels: *Describe your inspiration for composing "Motif for Percussion" and "Westminster Clock Theme."*

Latimer: Both works were generated under the influence of Richard Johnson at IU. As students, we were all inspired by Richard Johnson, and I am still inspired by him today. I am not a regular writer, although I occasionally write. Under the "new" percussion movement, percussion was more than rhythm; it was melody, harmony, and everything else. For instance, in "Westminster Clock Theme," I wanted to explore what could be done with four notes.

Latimer in 1968 conducting the first percussion ensemble at the University of Wisconsin–Madison

Daniels: *What is going on in your life right now?*

Latimer: More of the same things I was doing 10–60 years ago. I am rereading a book I read 60 years ago. I practice every day. I read every day. I'm still working on some of the problems I had in the past and some of the successes as well. You only see to see that there is more to see. I play in the Madison Marimba Quartet, which I founded in 1980. I retired from the University of Wisconsin–Madison and the Madison Symphony in 1999 after a 31-year career with both institutions. I still teach, mentor, or coach whenever someone comes my way.

Since 1981, I have conducted a professional concert band, one of Wisconsin's finest, in concerts in the park each summer. 2018 was this band's 50th season. I conduct a volunteer band that plays public service concerts for the veterans ceremonies twice a year and 15–18 concerts for residents of nursing homes, assisted living, and retirement communities. In 2017, this band played its 1,000th free public service concert.

I have enough hobbies and interests to keep me active for another hundred years. My philosophy now is start anywhere, go everywhere. I keep a sign in my studio, as I have all my professional years: "Percussion: older than written history; as young as tomorrow."

Daniels: *Who would you thank most for your achievements?*

Latimer: Mother and Dad, Maria L. and Major S. Latimer. I have been given so

many suggestions, so much guidance from so many people, I must thank everybody. And a tip of the hat to the great ones I've met along the way. There, with the grace of God, go I. I count my blessings every day.

ENDNOTES

1. David Dahmer, "Madison Music Icon James Latimer Surprised with Lifetime Achievement Award," Madison 365, Jan. 31, 2018 https://madison365.com/madison-music-icon-james-latimer-surprised-lifetime-achievement
2. Ibid.

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Sean Daniels is Principal Timpanist for the Colour of Music Festival Orchestra. He has led percussion programs at Hampton University, Benedict College and Tennessee State University. He has presented at PASIC, CBDNA Southern Convention, Intercollegiate Music Association, DMV Percussion Academy, National Conference of Percussion Pedagogy, and the HBCU National Band Directors Consortium. Daniels has served as President of the South Carolina PAS Chapter. He has performed with Lou Rawls, Tommy Newsome, Carl Allen, Kenny Garrett, Rufus Reid, Chester Thompson, and others. He has served as a member of the PAS World Percussion and Marching Percussion Committees. Daniels is currently a member of the PAS Board of Advisors and the PAS Diversity Alliance, where he serves as point person for Racial Diversity. His compositions are available through C. Alan, Sean Sarah, DMP, and Permus publications. Daniels earned his DMA in Percussion from the University of North Carolina at Greensboro, his MM from The Ohio State University, and his BA from Alabama State University.

Profile: Juan Chávez

By Dr. Stephen Crawford

In May of 2017, I made my second trip to Peru. While in the capital city of Lima, I was able to meet up with and spend two evenings visiting with percussion colleague Juan S. Chávez. He serves as principal percussionist and assistant timpanist with the Orquesta Sinfónica Nacional de Perú (the National Symphony Orchestra of Peru), and is the Director of Academics at the National Conservatory of Music. Our interview took place on May 16, 2017 at the Double Tree Hotel in Miraflores, Lima, Peru.

Stephen Crawford: *How long have you been playing with the Orquesta Sinfónica Nacional?*

Juan Chávez: I've been playing in the orchestra since 1983—more than thirty years. We perform throughout the year, winter, spring, summer, and fall. We perform four concerts a month, usually once per week, sometimes twice a week. We have five rehearsals during the week for each concert.

SC: *Who is the conductor of the orchestra presently?*

JC: Fernando Valcárcel. He is the son of a very famous Peruvian composer.[1]

SC: *Has your position with the national orchestra always been on timpani, or have you done percussion as well?*

JC: I started in the percussion section, but now I am assistant timpanist, so I play in both sections.

SC: *You are teaching at the National Conservatory as well, is that correct? What courses to you teach?*

JC: I teach percussion, chamber music, band conducting.

SC: *When you say you teach percussion, are you talking about studio percussion as in private lessons?*

JC: Yes, private percussion lessons.

SC: *Are most of your percussion students performance majors or music education majors?*

JC: At the conservatory, most of the teaching is towards performance, a straight conservatory-type of an approach.

SC: *I see that you did some of your music training in the United States at Catholic University of America in Washington, D.C. What made you want to attend Catholic University?*

JC: It was one of the universities that I was accepted at, plus the economic support I received in the form of scholarships from the Organization of American States (OAS) allowed me to study in the United States. I studied with Dr. Randall Eyles.[2]

SC: *How were you trained in percussion when you young? Was it through your school or private lessons?*

JC: Here in Peru, music education is not present in the schools. So very few students can reach or come close to music unless they are members of the school band. The school bands only perform military music, like for street parades, and that isn't what I liked. So I started to play guitar, teaching myself; also, the bass [guitar] and a little keyboard. Then I joined the National Conservatory at 22 years old.

SC: *How long were you at the Conservatory before you graduated?*

JC: Eight years. The system here was four years of basic training and four more years of professional studies.

SC: *After you graduated from the National Conservatory, did you then go immediately to the United States to study?*

JC: No, I then started to study for a second degree in music education. When I finished that, I applied for three or four years in different places in the United States before I got the scholarship from the OAS. This was my second scholarship from them. The first was for orchestral training at Caracas, Venezuela with the Young Orchestra System. At that time I has already won an audition to the percussion section at the Orquesta Sinfónica Nacional.

SC: Did you teach in the meantime?

JC: Yes, I've taught at the conservatory since 1989.

SC: *Who were some of biggest influences in the percussion world when you were going to the Conservatory? Who did you look up to?*

JC: When I first got into the conservatory, it was not for performance; I wanted to study composition. As a musician, I had my own group and I would do the writing and play bass. I would take songs from the radio and arrange them my way, so I wanted to be a professional musician. But when I got to the conservatory, they said that I would need to know piano and play music for at least three or four years, because I didn't have the kind of training. So, I asked them, "Do you teach drum set?" They said yes, so I tried it, and then I asked later if I could go on to composition. I started going to the symphony concerts, and I loved the sound of the timpani.

SC: *So you have drum set experience, too? Jazz?*

JC: Jazz is not too big here, but we have our indigenous music—cumbia, salsa.

SC: *How has percussion education, or music training in general, changed in Peru since you were young? Or has it?*

JC: Oh yes, a lot. The first percussion section for the National Symphony were all foreigners. They came from Argentina, Poland, and Austria. The first Peruvian musicians were from the military bands when they joined the orchestra. So when I went to the conservatory, there was just one drum set and a xylophone, and that was it. When I had to play or practice timpani, I would have to go to the orchestra rehearsal and wait until they were finished, and then I could start, because my teacher was the timpanist.

SC: *So how has it changed? Has it gotten much better?*

JC: Yes. I started in 1989 teaching at the conservatory, and the first thing I asked for was instruments. It took a lot of years to get them, but now we have marimbas, three sets of timpani, and lots of drums and cymbals. We work more now on solo [literature]; before that, they only prepared for the orchestra percussion with excerpts for snare drum, xylophone, and timpani.

SC: *So percussion education has changed. Has music education changed—the way that you are training violinists or singers?*

JC: Yes, because today with the internet, students see great violinists, flutes, percussion players perform their repertoire, so they say, "I want to do that." They started to press the teachers to do that.

SC: *What, if any, are the major differences in music/percussion education between Peru and the United States?*

JC: The government doesn't pay much attention to music education in the schools. We have almost none. Only private schools make some investment in music education for their students. So the conservatory had to create a preparatory study level to give students the necessary knowledge to start professional studies.

SC: *So do students in Peru start their music education later than students in the United States?*

JC: Yes, and they have to work twice, three times harder!

SC: *Tell me about any professional support or networking opportunities that are available to percussionists and percussion educators in Peru. Are there support groups where you and your colleagues can discuss percussion education and/or music education in general?*

JC: I tried to start a PAS chapter here. We got enough members to open up a chapter for three or four years, but people started to drop out because of the language problem. So we started the Asociación Arte de la Percusión, which organized concerts and some seminars, and with the conservatory we organized the international festivals, so we have one every year in July. We invite someone from outside [the country] to do some master classes.

SC: *Is this mainly for the students at the conservatory?*

JC: Yes, but not only the conservatory students; we also invite students from other conservatories from cities like Arequipa, Trujillo, Huancayo, and every city that has a music school.

SC: *So you are including percussionists and students from all over the country?*

JC: Yes, we are.

SC: *How many professional symphony orchestras are there in Peru?*

JC: There are just four, located in Lima, Trujillo, Arequipa, and Cusco. Actually, there are five. I forgot to mention the orchestra of Piura that is supported financially by the local government. There are others but they don't have permanent seasons.

Dr. Stephen Crawford (L) and Juan Chávez during interview.

SC: *Are most of the players able to have the orchestras as their main job, or do they have to do something else to supplement their income?*

JC: Nobody can live with only one symphony, so we have to have other jobs.

SC: *Are the majority of the musicians in the National Symphony Peruvian, or do you have a lot of foreign players?*

JC: Right now, all of the members of the orchestra are Peruvian. We have a Russian and a Cuban, but they are Peruvian citizens by marriage.

SC: *So the better the conservatories and music education gets in the country, you're able to fill the symphony with native Peruvians?*

JC: Yes, a true national orchestra.

SC: *Is there anything in closing that you would like to add?*

JC: Percussion in Peru has improved a lot. Many of our students are continuing with master's [degree] studies. Even a couple of my former students are being invited to teach in Chile, Argentina, and getting work with other symphony orchestras.

ENDNOTES

1. Edgar Valcárcel (1932–2010) was a composer and pianist who studied at the National Conservatory of Music in Lima, and at Hunter College in New York City.
2. Dr. Eyles is now the Fine Arts Department chair at Bishop Ireton High School in Alexandria, VA.

Dr. Stephen Crawford is Director of Percussion Studies and Professor of Music History and Literature at the University of Mary Hardin-Baylor (UMHB) in Belton, Texas. He holds a Bachelor of Arts degree in music education from Minot State University, a Master of Music degree from the University of Northern Iowa, and a Doctor of Musical Arts degree from the University of Missouri-Kansas City Conservatory of Music. Crawford is Principal Percussionist/Timpanist with the Temple Symphony Orchestra, conductor of the UMHB Percussion Ensemble, and serves as Texas PAS chapter president.

Life in the Trenches: Conversations with Freelance Percussionists

By Jason Baker

Freelance percussionists have unique careers that often consist of multiple simultaneous projects, sometimes in various styles of music. While most of these musicians have had formal musical training in a college setting, they are frequently required to use additional skills, such as networking, budgeting, equipment purchasing, technology, logistics, and acting as one's own business manager. For someone trained primarily as a musician, many of these business skills can only be learned through lived experience and trial-and-error, which makes each freelancer's story, as well as his or her advice to up-and-coming generations of percussionists, entirely unique.

This article presents interviews with four freelance percussionists: Michael Blancaflor (New England area), Drew Lang (Dallas/Fort Worth), Pete Saleh (New York City), and Danielle Squyres (Los Angeles), and invites them to share the musical, business, and life skills that have allowed them to establish and maintain successful careers in a field that is often unconventional and highly competitive.

Baker: *What are your current activities/engagements as a freelance percussionist, and where did you receive your formal training?*

Blancaflor: My performing schedule includes a lot of theater work. This type of work is the most steady and lucrative in the business if you can land the right gigs. I've been fortunate to work with top high school, local, regional, and Off-Broadway theater companies that treat their performers well. I also perform with a hard-working local band as a drum set player and percussionist. Along with theater work and a busy schedule, if the schedule permits, I'll also take last-minute gigs where I can show up and get the job done, sometimes with or without charts, for both drum set and orchestral work. Recent performances include The Hartford Symphony, Chelsea Symphony (NYC), New Bedford Symphony (Mass.), Connecticut Gay Men's Choir, Connecticut Opera, New England Ballet, and the Other Orchestra. My recording, film, and television credits include *Mozart in the Jungle*, *Bel Canto*—Feature Film, Katy Keene (drum coach for *Josie and The Pussycats*), and recording drum tracks for a holiday tour of *Elf on the Shelf*. I received a Bachelor of Arts in Music degree and Bachelor of Science in Education degree from the University of Connecticut.

Lang: I'm first call with the Dallas Opera Orchestra, principal mallet player with the Dallas Wind Symphony, principal percussionist with the Dallas Chamber Symphony, and I sub regularly with the Dallas and Fort Worth Symphony Orchestras. I am percussionist with Voices of Change (Dallas's New Music Ensemble), percussionist with Casa Manana Musicals, and play percussion for touring shows going through the Winspear Opera House at the AT&T Performing Arts Center. I'm in the first call "stable" of players for Musicians Services, LLC, which books touring gigs through the local performing venues, including acts like Andrea Bocelli, Weird Al Yankovich, The Who, Kingdom Hearts, Music Paradigm, and local business and church productions. I also play drum set for a couple of local rock bands, play in some jazz trios, have a folk music duo playing Bodhran, percussion, and marimba with a mandolin/skandola player, and I have a marimba/flute duet with my wife, flutist Helen Blackburn. In the summers, I run a mallet percussion camp for junior high and high school percussionists called Marimba Madness (*www.marimbamadness.com* and on Facebook). I received my Bachelor of Music in Percussion Performance degree from McMurry College in Abilene, Texas and a Masters in Percussion Performance degree from the University of Arizona studying with Gary Cook. My DMA is from the "School of

Hard Knocks." My drum corps experience includes marching in the snare lines of the Houston Nighthawks and the 27th Lancers.

Saleh: I currently sub on percussion for *Beetlejuice* on Broadway and just finished an 18-month run as the drummer/percussionist for the award winning Off-Broadway production of *Fiddler on the Roof* in Yiddish. I also play regularly with the Hudson Valley Philharmonic and Bay Atlantic Symphony Orchestras, perform outreach concerts with Exit 9 Percussion, and have been a modern dance accompanist for the Juilliard School since 2011. I received a Master of Music degree from and was a teaching fellow at the University of North Texas, studying with Christopher Deane, Mark Ford, Dr. Robert Schietroma, and Ed Soph. I received a Bachelor of Music degree from Mason Gross School of the Arts (Rutgers) under She-e Wu.

Squyres: As a freelancer, you try to be open and at least somewhat knowledgeable about as many different styles of music as you can, so you can accept as many different job offers as you can. That being said, currently most of my freelance work is in the "orchestral" style. That can mean anything from playing in a symphony orchestra to performing with a ballet, opera, chamber group, contemporary group, or percussion ensemble, to playing timpani at a church gig. Some of the groups I have, or currently perform with, are the Pacific Symphony, Los Angeles Opera, American Ballet Theater, Bolshoi Ballet, and the Los Angeles Philharmonic, as well as many regional orchestras in the area. I am also an adjunct faculty member at Santa Ana College. I received my formal training at Cal State University, Long Beach with Gregory Goodall as my primary teacher. However, at the same time I was doing that, I studied privately with Mitchell Peters at his home, every two weeks, for four to five years. I also did private study with some of the great performers and teachers in the area.

Baker: *Is there anything that is specific to the region where you perform (challenges, opportunities, regional music styles, etc.) that has shaped your career?*

Blancaflor: The Northeast has a lot of opportunities for many styles and genres with robust regional and community support. With that said, the scene is very competitive with not enough work for the talent pool. Networking with as many people in the business as possible has been paramount in my successes. In theater work you need to be as well-rounded as possible behind the drums and everything else the production throws at you. When I lived in New York, practice space and noise were an issue. Moving further out of the city, it gets more reasonable, but then you're further away from the action. I'm currently trying to work my way into the steady New York scene again.

Lang: The Dallas/Fort Worth area percussion scene has a really great camaraderie among the players. There is a lot of classical and musical theater work, but there are a lot of players. However, there are tons of private lesson opportunities in the local school districts. I have found that it takes anywhere from two to five years to get worked into a local scene.

Saleh: Even though I didn't immediately gravitate towards it when I graduated, my proximity to Broadway has definitely helped me narrow down a wide field of interests. I didn't know it at the time, but playing and subbing in shows in New York City really fit my skill set, personality, and the tastes that evolved early on in my career.

Squyres: It can be both challenging and rewarding being in a large metropolitan area like Los Angeles. One of the great things about it is there are so many great, world-class players to perform with and learn from, in every genre and style. But one of the drawbacks is also that there are so many great, world-class players here! The competition can be fierce to piece together enough work to make a living. As far as non-musical challenges, like most big cities the cost of living here is extremely high. I know more than a few great players who moved out of California because they wanted to buy a house to raise their family in, and they don't regret it at all. Also, I think all cities are experiencing more and more traffic. That has a direct correlation on whether you can take multiple jobs in one day, as many musicians must travel all over southern California to work with various groups. Are you going to make it to your next gig on time? There are few things more heart-stopping than knowing you need to be at a gig at a certain time and the freeway is at a standstill.

In theater work you need to be as well-rounded as possible behind the drums and everything else the production throws at you. —Michael Blancaflor

Baker: *What is a musical skill you learned in your formal training (school) that you use on a regular basis? What is something you were never formally taught, but had to learn on-the-job to be successful? Is there an essential playing skill that is often overlooked?*

Blancaflor: I am grateful to have a great foundation of music theory and ear training. I recall it not being easy at the time, but find I use it frequently. I also learned the basics for the family of percussion instruments in my formal training. I also studied jazz drum set while an undergraduate; I'm very thankful to my teacher Bill Reynolds for filling in a lot of stuff for me behind the drums. I was never formally trained in recording and engineering but was able to pay attention when I had the opportunities. I can make great recordings now. Afro-Cuban music and Latin music are things I had to search out that are used often, especially in the theater and pop music gigs. Electronic percussion was learned on my own and on the job.

Lang: I use marimba and orchestral percussion technique from my formal training on a regular basis. The marimba technique has gotten me into certain jobs that were "marimba-specific," but having a background in percussion and drum set made me more desirable than just being a "one trick pony." I also play quite a few solo marimba recitals and church services in the Dallas/Fort Worth area, along with touring with my wife, Helen Blackburn. Drum set and "practical electronics" are the two skill sets that most classical performers seem to lack and that I learned mostly on my own. Regarding drum set, I always played it ever since grade school, starting on Montgomery Ward and Sears Christmas catalogues. Buddy Rich and Neal Peart really got me interested in music. Also, I say "practical electronics" in the sense of needing to replicate acoustic instruments or play contemporary musical theater numbers—not "academic" works. Once I got a piece of electronic gear, I would try using it in other settings so I could get more comfortable with it—like using the SPD-S pad to trigger backing tracks and sound effects in one of my rock bands. Once I would need it for another musical, I didn't have to relearn it. A final piece of advice that has served me well: *show up early*! If possible, I try getting gear to the venue a least a day ahead of the service(s) to address any logistical (or forgotten gear) issues.

Saleh: I am the result of everything I've worked on and cared about, and I always wanted to make sure my schooling went to good use afterwards. I still *occasionally* perform marimba solos, but more importantly, "hard" keyboard parts don't scare me that much. Multi-percussion repertoire definitely helped me with pit stuff by learning how to respect a precise setup. More than anything, though, my schooling gave me a good foundation for understanding how to practice.

