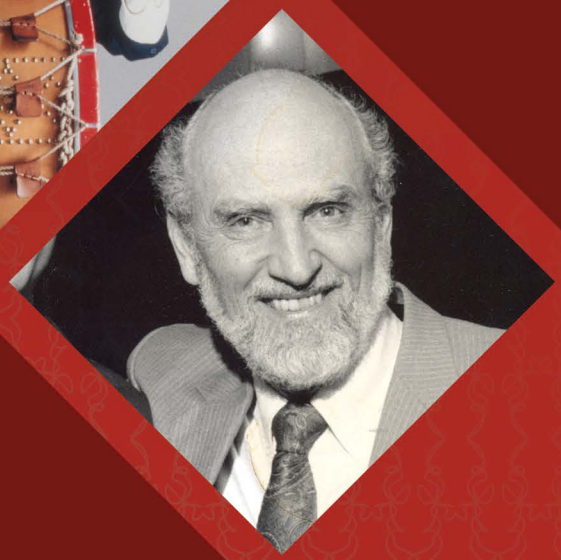
PERCUSSIVE NOTES

Vol. 60, No.4, August 2022

PERCUSSIVE ARTS SOCIETY

HALL OF FAME 2022

Bernard Woma ▪ Nancy Zeltsman
Michael Udow ▪ Peter Erskine
Roland Kohloff



THE ONE YOU'VE BEEN WAITING FOR

A family of snare drums that seamlessly combine classically inspired design elements with a carefully curated assortment of shell sizes, bearing edge refinements and select shell materials destined to become instant classics.

Opus One

from

majestic

MOS1470CR
- 14"x 7"
- 6.35mm Cast Iron shell

MOS1450BR
- 14" x 5"
- 1.2mm Beaded Brass Shell

MOS1440BR
- 14" x 4"
- 1.2mm Beaded Brass Shell

MOS1465BR
- 14" x 6.5"
- 1.2mm Beaded Brass Shell

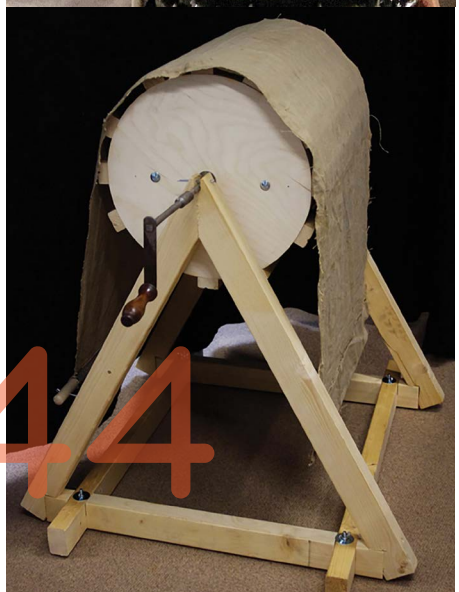
MOS1465PB
- 14" x 6.5"
- 8 Ply 9mm Cherry Shell

FIND OUT MORE AT
WWW.MAJESTICPERCUSSION.COM

Contents

PN

36



44

PERCUSSIVE NOTES

How to reach the Percussive Arts Society:

VOICE 317.974.4488 **FAX** 317.974.4499
E-MAIL percarts@pas.org
WEB www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M. EST

Percussive Notes is an international, peer-reviewed journal published by the Percussive Arts Society. It features scholarly articles representing performance practices, research, pedagogy, and historical information in all areas of percussion, as well as reviews of performance literature, method books, recordings, and videos relevant to the study and performance of percussion. • Annual subscriptions to the Percussive Arts Society® begin in the month dues are received and applications processed. A portion of All Access memberships is designated for subscription to Percussive Notes. • Percussive Notes (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published February, April, June, August, October, and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: 317.974.4488. Periodicals Postage paid at Indianapolis, IN 46206 and additional mailing offices. Annual subscription rate: VIP Membership—$60, All Access Membership—$120, Group Membership—$250. • POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: 317.974.4488; fax: 317.974.4499. • Editorial material should be sent to: Rick Mattingly, Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising materials should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 •

It's hard to believe it's already August, and summer is moving into fall! I hope everyone has had a restful, productive, and positive time these past few months. I'm always amazed at how quickly the summer months fly by. I remember being in grade school, and summer vacation seemed like a wonderful eternity!

The summer has been a productive and exhilarating one for PAS. This past June we held our first in-person drum set solo competition in Indianapolis. It was a great success thanks to the PAS staff and the leadership of Joshua Simonds. We had an impressive lineup of young, talented drummers from all over the world, and a star-studded panel of judges including Dave Weckl, Aaron Spears, and Matt Greiner. Congratulations to all!

We're also excited to have introduced our 2022 Hall of Fame inductees: Peter Erskine, Roland Kohloff, Michael Udow, Bernard Woma, and Nancy Zeltsman. They are such a deserving and prestigious group, and we look forward to celebrating them at the PASIC Awards Banquet in November!

We recently announced our world-class lineup of PASIC evening concerts, which includes the Pedrito Martinez Group at the Wednesday opening-night concert, the Amadinda Percussion Group of Hungry on Thursday (in their final performance!), the JU Percussion Group of Taiwan on Friday, and the fabulous Ghost-Note closing the convention on Saturday night! I can safely say that you will not find a lineup this impressive and diverse at any one event on the planet. Don't miss it!

In addition to the evening concerts, PASIC 2022 will feature over 80 in-person sessions across all genres of percussion including world, symphonic, drum set, new music, marching, and keyboard. Our IPEC Collegiate, High School, and Middle School winners will perform, and we're hard at work finalizing the schedule and announcing sessions and artists. We're also continuing to present a virtual track with well over 20 distinct virtual sessions that will be available to watch through December 31. Check *pas.org* for artist lineups released each Friday.

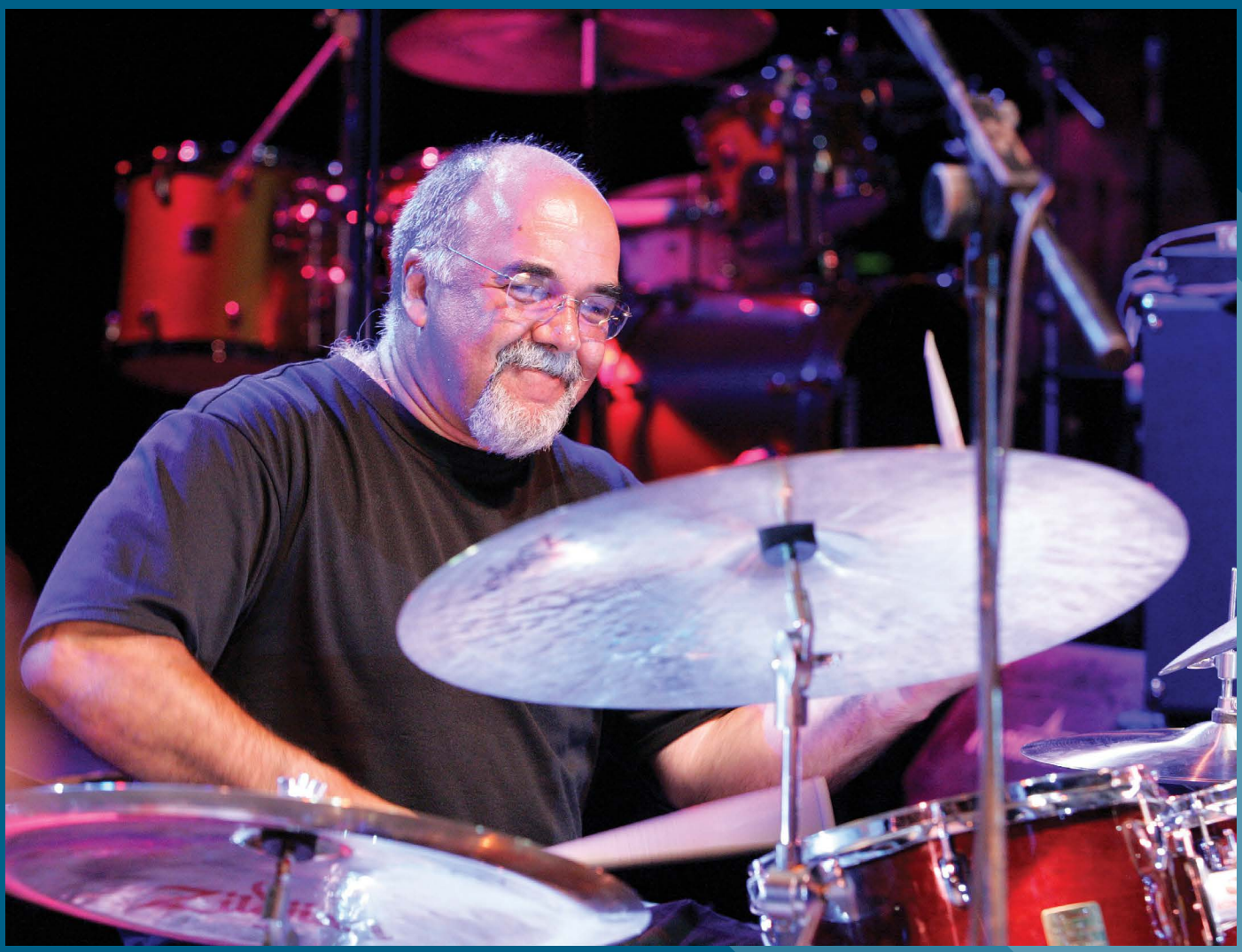
I hope each of you enjoys the rest of the summer months, and I look forward to seeing many of you in November in Indianapolis!

Michael Burritt
President, PAS

CALL FOR ARTICLES

Percussive Notes welcomes articles of interest to percussionists and drummers involved in all genres of music. We are interested in articles that inform and educate percussionists and drummers in the areas of drum set, health and wellness, marching percussion, world percussion, keyboard percussion, and orchestral/symphonic percussion. We also welcome percussion-related articles on education and technology. Individual articles can deal with technique, scholarly research, and/or historical information.

Before submitting an article, please read the submission guidelines at *percussivearts.tfaforms.net/4728494*.



2022 Hall of Fame Peter Erskine

By Rick Mattingly

Peter Erskine once stated that the most vital music is created by musicians who are vital people. "They have something to offer," he said. "Music is only a reflection. Once you get past the techniques, licks, and whatever, it's who you are and what you believe in that's going to come out. Certainly in drumming it's very evident. You can hear from the music what kind of person that drummer is. The amount of space, the sensitivity that involves shadings and touch, the way the music is propelled, how hard it swings or how gutsy it is, that's all reflective of a drummer's personality."