People often say, "School should teach you how to think." Well, I think knowing how to practice—to internalize outside concepts—is similarly crucial for success. Outside of formal training, I'd say I've learned more "between" than "on" the jobs; I've had to redefine what being organized and prepared meant. If you stop and think about how expensive it is for producers or organizations to pay for a single three-hour rehearsal of, say, a 12-person pit or a 50-person orchestra, the one or two rehearsals you get beforehand become really precious, and you don't want to waste time with mistakes that even the slightest foresight could have prevented. Getting to the point of the music is often overlooked in students' training. Music teachers tend to prevent bad charts from making it to their students simply by preferring well written repertoire, which means when a player finally gets out into a non-school situation and encounters a poorly written part, it can be really frustrating! "How can I sound good playing this ink when it doesn't seem the composer knew what the heck they wanted?" Looking at a part, listening to the context, and finding a "line of best fit" that captures the spirit and at least approximates the content of the part you're given will often have better results than insisting on "accuracy." I also think reading is often just given lip service: "Oh yes, *of course* sight reading is important; now let me go back running through 'Porgy'." Students know *intellectually* that reading is important, but it isn't until they're on a gig with 60 or more pages of music to learn that they *viscerally* understand it. Improve your reading, at the very least to spare yourself some stress in the future!

Squyres: One specific thing I learned in school that I try to use all the time

It's important to take any playing gig at first, no matter if it pays or not.
—Drew Lang

is that, more often than not, a difficult problem will almost always have a solution. You just have to find it! That applies to music, business, and life. The great Emil Richards once said he would be a student until the day he died. I feel very much the same way. I'm constantly picking up new tips and learning new things. I think if we stop learning and searching, our creativity will die. I try to stay musically, creatively, and intellectually curious. That being said, two skills that are extremely important, but often get overlooked in school, are sight-reading and being able to learn large amounts of difficult music in a short time.

Baker: *What has been the key to finding and sustaining work as a freelance performer—auditions, self-promotion, and/or good old-fashioned networking?*

Blancaflor: Hustling, doing great work, and doing everything and anything you can do to get yourself on the radar of the right people. Self-promotion is necessary, and everyone has to do it. I believe there are ways to create relationships instead of being overly aggressive with self-promotion. I'd rather promote the arts, music, and experience than myself. I've found that good-old-fashioned networking and taking chances are necessary.

Lang: The short answer: "yes" to all three, with caveats. Self-promotion can take several forms and be both good and bad, depending on the job. Speaking directly from a freelancing standpoint, networking is the best way, along with auditioning or playing for principals of groups where you want to start working. Also, it's important to take *any* playing gig at first, no matter if it pays or not. These are less stressful situations, but people can also hear how you play and recommend you for future work. You can also self-promote yourself out of work. People need to know who you are and how you play, but you don't want to become a nuisance or try to take someone else's work. Also, be careful of social media posting; don't make a nuisance of yourself there. It's cool to be excited about playing with a group or at a new venue, but it can backfire if it becomes "Oh, hey, look at ME!" In Dallas, a group of us started an annual "Freelancers Ball," which usually occurs after the last weekend gig of Christmas, but before Christmas Eve. The Ball is just a time for everyone to meet, connect, let loose, and toast our departed brethren. It's also not limited to a certain group or genre; we include classical, pop and drum set/folk, teachers, significant others, students, other instrumentalists including harpists, cellists, bass players, and others. Although the other local percussionists are your competition, they are also sources for recommendations. Get them to know you and your playing. In promoting yourself, don't exaggerate; the music world is small and people talk. It's pretty easy for people to check who you have listed as having played with.

Saleh: Ironically, an audition I *lost* (Radio City Music Hall) ended up being one of the best things that happened to me. As I was leaving, I struck up a conversation with Joshua Samuels, a very experienced Broadway drummer and percussionist—and nephew of the late Dave Samuels—and through the following years we helped each other out with work referrals—including his referral to me for *Fiddler*—plus we are good friends. How often does a single lost audition turn into that?

In general, I believe three core traits for success are: Capability (can you do the thing well?), Dependability (are you trustworthy and consistent or do people worry you'll forget stuff and blame traffic for being late?), and Likability (do people generally want to be around you?). Capability will get you the gig, but the other two get you asked back. I do a podcast called *Hit Haul & Hang* with Josh and Andrew Beall (a Broadway subbing first-call guy and a former New York State PAS president, respectively), where we discuss exactly these sorts of things from a New York City freelancer perspective, that I think PAS readers will definitely enjoy.

It may be different in other places, but for the New York theater and orchestra scene, auditions have very little to do with work. It's about making personal connections, which people generally know, but it's also about keeping those connections fresh so you're top of mind when others are looking for someone.

Squyres: I think every successful freelance player probably had a different road to being where they are. I don't think there is one set formula. Luck, timing, preparation, and "being in the right place at the right time" almost always come into play at some point.

That cheap instrument you buy is going to need to be replaced, and end up costing you more money, so get a good one as soon as possible.
—Pete Saleh

Certainly auditions, connections, and networking are important; however, "self-promotion" can be a tricky thing. If pushed too hard it can be off-putting to people. Another way to get your name known, even if you are already a good player, is to take some lessons with local big-name percussionists.

Baker: *If a recent music school graduate was just beginning a freelance career, what are the essential instruments that person should own? Since this can be costly, is there an order in terms of usefulness that instruments should be purchased? Do you have any go-to logistical or gear-related tips that save you time and trouble?*

Blancaflor: A drum set can provide you with concert toms, a snare drum, bass drum, and cymbals right out of the gate. You should have your own triangle, tambourine, woodblock, orchestral "toys," and appropriate hardware and beaters, as well as a wide variety of mallets. You will also need to invest in a mallet keyboard instrument; no need to buy new, look at local Craigslist ads, Facebook marketplace, and Jon Singer's 3rd Floor Bazaar for deals. I bought a MalletKAT during my undergrad, which I still own and use regularly. Every gig should be an opportunity to expand your collection if you can make the investment. Keep in touch with your local network of percussion buddies who may have something to borrow, and be open to letting them borrow things.

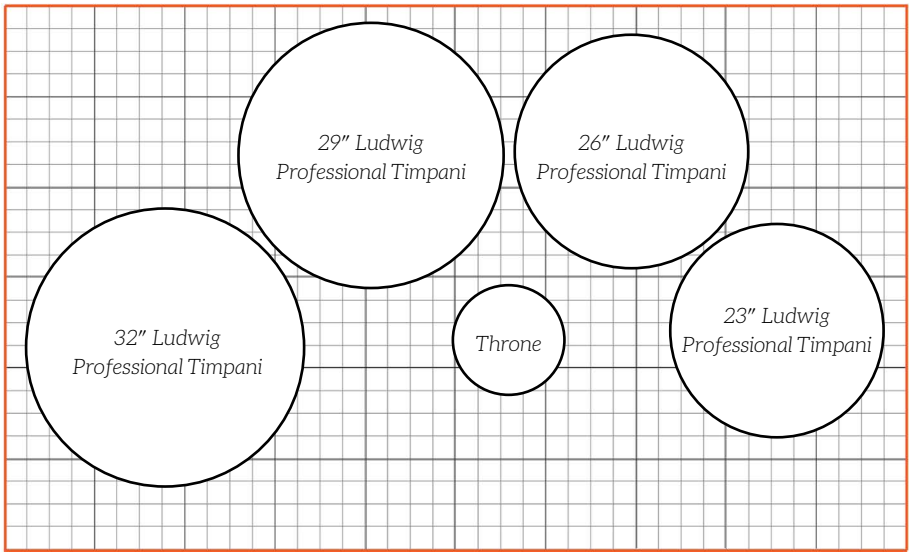
Lang: I think percussion is the cheapest thing to get into and the most expensive to get out of—especially from a freelancing standpoint. I started buying, or asking for as gifts, gear and music back in high school—sticks and mallets, recorders, metronomes, drum set and cymbals, and Latin accessories (cowbells, woodblocks, etc.). When I got into undergrad and grad school, I bought a better drum set with mounted toms, a concert snare drum (Hinger Space-Tone), congas, a 4.3-octave marimba, compact xylophone, field drum, more accessories ("toys"), sound effects (slapstick, rachet, slide whistle, police whistle, etc.), concert and pop tambourines, concert-specific cymbals, additional snare and field drums, and a pair of old Leedy timpani. Also, I got lightweight hardware, mounts (miller machine, etc.), trays, black towels, various sticks, mallets, implements, and a cart to move them. Later, I bought bells, chimes, vibraphones, and more "big ticket," but still portable, instruments. Most of my gear has been bought used, as convention-floor deals or from retiring professionals. Buy what you can because *nothing gets cheaper*. Electronics are especially important in musical theater settings, where some shows are electronic-specific. Good pieces of gear to have are (but not limited to) Roland's SPD-SX, Yamaha DTX-12, Alternate Mode's MalletKAT and TrapKAT, and Pearl's Malletstation.

A good rule of thumb, in college, is if you play some piece of gear once, buy it or keep your eye on it. If you play something multiple times, it's probably a good idea to get it. Also, if you come across a good deal, have a little "slush fund," or find a source of money for bigger purchases like timpani, chimes, vibes, crotales, etc. Learn to make mallets and accessories, so you can use that money to spend on things you can't make. Once gear is purchased, you can rent it out for additional income. Timpani and chimes can practically pay for themselves during the Christmas and Easter seasons either through cartage or rentals. I also own multiple sets of instruments (even big-ticket items), so I can be playing multiple shows (for instance, finishing one run of a show while another is starting or about to start), or having a rehearsal setup at home. That can be a huge relief during the Easter or Christmas seasons when you might have multiple rehearsals or gigs in different locations on a weekend where you can leave an entire setup at one location without having to break down, reload, set up, tear down, reload, unload, and set up again, avoiding the possibility of forgetting something while also saving on wear and tear.

Here are two technical suggestions: 1. Make a printable spreadsheet packing list with check boxes to make sure you pack the appropriate instrument, stand, and implement, and have it on a clipboard. As I load into the vehicle, I check it off. Once I finish the gig and load it back in, I strike through it. Then, I know it got to the gig and was returned from the gig. 2. A somewhat recent find was a program called Omni-Graffe. It's mainly for web design, but you can use it for plotting. I can make shapes to specific sizes (I make a 32-inch timpani the actual size, which

You can be a great player, but if you are a jerk or hard to deal with, who wants to work with you? —Danielle Squyres

is 37 inches wide including the extended collar and struts). Then I can make a plot (I use 1 inch = 1 foot squares) and show exactly how much room I need for a setup. If I have enough advance notice, I will send that to the "powers that be" at the venue so they know how much room I will need. Below is a 10 foot x 6 foot plot to fit a set of four timpani, with room for music stands and seating.



Saleh: Let's say a recent "classical" percussion grad is going to start out playing for church gigs, being a ringer in high school performances, and playing with community theaters, bands, or small orchestras. Assuming they've already collected a few smaller, staple instruments during their time as a student, I say aim to get these three things in this order:

1. Drum set: Beyond being the most commonly used percussion instrument in this country, your drum kit can be re-purposed for other things. A snare drum can be refitted with a different head and snares for orchestral playing. Your stands can usually be recombined for different circumstances, and your crashes can also be suspended cymbals, or even piatti if they match well enough.

2. Glockenspiel: You may not have a lot of storage space as you're starting your career, but having a no-frills set of orchestra bells you can stash in a closet will allow you to cover melodic passages in theater gigs, and even cover for a xylophone or vibes in a pinch. Plus, the case lid/stand combo can be repurposed into a trap table when the glockenspiel itself isn't needed.

3. Pair of pedestal timpani (with bowl bags): One of the smartest large instrument purchases I've ever made was my pair of Adams Revolution timpani. After that, I didn't have to beg or borrow to get drums anymore, and I was even able to rent or loan them out to others when I wasn't using them. Pedestal drums also enable you to cart timpani even if you don't have a large vehicle, since the bowls detach from the base. This, along with the bowl bags making them easy to carry by yourself, made them a game changer for me!

There's a whole section on logistical advice in my book, *A Percussionist's Handbook* (Bachovich Music Publications), that is dedicated to a fuller discussion of this, but two things come to mind. First, "buy nice or buy twice." That cheap, stop-gap instrument you buy is going to need to be replaced sooner than you'd prefer, *and* end up costing you more money, so get a good one as soon as possible. Second, don't skip on buying cases or bags. These provide protection from impact or the elements during transit, dust and accidents during storage, the ability to stack instruments in the car or truck, and you can more easily trust stagehands or colleagues to move your gear. All of that helps you feel better about following the first piece of advice.

Squyres: Regarding what instruments someone should own, it somewhat depends on the styles that you want to perform. If you want to work in the concert world, you should probably have a good concert snare drum, tambourine, triangle, crash and suspended cymbals, glockenspiel, and xylophone, as well as many "toys." If your focus is on the hand drumming/Latin road, you'd want to have congas, bongos, timbales, cowbells, guiros, and shakers as a minimum. For musical theater, you'll need a drum set, a pair of timpani, glockenspiel, xylophone, many toys, and probably some electronics. Now bear in mind, these are just the very *basics*. The order in which you acquire them can depend on opportunity. For example, even if you are working towards being an orchestral player, if you come across a nice set of bongos or a mark tree or whatever, at a good price, you should jump at it. Start building your collection when a good opportunity comes along. Also, it may depend on where you live. In Los Angeles, most freelancing jobs require you to supply your own stuff. In other cities, it may be more traditional that instruments will be rented for you. There are some rental companies in this town; however, some organizations balk at renting equipment unless it's for something unusual. Of course, it's impossible to acquire all those instruments at once. Most successful freelancers spend a lifetime building up their collections to cover all those different styles. The overwhelming majority of instruments I acquired have been used, not new, instruments—a matter of right time, right price. If you are able to put

aside some money, you can jump on a good deal when it comes along. Even if it's not in pristine condition, a little elbow grease and effort can fix something up into a very functioning, desirable instrument—and save you a lot of money in the process.

Baker: *Being self-employed, what non-music skills (interpersonal, technological, business, etc.) have proven vital in sustaining a career in freelance music?*

Blancaflor: Learning how to record with the available technology opens you up to take remote recording sessions; I learned video editing while working a non-music tech job at the SCIFI Network. Business skills can involve budgeting and tax preparation, or finding a friend who can help with these! You also need to have some sort of social networking presence—Instagram, Facebook artist page, YouTube, etc. Lastly, be a good person. I have the perspective that I am in service of the music and production at hand, doing so in a professional and positive manner.

Lang: Know about tax write offs, scanning receipts, and working with music notation and sound editing programs. Have business cards to hand out at a moment's notice, and keep essential items in your vehicle (battery charger, tire inflator, spare sticks, stands, mallets, bowties, etc.).

Saleh: Communication. Be able to write and speak clearly and to understand how the other person might hear what you're saying. Whether it's in an email setting up a gig and the expectations thereof, or to handle personnel issues as they arise, being friendly and direct will be appreciated. During my run of *Fiddler*, in addition to being a performer, I was also what is called the "In-House Contractor," as well as the orchestra's liaison with AFM Local 802, the New York City chapter of the musician's union. It wasn't uncommon for me to spend an hour every day—often between numbers during the show—handling admin with management, doing payroll spreadsheets for our 100+ orchestra subs, or helping to solve problems that orchestra members brought to me. I always tried to respect people's time and energy by being direct while still staying flexible, since I knew there are always other issues co-workers are also handling. I actually really enjoyed that part of the job.

Squyres: Being a woman, and a young trans woman at that, when I started my career I felt an added responsibility to try to be as reliable, friendly, helpful, and easy to work with as possible. I was almost always the first trans person anyone had ever met so I didn't want to set a bad example. Over the years, I've learned this is just good advice for *anyone* hoping to have a career. You can be a great player, but if you are a jerk or hard to deal with, who wants to work with you? Percussion, more than any other section, requires teamwork. In the freelancing world, that means being supportive of your section mates, being pleasant, prepared, and showing up early to help load in and set up, and afterwards staying to help teardown and load out—even if someone else in the section brought everything! There are too many great players out there to put up with someone with a bad attitude. I consider myself very, very fortunate that I can say, almost without exception, that every percussionist I work with is not only a great player, but a great person and great friend as well, and when your job involves working with your friends, it's the greatest job in the world.

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Farbod Yadollahi: Master Percussionist of the Udu and Tonbak

By Amirabbas Nouri

Farbod Yadollahi is an Iranian percussionist, author, researcher, university professor, and founder of Peace Rhythm Music Academy in Iran. He is known for his innovative self-designed instruments and his educational methods. His style of teaching and behavior provide a positive contribution to the lives of others and make him a precious and valuable leader and innovator on our planet.

The udu belongs to the continent of Africa, specifically the country of Nigeria. This instrument is made out of different materials such as pottery, wood, metal, fiberglass, etc. The instrument is made in large volumes. Its appearance is normally composed of a vase with two holes, one as the mouth and one at the side of the body called the cave. The Igbo natives used the instrument for the religious rites and healing rituals of their ancestors. In sound, the deep voice of udu produced from the side hole is a very sweet voice that affects chakra one and two, which brings happiness and love to life in humans. People who strike the instrument for the first time and smile confirm this.

For the first time in Iran, Yadollahi mass produced the udu in various sizes and varieties. He also wrote an educational method for learning to play this instrument. Frudu is the most important variety that consists of two udu connected with each other. It produces two bass sounds with two different frequencies. The name of this instrument is derived from the first part of his name (Farbod) and udu. There is also the hang udu that consist of several udu with various frequencies, like the piano, in order to play melodies.

The tonbak (also called zarb) and the daf (the kurdish frame drum) are the only national drums of Persia. The origin of the tonbak is still in dispute. Etymologists say that the Pahlavi (Persian pre-Islamic language) name of the tonbak is dombalag. It is known to have been present in the Zourkhaneh (the Persian traditional gymnasium), so we know that it predates the Islamic period. Various names for the tonbak trace the application of this instrument to different parts of ancient Persia.

Amirabbas Nouri: *Please introduce yourself as a person, teacher, musician, and an innovative person.*

Farbod Yadollahi: I am a musician, writer, and tonbak and rhythm instructor in many prestigious universities of Iran as well as the founder of Peace Rhythm music school. I have also authored three books, two of which concern tonbak instruction under the

titles of *Revayat* and *Langar*, and the other is related to the udu. I am also the first designer and producer of the udu in Iran as well as the hang udu throughout the world. I have uniquely incorporated the philosophy of using both hemispheres of the brain in my pedagogy, which has reduced the time required to learn this musical instrument by 10 years.

Nouri: *How old were you when you first started learning music?*

Yadollahi: I was approximately 10 years old when I started learning the piano. My inspiration in music was my father, who was a professional violin player.

Nouri: *Who were your tonbak teachers?*

Yadollahi: I first learned tonbak by listening to maestro Hossein Tehrani and by accompanying my father with duets. Later on, I was privileged to learn this instrument from maestro Mohammad Esmaeili and Bahman Rajabi.

Nouri: *You are a professional player and a knowledgeable teacher simultaneously. How are professional performance and teaching related?*

Yadollahi: Typically, people become either a good player or a successful music instructor; but the ability of both of these characteristics in one person is scarce. This is because being a good player is more of a personal issue, while the realm of teaching requires love for human ascendance.

Nouri: *Could you elaborate on your unique style in teaching percussion?*

Yadollahi: For years, I have studied many books on how to learn and teach music. I came to the conclusion that these books are mostly written based on the emotions of players, not their logic. Thus, they lack many critical issues that are fundamental to learning. Therefore, I decided to establish a method that is more practical than the present ones by studying and considering the majority of Iranian and international methods of music teaching.

Rhythm is the core of music, and without rhythm, music is a meaningless melody.

Nouri: *Women account for a large proportion of your students. Considering the restrictions for women learning music in Iran, how do you explain their tendency to learn tonbak?*

Yadollahi: Over the last decade, the presence of women in Iranian music has become noticeable, particularly as far as percussion is concerned. Their presence in the Peace Rhythm school is possibly due to the ideological infrastructures of this academy, which give them enough courage for their self-expression. That is why Iranian women, despite all social inhibitions, seek confidence and pride in playing tonbak at the Peace Rhythm school.

Nouri: *As a pioneering and effective musician, how do you assess your role in changing the circumstances of women's music in Iran?*

Yadollahi: I have put my best efforts into practice to actualize the full potential of women in music, and as time goes by, more and more people are drawn to this ideology.

Nouri: *What is the difference between the Persian udu and the "kuoze" instrument?*

Yadollahi: The term kouze (pot) is wrongly used for udu in Iran. I have frequently complained about this in my interviews. This name should not be translated, and the word "udu" should be used for this instrument. This is because one of the qualities of this instrument is that it is produced from a wide range of materials such as fiberglass, wood, and ceramics. The term kouze cannot encompass all of these materials. Additionally, two holes are designed in the main body of this instrument, which is not compatible with our perception of a pot.

Nouri: *Could you explain about the Persian udu's capabilities for being used in ensembles and orchestra?*

Yadollahi: After many years of research, I succeeded in designing and inventing an instrument named "hang udu," which is a melodic kouze with accurate frequency intervals that enable players to perform many famous international masterpieces. The sample performances are available on social media.

Nouri: *Tonbak and other percussion instruments are mostly thought of by other musicians as complementary instruments. To what extent do you agree with this statement?*

Yadollahi: Unfortunately, this point of view has a long history and is rooted in sheer ignorance. Rhythm is the core of music, and without rhythm, music is a meaningless melody. Rhythm is regarded as the pivotal element in music all around the globe. Personally, through the past few decades, I have tried to change this view through unflinching determination in writing various repertoires and establishing a modern educational system as well as holding a myriad of masterclasses in different cities of Iran.

Nouri: *You have tried vigorously to add tonbak to university curriculum as a separate field. Can you explain about it?*

Yadollahi: Yes, my 30-year wish is finally coming true. After much discussion and research with the university board, I was able to convince them to

realize the significance of tonbak as a national instrument, and hopefully, soon some good news will be announced to lovers of rhythmic music in Iran that tonbak will become a separate field of study.

Nouri: *How many music albums have you published so far?*

Yadollahi: Many projects have been many recommended to me that I had to reject since they were not my taste of music. The published albums from me are: a dialogue between right and left (a duet by maestro Bahman Rajabi and my solo performance); *Penetration* (my compositions along with other international melodic instruments); *Attar-nameh* (with vocalist Mohsen Karamati); *Boom* (composed by Hamid Dibarouz); *Soil* (composed by Abousaeid Marazaei); *Water* (composed by Abousaeid Marazaei); and *Wind* (composed by Abousaeid Marazaei). There are many other albums in which I have played a key role. A new album will soon be published with maestro Jalal Zolfonoun.

Nouri: *What are the ultimate goals of Peace Rhythm school?*

Yadollahi: Peace and friendship between all styles of playing tonbak, Instilling the decent culture of teaching tonbak to children, Advertising Iranian culture, Becoming more familiar with the current convention of the world regarding the issue of rhythm, Bringing tonbak to international fame. Establishing tonbak as an academic subject in universities around the world.

Nouri: *How do you see the tonbak's future prospect in Iranian music?*

Yadollahi: Tonbak is the only Iranian instrument that has gained noticeable progress. Thanks to the legends of playing this instrument, it could break from the shackle of being an accompanying instrument and become a solo instrument. The tonbak's position in Iranian music has become ever stronger and will continue to grow.

Nouri: *What role do you play in helping your students form positive thoughts and lead a healthy lifestyle?*

Yadollahi: That is an interesting question because many of my younger students choose me as their role model in their life, and this has raised my responsibility towards my demeanor and deeds. This puts a further burden on my shoulders because I have to be careful of my students' characteristics as well as their musical talent.

Nouri: *What is the role of academic education and research in learning percussion?*

Yadollahi: Academic education helps us to acquire the mutual dialect of all percussion schools from all around the world and become more familiar with other ways of thinking. This consequently broadens our own ideology.

Nouri: *What is the relationship between music and sports?*

Yadollahi: Music and health are in direct relation. A sound mind dwells in a sound body. Musicians need strong muscles and a healthy nervous system to boost their concentration, and this cannot be fulfilled without engaging in physical activity. I have been very active in sports throughout my life. I am a lifeguard and a swimming coach licensed by Iran's national federation of swimming. I also have earned the bronze medal of kayaking in 1991 in Japan.

Nouri: *What is your advice in general to those who want to learn music?*

Yadollahi: I advise all people to learn one of the branches of music, as it can stave off many diseases. Secondly, I advise them not to consider music as a hobby, but as a specialty, culture, cure, and a phenomenon that can act as a panacea in many harsh periods of life. Learning music requires a healthy body and sound mind, and much practice and perseverance.

Nouri: *Would you like to add anything yourself?*

Yadollahi: Rhythm is the foundation of music, and without that no melody would ever be formed, because without rhythm, melodies are nothing but a series of meaningless frequencies. As I mentioned in one of my interviews with *Drum* magazine, I wish I could introduce the tonbak to the world as the most comprehensive percussion instrument through hard scientific work.

Amirabbas Nouri is an Iranian percussionist who has been playing tonbak and oudu under the direction of master Farbod Yadollahi. He is a Business Manager at Moshiran construction and engineering company and teaches German.

Feeling the Groove

Extending the Use of Drum Set in Marching and Concert Percussion Education

By Tracy Wiggins

Everyone has seen it: the battery of the Bluecoats Drum and Bugle Corps is setting up in the lot, and right in front sits a small drum set. Percussion Caption Head Roger Carter sits down at the set, puts on his headphones wired to a metronome, and lays down a groove. One by one the members of the line add in as they start their warmup, and you can't help but nod your head along to the beat. It's a *very* different experience than normal, which typically starts with eight taps from a snare, or eight clicks from a met. But the drum set establishes something different than time: it establishes *feel*.

One of the things I have noticed over 20 years of teaching is that students often tend to "follow" the metronome. In this case, they are reacting to the metronome and not trying to "play over it" or "bury it" by leading the time. When the students are "following" a metronome, they tend to get behind when playing to recordings or with other players. They are waiting for another device (or person) to provide the pulse. This can also be seen in marching groups where they are taught to play with the met, but also to match someone next to them who is playing or leading their playing.

Many of us over the years have spent time on a pad playing along to commercials, TV shows, songs, etc.; the music became our metronome. We would play along to it, trying to make what we were playing feel in the time or the groove of the audio. But this was not an approach used commonly by marching percussion ensembles. The idea of using a drum set approach in a full line context can be traced back to the early 2000s and Murray Gussek. Those Santa Clara Vanguard drumlines are known for really hip, longer exercises, a very fluid and relaxed technique, and a lot of "grooving" as they played. Murray started using headphones to play music tracks for the ensemble, with the goal of getting them to feel the music more fluidly than when they just played with a metronome (from Gusseck's out-of-print online article "Vic Firth Headphones Help Cure Sterile Time Playing"). This technique allowed them to feel how all of the inner notes fit into the overall musical landscape. During this time, they did not take the idea to the "lot"; however, you could definitely sense this work in their ensemble feel.

Roger first started using the drum set in the lot in 2015. About the development of the idea he says, "It came about

Roger Carter with the University of North Alabama battery.

somewhat by chance. I had been clicking sticks with them for the past three seasons in the lot due to the DCI rule of no amplified metronome in the parking lot before shows. This worked okay, and provided a slightly better 'human' feel over a rigid click from a metronome, but it just felt like it still wasn't right. On the night after quarters (or semis, not exactly sure) in 2014, some of the drum staff were up late in the fieldhouse where the pit stored their equipment during finals week. We began playing music that night organically, just improvising. I was playing the pit drum set. It was a great session and really invigorated me musically. The next night at semis (or maybe it was finals, again not 100% sure), I was once again clicking time for the drumline during the warmup. As I was clicking, my mind started to recall the night before and how great it felt to be playing a drum set with rudimental drummers on their instruments as well. I thought to myself, 'This is stupid. Why am I clicking sticks for this? I should have a small set and just lay down a steady groove for them to drum with instead. That would be so much better for their groove and pocket to hear the kit instead of <click> <click> <click>.' Thus, the idea was born.

"The following year at Spring Training, I told the corps director, David Glasgow, about my idea and that I thought it would be new and different for our percussion ensemble, as I'd never seen this before from anyone. The first time I sat down and drummed with that line in 2015 it was truly magical. It was just eight-on-a-hand, and yet it was transformed into something more musically fulfilling than any version of 'eights' I had ever heard, and I knew I was on to something. Later, as people started to see us in the lot and I read the comments online, I noticed it was *really* polarizing. Some people loved it and thought it was brilliant. Others thought it was the dumbest thing ever and that it completely ruined it for them. I even heard of people that I respected in the activity saying, 'That's the stupidest idea I've ever heard.' It was at that moment that I knew it was a great idea, because some loved it and some hated it."

One question that often arises is "What is the goal for doing this?" According to Roger, "The main focus started simply as an idea of something better than <click> <click> <click> because an amplified metronome was not allowed at shows. However, it quickly revealed to me how 'loose' a battery ensemble can be with the standard loud metronome that everyone rehearses with. The performers would get slightly on the front of/on the back of the beat, and would slightly 'flex' in their timekeeping abilities, yet not notice it. The drum set it made these issues much more obvious and correctable."

I have seen this in my college students as well. In my experience, students often get very oriented towards the "1" on the metronome. Their goal is to land the big downbeat with the metronome, but often without a lot of awareness on how the other beats and subdivisions fit into the time. When we started using a drum set with the battery, and drum set tracks in place of the metronome in lessons, we started to see a more developed sense of pulse throughout a measure. Yes, they are playing to the downbeat, but the weight of the "2 and 4" within the measure pulls them to those beats as well.

My first studio experiment with this was working with a student on the opening of Peter Klatzow's "Dances of Earth and Fire." The student was consistently compressing spaces in the opening. So, one day I put a basic drum set groove on underneath his playing. Suddenly space opened up and there was a much more defined sense of where time laid within the passage. As Roger says, "I find that with respect to the beat, it creates a downside and an upside, rather than just that singular sound going over and over again. It connects the musician to the music, instead of just following the click and being pulled along by it. It helps them to feel the tempo instead of just hearing the tempo. They are much more in tune with the groove when playing along with the drum set. Since this discovery, I began to reinforce the downside and upside of the beat, even when not using the kit. I use a click with two sounds, and I put the low sound on the downbeat and the high sound on the upbeat. It gives a pseudo drum set feel, with the low sound as the bass drum, and the high sound as the snare. Over the last few years I have noticed other drumlines doing this with their metronomes as well, and I take it as a compliment."

An additional benefit to all of this is the ability to coordinate ensemble feel. It is often hard to be sure that all of the members of the line are feeling a cohesive "type" of time within phrases. Some parts may be more rooted in the micro beat, while others might be more based in the macro beat. Or, the accent of a phrase might need to be on a different portion of the beat. The drumline might need to feel time in more of a samba-style groove, which can be difficult to repli-

Davon Coleman on drum set with the University of North Alabama percussion section.

cate with a traditional metronome. With the drum set, one can easily establish a coordinated feel for the section through the different patterns or grooves used on the kit. It's also easy to change that feel according to the needs of the music, as the styles change in the musical flow.

While Roger and his staff cover much of this with the Bluecoats, we tend to use one of our drum set players from the front ensemble with the battery. This way, as the feel in the set part changes, the battery starts to hear that flow as well. This hearkins back to the original work by Murray at Santa Clara Vanguard.

This concept applies to studio teaching as well. Using a drum set track in a samba feel, a swing feel, etc. can be very useful and helpful on marimba, snare drum, and more. To prove this, take Number 5 from the Delecluse *Douze Etudes,* put "Take 5" on the stereo, and watch how it lines up musically with the phrase changes; this can really help the performer start to emphasize and sense the "5" groove in the piece. Students can gain a better sense of phrasing and feel within their playing, as opposed to a more "metronomic" style. Another approach I use is to have students sit at the drum set and use their feet while working their own snare drum solos. Either keeping time with the kick drum and hi-hat, or putting a groove in the feet underneath what they play on snare, can help develop their coordination and time, while also helping them gain a better understanding of the "feel" of the music. Plus, it can open up a whole new sense of fun and adventure while practicing; expanding the ways we feel and perform music should always be one of our biggest goals.

Tracy Wiggins is assistant director of bands and coordinator of the percussion program at the University of North Alabama. He has a Doctor of Musical Arts degree from the Hartt School, University of Hartford. Dr. Wiggins holds a master's degree in Percussion Performance from the University of New Mexico and a bachelor's degree in Music Education from Oklahoma State University. He has performed with the Huntsville Symphony, the Fayetteville Symphony Orchestra, the Florence Symphony Orchestra, the Carolina Philharmonic, and the Santa Fe Symphony. Tracy performed as a marching percussionist with the Freelancers and Black Gold Drum and Bugle Corps, as well as instructing the DCI Division III World Championship finalist Delta Brigade and the Northern Aurora Drum and Bugle Corps, and DCA Finalist Carolina Gold.

Tech Toolbox — Gratis Edition

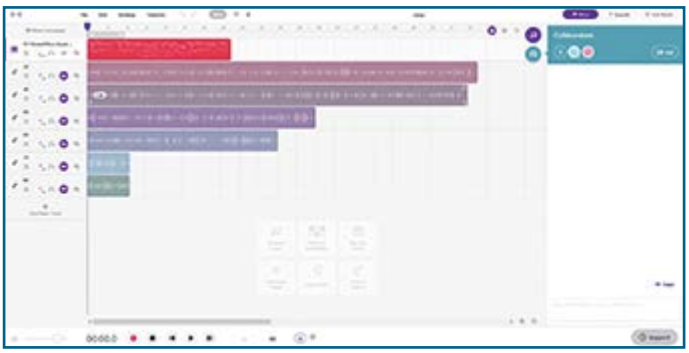
By Kurt Gartner

Recent conditions have forced many musicians to change their approach to music making and collaboration. Often, computer applications can facilitate such collaboration. For many, however, acquiring these applications may represent difficult or unaffordable options. The following is a glance at some music applications especially for the budget-conscious, including music recording, notation, instruction, and video conferencing. This is by no means an exhaustive review; rather, it represents a glimpse at one example within each category presented. All of the applications mentioned here are useful for collaboration at a distance and/or individual work.

Before trying new downloaded applications, it's advisable to check for notifications regarding their compatibility with your operating system and to back up your computer device. All these applications do rely on internet access for downloading or use. All are viable, low- or no-cost paths to collaborative and creative success. N.B.: As author of this article, I have invested and continue to invest extensively in the purchase and use of commercially produced music software and recognize the advantages of the programs that I use professionally.

DIGITAL AUDIO WORKSTATION

For a functional, expandable, web-based DAW, *Soundtrap* is worth a look and listen. The basic version is free and includes many fundamental features users have come to expect from a DAW. It is configured for both music and podcast projects. Through your basic Soundtrap account, you can create projects to record audio and MIDI tracks. Intended for both music and podcast production, it includes a video chat tool that allows you to capture interviews. Its interface is intuitive, making it easy to add and edit tracks. Readily available are familiar controls such as transport, volume, pan, mute, and solo. Effects automation is available with the paid version of the program. Additional effects such as reverb, EQ, and compression are also available for each track. Intended for easy audio recording on cell phones, tablets, and laptops as well as desktop computers, Soundtrap walks you through a setup dialogue to optimize your internal or external microphone, while reminding you to use headphones to eliminate feedback while recording—always important, but glaringly so with mobile devices.



Soundtrap DAW Work Area

In addition to its video chat podcast interview capability, Soundtrap offers other advantages inherent in the online environment. When you create a new project, you can invite other Soundtrap users to collaborate in real time. Soundtrap keeps track of edits made by each user, giving "non-destructive editing" new meaning. Your group can collaborate, recording and editing tracks as they are available. It's a bit like being together in the home studio with extreme social distancing. Soundtrap's chat feature allows collaborators to offer comments to each other. The comments are posted in real time, but they remain archived within the project for subsequent reference.

Of course, MIDI recording requires both an input source and instrument sounds. Soundtrap allows for MIDI file import and export. Also, you can step-record MIDI data using your mouse and computer keyboard as well as standard MIDI controllers with USB output or five-pin MIDI output routed through a MIDI/USB interface. However, Soundtrap is not capable of custom MIDI mapping required of some electronic drum kits or push tablets. The step-recording interface has a familiar look—melodic instrument notes may be entered in piano roll or keyboard view, and notes of percussion instruments like drum set may be entered via timeline pattern, piano roll, or a graphical drum set interface from top-down perspective. Soundtrap comes with a

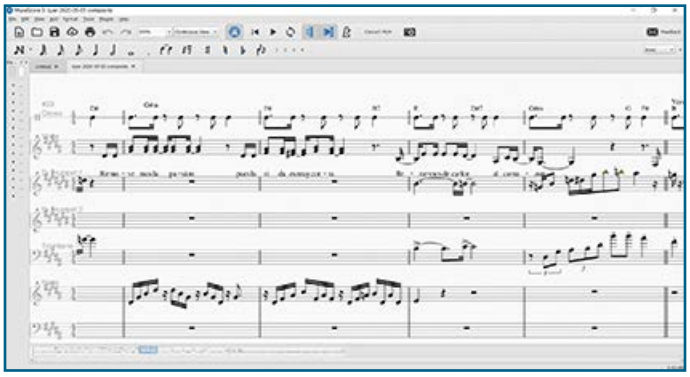
library of loops with zero-license sounds from freesound.org, from which you may draw, or to which you may contribute. Primary MIDI editing capabilities include quantize, fade in/out, and transpose. The basic version of Soundtrap comes with a fair array of MIDI instrument sounds in the usual array of categories—piano/keyboard, guitar/bass, drums, synthesizers, strings, and brass/woodwinds. Many additional sounds are available via the paid version of the program.

If you venture into one of the paid versions of Soundtrap, you may consider the "edu" version. Priced on a per-seat basis (with a minimum of 50 students), Soundtrap is designed for integration with online teaching environments such as Google Classroom and Canvas. All versions of the DAW provide access to good online help, which includes a context-sensitive search tool, brief articles, and tutorials.

Finally, soundtrap.com hosts an online community, where users may post their creations and comment on the uploads of others. While the finished projects you create in Soundtrap probably will not have the luster of studio productions using professional software, hardware, and facilities, they will represent viable products for project collaboration and learning DAWs for musicians of any experience level.

MUSIC NOTATION

Long-time users of such notation applications as Finale or Sibelius are aware of their powerful feature sets and flexibility, but also the cost of purchase and upgrades. One cost-saving alternative to these fine programs is the open-source application *MuseScore*, designed for Windows, MacOS, and Linux systems. Various versions of a MuseScore viewer/player application (not all free) are available for iOS, Android, and Kindle Fire. Like Soundtrap, MuseScore is available for free, but also has a subscription-based "Pro" version of the program. The Pro version's additional features include enhanced tools for audio mixing, exporting and printing of scores and parts, and marketing/analytics relative to the scores you post to the MuseScore community. While developers don't cite integration with educational platforms like Canvas, music teachers can create musescore.com private groups to establish secure means by which students may submit scores, receive comments, and update their projects. Most users—even those migrating from commercial notation software—will find the MuseScore feature set to be formidable and flexible. Help is available for free via YouTube "MuseScore in Minutes" video tutorials, the online manual, or for a fee by enrolling in online courses sponsored by MuseScore.



MuseScore Navigation

Note entry may be accomplished via any combination of computer keyboard, mouse, MIDI keyboard, or virtual piano keyboard. With practice, you can develop facility in score navigation, note entry, and editing techniques such as copying and altering notes or phrases. A random sampling of MuseScore's editing features that may be important to percussionists includes the following:

Marching Percussion

- Score templates formatted for marching band, indoor percussion, front ensemble, drumline, and drum corps
- MuseScore Drumline—a free extension for MuseScore that includes a library of marching percussion sounds
- Functional pictograms that affect instrument playback, including two full palettes of instrument changes, mallet changes, strokes, playing zones, and visuals
- A comprehensive notation guide for each instrument

Note Entry and Layout

- Voices (called "Layers" in commercial software)
- Percussion-friendly, customizable staves and notehead shapes (especially for drum set, including mapping to General MIDI sounds)
- Easy entry of stickings
- Extensive note-beaming options
- Thorough flexibility for barlines, clefs, key signatures, accidentals, time signatures, arpeggios and glissandi, articulations and ornaments, brackets, breaths and pauses, grace notes, hairpins, lines, measure rests, octave lines, slurs, ties, tremolo, repeats and jumps, and tuplets
- Formatting of staves, systems, and pages of scores and parts
- Export of image files of a snapshot of any part of the MuseScore window in PNG, SVG, or PDF format

Playback and Extras

- MIDI import and export
- Score playback tools, including tempo and soundfont variables
- Embedded audio mixer for playback
- Many user-contributed plugins for various aspects of notation, annotation, analysis, intonation, etc.