Based on the drumming he has done over the past half-century, Erskine's personality is obviously multi-faceted. He can swing and he can be funky. He can hit hard and aggressively, and he can play softly and with sensitivity. He is comfortable within the freedom of jazz, and he can easily handle the discipline of studio work. He can be structured and he can be spontaneous. He is serious about his art, but he also injects humor into his playing.

Over the years, Peter has often been described as being a particularly "musical" drummer. Indeed, in the newly expanded edition of his book *The Drum Perspective*, the word "musical" is ubiquitous. As just a few examples, "To play musically, we must respect each note to the fullest… A drummer had better find his or her own lasting musical values to sustain and nourish an artistic and playing career. That is to say, keep yourself centered, and always answer that which music begs and demands from all of us: to be musical… I require that all my students be aware that being musical (and making the music feel as good as possible) is their first responsibility… Players who follow their musical heart fulfill, I believe, the calling that music made so deeply to them when they were young… The opportunities to be musical are always there; it's just a matter of training oneself to see (and hear) them."

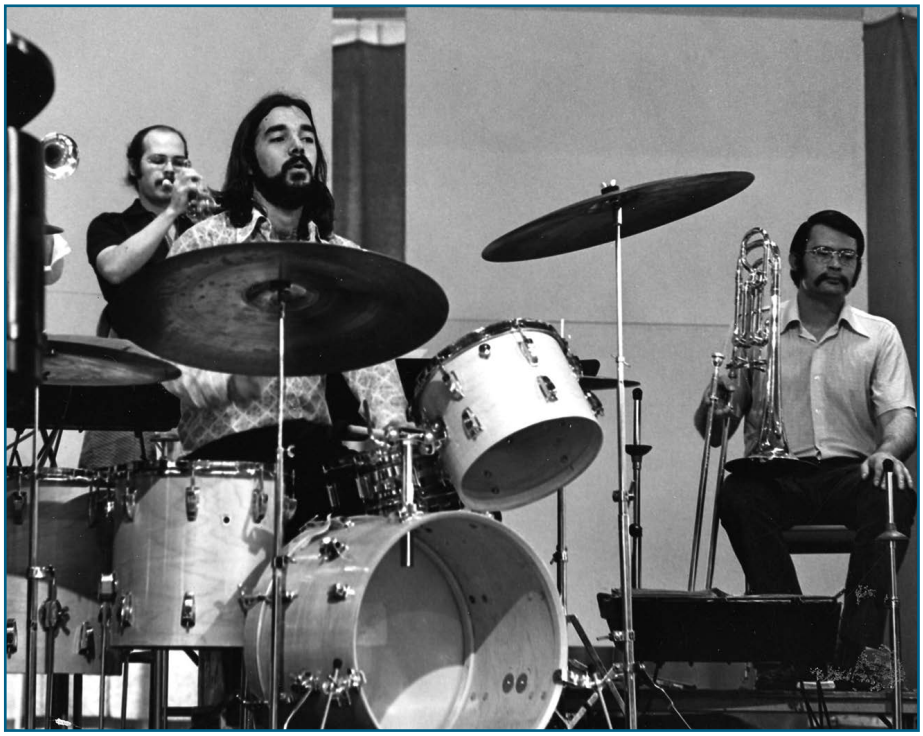
Born in 1954 in Somers Point, New Jersey, Peter Erskine started playing drums at age four, taking lessons from local drummer Johnny Civera. By age seven Peter was regularly attending the Stan Kenton National Stage Band Camps, where he studied with Louis Hayes, Charlie Perry, Ed Soph, and Alan Dawson. At age twelve, Erskine began occasional lessons with Indiana University percussion professor George Gaber, who encouraged him to attend the Interlochen Arts Academy in Michigan for high school.

After graduating from Interlochen, Peter enrolled at Indiana University, studying again with Gaber. After a year, Peter left IU to go on the road with the Stan Kenton Orchestra. After three years with Kenton, Erskine resumed his studies with Gaber at IU. "Returning to Indiana was sort of a 'now what?' situation," Peter says. "I wasn't sure what to do with myself. My identity was 'Peter Erskine, drummer with Stan Kenton.' So on some level I intuited that I needed to escape from that very small bubble, musically and personally. I hoped to explore musics other than that which I had been playing. IU had started a jazz degree program, and the expectation was that I would go into the jazz band, but Gaber didn't want me to do that. He recognized all the bad habits I had built up after three years of playing on the road with a very loud

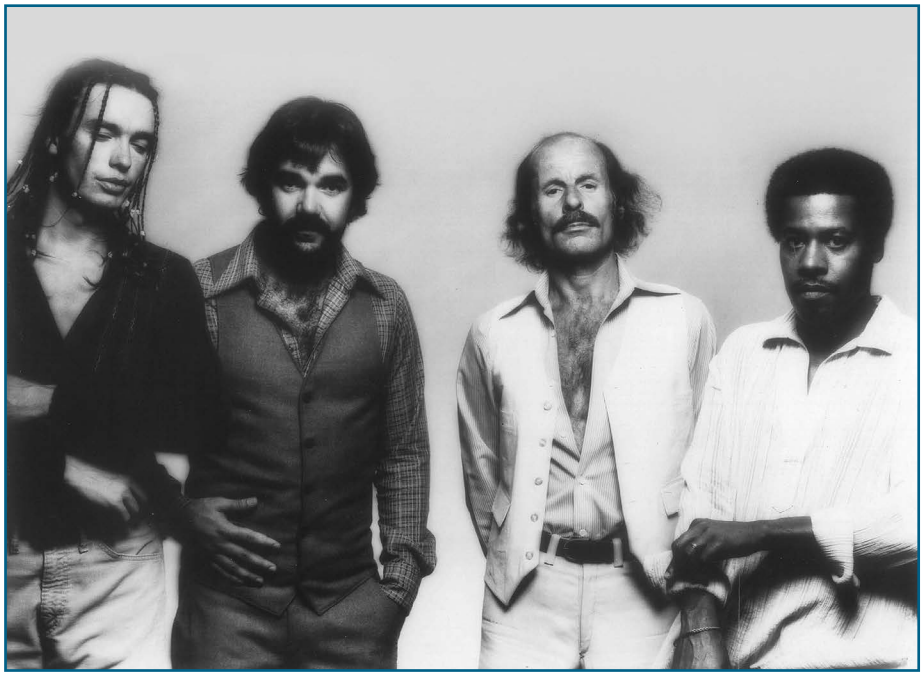
Peter Erskine in 1960

band, and he wanted me to focus on my hands. And I was fine with that. Gaber tuned me into getting the best tone out of the instrument. That not only became an important feature of the type of drumming I wanted to do, but it also helped me understand that for all the talk about groove and feel and whatever, as far as jazz goes, it really comes down to tone. Ultimately, the sound you get on the cymbals and drums has so much to do with how something feels."

In 1976 Peter left IU again to join Maynard Ferguson's band. One night, while the band was playing in Florida, Weather Report bassist Jaco Pastorius came to the show. He and Erskine formed a friendship, and Pastorius said he would stay in touch. A few months later, Pastorius recommended Erskine for Weather Report, which Peter was thrilled to join. A lot of people were surprised by Erskine joining such an iconic electric fusion band, as Peter had been typecast as a big band drummer as a result of working with Kenton and Ferguson.



Peter Erskine's first day with the Stan Kenton Orchestra, 1972 (photo courtesy Interlochen Center for the Arts)



Weather Report (L–R): Jaco Pastorius, Peter Erskine, Joe Zawinul, Wayne Shorter

"It's funny," Peter said in a 1983 interview, "because when I joined Kenton's band, I was not listening to big band music at that time. I had been listening a lot to Miles Davis, the Mahavishnu Orchestra, and Weather Report. So even though I wasn't thinking of doing that kind of big band thing then, I had grown up listening to big band music, and it excited this thing inside me. I think any kind of gig that has strong traditions built into it is an invaluable learning experience."

Upon joining Weather Report, Erskine moved to Los Angeles. Between 1978 and 1982, Peter recorded five albums with the band, winning his first Grammy Award for the album *8:30*. "Ultimately, Weather Report was about finding my own voice as a musician, and that's when I stopped being a sideman," Peter says. "At the end of a concert one night I disobeyed a cue from [Weather Report co-leader] Joe Zawinul, and I thought that I would be fired for that rebellious act. But, instead, it was celebrated as a graduation. One thing about making music with boxers: they like it when you punch back.

"Weather Report was a door-opener and it was fun. It's certainly interesting to contemplate what I might have done differently if I'd had more discipline over the years, but that's not the way life works. I heard a great quote from the comedian Sarah Silverman, who said, 'You can't change your past, but you can be changed by your past.'

"Being part of a band like Weather Report makes you aware of your place in the timeline," Peter adds. "The work we did was significant, and it informed me of a lot of possibilities and options."

During his time in L.A., in addition to

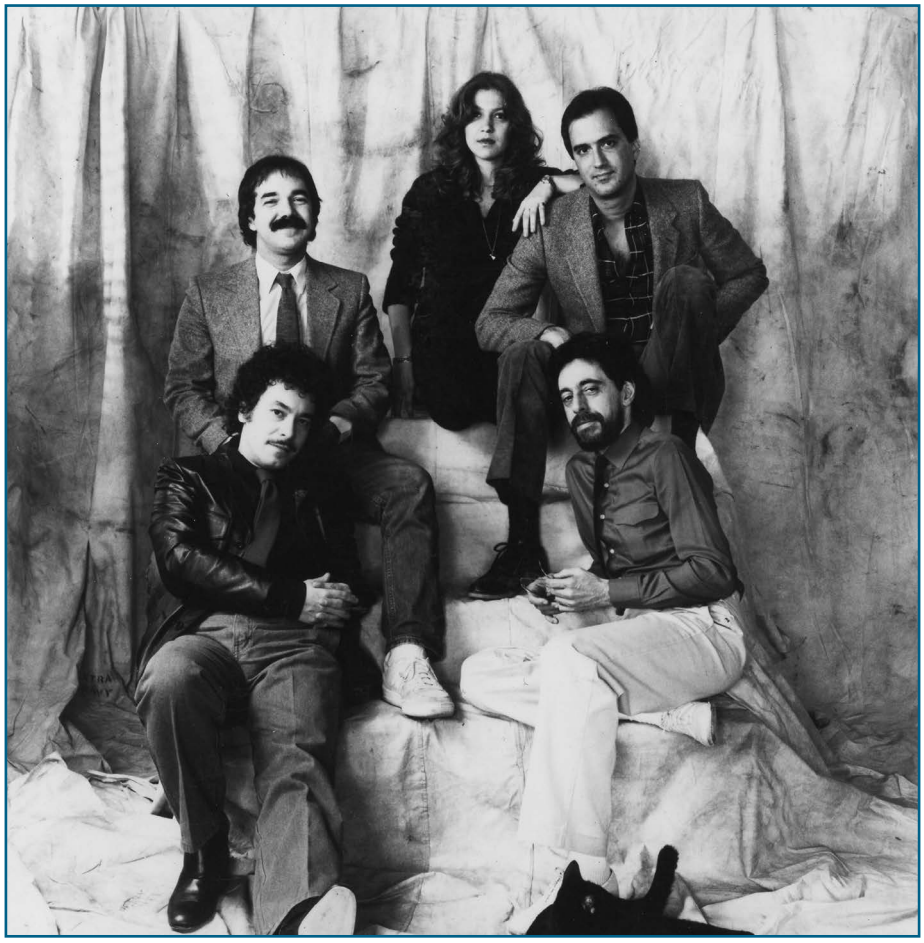
playing with Weather Report, Erskine worked and/or recorded with Freddie Hubbard, Joe Henderson, Bobby Hutcherson, Joe Farrell, Joni Mitchell, and George Cables.