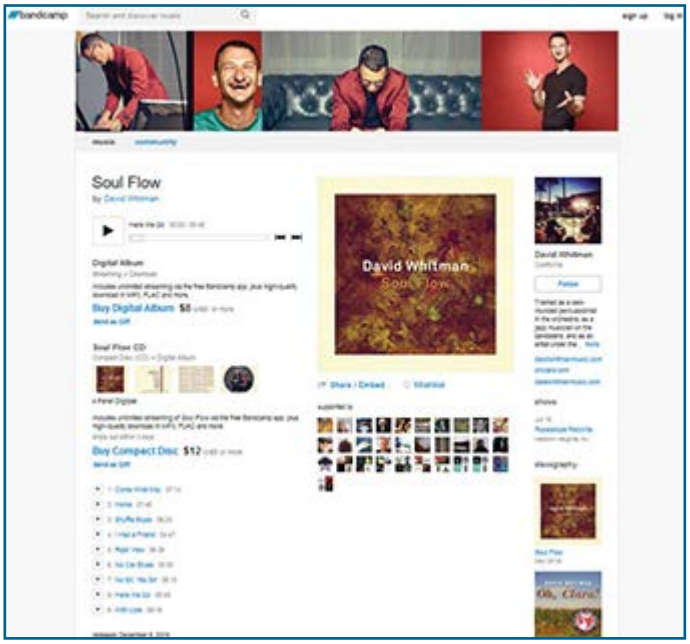
Like its more costly software cousins, MuseScore's primary strengths lie in its ability to allow the user to create scores simply from templates, but also to exercise a great deal of control over the details of note, text, and expression placement, document layout, and the like. Also, there is a functional playback tool, through which you can generate viable demo recordings. All in all, this software is worth a serious look and will bring you closer to professional-quality engraving.

MUSIC SHARING AND SALES

While the process of developing musical projects may be deeply rewarding, we generally bring them to fruition through live or recorded performance. Dissemination of our recorded performances may serve the dual purpose of bringing our art to broader audiences and creating an income stream. Of the many web-based services available to musicians and their audiences, one that is favored by established and new artists alike is *Bandcamp*. Combining powerful aspects of social media, streaming and physical media delivery services, diversity of offerings, integration with labels, merchandising, and additional opportunities for direct audience support of artists, Bandcamp appeals to audiences as well as artists.

From the artist's standpoint, Bandcamp is a platform to which you may direct existing audiences and through which you may develop additional fans who already frequent Bandcamp and discover you there. According to Bandcamp, "Artist accounts are free. We make money through our revenue share on sales, which is 15% for digital, 10% for merch. We also offer Bandcamp Pro (our premium tier for artists), and Bandcamp for Labels, both for a monthly fee." Many artists find these fees to be reasonable, as Bandcamp facilitates ease of distribution of music in digital and physical formats.

Embedded in Bandcamp are social networking tools that include the option for others to follow your presence and for you to message your audience. Also, Bandcamp may point users to your releases via its music feed and artist recommendations. Even if followers don't purchase your release, they do expand your direct marketing network. The pricing of your releases is up to you, and purchasers often take the option of paying more than your stated purchase price. (According to Bandcamp, purchasers pay more than the posted price 50% of the time.)



Bandcamp Artist Page

Additionally, you can increase your revenue by offering merchandise through Bandcamp, which includes an order fulfillment interface for tracking orders and for generating shipping labels and packing lists. You may price your items in many different currencies, and Bandcamp automatically reports your music sales to tracking systems such as SoundScan. Also, Bandcamp constantly generates analytical data regarding your sales, your presence on other sites to which you've been linked, and even the search terms that are generating traffic on your Bandcamp site. In addition to the aspects of the consumer experience mentioned above, Bandcamp offers a free app for Android and iOS devices. You also have the option of making high quality (lossless) versions of your tracks available to your audience.

VIDEO CONFERENCING

Even before the recent development of global health concerns, video conference technology has played a vital role in making the world a smaller place for musicians. Musicians are video conferencing real-time performances, instruction, and other collaborative experiences. Recently, I had the pleasure of participating in a performance of Elliot Cole's "Flowerpot Music," a live stream that flowed through Zoom to Facebook (not a feature of Zoom basic). Many years have passed since the phase-out of Apple's ground-breaking "iChat" video conferencing software, which had a solid platform with an interface that was simple, flexible, and elegant. In many ways, however, iChat remains the standard to which other services aspire.

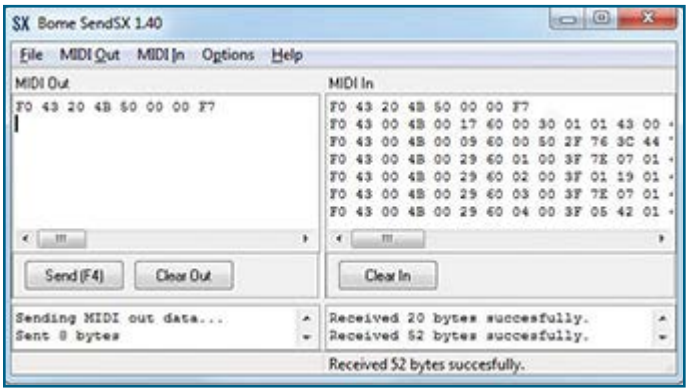
One of the industry-standard platforms available today is *Zoom*. Supported Zoom devices include desktops, mobile phones, and tablets. A free account includes considerable features, including HD video and sound (more on this below), meeting capacity of 100 participants, screen sharing capacity of host computer and/or linked iOS device, integration with Chrome and Outlook, and choice of active speaker or gallery view. There is a 40-minute time limit on conferences larger than one-to-one, with the recently added exception for K–12 schools affected by COVID-19. A virtual waiting room allows the conference host to admit participants as needed. The host can also control the

Archived Zoom Meeting — Active Speaker View

audio, video, and screen sharing controls of other participants. Other collaborative tools include breakout rooms and a whiteboard feature. Audio and video of conferences may be recorded to the local device.

While platforms like Zoom were designed primarily for audio clarity in the conference room, they may produce less favorable results for transmission of musical sounds. Essentially, the default settings in Zoom reduce or eliminate sounds other than those produced by speaking voices. You may think of this as auto-level with an extreme gate effect. Fortunately, Zoom has options that improve the audio quality for musicians. Zoom does allow the use of headphones and external mics, which increase the audio quality of the sounds you produce and hear while reducing or eliminating the risk of audio "splash-back" of the sounds you produce back through your device's audio output. Advanced audio settings in Zoom include "enable original sound" and disabling of automatic adjustment of microphone volume and suppression of persistent and intermittent background noise.

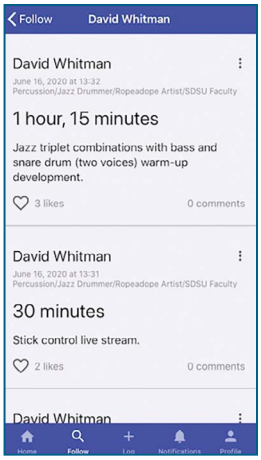
MIDI BACKUP TOOLS



Send SX Main Window

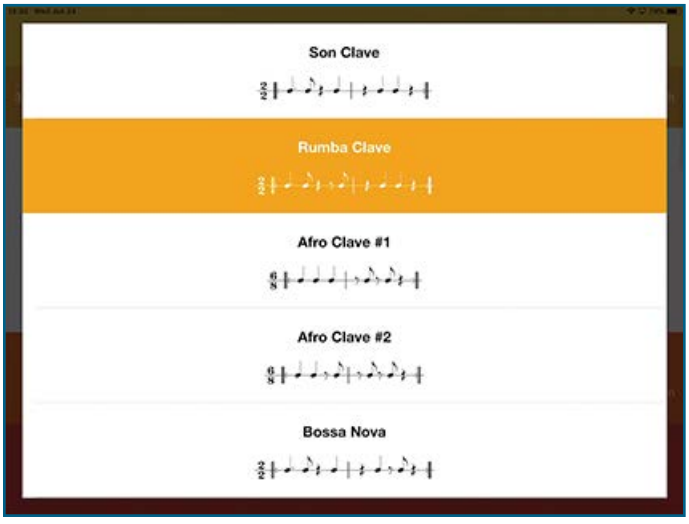
Just about anyone who uses programmable MIDI hardware knows the "not if, but when" axiom about data loss. Don't forget to back up your work! The proprietary data such as edited settings of kits created on MIDI controllers may be sent via MIDI cable and through an interface (such as USB) to a computer for backup purposes. These small but critical files—known as System Exclusive or Sys Ex files—may also be uploaded from computer to MIDI controller. One application available for Windows (32-bit) is Bome Software's *Send SX*. In addition to sending and receiving Sys Ex files, Send SX can monitor MIDI data. A simple example of this useful utility is to confirm the MIDI note numbers you're playing, along with velocity and other data. A similar program, *SysEx Librarian*, is available for free for Mac OS users.

MOBILE APPS FOR PRACTICE



Your mobile device can be a powerful tool for practice sessions and logging. For the latter, the free Sessions—Practice Log app is available for iOS and Android. Signing in via Facebook or an e-mail address, this app allows users to create individual profiles, log their practice sessions detailing content and duration, follow other users, and to view, like, and comment on their sessions to the Sessions community. Sessions provides incentive for practice by goal setting and tracking, along with the encouragement and accountability built into sharing your practice log with others. Teachers can track their students' progress in real time, and anyone in the community can glean ideas for practice strategies from other users. The app generates weekly and monthly practice time charts.

Many metronome apps are available for mobile devices, so here's a glance at just one specialized metronome that I've found most useful—The Clave, which is also free and available for Android and iOS. With a tempo range of 40-200 BPM, this app allows you to generate Son, Rumba, Afro, Afro Rumba, and Bossa Nova clave patterns in 3-2 or 2-3 clave direction. The selected clave pattern is notated on screen for reference. You may select a low or high clave pitch, and you can also toggle a "pedestrian" steady click (sounding as cowbell) to play along with the clave pattern. The app also has a "boost" toggle that surges the volume output level from the app. The transport controls are extremely simple—play, stop. Tempo may be selected by sliding up or down the screen, but there's also a tap function.



The Clave — Pattern Selection Screen

Strictly speaking, not every application mentioned in this article is free. With all the money you've saved on the applica-

tions above, you can treat yourself to *Time Trainer Metronome* for Anroid and iOS. For $1.99, this app offers all the standard metronome features you'd expect, and then some. The app has a basic tempo range of 20–260 BPM, accessible via on-screen dial, swipe, keypad, or tap tempo selection. It's highly programmable, starting with simple and compound meters, beats—1–8 beats, which may coincide with or override time signature—and subdivisions—1–8 subdivisions per beat. An available onboard timer helps you to keep track of time elapsed in your practice session, from 1–20 minutes. Twelve different groups of sounds are available for assignment to primary beats, secondary beats, and subdivisions. The display also has many options. The metronome may appear in concentric circles of beats and subdivisions that light up as the metronome plays, or it may appear as a traditional pendulum with a flashing grid in the background. The app works well in portrait or landscape orientation and may even be customized for lefties! Beyond the intuitive and flexible interface, Time Trainer Metronome includes several training tools:

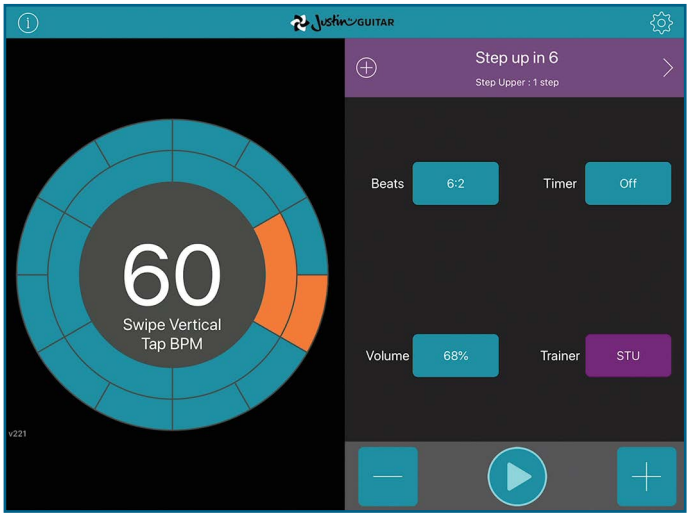
- "Bar Breaks" will mute full measures of click to check your timing over longer periods of time. You can customize the app to play 1–8 bars of normal metronome sound before the training begins. To program the training, select 1–8 bars of normal metronome and 1–8 bars of silence (with visual elements of the metronome continuing). The app will continue cycle through this pattern of 1–8 solid bars of preparation, 1–8 bars of normal metronome, and 1–8 bars of silent metronome. Alternatively, you can program the app to mute the metronome randomly. Again, you may select the number of bars of preparation (normal sound). Then, the metronome will mute a selectable percentage of subsequent bars, ranging from 10–100% of the bars.
- "Random Beat Drop" allows you to randomly drop (mute) individual metronome beats from 10–100% of the time. Additionally, you may introduce these random beat drops gradually over a time period, ranging from 1–60 minutes.
- "Speed Upper" gradually increases the metronome BPM from a preset starting tempo to a preset ending tempo over a preset duration of practice time (ranging from 1–60 minutes). Tempo range for this tool is from 6–400 BPM! Out of curiosity, I set the starting tempo faster than the ending tempo, and the metronome did slow down.
- "Step Upper" allows you to program a series of tempo changes in fixed steps. For each time interval you add to the routine, you select its fixed tempo and duration—from 1–100 bars, or 1–60 minutes.

Each practice routine, including specifically programmed training tools, may be saved as a song for quick retrieval. Furthermore, saved songs may be added to set lists and rearranged. Many musicians, from beginner to pro, have come to appreciate this app as a game changer.

SCOOP ME!

As I mentioned at the top of this article, these (mostly) free tools of technology offer only a glimpse into the possibilities for these categories—and other categories certainly exist, as well. I tell my students and colleagues that I'm always happy to be scooped by them on some new application, web site, or other tool that will help us all to help each other. This author welcomes feedback from any reader who wants to inform me of tech tools not discussed in this article!

Kurt Gartner serves as Professor of Percussion and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. He is Technology Editor for *Percussive Notes*.



Time Trainer and Metronome Main Screen

Rethinking the Standard University Jury

By Dr. Caitlin Jones

Many university music programs require a jury at the end of each semester. Students prepare solos, etudes, and excerpts they have worked on throughout the semester to perform in front of a panel. The panel typically includes their studio coordinator, private lesson instructor, and one to three other adjudicators (other music faculty or possibly percussion graduate students). Juries often help finalize a student's applied-lesson grade for the semester. With music departments around the globe adjusting to the COVID-19 pandemic, now is an appropriate time to examine the standard university jury to consider if it is the best form of assessment for music students.

QUESTIONS AND CONCERNS

Dr. Harold E. Fiske, author, music psychologist, and professor, has been a prominent researcher of music assessment. Fiske has done several tests in the area of music assessment that examine inter-rater reliability: "the degree to which different raters or judges make consistent estimates of the same phenomenon,"[1] meaning there is not a high degree of variability or differing conclusions among raters or judges at the end of an assessment, experiment, or test. In a 1977 article, Fiske concluded that a panel of at least seven to ten evaluators is considered to be "reliable" statistically in music performance assessment.[2]

A study done in 2003 by Dr. Martin Bergee, currently Associate Dean for Academic Affairs at the University of Kansas School of Music, tested interjudge reliability within a standard end of semester jury using specific rating criteria on the jury sheet (see below regarding types of jury sheets). Bergee's results agreed with the findings of Fiske from the '70s. Bergee adds, "In agreement with Fiske (1975, 1977), this study's findings point to an improvement in stability as adjudication groups increase in size. Variability and range consistently decreased as panel size increased. This outcome suggests frequent use in juries of small panels of two or three evaluators should be reconsidered: subscale and total score reliabilities exhibited by some permutations were below minimally acceptable levels."[3] In many standard percussion juries, a panel of two to five evaluators is often the case. Here, inter-rater reliability comes into question: can a panel of less than seven evaluators produce a reliable result, in this case, a grade?

In 2008, Dr. Kelly Parkes, associate professor of Music and Music Education at Teachers College, Columbia University, published research on the instruction university faculty (ranging from adjunct instructors to full professors, and including brass, woodwind, and percussion teachers) receive on grading.[4] Parkes writes, "While performance teachers have expertise in their instrument, it is not often the case that they are exposed to the types of research literature that music educators are, especially in the area of measurement and assessment."[5] After reaching out to participants through their university email, Parkes received 162 survey responses. She found 128 participants (or 79%) "had not received any instruction in how to grade."[6] Furthermore, many of the teachers surveyed noted they had their own approach to grading.[7] This leads to the question: are current music assessment practices objective or subjective?

Many researchers also take issue with the jury sheet. There appear to be two approaches to jury sheets: criteria-based vs. holistic. Criteria-based jury sheets have several categories (technique, phrasing, rhythm, etc.) for the jury to rate either as numbers or using a "Likert-type" scale (these scales pair levels of agreeance with a point system) and compile a total score.[8] Holistic sheets focus on the whole performance, give the evaluator freedom to write, and provide one overall grade. Bergee writes, "Criteria-specific rating scales…are more comprehensive, encouraging attention to all aspects of the performance and providing balanced feedback to performers."[9] Upon receiving these sheets after their assessment, students easily see where they are lacking or excelling. Consistency in what adjudicators are watching or listening for is also present in these sheets as categories and rating systems are clearly defined.

Janet Mills argues quite the opposite and favors a holistic approach to assessment. She believes a performance cannot be broken down, rated in individual categories, then tallied up to receive a score or grade.[10] Sam Thompson and Aaron Williamon describe Mills' views in their article "Evaluating Evaluation: Music Performance Assessment as a Research Tool" noting, "conceptually speaking, holistic assessment is more 'musically credible' (Mills, p. 179) than segmented assessment, appearing closer to the kind of informal quality judgements made in everyday listening."[11] While listening, typically a person is not categorizing and rating different aspects of what they are hearing. Mills states herself, "I move from the whole performance to its components…I do not think: the notes were right, the rhythm was right, the phrasing was coherent, and so on—therefore I must have enjoyed this performance. And I certainly do not think: SKILLS + INTERPRETATION = PERFORMANCE."[12]

There are arguments in favor of each of the two approaches for evaluating juries. As a jury is not a full performance (see below), perhaps grading via specific criteria is appropriate. However, juries are intended to demonstrate the student's skill set and performance ability, which supports an evaluation that is holistic. Can a criteria-based sheet add up its categories to produce an authentic performance score? Can panelists using a holistic sheet miss something as crucial as technique because they were writing comments on the overall performance? Certainly, there are advantages and disadvantages to both sides.

Furthermore, time is an issue with the standard jury. A 10- to 15-minute time slot allows students to play only a mere fragment of what they are currently working on or learned in the semester. For percussion, this is exacerbated by the variety of instruments: if you devote five minutes to a marimba solo, how much time does snare drum receive versus timpani? This will never be the case for a live performance, except for possibly in an audition setting where a proctor will let the musicians know what will be played during their short time slot, or judges might cut a musician off midway through a piece when they have heard enough material.

Often in a jury, the students are either backtracking on what they learned earlier in the semester or they are playing a piece that is not performance ready in front of a panel. Students are going into this performance scenario knowing a piece is not completely ready, or they had performed it months ago and have tried to get it back to where it was and are hoping for the best. Neither of these is ideal.

POSSIBLE ALTERNATIVES

The COVID-19 pandemic is forcing many music departments to modify much if not all of the ways in which they operate. Part of the process of adapting includes examining and adjusting student outcomes in the curriculum. There are several options that could replace juries to give students opportunities to perform in "real-world" settings, even if in-person or group performances are limited or impossible.

With music departments around the globe adjusting to the COVID-19 pandemic, now is an appropriate time to examine the standard university jury.

The first is a requirement for students to play in a performance seminar setting, studio recital, or master class during a semester in which a student is not giving a solo recital. Various faculty members could attend these performances and offer feedback directly to the students or through the studio professor. Here, students have a chance to play through an entire piece, not a fragment, and get some sense of actual solo playing for an audience of students, faculty, and friends, and not a panel of three to five area faculty. For a master class, the student will still have a chance to play through an entire piece in front of an audience and receive verbal feedback and instruction in real time from an outside percussionist. If gathering in person is impossible or limited, all of these could take place in real-time online, or students could submit video performances.

Technique assessments are also a viable replacement to the standard jury, especially for freshman and sophomores. Students can "pass off" techniques with their private lesson instructor throughout the semester or the end of the semester. This reinforces correct technique aside from musical pieces.

Another alternative, and possibly the closest to the standard jury, is a mock audition. Similar to an ensemble audition, mock auditions are an appropriate situation to assign a rating. These can be a "blind process," like many first-round professional orchestral auditions. The audition could include any combination of orchestral excerpts, a short marimba solo, a drum set passage, a standard jazz vibe chart, and/or sight-reading. At the end of the audition, adjudicators will give each student comments and an overall grade via a (criteria-based or holistic) score sheet. For the student, the benefit from a mock audition is the opportunity to experience an audition setting in addition to an end-of-semester graded assessment.

Having students record projects is another meaningful alternative to the standard jury, and it allows technology to have a prominent role in curriculum. Faculty can require students to complete one video recording project each semester. Undergraduate students would have a minimum of eight videos at the end of

their degrees to use for auditions, set up a YouTube channel, or add to a digital portfolio.

Finally, in some circumstances the creation and maintenance of a student portfolio may be an adequate substitute for a performing jury. Steve Hemphill, Professor of Percussion and Director of Percussion Studies at Northern Arizona University, describes such a project in his article "The Portfolio in University Percussion Studies."[13] He includes 25 items, from resumes to programs of participation to audio recordings, that represent a much greater range of what the student has accomplished over the course of the semester than one 10- to 15-minute jury.

REEVALUATING STANDARD JURIES

This article is certainly not an exhaustive list of problems or solutions, but rather points to ponder regarding current assessments in music schools. This topic could benefit from more investigation and experiments. Restructuring of one area might necessitate an entire restructuring of the music curriculum at a university. This would pose challenges and most likely take several semesters to implement. As we enter uncharted waters in response to the pandemic, now may be the best time to question the role of juries within the music curriculum. Are juries an objective, reliable assessment of students? Are juries fitting something subjective into an objective box? What are the benefits for the students, the faculty, or the studio as a whole? Are juries preparing the student for real-world performance scenarios? Implementing different and diverse evaluation strategies will prepare students for future success.

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9. Ibid., 147.
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12. Mills, Janet. "Assessing Musical Performance Musically." *Educational Studies* 17(2), 1991, pp. 175, doi: 10.1080/0305569910170206.
13. Hemphill, Steve. "The Portfolio in University Percussion Studies." *Percussive Notes* 57, no. 1, March 2019, pp. 36–43.

Dr. Caitlin Jones is an active performer in the southeast U.S. She was noted as an "Emerging Leader" by the Percussive Arts Society in 2016 and is a member of the PAS Health and Wellness Committee. Dr. Jones has performed with the Aiken Symphony Orchestra, Augusta Symphony, Charleston Symphony, Rock Hill Symphony, and the South Carolina Philharmonic in their recent seasons. She served as a front ensemble technician for the Sacramento Mandarins Drum and Bugle Corps in the 2020 season. Dr. Jones currently teaches percussion at Lee University. She received her Bachelor of Music degree from the University of Florida, Master of Music degree from Lee University, and Doctor of Musical Arts degree from the University of South Carolina.

Back Pain? Lighten Up!

By Dr Darin "Dutch" Workman

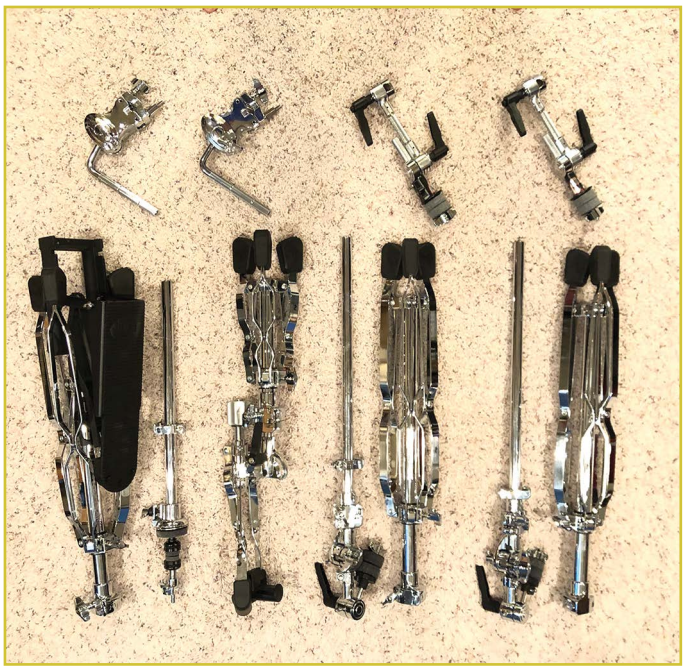
As a doctor, I treat a lot of drummers/percussionists with back and shoulder pain. I have noticed that the main cause is constantly moving heavy gear. Typically, the most difficult gear is the hardware. When I play drum set gigs, the bag I dread moving the most is the hardware. It is the heaviest for its size and requires the most effort to set up and take down. Perhaps you too have also noticed that it requires more effort to actually set up the drum set—with all of the parts to put together and the adjustments needed to position it just right—than it is to play the gig. Many times, we have to reach at difficult angles under, over, and between the pieces. Have you noticed the stresses this puts on your back and shoulders?

Over the years, I have learned a couple of things that have saved not only my back, but also my patients' backs. This article talks about something that bothers me every time I play: How can I make traveling and set up/tear down easier on my body? Following are a few simple things I have found most effective, and I hope they help you avoid injury.

A MORE EFFICIENT SETUP

One day long ago, I realized that I was using a separate stand for each drum part when I could use various attachments or clamps in place of my stands. These were just starting to come out, and I was thrilled. Through some experimentation, I discovered that I could put multiple cymbals on one stand using various accessories, and I could use a very small, lightweight part to attach one or two toms to that same stand. Where I was using three or more stands to hold cymbals and toms, I could now use one stand and a couple of very light attachments. Us-

This type of setup saved me from hauling four extra stands around, plus it is much easier to set up. This is the best and most durable hardware I have found for its weight. Drum Workshop also makes a high-quality ultralight hardware pack about half this weight.



You can see how few pieces of hardware are needed, and how much lighter this type of setup would be. High-quality hardware like this is more stable and will last far longer than cheaper brands.

ing one stand to hold multiple parts cut the weight of my hardware bag down to less than half.

I had to find stable hardware that could handle the extra stress. I found that many companies made hardware of the same weight, but some were more stable because of better engineering and better materials. I also noticed that certain companies made quality hardware that performed better and lasted longer. With time, I found the secret to spotting the better hardware: it cost a little more than the others in its class. However, it is worth it, since I find myself always grabbing that hardware bag for gigs because it is light, solid, and easy to set up.

SELECT A LIGHTER PRODUCT

Sometimes we use hardware that is heavier duty than we need for the gig. It's like using a sledge hammer to drive a small nail when a small hammer is easier and a better fit for the job. I found that having a light, yet sturdy, set of hardware for bigger sets and an ultra light set of hardware for smaller gigs is best for me. I have learned to use the proper hardware for each gig. Choosing the right hardware is not just about the weight, it is also about how cumbersome the gear can be to set up and tear down. Setting up is more pleasant when the parts move well and tighten down easily. I get more tired setting up and tearing down the hardware than I do moving it in and out of the venue. I am guessing I'm not the only one who feels this way.

Most companies make an ultra-light hardware option such as this, and they are typically less than half the weight of the first set of hardware in this article.

Notice how small and light the hardware setup is, and yet it is perfect for the size of the drum kit.

BE SMART ON MOVING GEAR

If you cannot make changes in your hardware, divide it into smaller/lighter loads and it will be easier to manage. It seems like common sense, but I didn't realize until a friend told me that if his hardware was a real bear to move, he split the hardware into two cases, making each of them half as heavy (basic math: any number divided by two is half as much).

Another helpful tip is to get hardware that will compact smaller because smaller bags of the same weight are easier to move and work with when traveling. Finally, if you put wheels on something, it will usually be easier to negotiate. It's very easy to put casters on your gear, or you can use a fold-up luggage dolly. Either way, the rule is: it's easier to roll it than to carry it.

The bag on the left is normal hardware, and the bag on the right is the ultralight hardware. The size difference is obvious, and the smaller bag is half the weight.

LIGHTER KITS FOR REHEARSALS

Years ago (around the time I discovered that tom and cymbal accessories made my life easier), I was looking for a lighter option to use in small gigs and rehearsals. I came across a small kit similar to Roto-toms and other shell-less rimmed drum sets. It is called a "Traps" drum set. I was intrigued, so I researched the website and YouTube to see how they sound. I was impressed!

I got one and found that it was good for rehearsals—especially home rehearsals. It takes up little space, and the volume is much easier on the ears. I was pleased with the reception the kit got at ensemble rehearsals, especially after I adrenalized the sound with better heads. I have done a couple of live shows with microphones on the kit, and they sound fantastic, but there is a trick to getting the tuning just right.

People like the lower volume while maintaining tone, and I was pleased at how light and easy they were to travel. I also installed casters on the rack legs so I could walk it into a venue moving the kit with just one hand. I have also done the same thing using regular stands with Roto-toms, a snare, and a bass drum. It not only saves space and is about half the weight, but it sounds really good and they are easier to tune.

Above is a drum set with Roto-toms—one of the very inexpensive drum set options without drum shells. It is much better for rehearsals, and smaller and lighter to travel with.

SLOW DOWN

Sometimes it takes a while for me to catch on to things, but as my father used to say: "I may be dumb, but I'm not stupid." Once I find a better way, I stay with it. On a couple of occasions, I have had to set up in a rush. The drums are heavy enough, and set up is awkward enough to wear the body out quickly, but when you have to do the process in fast forward, you can do real damage to the back and shoulders. The bad part is that you begin to feel the pain about 37 seconds before the downbeat—a bad time to hurt. They say a wise man learns from his mistakes, but the wiser man learns from the mistakes of others. Learn from my mistakes; set up slowly, and always warm up at least 30 minutes before a gig.

If you take anything away from this article, let it be this: Don't break your body hauling gear, or you won't be able use it to make great music.

Dr. Darin "Dutch" Workman, BS, DC, CCSP, has specialized in the treatment of drummer/percussionist injuries since1989, working on many of the top players in the world. He is the author of *The Percussionists' Guide to Injury Prevention and Treatment*, *Percussive Notes* editor for Health and Wellness (20+ years), PAS Health and Wellness Committee Chair (12+ years), and recipient of the PAS 2006 Outstanding Service Award. He has been a professional player and teacher (35+ years), has been writing and lecturing (20+ years), and is on the faculty at Southern Utah University (biology, human anatomy, masters classes). He specializes in drumset and hand percussion both live and recording. He can be reached for questions at: *docworkman@gmail.com*.

New Percussion Literature and Recordings

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Difficulty Rating Scale

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

KEYBOARD PERCUSSION METHOD

Advanced Progressive Etudes IV
David Kovins
$25.00
School for Musical Performance Publications
Instrumentation: vibraphone

I am always on the lookout for more effective ways to help students develop technique and musicality on the vibraphone. David Kovins' addition to the method book repertoire is a useful alternative to the standards for the stylistic variations it provides. With 35 short, unique etudes that help to develop specific skills, *Advanced Progressive Etudes* employs a myriad of musical genres and influences to walk students through basic dampening and pedaling to more advanced techniques.

Although not explicitly for jazz vibraphonists, the book relies heavily on traditional approaches to the vibraphone, avoiding any extended techniques or strange notational conventions. That being said, these etudes are for anyone interested in developing skills on vibraphone, not just jazz enthusiasts. Kovins frequently relies on typical approaches to orchestration for vibraphone, using chords and harmonies in simple rhythms in the bass while the melody is played in the right hand. Although occasionally straying from this approach to help with musical diversity, the treatment of melody and harmony in such short etudes perfectly prepares any student to start tackling intermediate solo vibraphone repertoire.

Along with the 35 etudes, Kovins includes a few useful exercises to help develop speed and technical proficiency. He includes useful double stickings that work for each unique scale, an interval exercise to help with ideo-kinetics, and short chordal variations to help with closed-position triads. These short scale and chord passages can help a percussionist transition into vibraphone studies and gain comfort quickly on the instrument while also learning valuable alternative stickings.

Kovins' etudes contain several challenges beyond those associated only with the instrument. His use of difficult key signatures and coordination between both hands necessitates a more developed percussionist as the book continues. For those looking to help more advanced students develop skills on the vibraphone while also incorporating a variety of styles, *Advanced Progressive Etudes* is a great choice.

—Matthew Geiger

Intermediate Progressive Etudes III–VI
David Kovins
$25.00
School for Musical Performance Publications
Instrumentation: vibraphone

This progressive set of etudes for unaccompanied vibraphone is the reflection of the author's passion for his detailed pedagogy for the vibraphone. As David Kovins states in his preface, "This book is divided into two main sections, plus a short section of warm-up exercises. Section One features two-mallet playing in classical, jazz, and contemporary styles. The use of pedal and mallet dampening is emphasized in this section as well as throughout the entire book. Section Two is concerned with three- and four-mallet studies. As in Section One it contains classical, jazz, and contemporary styles with the inclusion of blues, Latin, country, soul, and popular songs."

There is also a CD with the book that includes a performance of each of the 33 etudes. This CD is quite helpful for interpretative style study and performance reference.

The first nine etudes are for two-mallet vibraphone technique and work a lot on pedal and stick dampening as well as dynamic contrast. There is also a significant amount of diversity in Kovins' compositional styles from jazz (in etudes 1, 2, and 3) to a more classical style (such as etude 8). Most of these etudes would be at a difficulty level of Grade III–IV. The pedalings and stickings are clearly marked in this section (and Kovins discusses these topics in the preface).

Etude 10 starts the second section of this 61-page progressive etude collection. Kovins initiates his presentation of three- and four-mallet technique through 24 etudes starting with etude 33. Again Kovins' compositional diversity should be noted. Of particular mention are etudes 19, 20, and 21, which are all composed in a blues style. Then, before etude 27 is presented, Kovins provides an insightful explanation of how his final seven etudes (which are probably all Grade V or VI) are more challenging, rewarding, and reflective of his progressive pedagogy presented in his first 26 etudes. His explanation for these summary final seven etudes includes three points of discussion: "One being the basic physical mechanisms which are unique to the instrument… Another being a development and familiarity of particular performance skills relating to a variety of musical considerations…Yet another consideration utilized in this book was to introduce basic concepts of scale types so as to establish a rudimentary understanding of improvisatory skills."

Particularly impressive to me in this concluding section was etude 30, which beautifully reflects the compact goals and intentions of Kovins' summary explanation. Overall, this collection of progressive etudes for the unaccompanied vibraphone achieves the composer's intention of helping the vibraphone performer to "achieve a certain command over such a difficult and complex instrument." It is well-worth the $25 purchase price and would be appropriate for the intermediate to advanced vibraphone student.

—Jim Lambert

Quatre Baguettes à la clé I–III
Catherine Lenert
€21,52
Gerard Billaudot Editeur
Instrumentation: vibraphone, 5-octave marimba

Quatre Baguettes à la clé by Catherine Lenert is a beginning four-mallet method book and learning method. It is written in French but has English translations throughout. Lenert writes, "This four-mallet method for marimba and vibraphone is designed to be a progressive approach to specific four-mallet playing technique." The book is divided into four sections focusing not only on specific stroke types but specific movements common to four-mallet playing. For example, Section One focuses on basic double

vertical, single alternating, and single independent strokes. But it is framed as "conjunct motion and rotations motions." This is a novel approach and framing.

I have struggled to find a four-mallet method that is as well-paced and designed as *Quatre Baguettes à la clé*. The common problem with four-mallet method books is that they either accelerate much too fast, leaving the student overwhelmed and frustrated, or they get bogged down in technical studies, leaving the student bored or uninterested. *Quatre Baguettes à la clé* does neither, and Lenert has created a method that fills in all the gaps for beginning four-mallet students. I also love that it includes pieces and transcriptions for vibraphone in addition to the marimba. The majority of the studies can be performed on a 4.3-octave marimba but a 5-octave instrument will be required to perform everything as written (though it could easily be transposed).

The technical studies are brief and to the point but offer lots of room to expand based on a student's needs. The etudes are short, which will allow a beginning four-mallet player to have success right away! The etudes also work in tandem with the technical exercises, allowing the student to begin playing before mastering all of the basic strokes. My favorite part of this method is that it mixes excellent original compositions by Lenert with transcriptions by classical composers including Tchaikovsky, Schumann, Vivaldi, Bach, and Brahms, among others.

It should be noted that *Quatre Baguettes à la clé* does not offer any technical specifics in terms of grip and execution, but rather leaves that up to the performer. Lenert writes, "I purposely avoid giving specific 'grip' indications so as to leave students and teachers free to choose what suits them best, according to their wishes and preferences."

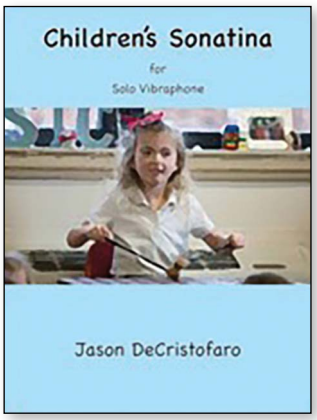
Overall, I highly recommend *Quatre Baguettes à la clé*. Everyone who teaches four mallets should have this on their required books list. It is perfectly paced and well designed, with very apt descriptions.

—Joe Millea

KEYBOARD PERCUSSION SOLO

Children's Sonatina V
Jason DeCristofaro
$10.00
Per-Mus Publications
Instrumentation: vibraphone
Web: *audio recording*

"Children's Sonatina" is an excellent and welcome addition to the classical vibraphone repertoire. The composer writes that the piece "is a challenging yet playful work in the neo-Classical style for solo vibraphone. Following an energetic and spritely A theme the piece transitions into a three-voice fugue. The ensuing development borrows from the A theme and the fugue before



leading into the recapitulation and a short but spirited coda."

What I like the most about this piece is that it is technically challenging, has a lot of musical depth, and is a joy to listen to. Jason DeCristofaro has done an excellent job capturing the neo-classical style and expertly applies it to the vibraphone. Great care was taken to make certain everything is playable while not relying on idiomatic patterns and passages.

On top of the musical and technical challenges "Children's Sonatina" presents, the biggest challenge will be deciding on dampening and pedaling. The indications are very sparse, which can be a blessing or a curse. It offers a lot of freedom for more experienced players to make their own decisions, but beginning and intermediate players will need some guidance.

Overall, I cannot say enough good things about "Children's Sonatina." This 5-minute work would make a welcome addition to any senior or graduate recital and would be an excellent piece for any professionals who considers themselves connoisseurs of the classical vibraphone repertoire.

—Joe Millea

(Half of Full) Nelson V
David Macbride
$15.00
Media Press
Instrumentation: vibraphone
Web: *score sample, audio recording*

"(Half of Full) Nelson" is a set of two short pieces inspired by vibraphonist Steve Nelson. If played together, the title is "Full Nelson"; if played separately, it is "Half Nelson."

A note at the beginning of the second piece reads, "impetuous, unpredictable (lyrical, suddenly in your face)." That note is an appropriate summary of the entire work. While it has the performer moving around quite quickly to navigate difficult passages with frequent, sudden tempo changes, it also takes advantage of space and silence. There are frequent reminders throughout reinforcing the importance of the patience this work requires ("long," "longer," "WAIT"). Its complexity requires a mature musician with polished chops, much like its eponymous inspiration. As such, this is appropriate for advanced college students or professional players.