Although Erskine was playing a lot of jazz in L.A., Zawinul told him that if he really wanted to be a jazz musician, he needed to move to New York. So Peter left L.A. and went to New York City, where he soon joined the band Steps Ahead, working for five years with such musicians as Michael Brecker, Mike Mainieri, Eddie Gomez, Don Grolnick, and Eliane Elias. He also worked with John Scofield, Bill Frisell, and Marc Johnson in the group Bass Desires, toured and recorded with Gary Burton and Pat Metheny, worked with Jaco Pastorius's band Word of Mouth, and played in the John Abercrombie Trio and the Bob Mintzer Big Band. He also recorded his first album as a leader.

"Before my move, I would fly into New York for some gigs and recordings, but this put me in the life and opened up playing opportunities," Peter says. "The most significant opportunity was working with John Abercrombie and Marc Johnson in the John Abercrombie Trio, which is where I discovered that, to paraphrase an old saying, 'everything I knew was wrong.' All the playing devices I had relied upon and habitually employed didn't work in the trio setting with guitar — at least not with someone with John's sensibilities and tone. So it was the beginning of loosening up a lot of conceptual glue.

"Also, New York was very much the kind of place where, if you were playing in a club, anybody might — and did — walk in. Oftentimes I'd have pretty well-known drummers standing by my hi-hat looking down at me with either an approving or skeptical look," Peter says, chuckling at the memory.

In 1986 Peter flew to L.A. to work on the final Weather Report album, *This Is This*, and then toured with Weather Update, in which guitarist Steve Khan replaced saxophonist Wayne Shorter. Peter returned to L.A. permanently in 1987 and began playing live and/or recording with such artists as Diana Krall, Joni Mitchell, Vince Mendoza, Steely Dan, Chick Corea, Jan Garbarek, Kenny Wheeler, the Yellowjackets, Mike Mainieri, Sadao Watanabe, Mary Chapin Carpenter, Boz Scaggs, Palle Danielsson, John Taylor, Kate Bush, Nguyen Lê, Rita Marcotulli,



Steps Ahead (clockwise from bottom left): Eddie Gomez, Peter Erskine, Eliane Elias, Michael Brecker, Mike Mainieri (Photo by Carol Friedman)

Abercrombie Trio (L–R): John Abercrombie, Peter Erskine, Marc Johnson

Seth MacFarlane, Bob Florence, Patrick Williams, and the Norrbotten Big Band in Sweden. He won his second Grammy Award as the drummer of the WDR Big Band in Köln along with Michael Brecker, Randy Brecker, Vince Mendoza, and others for the *Some Skunk Funk* album.

"When I left New York, I eventually ceased to appear on the 'live' jazz radar there," Erskine says. "The blessing in disguise was that it gave me the time and place to start a family, even though I was traveling a lot. I was still being called for recording projects back east, and I was doing more and more work in Europe."

Thanks to the training he received from Gaber at IU, Peter was also able to handle the structure and discipline of studio work, ranging from commercial jingles to movie soundtracks. Films in which Peter's drumming can be heard include *Memoirs of a Geisha*, all three Austin Powers movies, *The Secret Life of Pets*, and the title music of the Steven Spielberg/John Williams collaboration *The Adventures of Tintin*. He also played on the Academy Award-winning soundtrack for *La La Land*, and can be heard on the scores for *Sing*, *Logan*, *Let Them All Talk, Mank,* and the upcoming *Babylon*.

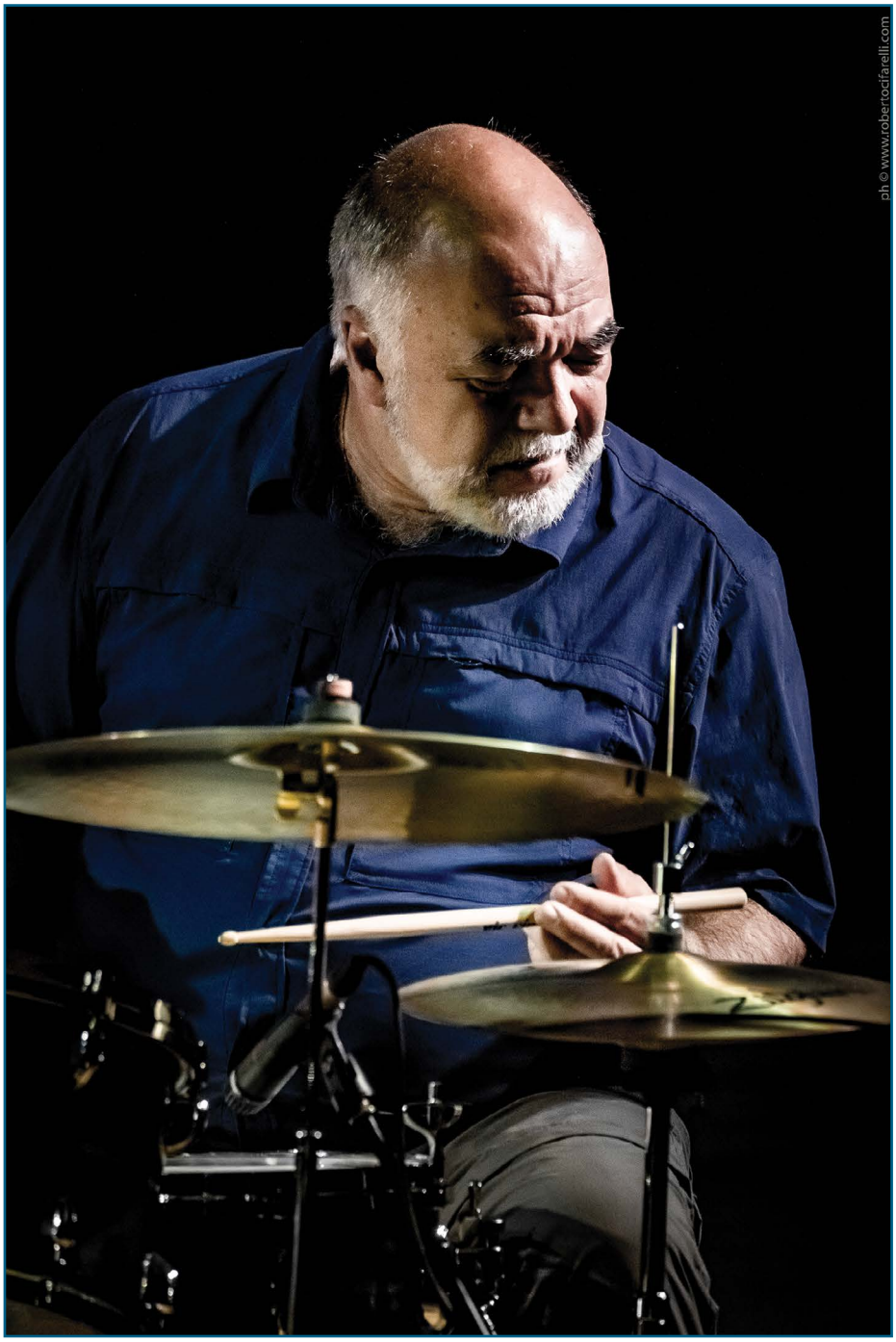


Photo by Roberto Cifarelli

Erskine has appeared as a soloist with the London, Los Angeles, Chicago, Frankfurt Radio, Scottish Chamber, Ensemble Intercontemporain, Royal Opera House, BBC Symphony, Oslo, and Berlin Philharmonic Orchestras. He premièred the double percussion concerto "Fractured Lines," composed by Mark-Anthony Turnage, alongside Evelyn Glennie at the BBC Proms with Andrew Davis conducting, and has collaborated frequently with Sir Simon Rattle. He also premiered the Turnage opera "Anna Nicole" at the Royal Opera House in London. Turnage composed a solo concerto for Peter titled "Erskine," which received its world premiere in Bonn, Germany in 2013, with a U.S. premiere at the Hollywood Bowl with the Los Angeles Philharmonic.

"I've always felt that one playing experience or environment informs the next one," Peter says. "I grew up in a time when variety made total sense. So it was as natural to embrace Count Basie as to embrace James Brown. And I did. At a certain point I had to confront the fact that I'm not the master of every style, but I feel that I am versatile. The most important ability for me in all those situations is the ability to swing, which I think I do pretty well."

Fifty albums have been released under Peter's own name or as co-leader. The groups he has led for recordings and live playing over the years have ranged from trios to ensembles with eight or more players. Some of the more well-known groups include the trio that recorded several albums on ECM, which included pianist John Taylor and bassist Palle Danielsson; the Lounge Art Ensemble, with saxophonist Bob Sheppard and either Dave Carpenter or Darek Oles on bass;

and the Dr. Um Band, with Bob Sheppard, keyboardist John Beasley, and bassist Benjamin Sheppard. Erskine has also co-led the groups Steps Ahead, Relativity (with saxophonist Marty Ehrlich and bassist Michael Formanek), Trio E_L_B (with guitarist Nguyen Le and bassist Michel Benita), and Trio M/E/D (with pianist Rita Marcotulli and bassist Palle Danielsson).

In 1994, Peter launched his own record label, Fuzzy Music. In addition to recordings featuring Erskine, the label has also released CDs by other jazz artists and has earned four Grammy nominations. Erskine has also produced a series of iOS play-along apps suitable for all instruments covering jazz, big band, Brazilian, funk, and Afro-Cuban styles.