The quality of the score leaves a bit to be desired. The published score is a photocopy of the handwritten original. Even though the score was written very neatly, a dirty scanner bed used to make the copies left a multitude of extraneous dots and lines on each page. This is sometimes referred to as "salt-and-pepper" noise or impulse noise, and when paired with the inherent irregularities of handwritten scores it results in reduced legibility, particularly in busier passages. Don't let that deter you from checking this out, though. "(Half of Full) Nelson" is the result of dedicated, careful attention to detail, and it is deserving of your attention.

—Brian Elizondo

Ko Da Ma IV–V
Fumihiro Ono
$17.95
HoneyRock Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

Subtitled "small piece for solo marimba," "Ko Da Ma" has a cute and bubbly melody and delicate harmonies. It uses the full range of the 5-octave marimba, especially in creating melodic clarity through use of register. According to the composer, "Ko Da Ma means echo. Overall it displays a bouncy rhythmic character, written in two main sections, or 'scenes.' The first scene displays a dynamic, expressive character, referencing Germany. The second scene, from its harmonic content until the end, expresses nostalgia for Japan."

While the piece is lovely in its own right, the real charm lies in its pedagogical value. Both technically and musically it contains a little bit of everything without straying from the core content. There are changing time signatures, tempos, expressions, and registers; polyrhythms between the hands, a rolled chorale section, arpeggiated chords, and distinct voices. The tempo for the first section is quick enough to require work to make it fluid. At the same time, the piece is not overly difficult and would not be outside the abilities of an advanced high school or undergraduate percussionist.

"Ko Da Ma" would be an excellent opportunity for marimbists with a good handle on four-mallet technique to exercise their musicality and finesse on a piece that is pretty and sensitive, and perfectly timed at just under 5 minutes.

—Marilyn K. Clark Silva

Prayer for Peace V
David MacBride
$14.00
Media Press
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

"Prayer for Peace" is a somber, lyrical chorale for unaccompanied 5-octave marimba. Although Media Press copyrighted this work in 2019, David MacBride composed it in 2007. This 46-measure chorale has a marked tempo of quarter-note equals 52–56 with a style marking of "Quietly

Flowing." Attention to the selection of soft/medium mallets that are capable of a variety of tessituras from the lowest C to the A two octaves above the treble clef staff are an absolute necessity for a successful performance.

Structurally, the first 33 measures project three beautiful chorale sections—rising initially from the mid-range of the marimba, then up an octave, and finally a third phrase even higher. At this point, the remainder (13-measure closing coda) of this 46-measure chorale articulates a "warm, legato," somewhat inconclusive ending—which is primarily in the lowest register of the five-octave marimba (except for the final ending note, which is a solitary A-sharp just above the treble clef). Although the composer notates a key signature of G major, there are no cadences in this key. One might take into consideration that five of the initial seven cadences are half-cadences (with an inferred D major triad—the dominant chord of G major). The composition lasts about 4 minutes—depending on the performer's interpretive pauses.

This pensive, marimba chorale might be appropriate for the undergraduate senior or initial graduate level solo percussion recital. At $9.00, it is a thoughtfully challenging bargain for the 5-octave marimba!

—Jim Lambert

Veranda III–IV
Jesse Monkman
$16.00
Tapspace Publications
Instrumentation: 5-octave marimba
Web: *score sample, audio recording*

"Veranda" is a splendid addition to Jesse Monkman's already sterling solo marimba repertoire, providing both technical and musical challenges. As the title suggests, Monkman's intermediate-level marimba solo "Veranda" depicts an uplifting and peaceful reflection in an open-aired porch. The piece resembles a rondo song form with four distinct themes. Performers should do their best to separate all four themes from the simultaneous accompaniment and, as the composer recommends, "apply musical phrasing, dynamic contract, and voicing throughout."

The description of "Veranda" depicting an "uplifting and peaceful reflection" is quite apt. It is a joy to both play and hear, and it is a lovely escape from the stress of the world. As I was reading through it, I found it very meditative and calming while still maintaining musical depth. However, "Veranda" is by no means a technical picnic. The piece challenges the performer to make a clear distinction between its thematic and accompanying material. It also provides some sticking challenges that would be a good opportunity for performers looking to improve their single alternating and single independent strokes. This would also be a great piece for students who are looking to focus on musicality, as it is essential to a quality and successful performance.

Overall, "Veranda" is another welcome addition from Jesse Monkman to the marimba repertoire. It is easy enough for an intermediate performer or beginning four-mallet student who is looking to take that next step. It also has the musical depth to keep professionals satisfied. As always is the case with Tapspace, the publishing and manuscript are terrific.

—Joe Millea

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Paradox III V
Takayoshi Yoshioka
$20.00
Media Press
Instrumentation (3 players): solo 4.3-octave marimba, vibraphone, glockenspiel, chimes, crotales, 6 toms, bass drum, 3 congas, bongos, tam-tam, temple blocks, other small accessory instruments
Web: *score sample, audio recording*

Helping to place Takayoshi Yoshioka on the percussive map, Percussion Group Cincinnati premiered "Paradox III" in 1979 on their very first concert. Since the premiere, Yoshioka has been performing and composing around the world, helping to spread the beauty and complexity of the language of Japanese marimba literature. Originally written for the Cincinnati Conservatory of Music's International Compositional Contest and the Blackearth Percussion Group, this 11-minute work for solo marimba and two percussion accompanists traverses a variety of expressive moods, smoothly transitioning between lyrical, sustaining passages and aggressive, angular riffs played out by all three performers.

Maintaining an arrhythmic and through-composed nature, Yoshioka utilizes extreme dynamics and rhythmic density to help propel this piece from start to finish while providing landing points within the phrases. Musical episodes are broken up using a variety of techniques: impactful explosions of a multitude of notes by one or more players, breaks of silence to help reset the palette, and sustained rolls that slowly shift into brand-new ideas. As the piece progresses, the marimba solo becomes more complex and rhythmically active, culminating in an exciting flurry of notes that evaporates into the final slow passage.

If you are expecting something more akin to his marimba quartet "Square Dance," look elsewhere. The cadenza nature of each passage forces the soloist to think critically and musically with each note, and the percussionists have similar challenges. All three parts require advanced performers to effectively line up the intricate rhythms and maneuver around the various multi-percussion setups and melodic instruments. Despite the challenges, "Paradox III" contains a unique array of sonic elements that differs from traditional marimba solo repertoire, warranting investigation if you want to delve into less common Japanese marimba literature.

—Matthew Geiger

Reflection VI
Takayoshi Yoshioka
$35.00
Media Press
Instrumentation (3 players): solo 4.5-octave marimba, vibraphone, glockenspiel, chimes, crotales, 6 toms, bass drum, 3 congas, bongos, tam-tam, temple blocks, other small accessory instruments
Web: *score sample, audio recording*

Written in 1981 in Tokyo, "Reflection" is an intense composition for solo marimba and two additional percussionists. Takayoshi Yoshioka has been an active performer and composer for many years, writing solos, concerti, and ensemble works for marimba and percussion. At the time, Yoshioka had been very active winning both the PAS Composition Competition in 1980 with a vibraphone work, "Meditation," and the Cincinnati Conservatory of Music International Competition in 1979 with his work "Paradox III."

Japanese marimba influences are prevalent throughout the composition. Yoshioka was a student of both Keiko Abe and Akira Miyoshi, and the former explains Takayoshi's extreme technical demands in the work, and the latter explains the complex, exciting harmonic and rhythmic language of many Japanese compositions. Imagine "Mirage pour Marimba" by Yasuo Sueyoshi or "Torse III" by Miyoshi with two additional percussionists layering a dense and powerful soundscape around the soloist. Using a variety of detailed rubato notational techniques—all explained in the score—Yoshioka creates rhythmic liberties throughout while also finding ways to connect all three players into one homogeneous group.

"Reflection" is very complex and creative, requiring a keen awareness for the soloist and the other players at all times. Yoshioka includes elements of indeterminacy by allowing the soloist to choose from certain cells within the work, providing for a different performance for each soloist. Some of the many technical demands include lightning-fast runs up and down the keyboard, huge shifts from the low register to high, and multiple isolated figures that pop out of sustained rolls underneath. The marimbist needs tremendous technical and musical skills to pull off this solo, and the additional percussionists require similar ability levels with their own setups to successfully perform this work.

—Matthew Geiger

Teardrop II–III
Gioachino Rossini
Arr. Brian Slawson
$15.00
Tapspace Publications
Instrumentation: solo vibraphone, piano or recording
Web: *score sample, audio recording*

Many percussion pieces that have piano accompaniment are concertos and too advanced for a beginning player. "Teardrop" fits nicely into that gap, giving a beginner percussionist the same classical experience that a beginning violinist would have, in a way that is accessible. The vibraphone part is scored for two mallets, repetitive and melodic, and composed of simple, single-line rhythms. Pedaling and dampening are left up to the performer, making this a good pedagogical exercise for someone new to the vibraphone, and allowing for performers to make the piece their own despite its simplicity.

The tempo is slow, and the most challenging part of the piece is syncopated triplets. "Teardrop" can be performed with a pianist, but also comes with an accompaniment recording in three tempo options so that vibraphonists can use it while they learn the piece. An arrangement for vibraphone allows a performer to work on musicality through phrasing and sustain.

"Teardrop" would be a great first recital piece for a new percussionist. The melody is sophisticated enough to make it satisfying to more than just children.

—Marilyn K. Clark Silva

KEYBOARD PERCUSSION DUO

One Way V
David Macbride
$15.00
Media Press
Instrumentation: 2 vibraphones
Web: *score sample, audio recording*

"One Way" is a short, difficult work for two vibraphones that is appropriate for advanced college students or professional players. This piece is focused around suddenly shifting tempi, mixed meters, and temporal dissonance, reminiscent of both Conlon Nancarrow's studies for player piano and Steve Reich's phasing works. Temporal dissonance is featured prominently throughout, beginning in m.12, where Player 1 is to play at 144 bpm while Player 2 plays at 132 bpm. Roles are reversed after four measures to realign at m.20. Other specific tempi pairings are utilized and occasionally yield to more traditional sections featuring a single, shared tempo. The ending features similar techniques with less specificity, simply directing the players to play "out of sync."

The published score is a photocopy of the handwritten original. Two copies are provided. While there are inherent irregularities in all handwritten works, this was written quite neatly and is easy to read. A casual audience may not appreciate this work (especially if the process is not explained beforehand), but it will be an impressive show of virtuosity for an audience who understands the techniques.

—Brian Elizondo

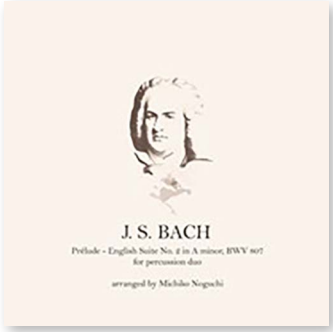
Prelude – C minor for Lute, BWV 999 III
J.S. Bach
Arr. Michiko Noguchi
€20.00
Edition Svitzer
Instrumentation: 5-octave marimba, 4.3-octave marimba
Web: *score sample, audio recording*

This addition to the repertoire is a very interesting choice by Michiko Noguchi. The original piece was for lute, and the whole piece consisted of a medium-paced arpeggiated pattern. This particular prelude had a melody added to it by Zoltán Kodály. This melody is performed by the Marimba 2 player. However, the notes indicate that the melody part can be performed by any other instrument, or the Marimba 2 part can be performed as a solo.

The Marimba 1 part must be performed by someone who is comfortable playing arpeggiated figures up and down the marimba in a very smooth fashion. Four-mallet technique and a 5-octave marimba are required for this nice legato part that soars over the second part, requiring finesse for sustained rolls and meticulous phrasing.

This arrangement presents an interesting way to expose students to performing the music of Bach. It would also be an excellent way to get students performing with other instrumentalists. The possibilities for the melodic part are definitely endless. This would go well on an advanced high school or undergraduate recital. Noguchi has provided a very interesting look at Bach's music on marimba with this arrangement.

—Josh Armstrong



Prelude – English Suite No. 2 in A minor, BWV 807 III
J.S. Bach
Arr. Michiko Noguchi
€20.00
Edition Svitzer
Instrumentation: 5-octave marimba, 4.3-octave marimba (or two players on one 5-octave instrument)
Web: *score sample, audio recording*

Although this arrangement can be performed on one 5-octave marimba by two players, it would be more spacious for the performers to use two marimbas. The two players are essentially splitting the piano part. This creates an interesting arrangement whereas Player 1 has a more active part, and Player 2 acts as more of the accompaniment.

Michiko Noguchi does an excellent job of creating easily readable parts with very thorough phrasing and dynamic markings. Player 1 will need to be very cautious of phrasing and will require technical prowess for performing extended sixteenth-note runs. Player Two will need to be aware of the first part and how the second part interacts with the main voice.

Overall, this is a great arrangement that would be excellent for an undergraduate senior or masters-level recital. The division of the parts would lend this piece to being performed, perhaps, by a younger student with a more advanced student helping to push the younger student to become a better musician through the performance of Bach. Noguchi has contributed another great arrangement to our repertoire that allows percussionists to more easily access the music of the master.

—Josh Armstrong

KEYBOARD PERCUSSION ENSEMBLE

Rhapsody in Blue Theme II
George Gershwin
Arr. James L. Moore
Ed. Logan O. Moore
$15.00
Per-Mus Publications
Instrumentation (4-5 Players): 4 marimbas (three 4-octave, one 4.5-octave)

James L. Moore has arranged the "love theme" from Gershwin's "Rhapsody in Blue" for marimba quartet with an optional fifth marimba part (playing an accompaniment). The expressive nature of this beautiful excerpt provides great opportunities for performers to work on rubato, sudden and gradual tempo changes, shaping and phrasing musical lines, and numerous dynamic changes. The arrangement requires a significant amount of rolling, as well as a number of chromatic lines in the second and third marimba parts that include single strokes and double stops.

This arrangement would be great for a mallet ensemble near the beginning of its development looking for musical and technical challenges, or a more experienced ensemble looking for an audience pleaser that can be put together fairly quickly. Although there are five marimba parts, I listed four marimbas in the instrumentation, as the marimba five part can be shared on the same instrument as either the Marimba 1 or Marimba 2 part.

—Joseph Van Hassel

Ricercar a 3 – Musikalisches Opfer, BWV 1079 III
J.S. Bach
Arr. Michiko Noguchi
€23.00
Edition Svitzer
Instrumentation: (3 players) 5-octave marimba, 4-octave marimba
Web: *score sample, audio recording*

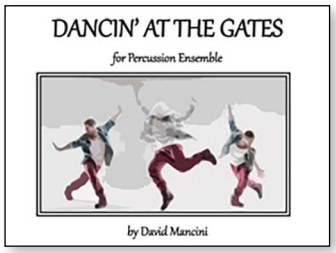
This arrangement utilizes three performers on two marimbas. The ricercar is the predecessor to the fugue, which is what the listener will be reminded of by this piece. Each part is equally important, and each performer will need to be aware of the others so that phrasing and articulation match for the different themes being passed around the ensemble. Players are only required to use two mallets; however, the attention to detail that is necessary lends this piece to a slightly more difficult level.

With all parts being equal in difficulty, this would be a great experience for a group of younger students, such as underclassmen or advanced high school students. However, all players must be musically sensitive enough to be able to match the other performers to create a cohesive performance. The work is a great addition to the percus-

sion repertoire, and it offers students yet another chance to explore the music of Bach.

—Josh Armstrong

PERCUSSION ENSEMBLE



Dancin' At the Gates IV
David Mancini
$30.00
Per-Mus Publications
Instrumentation (9 players): two 4.3-octave marimbas, vibraphone, xylophone, orchestra bells, congas, bongos, timbales with mounted cowbell, drum set, 2 triangles, cabasa, cowbell, 3 plastic shakers, Mark Tree, small suspended cymbal, bass, piano
Web: *score sample*

Percussion ensemble pieces that are danceable are a wonderful way to engage budding percussionists and create buy-in from students. I am pleased to see this latest re-issue of the David Mancini piece "Dancin' at the Gates." It begins with a slow chorale, which then picks up the tempo into a lengthy calypso. While the calypso may run a bit long—the total piece is around 8½ minutes, it maintains the joy of a steel pan ensemble—unfortunately, minus the steel pans.

The syncopated mallet parts are mostly straight forward; however, the tempo coupled with a tricky double-stop section in the marimbas and a running countermelody in the Marimba 2 part will provide technical challenges as well as test ensemble skills and balance. Additionally, the engine room, complete with drum set, timbales, bongos, congas, and an array of shakers, will get a workout and valued experience maintaining an incessant groove. This piece truly shines as a pedagogical opportunity for an up-and-coming drummer. Not only does it give someone the opportunity to play drums in the percussion ensemble setting, it gives the drum set player a chance to apply a wide variety of solo styles, ranging from one-measure fills to extended eight-measure solos, and even trading fours.

It should be noted that there are inconsistent engravings in the parts, with missing rehearsal numbers in each of the mallet parts that are present in the other parts. The vibraphone parts require four mallets, though the parts are restricted to chords and should be manageable. Lastly, the piece calls for electric or acoustic bass and piano, which are both independent parts and are not doubled in the ensemble, making them essential for performing the piece.

This piece would work best for a youth orchestra percussion section or high school percussion program. The piece could also work well within a class percussion or percussion methods course, with the incorporation of both a chorale and a calypso groove making "Dancin' At the Gates" an accessible piece that covers an array of instruments and performance techniques.

—Quintin Mallette

Fate for 3 V
Claudio Santangelo
€20.00
Italy Percussion Edition
Instrumentation (3 players): 4 timpani, bass drum, 3 sets of 4 graduated tom-toms

"Fate for 3" by Italian performer and composer Claudio Santangelo is a visually and audibly impressive piece for three advanced percussionists. The setup is easy to visualize: a bass drum laid flat in the center, the three sets of four tom-toms creating a triangle around it establishing the stations for the performers, and the timpani strategically placed at the points of the triangle. Due to this setup and the lack of space for music stands, this piece is meant to be memorized, but this is only one of the challenges this composition presents.

The work is in three major sections with transitionary material between each. The first major section of the work features melodic content from the four shared timpani. They are tuned to spell a C-minor sonority, making the music tonally pleasing. Rhythmic interplay is utilized to create the melodies and compound rhythmic figures. After a well-written transition that moves the same rhythmic ideas from the timpani to the toms, we arrive at the middle portion that features the tom-toms and stick clicks. Here we enter the visual aspect of the music; Santangelo gives specific instructions as to who's sticks strikes who's sticks, giving the visage of a choreographed fight between the players. The melodic material on the toms mostly consists of simple ascensions or descensions in unison, but the composer incorporates several meter changes, keeping the audience just off balance enough to remain attentive.

After a penultimate transition of unison tom gestures that build up energy, we enter the final section of the piece. Here, we have even more changing meters and more of the players attacking one another's drumsticks, ending in a unison triplet figure and a final strike of the centralized bass drum.

This is an impressive composition. Aside from the stick-clicking element that is sure to keep any audience engaged, the content is well thought out. Even though the timpani material that opens the piece is quite different from that of the middle and ending sections, the transitioning material makes the change seamless. When executed appropriately by seasoned percussionists, this is a wonderful performance piece that will as exciting to watch as it is to perform.

—Kyle Cherwinski

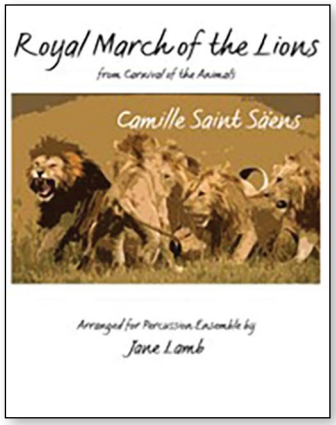
Füm Drum III
Brian Slawson
$40.00
Tapspace Publications
Instrumentation (9 players): 4-octave marimba, vibraphone, xylophone, glockenspiel, chimes, 3 timpani, tambourine, bass drum, bell tree, drum set, suspended cymbal, tam tam, bongos, piano
Web: *score sample, audio and video recordings*

"Füm Drum" is a unique interpretation in two movements based on the Catalonian Christmas carol "Fum, Fum, Fum." This work features nine players, and at just over four minutes, this is the perfect addition for the holiday percussion ensemble or a symphonic band concert looking to spice up the program with a short percussion feature.