Peter is an active author with several books to his credit; titles include *The Drum Perspective* (Hal Leonard), *No Beethoven: Autobiography & Chronicle of Weather Report* (Fuzzy Music/Alfred), *Time Awareness for All Musicians*, *Drum Essentials* (in three volumes), and *Essential Drum Fills* (Alfred) and *The Musician's Lifeline* and *The Drummer's Lifeline*, both co-authored with Dave Black (Alfred). He has also written numerous articles for *Modern Drummer*, *Drum!*, and *Percussive Notes* magazines.

Peter has been voted Best Jazz Drummer ten times by the readers of *Modern Drummer* magazine and was elected to the magazine's Hall of Fame in 2017. He has won two Grammy Awards and was awarded an Honorary Doctorate from the Berklee College of Music in 1992.

Peter began teaching at the Thornton School of Music, University of Southern California in 2000, and now serves as Professor of Practice and Director of Drumset Studies. "The cliché," he says, "is 'I learn more from the students than they learn from me,' but I do, in fact, learn a lot from teaching. I've always enjoyed teaching because my father was such a great teacher to me. To be able to emulate and try to rise to that level of empathy and wisdom is a nice way to go through life."

Erskine has been very involved with PAS over the years. He first appeared at PASIC '83 in Knoxville when he performed with Louie Bellson on Bellson's "Concerto for Two Drumsets and Orchestra," which included Vic Firth on timpani. He subsequently did clinics and concerts at numerous PASICs in such cities as San Antonio, Nashville, Columbus, Anaheim, Louisville, Phoenix, and Indianapolis, and appeared at several PAS state chapter Days of Percussion. He served on the PAS Board of Directors three times, and in 2001 he received the Outstanding PAS Supporter Award.

Vic Firth, Peter Erskine, and Louie Bellson at PASIC '83 (Photo by Lissa Wales)

"PAS is the ultimate expression of the synergy that is possible between all the elements of the drumming and percussion community that I'm interested in and care about," he says. "Drummers love to share what we know, and there is no greater authority on this than my wife, Mutsy, who once said to me, 'Drummers are unlike any other group of musicians; they are supportive and share what they know so readily.' And at a TMEA convention, Lauren Vogel Weiss's husband, Ron, said to me, 'Drummers are the only group of people who share their trade secrets.' And it's true. So PAS is all about all of us sharing our trade secrets and cheering each other on. And having the music industry so closely involved and integrated at PASIC, where they see and hear and witness how their instruments inspire us or frustrate us, or how their instruments work on a day-to-day basis, creates and sustains the dialog. I appreciate the amount of scholarly research that is supported by PAS, the encouragement of new repertoire, and the intermingling of all the various styles."

Erskine says he is honored to be elected to the PAS Hall of Fame. "It is humbling to have your name on a list of people who genuinely are your heroes," Peter says. "More than being honored at PASIC this year, I'm looking forward, as always, to sharing the celebration of these instruments and these musics that we all love so much.

"After the pandemic and lockdown," he adds, "I am of the mind that everyone should concentrate on having fun when they make music, and be as forgiving as possible to themselves and to their musical colleagues. Letting go has become the best way for me to experience, enjoy, and produce percussive art." PN

Roland Kohloff, circa 1956. *(Photo courtesy of the San Francisco Symphony Archives)*

2022 Hall of Fame Roland Kohloff

By Lauren Vogel Weiss

Roland Kohloff spent nearly half a century as Principal Timpanist in two of America's most prominent orchestras: the San Francisco Symphony and the New York Philharmonic. In addition to creating countless musical moments for live audiences and on recordings, he also left a lasting legacy through his students, who carry on Kohloff's performance practices.

"Like a roll of thunder across the world, Roland established a legacy of greatness through his leadership both on and off the stage," proclaims David Herbert, Principal Timpanist of the Chicago Symphony and former San Francisco Symphony timpanist. "He was a consummate performer. His skill and intensity were brilliant, leading the New York Philharmonic through massive tutti sections and then proportionately spinning out the most eloquent subtleties that transfixed audiences and provided inspiration for his colleagues. Watching and hearing Roland play was an artistic masterclass. His tonal authority and rock-steady reliability was the very foundation of the orchestra, and he was the only worthy successor to the legendary Saul Goodman."

Randy Max, Principal Timpanist with the Rotterdam Philharmonic, said that "Roland's teaching was methodical, thorough, thoughtful, and precise, and his advice and guidance helped me as a student and throughout my career. Roland cared deeply about his students and constantly did his utmost to help each person he taught, and in return, he was highly respected and admired by his students."

Born on January 20, 1935 in Port Chester, New York, Roland Kohloff was raised in nearby Mamaroneck. He graduated from Rye Neck High School in 1952 before enrolling at the Juilliard School of Music, where he studied with the legendary Saul Goodman.

While at Juilliard, Kohloff made his professional debut as percussion soloist in Stravinsky's "L'Histoire du Soldat." He also appeared with the percussion section of the New York Philharmonic on the famed television program *Omnibus*.

"As he was to many others, Saul was a musical father to me," Kohloff wrote in a June 1996 *Percussive Notes* tribute to Goodman. "It was entirely on his recommendation that I was accepted to the timpani position in the San Francisco Symphony. When I said goodbye to him, he told me, 'Become your own player. Don't copy anyone else because that's only second best.' As usual, Saul was one-hundred-percent right."

Kohloff joined the San Francisco Symphony in 1956, where he soon made a favorable impression with Music Director Enrique Jordá and the rest of the orchestra. During his second season, Kohloff was soloist in "Concerto for Percussion and Small Orchestra" by Darius Milhaud. Roland was again featured as a soloist in William Sydeman's "The Lament of Electra" in 1966, followed two years later in George Crumb's "Madrigals." In 1970, Kohloff was joined by other members of the SFS section — Lloyd Davis, Peggy Lucchesi, and Anthony J. Cirone — in "Concerto for Four Percussion Soloists and Orchestra" by William Kraft.

Kohloff also taught at the San Francisco Conservatory of Music and led the San Francisco Percussion Ensemble for Young Audiences.

Anthony J. Cirone played alongside Kohloff for seven seasons, and had also studied with Goodman at Juilliard. "Goodman would tell us that Roland was his greatest student," Cirone wrote in Meredith Music's book about Goodman, *A View From the Rear*. "I can attest to Roland's amazing musical abilities. Roland would always speak of how great Saul was as a teacher and all he taught him about interpreting the timpani parts to the great symphonic repertoire. He was so excited to become Goodman's replacement with the New York Philharmonic."

Joseph Pereira, Principal Timpanist with the Los Angeles Philharmonic, notes that Roland had a 16-year career with both the San Francisco Symphony *and* Opera. "Roland was one of the rare timpanists to have the knowledge and experience of both the orchestral and opera repertoire," Pereira says.

In 1972, Goodman retired from the New York Philharmonic after 46 years behind the timpani. "Goodman 'suggested' that

Roland Kohloff in rehearsal with the San Francisco Symphony, circa 1970. (*Action Photo Service, courtesy of the San Francisco Symphony Archives*)

Roland should audition to replace him," explains Christopher Lamb, Principal Percussionist with the New York Philharmonic since 1985. "Roland honored his teacher, auditioning for [Music Director Pierre] Boulez before he stepped into Goodman's massive shoes." Kohloff served as Principal Timpanist with the New York Philharmonic for the next 32 years,

During his tenure, Kohloff gave the New York premieres of several contemporary timpani works, including Franco Donatoni's "Concertino for Strings, Brass and Solo Timpani" in 1977. That same year, Kohloff performed with his colleagues in the Philharmonic percussion section — Walter Rosenberger, Elden "Buster" Bailey, and Morris "Arnie" Lang — in the world premiere of Michael Colgrass's "Déjà Vu" for percussion quartet and orchestra.

In 1978, Kohloff performed with two orchestras in different halls on the same night! On October 3, he played a regularly scheduled concert with the NY Phil at Lincoln Center. That same evening, the Philadelphia Orchestra was playing a concert at Carnegie Hall, which included "Final Alice" by David Del Tredici, which the Philharmonic had played the year before. Philadelphia's timpanist, Gerald Carlyss, was unable to join his colleagues in New York due to a death in his family. So after intermission at Lincoln Center, Kohloff raced across Midtown Manhattan in time to make the second downbeat!

Other solo appearances with the Philharmonic included "Double Concerto for Piano, Timpani and Orchestra" by Bohuslav Martinu in 1979, and "Der Wald" ("The Forest"), Concerto for Timpani and Orchestra by Siegfried Matthus in 1991.

"When I replaced Walter Rosenberger as principal percussionist in 1985," Lamb says, "my colleagues were super supportive. Roland, in particular, was very encouraging and discussed every aspect of playing and life in general. Roland was the energy and power underneath the Philharmonic sound during that era. And the orchestra was in good hands when he was driving!"

Daniel Druckman, Associate Principal Percussionist with the New York Philharmonic and chair of the percussion department at Juilliard, says he was fortunate to have Roland as a colleague at both the New York Philharmonic and Juilliard for the last 13 years of Kohloff's life. "He was also a dear friend and an important mentor. His timpani playing was bold, incisive, dramatic, sensitive, and always seemingly effortless — the quintessential 'natural.' The kind of musician who never had to warm up or practice or get in the zone; he could just pick up the sticks and play. Music represented unmitigated joy and beauty for Roland throughout a lifetime that was not so joyful or beautiful at times. I was so lucky to spend my formative first years in the orchestra playing next to him and learning from him."

Gordon Gottlieb, who performed as a regular guest percussionist with the New York Philharmonic and taught at Juilliard, says that, "Having Roland as a colleague and a friend was a thrilling and intense ride. He always played as if it would be his last time: full drama, sticks high in the air, always in tune, with his signature huge sound. As a friend, he

(L–R) Elden "Buster" Bailey, Walter Rosenberger, Morris "Arnie" Lang, and Roland Kohloff at the October 20, 1977 world premiere of Colgrass's "Déjà Vu." *(Photo courtesy of the NY Phil Shelby White & Leon Levy Digital Archives)*

was the same: high voltage, always concerned about you and your world, both hands on your shoulders, head forward, and looking at you with laser intensity."

Percussionist and jazz vibraphonist Erik Charlston, a former student of Kohloff's at Juilliard, says that Kohloff "was perhaps the most passionate orchestral timpanist I've ever known. He deeply loved the repertoire as well as the opportunity to perform and bring it to life with two great orchestras. He performed with such consistency, clarity, and musicianship. These were the qualities he passed on to generations of students. He was a selfless giant of his instrument."