"Füm Drum" begins with the movement, "Into the Light," which depicts the slow-moving voyage of the three wise men "en route to witness their newborn King." This movement maintains an ominous texture through narrow melodic range and rhythmically simple parts that afford even the beginning player the opportunity for increased attention to producing the slow-moving tone colors evoked by the sparse minor timbres. The narrow range of the mallet parts coupled with the simple rhythms make this movement musically rewarding and straight-forward to learn.

The second movement, "Füm Drum," treats the carol "Fum, Fum, Fum" to the syncopated stylings of an Afro-Cuban Mozambique. "Füm Drum" is packed full of energy and is every bit as exciting as "Into the Light," is ominous. True to form, this Mozambique features layers of syncopated percussion parts pitted against an agile melody that hovers over the syncopated accompaniment. Within this danceable texture there are a few tricky syncopations within the mallets and piano parts; however, they feature simple rhythms and are repetitive, making this piece a great opportunity for challenging players who are less comfortable with mallet percussion. Additionally, solos within the bongo, timpani, and drum set parts are fun and engaging, making this piece appropriate for the advanced middle school or high school percussion ensemble.

—Quintin Mallette



The Royal March of the Lions II
Camille Saint-Säens
Arr. Jane Lamb
$15.00
Per-Mus Publications
Instrumentation (5+ Players): 4 keyboard percussion instruments, timpani
Web: *video recording*

Jane Lamb's arrangement of "The Royal March of the Lions" from Camille Saint-Säens's *Carnival of the Animals* is a great work for developing percussionists. All of the mallet parts are playable with two mallets, and the arrangement utilizes rolls, glissandi, double stops, chromatic scales, and very clear dynamic markings. These technical and musical characteristics help make the arrangement pedagogically useful. Being a well-known work that is commonly performed on orchestra children's concerts is an added bonus. There is a

good chance that young students and audience members alike will delight in Saint-Säens's musical portrait of lions on the march (or perhaps prowl).

The arrangement is quite straightforward, as it does not stray much from the original (other than instrumentation, of course). The four mallet parts can be multiplied as much as resources and number of performers allow (check out the video link for a large mallet ensemble performance). Lamb does not give specific instrument indications for the mallet parts, allowing for a great deal of flexibility and making the arrangement appealing from a practical standpoint. The arranger does suggest that "Royal March of the Lions" can be performed with all marimbas, and that if vibraphones are used the performers should not play the notated rolls but rather pedal as appropriate.

The first and second mallet parts are both written in treble clef, with approximately a two-octave range for each (G3 being the lowest note if one designates middle C as C4). The third and fourth mallet parts are written in bass clef with approximately a three-octave range for each (A2 being the lowest note). There is no key signature, but accidentals are utilized throughout.

The timpani part is tuned to a perfect fifth for most of the arrangement, and it can be performed on the two middle drums (29- and 26-inch) with only one tuning change (an ascending major second). If three drums are used, no tuning changes are required.

—Joseph Van Hassel

Tuned Resonance III
Joseph Van Hassel
$10.00
Media Press
Instrumentation (3 players): tuned sleighbells
Web: *score sample, audio recording*

Written for the UNC–Pembroke Percussion Ensemble, "Tuned Resonance" is scored for seven performers with tuned sleighbells. The hand-written score provides a range of time for each performer to sound specific pitches. The piece lasts five minutes and consists entirely of rolled sleighbells. The written pitches needed are: C 4, D-flat 4, E-flat 4, F-sharp 4, G 4, A-flat 4, B-flat 4, C 5, D-flat 5, E-flat 5, F-sharp 5, G 5, and B-flat 5, with the understanding that the resulting sound will be two octaves higher.

Performers are not located on stage, but instead within the audience, backstage, and/or on the balcony. Lighting (preferably blue) is requested by the composer.

This work certainly occupies a unique soundworld, as there are not many works for sleighbell choir. Performers who can acquire the specific equipment needed will find the work a pleasant palette-cleanse within a world of rhythmic intensity.

—Jamie Wind Whitmarsh

UNSPECIFIED INSTRUMENTATION

Understanding IV
Michael Udow
$20.00
Media Press
Instrumentation (14 players): 6 unspecified instruments, 8 parade drummers, conductor, tape
Web: *score sample*

Composed in 1970, Michael Udow's "Understanding" is very much a piece of theater, more so than a traditional concert work. Although the stage is utilized (including the lowering of the orchestra pit), it is not for musical reasons, but instead serves as a setting for this experience.

To describe the elements involved in a play-by-play fashion would be to give away some of the surprise and ownership inherent to discovering the best way to bring this piece to life. Suffice it to say that, in order to program this work, you will need the following: six soloists, at least eight parade drummers, one conductor, costumes, a lighting operator, a hand gun and rifle filled with blanks, four antiphonal speakers for tape playback, seven basketballs, and a sense of adventure and responsibility to the intent of the work.

There is a political slant to this work, and several moments of extreme emotional intensity (including firing of a gun loaded with blanks at various participants in the piece). The six soloists perform from a sheet of graphic notation, and can play any instrument, so the potential exists for collaboration with colleagues outside of the world of percussion. Everything seems quite intentional by the composer, and the practical aspects of performance appear to be well-planned.

A performance of this work will stand out on any program, and it should be considered for those wanting to explore the boundaries between music and theater, or otherwise push performers or listeners out of their comfort zone.

—Jamie Wind Whitmarsh

Variations on an Indian Tala IV
David Shrader
$7.50
Media Press
Instrumentation (2 players): unspecified
Web: *score sample*

"Variations on an Indian Tala" is an open instrumentation duet (though two differently pitched drums for each performer is suggested) written in 1969. The music consists of a single page of rhythmic musical notation and performance instructions that guide performers through the roughly 8-minute work. The composer provides detailed instructions for how to interpret the piece. Musical notation is a single page with seven lines of music (an initial line with options A and B, and then musical lines labeled 1 through 6). I will avoid a play-by-play of all the directions for performance in this review.

While the instructions provide a vision for this work, a better option might be just providing performers with a framework for a piece, and allowing them to create their own work utilizing these tools. Given the open instrumentation and general musical notation, a more liberal interpretation of this piece could make way for not only a variety of percussion duets, but even utilized as a framework for percussion ensemble performances with flexible instrumentation.

With the current COVID-19 epidemic in our world, pieces for open instrumentation that could be recorded remotely by performers utilizing a simple metronome pulse in their ear can be quite useful. Students and teachers looking to gain experience with concepts of Indian music may be interested in looking at this piece as an undergraduate recital work, or as a piece for ensemble that has the potential to work remotely.

—Brian Nozny

SNARE DRUM SOLO

Fallen V
David Macbride
$10.00
Media Press
Instrumentation: snare drum, Peruvian chapchas, Peruvian small seed rattle
Web: *score sample, audio recording*

"Fallen" is a short snare drum solo appropriate for advanced college students or professional players. It explores timbre and space while utilizing uncommon notational techniques. Traditional rudimental rhythmic figures one might expect to see in a snare drum solo are absent here, replaced instead with slow rolls that give way to shifting, quickening pulses juxtaposed with a solitary dissenting metallic voice, unaffected by the increasingly agitated playing happening around it. The unhurried voice wins and carries the piece to a delicate end that allots more time to silence than to playing.

Hard timpani mallets are the primary implements used throughout, with thin dowels briefly called for near the end of the piece. The rattles play a rather small role in the piece, and substitutions for the requested rattles could be made with minimal impact. Unconventional notation will take a while to get used to for many players. For example, notes to be played in the center of the head are written on the fourth space of the staff, rimshots are written on the first space, notes for the rim are on the first line, and all of those notes use the same notehead.

The quality of the score leaves a bit to be desired. The published score is a photocopy of the handwritten original. Even though the score was written very neatly, the copy quality is subpar and resulted in a blurry score. Paired with the inherent irregularities of handwritten scores, some parts are a little difficult to read. Don't let that deter you from playing this, though. It's certainly not a deal breaker, and this is an interesting snare drum solo. Check it out.

—Brian Elizondo

MULTIPLE PERCUSSION SOLO

Permutations VI
Yehuda Yannay
$12.00
Media Press
Instrumentation: vibraphone, marimba, glockenspiel, chimes, very low gong, 2 tam-tams (high and low), 2 suspended cymbals (high and low), small cymbal, steel block (anvil), 4 temple blocks, 2 woodblocks, one small maraca, 3 tom-toms, bongos, snare drum, one timbale (large)
Web: *score sample, audio recording*

This unique multiple-percussion solo was composed in 1964 and reflects the graphic notation, performance interpretation, and some of the compositional styles conceived by other notable multiple-percussion composers such as Karlheinz Stockhausen or Reginald Smith-Brindle. Yehuda Yannay states that "Permutations" was written for and dedicated to composer/percussionist Joel Thome. It lasts about 10 minutes. There are 11 individual pages, which are referred to by the composer as "constellations" and labelled with al-

phabet letters for the performer to select a unique performance order.

The "constellations" may be presented in any order; none should be omitted. Individual "constellations" may be repeated, with or without variations; however, the piece should not exceed 10–12 minutes. This means that it is the intent of the composer that no two performances of "Permutations" will be the same. Yannay chose a unique order for his doctoral percussion recital at the State University of New York at Stony Brook given on Dec. 16, 1981. The 1981 performance order reflected similar types of instruments: opening with a keyboard percussion section, continuing with a transitory section, a metal and wood section, a section bringing in the drums, a keyboard section, a louder section containing all the instruments, and a very brief keyboard section to recap and close the piece as it opened (as stated in one suggested performance example).

There are numerous choices of performance selection—such as the selection of mallets—as well as the setup of the prescribed instruments. "Permutations" is not for the faint-of-heart multiple-percussion soloist and would probably be most appropriate for the advanced graduate music school performer.

—Jim Lambert

Rondo III
G. Allan O'Connor
$7.50
Media Press
Instrumentation: snare drum, glockenspiel, 2 timpani
Web: *score sample*

Written in 1971, "Rondo" is a short multi-percussion solo for younger players. It is roughly 3½ minutes in length and requires a small set of instruments and implements.

Composed at a moderate tempo of 96 to 100 beats-per-minute, there is only a slight bit of musical demand to this solo, meaning that it is a good work for exposing younger performers to the demands of navigating a multi-percussion setup. The composer has made clear indications for implements to be used and has also written with space for those implement changes to occur.

There is a great bit of variety to this work and benefit to younger students with regard to dealing with the logistics of being a percussionist, especially in a concert band setting where many times players are expected to move between a variety of instruments, sometimes will less-than-ideal time to transition. "Rondo" will help to give students experience switching quickly between instruments and implements, which will be highly beneficial to them as they grow in experience. The fact that this piece contains timpani and glockenspiel in addition to snare drum means they will be getting experience on three of the main families of percussion instruments in one piece. I enjoy how there are a good variety of logistical demands in the piece, from switching instruments to switching implements, and even smaller details like turning snares on and off.

The musical difficulty of "Rondo" is minimal, but there is tremendous value in the piece regardless. Younger students will gain valuable "beyond the notes" lessons that students need to learn to successfully execute a performance. With the minimal equipment demands, this piece could also be extremely valuable to college percussion methods classes, as the work will give future band directors a perfect vehicle to understand the logistical demands that percussionists face.

—Brian Nozny

Triage II
Greg Holloway
$8.00
PerMus Publications
Instrumentation: 3 snare drums (piccolo, concert, field)
Web: *audio and video recordings*

Written as a tribute to health care workers during the 2020 COVID-19 pandemic, this 2-minute solo explores various rhythmic elements across three different drum timbres. The rhythms are presented in a straight-forward fashion with thematic elements mapped out in small segments of three or four bars at a time.

In terms of difficulty, this work contains mostly sixteenth-note-based ideas with only a few ornaments (ruffs and flams) utilized to highlight various notes, as well as five measures (out of a total of 36) that explore triplet-based rhythms. While the piece is primarily mapped out in a through-composed format, the composer states that the various rehearsal letters correspond with the narrative of a triage healthcare worker responding to a variety of emergencies within a single workday. While this approach works within the scope of program notes, the resulting musical impact is not as clear during a performance. However, in spite of this, younger percussionists working on this solo will benefit from being exposed to thematic ideas spread across multiple surfaces, performing on heads and rims, exploring the task of switching snares off and on while keeping time with another hand, and other skills that serve as the building blocks for solos encountered in more difficult literature.

—Joshua D. Smith

MIXED INSTRUMENTATION

Eldorado III
Josh Gottry
$12.00
Gottry Publications
Instrumentation (2 players): bass voice, 2 bongos, djembe, snare drum, bass drum, crash cymbal
Web: *video recording*

It is always good to see works for young musicians that encourage collaboration between different disciplines. "Eldorado" is such a piece, combining a bass vocalist and percussionist. Rhythmically simple, being comprised mostly of sixteenth-note figures with occasional triplet treatments, the priority of the work is put on maintaining the steady tempo throughout and accomplishing the call-and-response style of the composition.

The title and vocal text are derived from the short poem by Edgar Allen Poe of the same name. As such, the piece is structured around the four stanzas of the literature. It begins with a four-measure opening by the percussionist, which sets the steady tempo and character of the piece. Once the vocalist enters, the work becomes a true call-and-response with the percussionist responding to the sung line. In doing this, the composer has almost eliminated the challenge of the voice needing to compete with the volume of the drums, or that of the percussionist needing to strain to play under the singer. Between each stanza of text, the percussionist performs a four-measure interlude, which is identical or nearly identical to the opening. The piece ends with slightly extended musical content in the last stanza including a slight ritardando in the last line by the voice.

The piece is quite repetitive for the percussionist. Several of the "responses" to the vocal "calls" are direct repeats from stanza to stanza. The payoff for this piece is the ability to successfully perform and accompany the vocalist, a skill that is necessary as we progress through our musical training. With a performance time of 3 minutes, "Eldorado" is the perfect piece to introduce such lessons to a young drummer.

—Kyle Cherwinski

Five Pieces for Three Players V
Yehuda Yannay
$37.50
Media Press
Instrumentation (3 players): soprano saxophone (or E-flat clarinet), B-flat clarinet, 4-octave marimba
Web: *score sample*

Written in 1994, "Five Pieces for Three Players" is a substantial work for mixed trio. The first movement, "Coming Full Circle," is characterized by pairs of instruments performing material together, interspersed with responses from the third instrument. The second movement, "Raindrop Variations," is simultaneously light and dense. The marimba provides an ostinato upon which the winds weave and flit around. The third movement, "Hyperbreath," allows the wind players to experiment with bird sounds and portamenti, and the fourth movement, "Duetting in Light Winds," is for the wind duo alone. The final movement, "Short-Long-Short Dance," is the most regular of the movements, in 4/4 time throughout, and generally based on a repeating ostinato. This movement ends somewhat strangely, as the rhythmic nature of the work gradually devolves and trickles to a stop.

This piece requires three professional-level performers, not only for its technical and rhythmic difficulty but for the musical maturity to put forth a compelling musical product. Some movements may be appropriate for undergraduate-level percussionists, though the wind parts require more from the performers. The overall effect of this work is satisfying and worth the effort to put together.

—Jamie Wind Whitmarsh

Gratitude III–IV
Nathan Smith
$28.00
Tapspace Publications
Instrumentation (2 players): 5-octave marimba, voice
Web: *score sample, audio recording*

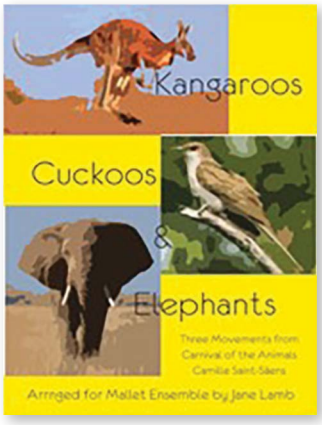
There has been a recent surge in popularity of pieces for marimba and voice, and "Gratitude," with lyrics by Nan MacMillan, is short and would be quick to put together.

While the vocalist sings, the marimbist plays a chorale with the top line following the melody of the lyrics. The next part has a brief solo marimba interlude in triplets that reiterates the melody but is a bit of an abrupt shift stylistically. The piece ends with a brief coda recalling the beginning

and ends on the leading tone. Ending with the dominant chord on the line "If there's a hope that waits for me…" is meant to be poignant, but comes across as unfinished. The melody is beautiful, and the piece is so short that the listener would have been pleased to hear more.

Overall, "Gratitude" is a nice piece with a lovely melody and texture that could have benefited from more development and more material for the singer. The message of the lyrics is wonderful, and the marimba part would be doable for an early intermediate marimbist and a vocalist with a folk ballad timbre. The piece wouldn't be appropriate for a degree recital but would be a good experience for performers wanting to get experience in this style and have a short duet to include in performances of accessible music such as a church service or family event.

—Marilyn K. Clark Silva



Kangaroos, Cuckoos & Elephants II
Camille Saint-Säens
Arr. Jane Lamb
$15.00
Per-Mus Publications
Instrumentation (5+ Players): 4 mallet instruments, soprano recorder or flute
Web: *video recording*

These delightful arrangements of three movements from *Carnival of the Animals* are a great means to introduce students to these lovely works. Jane Lamb sticks pretty close to the Saint-Säens originals, giving students and directors a clear reference point regarding tempi, interpretation, and other factors. The arrangements have clear dynamic and tempo indications. The opening "freely, on the stick" indication of the "Kangaroos" movement is of particular pedagogical usefulness, as it affords students the opportunity to develop watching, listening, and following skills.

Any group of mallet instruments can be used for these arrangements. Lamb suggests that vibraphone be used in mallet part four of "Kangaroos" to allow the half-note durations to sustain. All mallet parts can be multiplied as needed and/or necessary. Mallet parts one and two are written in treble clef and easily fit within the range of a vibraphone, marimba, xylophone, or orchestra bells (if one doesn't mind the transposition on xylophone and bells). Mallet part three is written in bass clef throughout, and the written range goes down to an F-sharp 2 (assuming middle C is C 4) in the "Elephants" movement. I imagine this can be transposed up an octave and still retain its elephantine character if a 4.5-octave marimba is unavailable. As mentioned earlier, mallet part four can be performed on vibraphone in "Kangaroos" and is written in bass clef for the other two movements. These two movements would fit well on a four-octave marimba.

The soprano recorder or flute part is only used in "The Cuckoo in the Deep Woods" and requires the performance of only two notes (to imitate the sound of a cuckoo, no doubt). Therefore, beginners can easily perform this part.

This collection allows students to develop rolls, double stops, scalar passages, grace notes, and arpeggios, among other technical areas. "The Elephant" is unique in beginning mallet ensemble literature in that mallet part three has the melody throughout and is written in bass clef. What a great opportunity to develop bass clef reading skills! This movement is also in 3/8, affording another valuable opportunity for growth. Each movement frequently uses accidentals outside of the key signature, and I especially enjoy the somewhat quirky dissonances that Saint- Säens uses.

—Joseph Van Hassel

Music for Tuba and Mallet Instruments V
Erik Lund
$15.00
Media Press
Instrumentation (2 players): tuba, 4.3-octave marimba, vibraphone, F crotale
Web: *score sample*

Composed in 1983, "Music for Tuba and Mallet Instruments" is a roughly 12-minute, highly demanding work that will challenge both performers in a variety of ways. Much of the piece is gestural in nature, with performers playing off of each other outside of a strict tempo and beat structure. In fact, most of the piece lacks the presence of time signatures or barlines. This will require mature performers in order to interpret and connect these phrases in musically viable ways. Thankfully, the composer provides a very clear score with good direction as to what he wants. Due to the nature of the work, both performers will be required to perform from the score. This will require a good amount of organization or memorization on the part of the percussionist, especially when you add in the moving between instruments.

Technically, the percussionist will need to be an accomplished player with good command of four-mallet technique. The harmonic nature of the piece relies more on clusters of notes with some brisk intervallic changes as opposed to triadic harmony and voice leading. The navigation of the percussionist between the marimba and vibraphone is also challenging, though all of the changes are realistic.

"Music for Tuba and Mallet Instruments" is a challenging work on many levels, from the technical and musical demands to the logistical. Those performers willing to pursue this endeavor will find a solid addition to any advanced senior, graduate, or professional recital.

—Brian Nozny

RECORDINGS

And That One Too
Sandbox Percussion
Coviello Classics

Sandbox Percussion is a professional quartet, featuring Jonny Allen, Victor Caccese, Ian David Rosenbaum, and Terry Sweeney. This recording features four works by four composers, each being very different in mood, style, and technical difficulty.

The opening work, "Haiku 2" by Andy Akiho, is a short resetting of a chamber piece for mixed ensemble. The rhythmic structure explores groups of notes ranging from five- to seven-note patterns. The sound colors alternate between pitched and non-pitched instruments. The second work, "Music for Percussion Quartet" by David Crowell, is a five-movement piece that offers a wide variety of ideas featuring fluctuation and oscillation and polyrhythms. Amy Beth Kirsten's "She is a Myth" features vocal sounds contrasted with percussion textures. The composer describes her influences for this work as being from Greek Quixote poetry. The final work, "not only that one, but that one too" by von Thomas Kotcheff, presents three different style settings that focus on the combination of percussion colors, including wood, drums, metal pipes, temple bowls, and finger cymbals. The work has three large sections, and the instruments feature a rather large list of items in the Sandbox inventory. The music, plus the performances make for a great listening experience. This one is a "must have."

—George Frock

Battle Lines
Steve Fidyk
Blue Canteen Music

Battle Lines is a masterclass on the essentials of jazz drumming. With his decisive feel, Steve Fidyk and his quintet, featuring Joe Magnarelli, Xavier Perez, Peter Zak, and Michael Karn, transport the listener to the front row of a hard-hitting jazz club in 11 tracks. This album grooves from the Blakey-esque interpretation of Eddie Harris' "Ignominy" all the way to Blue Mitchell's blues, "Sir John," with its grooving bite reminiscent of the late Grady Tate. In between, Fidyk serves up a litany of original tunes that are equally at home with the album's four covers, which in addition to the tunes by Harris and Mitchell include the straight-ahead Charlie Parker standard "Steeplechase" and the beautiful "Thank You, Dziekuje" by Dave Brubeck. The original tunes by Fidyk serve up a diverse array of colors ranging from the unexpected impact of the title track, "Battle Lines," which turns on a dime from solid funk during the head of the tune to an unrelenting swing, all the way to the lush memorial ballad "Lullaby for Lori and John," which showcase Fidyk's silky brushwork against the fluegelhorn stylings of Magnarelli.

This album is a must have for band directors and percussion instructors who are looking for a modern perspective on post-bop jazz drumming with an emphasis on style and clarity that is quite approachable. It is no wonder the bandleader is the author of many notable texts on drumming through Mel Bay and Alfred Music, including *Fill-osophy*, a well-regarded book on the important art of fills within the big band setting. The attention to consistency, groove, and clarity laid out in its pages are on full display in this debut release by Blue Canteen Music, a label that partners with Warrior Beat to support veterans suffering from PTS and anxiety. Congratulations to Fidyk and his band on a hard driving and fun album that can't help but leave the listener with a smile.

—Quintin Mallette

Cara Wildman
Cara Wildman
Self-Released

This self-titled album by Cara Wildman is a display of her incredible skills with the bodhrán. Within the 20-minutes it takes to listen to the entire collection, she is able to show her mastery in an ensemble setting as well as her virtuosity with the instrument.

The album is a collection of traditional folk-tune arrangements and some newer works by Wildman's collaborators. One of the original works, "Sugar Moon" by Bob Willis and Cindy Walker, is a fun, bluesy song that gives Wildman a short feature solo. Her proficiency on the bodhrán is truly impressive, being able to play short melodic gestures amongst her stylistic rhythms.

The rest of the collection highlights Wildman's abilities as an ensemble member, supporting her fellow string players while they play traditional melodies and textures. While she clearly has an intimate knowledge of the folk styles presented and of the capabilities of her instrument, she always does what is tasteful for the music, only stepping outside of the texture when transitioning from one tune to another, or providing a fill when the top of the melody comes back around. This care for the music as a whole has helped create a delightful album of folk works.

—Kyle Cherwinski

Imaginary Archipelago
Karuna Trio
Meta Records

Karuna Trio consists of Adam Rudolph, Ralph M. Jones, and Hamid Drake. Rudolph performs on membranophones, idiophones, and chordophones. He also adds to the sound of the ensemble through overtone singing and electronic sound processing. Jones adds to the trio's sound palette through the use of aerophones and his voice. Drake plays membranophones and idiophones, while also adding his voice to the sound palette.

Each of the 11 tracks represents an imaginary island, with each one having a distinct sound and feel. The trio paints an acoustic image, through which the listener can envision the characteristics of each island. One can almost feel the breeze, experience the flowing waters, and hear the indigenous wildlife. As with anything in nature, there is a balanced combination of abstract and order. Rhythms are established, altered, and embellished. Melodies are sometimes sparse at times. At other times they are energetic, almost cacophonous, reminding one of the changing weather conditions encountered on the islands.

Electronic processing is utilized to allow the sounds of the instruments to resonate. At other times, it is used for "sonic masking," allowing an instrument to take on another identity, similar to an actor wearing a mask or makeup to temporarily take on the characteristics of another person.

The three musicians listen and respond well to one another. At times, there is repetition and structure. Other times, room is allowed for dialog. Jones said in the trio's online electronic press kit that he wants the listener to share in the experience the trio had while creating the music. He added that their recorded performances were "beyond description." I agree; this music is something to be experienced, not explained.

—Jeff W. Johnson

Lumina
Patrick Graham
Malasartes Productions

This collection of tracks showcases recordings made during improvised music sessions of one percussionist and a variety of instrumental timbres, sounds, and experiments. A lot of the instrument sounds are compelling and engaging (think: waterphones, ringing metal on a timpano with pedal alterations, etc.) and come across surprisingly well through the recording. Brush strokes and bass tones on drums are crisp and not overpowering, and musical subtleties performed with smaller implements and hands are balanced, nuanced, and clear in their purpose. The percussionist is clearly a gifted artist, and the production team behind this album easily produces at a professional-level standard; however, I am simply not a fan of an entire album dedicated to improvised music for 46 minutes. With such a high-level of production value and artistic emphasis, the music contained here would be incredibly effective when seen live or projected as background music at an art installation. Additionally, it is a wonderful example of how to properly mic, record, and mix live percussion instruments.

—Joshua D. Smith

Moment of Clarity
Paul Shaw Quintet
Summit Records

Moment of Clarity, a 2020 hard-bop jazz, features drummer Paul Shaw, who also composed all of the music, along with trumpeter Alex Sipiagin, electric guitarist Brad Shepik, pianist Gary Versace, and acoustic bassist Drew Gress. The ensemble's interplay and improvisational support is excellent throughout as Shaw's precisely swinging complementary drumming along with Gress' redolent bass playing underpins the fiery trumpet playing by Sipiagin. The two chordal instruments blend so well harmonically and rhythmically in their own respective piano and guitar spaces that this well-turned out ensemble musically breathes as a single unit. Shaw's solo improvisations on "Shapeshifter" are the right kind of mature playing I love to hear—musicality over chops. His affably and tasty, smooth brush playing on "Mary Oliver," his groovely surprising playing on "Peekaboo" coupled with his splendently climactic improvisational feature on "Showdown" make this CD quite an enjoyable listen. *Moment of Clarity* offers jazz fans a valuable apparentness in its claritive musical articulation.

—N. Scott Robinson

Ragmala: A Garland of Ragas
Go: Organic Orchestra & Brooklyn Raga Massive
Meta Records

Ragmala: A Garland of Ragas is a 2019 double CD featuring 40 musicians from two combined ensembles: Adam Rudolph's Go: Organic Orchestra and the Brooklyn Raga Massive. Rudolph, long associated as a master improvising percussionist in a variety of jazz-influenced contemporary musics, is also known for his role as conceptual composer and conductor. Go: Organic Orchestra has featured a host of expert improvising musicians from a multitude of cultures including Mongolia, Nepal, Senegal, Ghana, Japan, South Korea, Cuba, Iran, Mexico, Haiti, Argentina, Brazil, Jamaica, and the USA. Brooklyn Raga Massive includes musicians steeped in both North Indian and South Indian classical musics.

Expert percussionists heard throughout include Adam Rudolph, Bala Skandan, Sameer Gupta, Harris Eisenstadt, Rogerio Boccato, Hamid Drake, and Abderahim Hakmoun on bata drums, mridangam, tabla, caxixi, temple blocks, bells, shekere, surdo, drum set, and garabgab, respectively. Other instrumentalists featured include a string section, bansuri, harp, guitars, sitar, tanpura, flutes, noh kan, saxophones, clarinets, bassoon, basses, cornet, flugelhorn, trumpet, didjeridu, kudu horn, French horn, and keyboards, with vocalists.

Each CD features 10 tracks with the varied soloists identified for each in the extensive accompanying notes. Although the main cultural influence remains India throughout, Cuban, Japanese, West Asian, and contemporary American/jazz strains are clearly present to an informed listener. Such myriad modern music with improvisation, as on this album, is so engagingly blended that it makes for an appealing listening experience. Rudolph has not only expertly crafted quality music worth pursuing but, along with fellow producers Mas Yamagata and David Ellenbogen, has put forth an excellent complete package in the assorted track lengths and choices, making this the best Go: Organic Orchestra recording I have heard. The collaboration by the two large ensembles is so successful on this recording that one would hope for more of this postmodern musical totality in the future.

—N. Scott Robinson

Speed of Sound
University of Virginia Percussion Ensemble
UVA Music@100
Innova Recordings

The University of Virginia is celebrating the Department of Music's 100-year anniversary by funding commissions of new works. This recording features nine works, each being quite different in content and style. The opening work is "Khamsa" by Judith Shatiin, which is a quartet that has Arabic influences and features each member developing a five-section form. The second work, "Rite of Elves" by Kristina Warren, has several motives that are repeated enough to suggest minimalism.

Two works are features for I-Jen Fang, director of the percussion program. Mark Panetti'is "To Live to be Free" is a marimba feature with some percussion shakers and other colors. The other work, "Ferguson," is a multiple percussion piece that displays a nice mixture of drums and wood textures. The final cut is the title piece of the collection, "The Speed of Sound in an Ice Rain," by Matthew Burtner. The writing is very creative, with contrasts of acoustic and electronic inserts, and mixing the rolls and rhythmic motives creates the sounds expected by rain. This work, which is just under ten minutes in length, is worthy of the title name for this recording.

There are four other pieces on this recording that are excellent as well, each being quite different in style and content. The contrast of different works, plus the excellent performances, make this an ideal collection to feature the potential of percussion for music expression.

—George Frock

There Will Never Be Another You
Calle Loíza Jazz Project
Self-Released

This ensemble is named after Calle Loíza, a leg-

endary street in Puerto Rico where the musicians on this album first met and performed together. In this album, they effectively combine authentic Latin rhythms with traditional jazz standards. For example, "Seven Steps to Heaven" starts with a 6/8 vamp before transitioning to both Latin and swing feels. The group reworked "Someday My Prince Will Come" into a Latin 6/8 feel, which later transitions to a nice cha-cha groove. "Stolen Moments" is played in a son-montuno style, while the ensemble's beautiful arrangement of "Old Folks" is performed as a bolero.

The soloists are prominently featured throughout the recording. The group's Brazilian-inspired rendition of "In Your Own Sweet Way" features solos from guitarist André Avelino, trumpeter Melvin Jones, and bassist Tony Batista. Reinel López joined for just this track, adding traditional Brazilian percussion rhythms. The 6/8 version of "Well You Needn't" features Jones again, as well as trumpeter Gordon Vernick, flautist Xavier Barreto, and conguero Javier Oquendo. The title track, "There Will Never Be Another You," features all the musicians, including Mark Monts de Oca on piano and drummer Jimmy Rivera. Throughout the album, Iván Belvis plays percussion and Cándido Reyes adds güiro rhythms.

The chemistry is obviously there, as these musicians have been playing together for decades. For those who aren't able to make it to the jazz clubs on Calle Loíza in Puerto Rico, the Calle Loíza ensemble is the next best thing!

—Jeff W. Johnson

Truth
Mrs. Fun
FunTime Records

The duo Mrs. Fun has several albums under their belts, and this offering from 2018 will surely appeal to their fanbase. The majority of this album projects sounds and atmospheres reminiscent of Medeski, Martin, and Wood, with heavy emphasis on organ, juxtaposed tuplets and rhythmic turns, and an obvious set of roots in the genres of funk and experimental jazz.

The drummer, Kim Zick, has a wonderful command on the drum kit, projecting energy and excitement from within the funk pocket. I appreciated the rhythmic consistency and creativity across the various timbres of the kit, as well as the ornaments and flourishes tossed in on the hi-hat, snare ghosted notes, etc. The album is a mixture of instrumentals, tracks with vocalized speaking/rapping (not my favorite ones), and "larger-sounding" works that incorporate brass hits and additional layers of produced sounds. All-in-all, the album has great production value (clear and balanced sounds), consists of keyboard, keyboard bass, and drums that are live tracked (a rarity these days), and a selection of tunes that contain appeal and purpose.

—Joshua D. Smith

CORRECTION

On page 82 of the June 2020 issue (Vol. 59, No. 3) of *Percussive Notes*, the name of the builder and donor of the LEGO® Drum Set, Brian Melick, was inadvertently misspelled throughout the article. I sincerely regret this error and humbly apologize to him for the error.
—James A. Strain, PAS Historian

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From the Rhythm! Discovery Center Collection

Alan Abel's Premier Connoisseur Model Snare Drum

Donated by Alan Abel, 2019.12.1

Internal view of electric heater/dehumidifier and 12-strand Patterson snares.

Internal mounting bracket for Dampp-Chaser Model 9 dehumidifier.

For nearly 100 years, Premier Music International Ltd. has been manufacturing a wide range of percussion instruments for all types of musical situations. Since its inception, Premier has consistently offered top-quality snare drums for the professional orchestral player, such as this drum, a Premier Connoisseur model, which appears in their 1963 catalog and was owned and played by PAS Hall of Fame member Alan Abel. Joining the Philadelphia Orchestra as a section percussionist in 1959, Abel advanced to Associate Principal in 1972. Though retiring from that position in 1997, he continued to perform as needed for several seasons.

When asked about Abel's Premier snare drum, Tony Orlando recalled that Abel regularly used the drum from his earliest recollections after Orlando joined the percussion section in 1972. Chris Deviney described the drum as Abel's "go to" snare drum for anything having a dynamic range above a *mezzo forte*, and that he sometimes paired the drum with a Hinger Space Tone model for a full range of dynamics and timbres.

The 14 x 6.5-inch, chrome-plated, brass-shell drum has been significantly modified from its original design, which included individually adjusted, 12-strand gut snares on a parallel strainer, as well as an internal tone control. The 10-lug drum features diecast hoops, slotted rods that require a Premier key or the use of a coin to tension, a Drumworks snare strainer (throwoff), 12-strand Patterson snares, moleskin placed at two locations on the top counter-hoop, a stick-on label with Abel's name and address, and an internal dehumidifier (heater) for use with calfskin heads.

The humidifier, which consists of a circular heated ring, is mounted to the shell via four bolts on a bracket and is activated by a separately mounted on/off toggle switch with a plug in for AC/DC power. It is stamped on two sides of the bracket with DAMPP-CHASER / INC / HENDERSONVILLE / N. C. and MODEL 9 / 50 WATTS / 117 V AC/DC / PATENT (number illegible). A representative of the company stated that this model was quite rare, and only manufactured under special request. The drum has an Evans Orchestral batter head and a Premier EverPlay snare head, which could be original to the drum.

As Abel's primary snare for several decades, it appears in countless recordings and broadcasts of the Philadelphia Orchestra, many of which can easily be found on YouTube. These include "Pictures at an Exhibition," conducted by Riccardo Muti (at 12:43 in *Gnomus*), and "Scheherazade" conducted in 1978 by Eugene Ormandy (at 25:27 and 37:58). https://www.youtube.com/watch?v=PE5r1ZFkdXk and https://www.youtube.com/watch?v=LEN5ObBND88.

—James A. Strain, PAS Historian

Note the four heater mounting screws, plug-in for heater cord, and hole for removed tone control.

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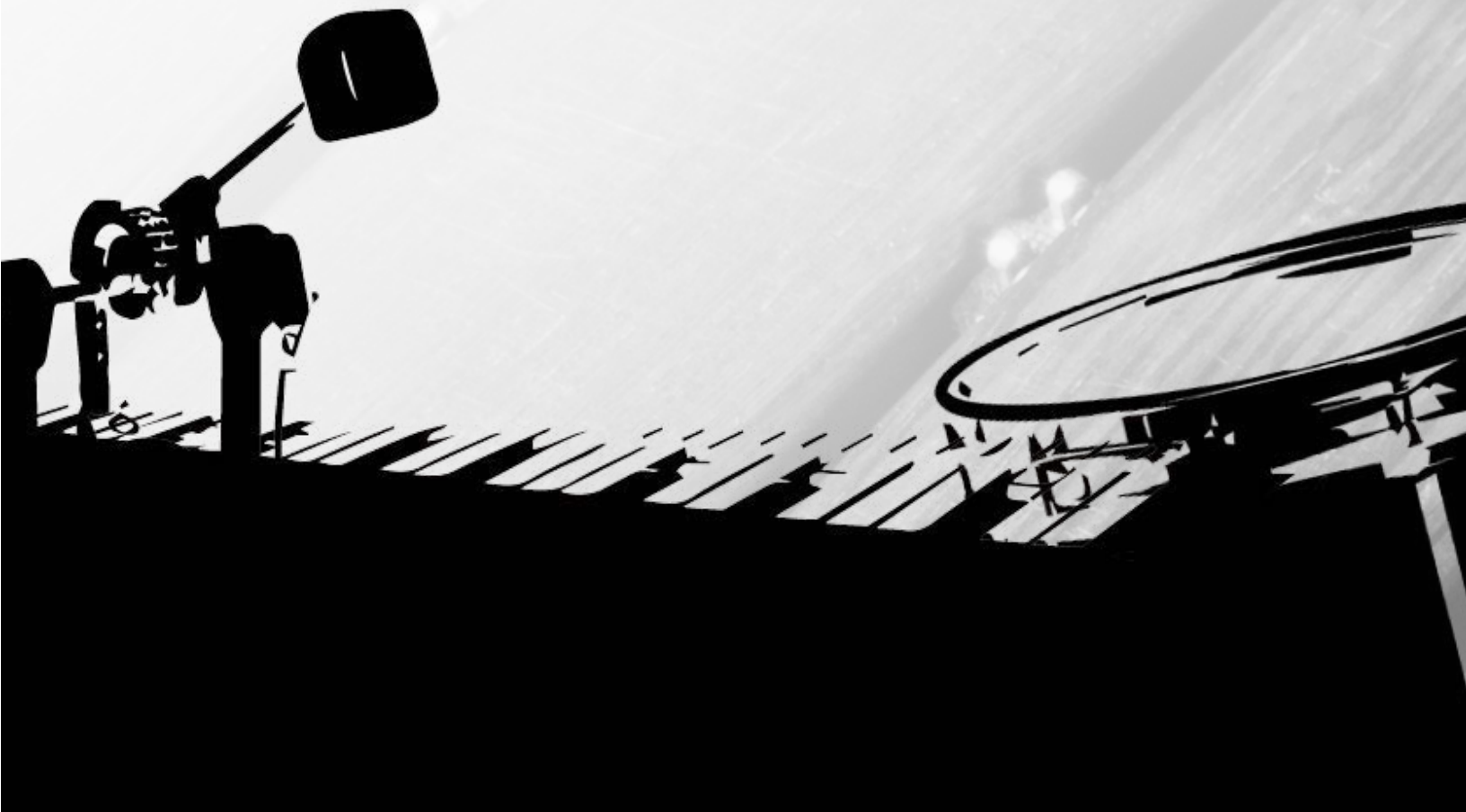

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