Ruth Komanoff Underwood, a retired professional percussionist who played with Frank Zappa and was a Goodman student, says that, "As a performer, Roland Kohloff seemed larger than life. He was a charismatic player who was utterly thrilling to watch, and truly unforgettable. As a diligent listener of both recordings and live concerts across many musical genres, I appreciated his broad range — from sensitive attention to detail to his unbridled passion. He often seemed to inhabit a place in the music that felt risky to me, perhaps even 'dangerous,' which, in contrast to the usual restrained and polite ambience of many classical concerts, I found extraordinarily exciting and appealing."

World-renowned conductor Zubin Mehta offered his support for Kohloff's nomination to the PAS Hall of Fame, calling him, "one of the greatest timpanists of the world. Knowing Roland Kohloff from my days as Music Director of the New York Philharmonic, I admired his most beautiful sound, his incredible sense of musicality, and how wonderful it was to work with him as a colleague."

Kohloff began teaching at Juilliard in 1978, where he influenced countless young percussionists for the next 26 years. He was only the second director of the Juilliard Percussion Ensemble, which had been founded in the late 1960s by Saul Goodman, and is now under the direction of Daniel Druckman. "I witnessed firsthand the incredible care, thoughtfulness, and attention to detail that Roland showered on his students," explains Druckman. "His list of successful students — Tim Genis [Boston Symphony], Dave Herbert, Joe Pereira, Randy Max, to name only a few — speaks eloquently for itself."

Herbert says that Roland was "the greatest teacher and mentor. He cared so deeply for his students. There are no words to convey how much he meant to me and everyone he taught, but selfless, kind, magnanimous, circumspect, and larger than life are a good start! It is truly awe-inspiring to reflect upon the rarest combination of virtuosic performer and transcendent educator who could both physically demonstrate and verbally communicate the very essence of music itself."

Pereira studied with Kohloff at Juilliard from 1996–98 while he earned his master's degree. "Under Roland's guidance, I won my position [Assistant Principal Timpani/Section Percussion] in the New York Philharmonic and was by his side as his assistant until his passing. His way of life is something I strive to achieve every day, not only in my playing and teaching, but also in my personal life. Roland was like a father figure to me, and the invaluable experiences I've had under his mentorship are something I will never forget. Roland had a unique way of communicating important and often complex ideas in a very direct and articulate way. It made you feel like anything was possible and certainly gave me confidence in my own playing."

Rob Waring, a member of the percussion faculty at the Norwegian Academy of Music in Oslo and a former Juilliard student, met Kohloff when Waring was a 16-year-old member of a youth orchestra. "Whereas my other teachers focused on the craft, Roland was an artist," Waring says. "Though he was more demanding than anyone I had met when it came to technique, his real focus was on the expressive power of music and the role

The New York Philharmonic percussion section in 1987 (L–R): Roland Kohloff, Morris "Arnie" Lang, Elden "Buster" Bailey, and Christopher Lamb. *(Photo by Jamie Spracher, courtesy of the NY Phil Shelby White & Leon Levy Digital Archives)*

of the musician in the realization of great art. One particularly dramatic example of this was when I was able to sit next to Roland onstage as he played Beethoven's Third Symphony. Towards the end of the second movement, the timpanist plays a solo, which is only a single note. As this moment approached, Roland became engulfed in the gravity of the task. The meaning of that note took on enormous dimensions. It seemed like the single most important note in the entire movement. That note played by Roland is one of the reasons I became a professional musician. His expressive power as a timpanist was huge, but his dedication as a teacher was just as great. He was inspiring in the way he spoke about music. Studying with Roland, one quickly realized how important art is for the world in general and that music is one of the greatest achievements of mankind."

Patti Niemi, who studied with Kohloff at Juilliard from 1983–87 and has been a percussionist with the San Francisco Opera Orchestra since 1992, says she spent many hours listening to Roland put all he had into his performances. "And he shared this passion with his students," she says. "Roland was a strong and musical player, as well as an incredible teacher. What's remarkable — given his talent in those areas — is that the first thought I have is about Roland's humanity. From the mental-health challenges he struggled with sprang the ability to empathize. College years can be a hard transition for many, and I was no exception. There were lessons when I burst into tears for reasons unrelated to music, and Roland was unfailingly there with his compassion and kindness. His beautiful heart extended to his love for music. At one lesson, I was playing along to a recording of Schumann's 'Symphony No. 2.' Roland told me that Schumann's symphonies were like four gems. Then, leaning in close as if to confide a secret, he added, 'But this one shines a little brighter.' Roland Kohloff was one of the brightest gems ever to teach and perform in our profession."

Michael Israelievitch, Principal Timpanist with the SWR Symphony Orchestra in Stuttgart, Germany, remembers Kohloff saying he was one of the best timpanists he had seen come through the doors at Juilliard. "For an 18-year-old student, a comment like that from the timpanist of the New York Philharmonic gave me all the confidence I needed to pursue my dreams of becoming a professional orchestral timpanist," Israelievitch says.

Past and present New York Philharmonic percussionists in 1996 (L–R): Elden "Buster" Bailey, Morris "Arnie" Lang, Saul Goodman, Roland Kohloff. *(Photo courtesy of the NY Phil Shelby White & Leon Levy Digital Archives)*

Kohloff also taught and performed at the Aspen Music Festival, Berkshire Music Festival at Tanglewood, and the Waterloo Music Festival, as well as serving as percussionist for the Goldman Band. Meredith Music published his book, *Timpani Master Class with Roland Kohloff: Beethoven "Symphony No. 5."*

Years before it was commonly discussed in public, Kohloff was a strong advocate for the mentally ill, often explaining that mental illness can affect anyone. He experienced bouts of severe depression, yet spoke openly about the benefits he derived from electroshock therapy. "Instead of two months in a hospital, I get a series of treatments for a week-and-a-half and I'm back playing again," he told *Newsday*'s Zachary R. Dowdy in 2001.

Roland Kohloff died on February 24, 2006 at age 71.

"Roland was *the* timpanist who shaped the sound of the New York Philharmonic for over 30 years, and the lives of so many students at Juilliard," Joseph Pereira says. "But all the while, he was dealing with a hereditary form of manic depression and mild schizophrenia. I witnessed his struggles firsthand, and he always handled it with such grace and humility. I cannot tell you how many times Roland said, 'Playing timpani in an orchestra is the greatest job in the world,' and I believe this is what got him through his battles. He truly loved playing and his students."

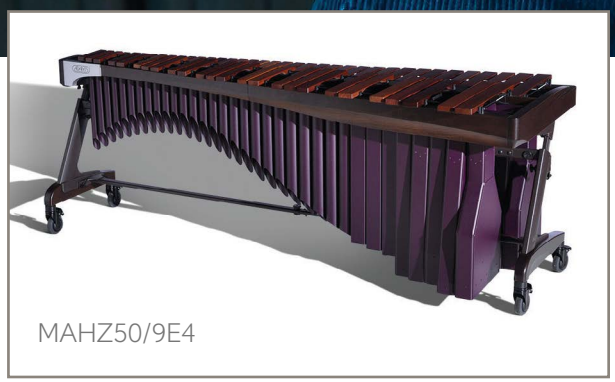
Gordon Gottlieb puts Kohloff's legacy in a historical perspective. "Roland represented the direct line from Saul Goodman in an extraordinary way. He was never a 'shadow' of that lineage. Roland was his own man, musician, and enormous influence on so many timpanists and percussionists."

Randy Max concludes that, "Those of us lucky enough to have seen Roland perform knew him as a meticulous player who was an engaging personality on stage and so much fun to watch. Simply put, Roland Kohloff was a legend." PN

LEGENDARY PERFORMANCE

CONGRATULATIONS TO NANCY ZELTSMAN

2022 PAS HALL OF FAME



MAHZ50/9E4

Nancy Zeltsman plays the
Adams Nancy Zeltsman Special Edition
Alpha-Z Frame Marimba

Alpha Z Frame

Pearl®

ADAMS®

Adams Instruments are proudly distributed in the U.S. by Pearl Corporation. www.pearldrum.com

Michael Udow performing onstage at The Santa Fe Opera in Henze's "We Come to the River," 1984. *(Photo courtesy of The Santa Fe Opera)*

2022 Hall of Fame Michael Udow

By Lauren Vogel Weiss

A world-class multiple-percussionist plays many different instruments with skill, creates a proper musical interpretation, envisions the correct setup and "choreography," and shares that knowledge with others. In Michael Udow's case, multiple percussion, while one of his favorite "instruments," is an excellent metaphor for his multi-faceted career.

"Michael is a remarkable solo, orchestral, and chamber music performer, as well as an educator, author, composer, inventor, organizer, and entrepreneur," says Dan C. Armstrong, Professor of Percussion Emeritus at Penn State University. "His accomplishments during his 50-plus years as a creative musical artist are simply amazing."

Udow served as Principal Percussionist with New Mexico's Santa Fe Opera (1968–2009). Former students play with orchestras in Baltimore, Houston, Jacksonville, San Antonio, San Francisco, Seoul, Singapore, St. Louis, and Taipei, and in unique groups such as the Silk Road Ensemble. His compositions have been performed and recorded by Keiko Abe, the Rhode Island Philharmonic, Boulder Philharmonic, Madison (Wisconsin) Philharmonia, and the Colorado Chamber Orchestra, where Udow served as composer-in-residence.

"I hope that I'll be remembered as someone whose mission was to truly help the next generation of percussionists achieve their dreams," says Udow.

Michael Udow was born in Detroit, Michigan on March 10, 1949. He began studying snare drum in fifth grade. In 1961, his family moved to Kansas, where he studied with Wichita State University grad student Robert Lee. In 1964, the Udows were living in southeastern Pennsylvania.

"I have known Michael since he was a high school student in Philadelphia," remembers Russell Hartenberger, a five-decade member of the Nexus percussion ensemble, who taught Udow when he was a member of the legendary percussion ensembles at the Settlement Music School. "Michael showed promise even then as a percussionist, and also as a composer. I encouraged him to attend Interlochen so he could have a wide-ranging musical experience."

Udow first met Jack McKenzie, a PAS co-founder, at Interlochen's National Music Camp. "Mr. McKenzie introduced me to matched grip," Udow says. "He explained that traditional grip worked beautifully for a drum slanted on a sling, but now drums could be played flat, so why not match the left hand to the right hand? It made the transition to timpani and mallet instruments easier, which made sense to me."

After attending the Interlochen Arts Academy for two years, Udow graduated in 1967. "The orchestra at Interlochen was incredible," he recalls. "We played a major concert every week — Bartok, Mahler, Hindemith, plus standard Romantic and Classical repertoire."

Udow decided to attend the University of Illinois where McKenzie was on the faculty. "Something else I learned from Professor McKenzie was his teaching style," says Udow. "His demeanor was so even-keeled, which put me at ease. Russell Hartenberger and Tom Siwe had a similar approach."

Siwe began his three-decade teaching career at Illinois during Udow's junior year. "Professor Siwe encouraged students to be open-minded," Udow remembers. "He exposed us to repertoire from Japan and Europe during his percussion-literature course, the first one of its kind at the university level."

Udow graduated from the University of Illinois with a Bachelor of Music degree in both percussion and composition in 1971, his Master of Music degree in 1975, and his Doctor of Musical Arts degree in 1978, the latter two in percussion.

During his senior year as an undergrad, Udow auditioned for the New Orleans Philharmonic and, after graduation, played with them for one season (1971–72). That same year, he also applied for a Fulbright-Hays Fellowship but did not learn he received the grant until he was in Louisiana. So in 1972, Udow moved to Warsaw with his wife, Nancy. Why Poland? "Herbert Brün had been one of my composition mentors," explains Udow. "He introduced me to Józef Patkowski, who created the Experimental Studio of

Blackearth Percussion Group, 1973 (L–R): Rick Kvistad, Al Otte, Garry Kvistad, Mike Udow. *(Photo courtesy of Michael Udow)*

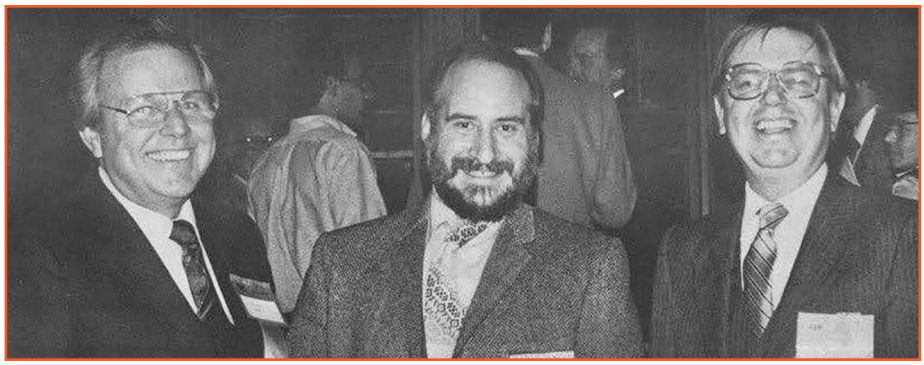
the Polish Radio, where I was able to compose electronic music."

When Udow returned from Poland in 1973, he officially joined the Blackearth Percussion Group, along with Garry Kvistad, Rick Kvistad, and Allen Otte. But after one year, he decided to leave. "It just seemed like too much," Udow says with a laugh, "being married to a percussion group *and* a wife!"

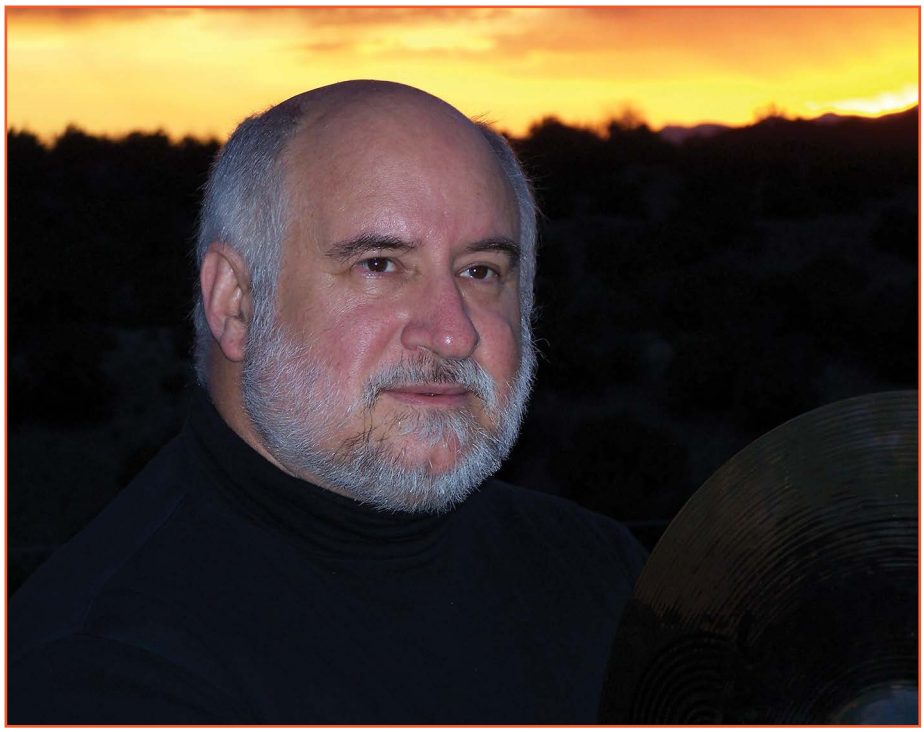
Udow began his college teaching career at the University of Missouri–Kansas City (1978–81) before moving to Penn State University (1981–82). "Charlie Owen [former Principal Percussionist with the Philadelphia Orchestra] was planning to retire from the University of Michigan, and I assumed his replacement would be another 'primo' orchestral percussionist," recalls Udow. "Professor Siwe suggested I apply for the job. Nancy and I had only been at Penn State for a month when Michigan called."

Udow taught at the University of Michigan from 1982–2010, officially retiring in 2011. "My favorite memories from Ann Arbor were lessons with students," Udow says, "working with them in percussion ensemble, and teaching percussion pedagogy and literature."

Brian Prechtl, percussionist with the Baltimore Symphony Orchestra and a student at UM when Udow began teaching there in 1982, recalls, "Mike had a profound impact on my playing, both stylistically and technically. He helped me mature as a player by encouraging me to become more analytical about sound production and technique, while still encouraging me to develop my own voice on the instruments. I felt he cared about me as a person and as a player, and our lessons were exciting and vibrant. It was also inspiring to see that he maintained an active performing schedule, as well as a rigorous composing schedule, in addition to his teaching load."



(L–R): Jack McKenzie, Michael Udow, and Thomas Siwe at PASIC '84 in Ann Arbor, Michigan. *(Photo courtesy of Patricia McKenzie)*



Michael Udow in Santa Fe, New Mexico *(photo by Joe Ferraro)*

Shannon Wood, Principal Timpanist with the St. Louis Symphony Orchestra, remembers being an incoming UM freshman in 1985. "Michael Udow opened my eyes and ears to sound, time, thinking, and believing. His weekly lessons, talks, repertoire classes, hangs, and discussions mustered a mixture of technique, phrasing, skill, listening, and musical maturity, so this little fish from Saline, Michigan could swim in the larger sea of talent around the globe."

Internationally renowned marimbist and composer Julie Spencer taught alongside Udow from 1994–98. "While at Michigan, I personally experienced that Mike was always quick to give enormous support in whatever way was needed — emotionally, logistically, artistically, or professionally. He was available, respectful, and encouraging to students and colleagues, with a particular sense of justice for gender and racial equality. It was an exceptionally creative atmosphere of motivation and inspiration."

Ian Ding, Artist Faculty at DePaul University, was Udow's colleague at UM from 2005 until Udow's retirement in 2011. "I was lucky enough to have a front-row seat to Professor Udow's amazing ability to connect with young percussionists. He always found just the right way to bring the best out of every individual — to encourage and inspire them — and he went to incredible lengths to establish the culture of innovation, collaboration, and teamwork that the UM Percussion Studio is well known for."

Several other faculty team-taught with

Udow over the years, including Joseph Gramley, Brian Jones, Cary Kocher, Ted Piltzecker, and Salvatore Rabbio. Owen himself even came back to help with the overload. "It was so nice to wind up my teaching career with a dedicated, congenial group of percussion faculty, with Joe heading the program," says Udow.

In conjunction with his retirement from UM, Udow received the PAS Lifetime Achievement in Education award in 2010.

Michael joined PAS in 1967, served on the Board of Directors for 14 years (1980–87 and 1990–95), and has participated in a dozen PASICs. In 1981, Udow and his wife Nancy gave a concert as Equilibrium, the percussion and dance duo they started as undergraduate students in 1971 and continued for 37 years.

"The first time I heard Michael perform was at PASIC '81," recalls marimbist and composer Keiko Abe. "His composition and collaboration with improvised dance was a powerful and memorable performance."

Udow also hosted PASIC '84 on the University of Michigan campus. "I urge you to explore the diversity of the percussive arts by attending clinics, concerts, lectures, and panel discussions in areas with which you may not be familiar," Udow wrote in the convention program. "I assure you that this approach will lead to a worthwhile and exciting experience that may well catapult you into new adventures in your own music-making."

When asked about favorite PASIC performances, Udow responds, "In 1986, Meredith Music published my book, *The Contemporary Percussionist: 20 Multiple Percussion Recital Solos*. I demonstrated how students could creatively use the solos to better their skills in a percussion ensemble." He also remembers a 2001 concert in Nashville's Ryman Auditorium featuring Keiko Abe with Galaxy Percussion.

Abe remembers a 1993 performance with Udow: "He organized a commemorative concert with the Michigan Chamber Players [oboist Harry Sargous, saxophonist Donald Sinta, and percussionists Anthony Di Sanza and Udow] when I was inducted into the PAS Hall of Fame." Abe was a frequent guest artist at the University of Michigan, and several UM students also studied with her at the Toho Gakuen School of Music in Japan. "He has trained many excellent students, both in terms of education and humanity," Abe says. "This was an example of Mr. Udow's educational guidance as he nurtured the next generation of students."

Other memorable PASIC performances included a fully-staged production of

Michael and Nancy Udow performing his "Oh my Ears and Whiskers!" at PASIC '87 in St. Louis. *(Photo courtesy of Michael and Nancy Udow)*

Michael Udow performing onstage at The Santa Fe Opera in Kallman's "Countess Maritza," 1999. *(Photo courtesy of The Santa Fe Opera)*

Udow's opera, "The Shattered Mirror," in Orlando, Florida in 1998; a 2015 concert by the University of Texas Wind Ensemble featuring two concerti by Udow, "Apparition for Timpani" (Daniel Karas, soloist), and "Moon Shadows for Multiple Percussion" (Anthony Di Sanza, soloist); and a 2018 performance of his marimba duet "Stepping Stones" by former students Pius Cheung and Eriko Daimo. (Udow wrote the piece for them as a wedding gift.)

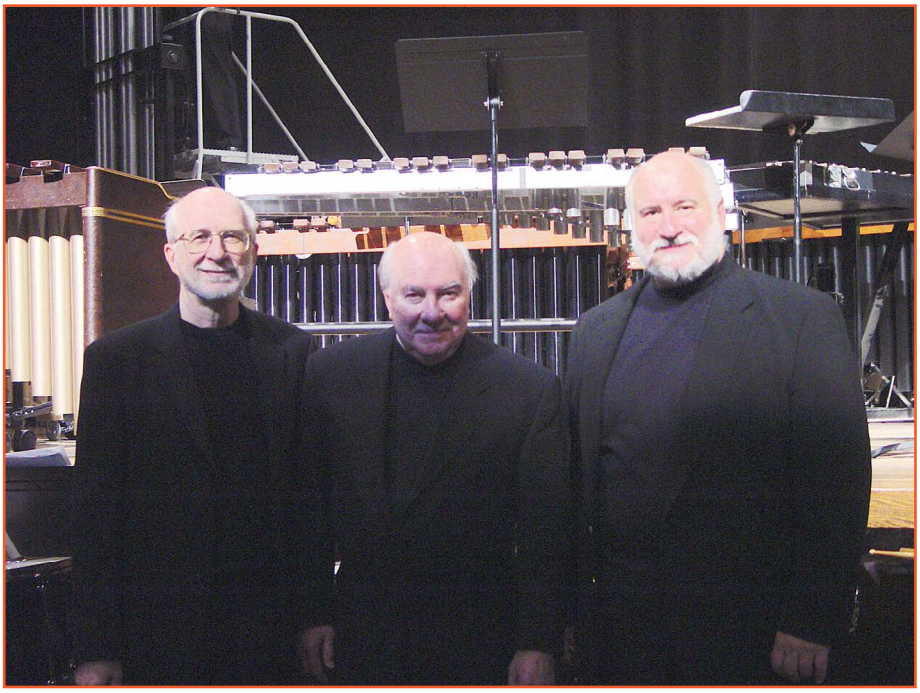
"I well remember his performance at PASIC [2000] in Dallas where he appeared in Japanese dress, including a face mask, and rotated around as a different character," recalls Ruth Cahn, a former member of the Rochester Philharmonic, referring to Udow playing his own marimba solo, "Tennei-Ji," which he had premiered at the World Marimba Competition in Okaya, Japan the year before. "I do not know another percussionist/artist who could have kept us all spellbound throughout the performance of this work." Here is a link to that performance: *https://www.youtube.com/watch?v=Jr3wcaS9JJs*

"I use the term polymath to highlight his musical, artistic, humanitarian, and compositional skills." Cahn adds. "Michael is a uniquely talented person who has always shared his gifts and passions with all of us."

Between his freshman and sophomore years at the University of Illinois, Udow was invited to join the Santa Fe Opera Orchestra as Principal Percussionist in 1968 — for the nominal salary of $85 a week! — a position he held for 42 years.

Does he have a favorite opera performance? "It was being onstage for the 1984 American premiere of Hans Werner Henze's 'We Come to the River' as the drummer/madman," he replies without a moment's hesitation.

"For 30 seasons, Michael and I were members of the Santa Fe Opera Orchestra – Michael as Principal Percussion and myself as Timpanist," says Mark Johnson, former Professor of Percussion at Michigan State University. "The opera gave a world or American premiere nearly every season, so there was lots of new music with extensive percussion. Michael even had two major onstage solos: besides the Henze opera, he played cimbalom solos on an electronic mallet keyboard in Kallman's 'Countess Maritza.' And he must have played the glockenspiel solos in Mozart's 'The Magic Flute' at least 50 times!"



(L–R): Russell Hartenberger, Alan Abel, and Michael Udow at the University of Michigan, following a performance of Udow's "Timelines," December 10, 2006. *(Photo courtesy of Gary Marx)*

Necessity is also the mother of invention, as demonstrated during the opera's production of Richard Strauss's "Die Schweigsame Frau (The Silent Woman)." "The score called for regular chimes *and* an octave of bass chimes, so I decided to make my own," Udow remembers. "While on tour with the Interlochen orchestra, we went to the Deagan factory. Henry Schluter was tuning chimes and he showed us how to minimize the out-of-tune harmonics. That made a big impression on me and, with experimentation, I was able to create the bass chimes we needed. I started receiving requests from other orchestras, like Boston and Washington's National Opera."

Another unique instrument Udow made is his Timbrack, which is in the Rhythm! Discovery Center collection in

Michael Udow performing in Puccini's "La Boheme" at The Santa Fe Opera, 2007. *(Photo courtesy of The Santa Fe Opera)*

Indianapolis. It is a keyboard-configured, multiple percussion instrument with 13 different timbres he built for Brün's "Stalk and Trees and Drops and Clouds."

Udow's inventive mind helped create instruments such as piccolo woodblocks, a bass drum/cymbal attachment for suspended stands, bass drum muffles, specialty glockenspiel stands, and a variety of mallets, including the famous "Magic Flute" brass models.

In addition to playing, teaching, and building unique percussion instruments, Udow composed over 150 works. One of his earliest pieces, "Bog Music," won first prize at the 1978 PAS Composition Competition. Another one of his commissions, "Coyote Dreams," written for Katarzina Mycka, was premiered at PASIC '97 in Anaheim.

His film, *Echoes of the Past,* "is based on images of burnt trees at Mesa Verde National Park," Udow says. "I directed, produced, *and* composed the music, working with photographer Robert Rosen and animator Tal Ormsby." The 18-minute film, scored for six percussionists, received laurels at 16 international film festivals in 2020.

His most recent composition, "The Sun and the Moon," was premiered June 22, 2022 at the Seoul Arts Center by Yun Park. "The work is for a singing multiple percussionist, who narrates this famous Korean folk tale, and two Korean instruments, daegeum and gayaegum," explains Udow.

Udow's 2019 book, *Percussion Pedagogy: A Practical Guide for Studio Teachers* (Oxford University Press), "speaks to up-and-coming percussionists and inspires forward thinking philosophies for teachers," comments Michael Sammons, Percussion Area Head at the University of Utah and chair of the PAS University Pedagogy Committee. "With this resource, Michael provides a missing and much needed link to our pedagogical evolution as a craft."

A companion website exists with hundreds of online instructional videos and musical examples. (*www.oup.com/us/percussionpedagogy*) "Bob Breithaupt wrote the drum set chapter and Dennis DeLucia wrote the marching percussion chapter, because those were two areas of expertise I did not have," Udow humbly admits. "I wrote the other 19 chapters. My goal was to share information I received from *my* teachers, explore it in my own way, and then pass it on to the next generation.

"My teachers and students have all been a major inspiration to me. My students always challenged me, asking great questions; they are the ones who made me a better teacher," Udow attests.

"I've witnessed how Michael Udow's esteemed reputation commands great admiration," states Ted Piltzecker, Professor Emeritus at Purchase College and an acclaimed vibraphone artist. "I also know about the deep respect that Michael has for each artist or student with whom he engages. Along with his lengthy list of artistic accomplishments, it is his sense of humanity, his constant giving, and positive nurturing that I find extraordinary. Although not the most outwardly evident, this is a mighty component of the Udow legend."

Julie Spencer calls Udow "a force of nature, continuing to create, explore, and pave the way for others to find out what they are capable of, because of his consistent example of the highest standards as a percussionist, composer, organizer, trend-setter, and beautiful human being." PN

Premiere of "The Sun and The Moon, a Music Drama for Daegeum, Gayaegum, and Multiple-Percussion" on June 22, 2022 (L–R): Song Jungmin (gayaegum), Yun Park (percussion), Yu Hong (daegeum). *(Photo by Scott Verduin)*

2022 Hall of Fame Bernard Woma

By Robert Damm

As a newborn in the Upper West Region of Ghana, Bernard Woma's hands were clenched in fists, as if he was clutching xylophone mallets, a sign to his family that he was destined to become a gyil player. According to Julie Beauregard, "Bernard explained that the highest level of gyil player, known as a *guba*, is recognized upon birth by a spiritualist. A baby may be found to possess… the 'gift of [being a] musician,' which then should be encouraged to develop by providing access to a xylophone upon which to practice from infancy."[1]

Born in 1966, Bernard Woma was a virtuoso musician and global ambassador of Dagara music. He began playing the gyil at the age of two. As he grew, so did his regional reputation for his musical abilities. The gyil is the single-row xylophone of the Lobi and Dagara people of Ghana and Burkina Faso. The bars are tuned to a pentatonic scale and played with rubber mallets with very thick shafts. Hollow gourds (each with small sound holes covered with thin paper or membrane from spider-egg casings) are secured to the frame of the instrument and give the gyil its characteristic "buzzy" timbre. The gyil is the symbol of Dagara cultural identity. Bernard shared in his master's thesis that the name *gyil* translates as "gather," referring to the oral history of the Dagara people's connection with the gyil:

> When the hunters brought the instrument to the community, the people were so baffled with its amazing sound that they began gathering around to listen to its wonderful music. As the hunters began playing the instrument, they told the gathered crowd to dance to the music. In amazement, the men started jumping and leaping high in the air while the women danced gently and gracefully to this "sweet" music.[2]

In 1982, Bernard moved to the capital city of Accra, where he played gyil for the Dagara community. Although the gyil is played in a variety of contexts, it is strongly linked to funerals. Bernard explained:

> An elderly person's funeral and/or the funeral of an important personage may include dancing and other esoteric rituals performed by the family or the deceased's social group in the community. Such performances symbolically reenact the deceased's life history as well as their social status in the community. Thus, as public rituals, funeral ceremonies call for a communal responsibility not only to organize a befitting rite of passage for the departed soul but also for people to celebrate the life of their community member. The occasion also provides the opportunity for the Dagara people to re-enact their ancestral beliefs and cultural practices through music, dance, and dirge singing. In sum, funeral rituals reflect how the Dagara people reaffirm their traditional customs and social values.[3]

In 1989, Bernard became the solo xylophonist for Ghana's National Dance Company at the National Theatre of Ghana. Dr. Karolyn Stonefelt's letter supporting Woma's nomination to the PAS Hall of Fame delineated that, "Since 1989, with a continuing span of some 28 years as an international concert artist and visiting scholar, Bernard presented solo gyil performances in England, Germany, Japan, South Korea, France, The Netherlands, Indonesia, Martinique, Denmark, Burkina Faso, Ivory Coast, Zimbabwe, and South Africa, and he performed in no less than 45 states of the continental United States." Documentation of his exceptional performing skills can be heard on seven solo CD albums and as a guest collaborator on five additional CD recordings.

"While we might tend to think of Bernard in the context of our personal experiences with him as a specialist of sorts, we realize he was indeed a multifaceted, multitalented, complex human being, an artist of the highest magnitude," Stonefelt said. Robert F. Arnove, Professor Emeritus at Indiana University, wrote in his supporting letter that, "As a percussionist, Bernard Woma had an illustrious career internationally. In his relatively short life, he achieved world-class levels of excellence on the gyil and various African drums. He transcended barriers of poverty and geography to become a renowned artist." Mark

Stone wrote that, "Bernard was the most respected xylophone player in the Dagara community," while Dr. Elizabeth DeLamater and Dr. Bill Sallak called Bernard "one of the greatest Dagara gyil players who ever lived."

In 1999, Bernard established the Dagara Music Center (DMC) in Ghana, where he taught traditional music, dance, and arts in a friendly learning environment that attracted students from around the world. Dr. Stonefelt indicated that the DMC was Woma's proudest accomplishment and "most significant contribution to the field of education."

"As the DMC provided a resource for many students and scholars, it also provided immediate opportunities for members of Bernard's community in terms of employment, performance, education, and teaching responsibilities. The DMC employs approximately eleven educators, ten staff members, and 24 performing artists with the Saakumu Dance Troupe."[4] DeLamater and Sallak described this legacy as "benefitting to Bernard's family, the Dagara people, and the nation of Ghana." Regarding Bernard's lasting influence they wrote, "Bernard was a tireless advocate for diversity, equity, and inclusion. He encouraged everyone to participate in his culture. This commitment to sharing his music with everyone extended beyond his immediate teaching and performances to include his service."

According to the DMC website: "During his life, Bernard touched thousands of people with his music, teaching, and compassion for others. His legacy will live on in all those who were fortunate to learn from him and observe his passion for the gyil, traditional Ghanaian music, and his overall love of life. All of us at the DMC are committed to ensuring that we honor Bernard's memory by continuing his work and providing opportunities for more people to learn about themselves, Ghana, and the world through music."[5]

Another example of Bernard's commitment to community advocacy and sustainability are the funeral pyres he provided for his village:

> Through the DMC, Bernard raised funds to construct a reusable, metal funeral pyre. In the Dagara funeral tradition, the deceased is displayed publicly on a wooden pyre for the members of the community to view and pay their respects. After the funeral, these pyres would need to be destroyed, depleting many local resources. Due to deforestation of the Upper West region, the funeral pyres were becoming increasingly difficult to build. Bernard sought a sustainable solution to maintain these funeral traditions while reducing the ecological impact of funeral practices within his homeland. His campaign raised funds to build two pyres which are still in use by the local community. The pyres serve as physical reminders of Bernard's legacy of sustaining traditional practices.[6]

Bernard formed his own dance troupe, Saakumu, in 1997. The word *saakumu* means "traditions," and the group's varied repertoire represented ceremonial, recreational, and contemporary African dance traditions. "Saakuma is recognized as one of the leading cultural performing troupes in Ghana and is hired to perform at weddings, funerals, and corporate functions throughout the country and has entertained many government officials and foreign dignitaries…The troupe has also won many regional and national cultural competitions.[7] Saakuma continues to play Bernard's instruments and music; the ensemble performed for the virtual PASIC 2020.

Bernard's compositions for gyil included works that showcased the instrument in new contexts. In 2008, he premiered "Gyil Jumbie Concerto," composed by Woma and David Rogers for gyil trio and symphony orchestra, with the South Dakota Symphony Orchestra. And in 2011 he premiered his "Gyil Yeru Concerto" with the Albany (N.Y.) Symphony Orchestra. In no way did Bernard believe that situating the gyil within the Eurocentric orchestra's concerto structure was necessary to "legitimize" the instrument. Rather, these experimental innovations explored new cultural fusions and brought the gyil to wider audiences.

Born in a rural village where most people never went to school, Bernard earned a bachelor's degree in International Studies from the State University of New York at Fredonia (2008), and two master's degrees from Indiana University — one in African Studies and Folklore (2012) and a second in Ethnomusicology (2015). He performed and presented workshops at numerous PASICs. Mark Stone believes that, "Bernard had the unique ability to break down the complex melodies and

rhythms of the Dagara xylophone tradition without in any way watering down the music."

Bernard's students will always remember his positive and encouraging style, which was reflected in his favorite proverbs. Dr. Corinna Cambell expounded on this practice in her master's thesis:

> Woma used may proverbs and phrases in lessons. Some of these might be specific to the Dagara, others are used more widely throughout Ghana, if not West Africa, and yet others are particular to him, his individual experiences, and frames of reference. Some sayings, including, "Bad dancing will not hurt the ground," and "Every mistake is a new style," are used among several Ghanaian teachers to encourage students. Woma was also fond of saying, "Kill your own snake," and "If you're going to babysit, don't ask the name of the baby." He used the first to tell his students to overcome their own obstacles, and this in turn usually meant they needed to spend time working to get a part down before he could help. The reasoning behind the latter proverb is that the babysitter is bound to learn the name of the baby at some point, and a student has likewise asked a question whose answer will become apparent later.[8]

Campbell added that one of Woma's main philosophies was that you cannot teach a student many things at once: "Students will not be able to make sense of a complete song if they can't hear the cycle first. He began by isolating the song, melody, and solo. He used versions of all three parts that used two hands. After learning the song and melody, Woma had his students practice switching between the two, careful not to lose the tempo or rhythm in the process. The song was then combined with the solo, and then all three were synthesized."[9]

Bernard taught participants the traditional techniques of Dagara gyil music utilizing pedagogical concepts such as family relationships to represent melodic intervals and teaching performance practice through melodic cycles. "The foundation of Dagara melodic cycles are basic intervallic relationships, but also the physical space between gyil notes," wrote Vercelli. "As the tuning of the gyil varies between communities, the intervallic relationship between notes is also not standardized. This creates discrepancies in how the gyil is heard, but not in how the instrument is played… By removing the sonic difference and addressing the physical consistencies in gyil performance, Bernard was reinforcing important Dagara family relationships [i.e., brothers/sisters, uncles, nieces, and friends]. The identification of these relationships then becomes the foundation of establishing and understanding melodic cycles of Dagara gyil music… These cycles, called *yagme* in the Dagara language, provide a foundational harmonic accompaniment for many Dagara gyil repertoires… To develop accessibility, he created a series of pedagogical pieces which challenge students rhythmically, build technical facility on the gyil, but most importantly, reveal the underlying melodic cycle governing the musical structure."[10]

Mark Stone concluded: "Bernard Woma was widely regarded as one of the greatest masters of African Music. He was a rare individual who possessed world-class musicianship, outstanding leadership, and a deep passion and talent for teaching." Delta David Gier, Music Director of the South Dakota Symphony Orchestra, wrote "[Woma] was a pioneer in the field of world music, both through his musicianship and in his ability to communicate culture and its values. His contributions to the field of percussive arts specifically and world/classical music in general will carry on through his students, his colleagues, and all of the audiences which he served so graciously."

All who knew Bernard Woma well enough to play the gyil with him will remember the way he instilled confidence in your ability to play the instrument. He was so in tune with the music and the ensemble that if he heard you start to waver, he would make a subtle sound in his throat that meant "Come on, you can do it!" He was a master teacher who empowered thousands of students with his contagious passion for the joyfully communal music of the gyil.

Bernard Woma died in 2018.

(L–R) Karolyn Stonefelt, Bernard Woma, Michael Vercelli, Mark Stone

ENDNOTES

1. Beauregard, Julie (2012) "Intercultural music transmission at the Dagara Music Center and development of musical interspace." Ph.D. Dissertation, University of Rochester. p.66.
2. Woma, Bernard (2013) "The Socio-political dimensions of Dagara funeral ritual, music, and dirge." Master's Thesis, Indiana University. p.39.
3. Ibid, p.1
4. Vercelli, Michael B. (2020). "Constructing Dagara gyil pedagogy: The legacy of Bernard Woma." *African Music*, Vol. 11, Issue 2, pp. 61–62.
5. Dagara Music and Arts Center: http://www.dagaramusic.org/
6. Vercelli, pp. 62–63.
7. Dagara Music and Arts Center: http://www.dagaramusic.org/
8. Campbell, Corinna (2005) "Gyil music of the Dagarti people: Learning, performing, and representing a musical culture." Master's Thesis, Bowling Green State University. p.54
9. Ibid, p.48
10. Vercelli, pp. 64–66. PN

Photo: Claudia Hansen

Nancy Zeltsman

Congratulations
Nancy Zeltsman
on your induction into the
PAS Hall of Fame.

Photo by Liz Linder

2022 Hall of Fame Nancy Zeltsman

By Rick Mattingly

Beverley Johnston will never forget Nancy Zeltsman's performance at the Marimba 2010 International Festival and Conference in Minneapolis, where Nancy played some of the solo marimba repertoire she had commissioned over the years. "I was impressed with Nancy's no-nonsense approach to playing the marimba and her thoughtful interpretation of the music at hand," Johnston wrote in her letter supporting Zeltsman's nomination to the PAS Hall of Fame. "Nancy was the conduit through which the music was being made. It was ALL about the music — no pyrotechnics, as with some of the other performances, but pure musicianship and a feeling, for me, of the importance of having some of the world's finest composers writing for the marimba."

Zeltsman has premiered over 130 solo and chamber music compositions, including pieces by Gunther Schuller, Steven Mackey, Robert Aldridge, Louis Andriessen, Michael Tilson Thomas, pop legend Paul Simon, and jazz composers/pianists Lyle Mays and Carla Bley. Alejandro Viñao and Paul Lansky both wrote their first marimba compositions for Nancy, followed by many others.

According to Zeltsman, "My approach to the marimba has evolved from the feeling that it's *my voice*. As I've become a very active teacher, that has expanded to wanting to be the marimba's advocate: to convey what I think the marimba wants to say about itself. This encompasses the various ways the marimba is played — which could, hopefully, be as numerous as the people playing it — and the different approaches of composers writing for it. Skilled, imaginative composers who thoughtfully consider the nature of the marimba's voice can lead players to understand more possibilities than we might arrive at on our own.

"My greatest passion with regard to the marimba is elevating sound quality and projection of the fundamental pitch, which is so often lacking in the bass register, as well as considering the ways dynamic control enhances phrasing, musical expression, balances between lines and chords, and one's tone. Control of dynamics and balances on marimba is as, or more, complex as on any other instrument.

"I choose to play 'good music' of many styles that speaks to my sensibilities, is harmonically rich, has space in it ('Ma' in Japanese), is quite often on the quiet side, and is a vehicle for portraying *sounds* where the marimba — the wood! — shines and basks and reveals its heights and, especially, its fabulous depths."

Born in 1958 in Morristown, New Jersey, Nancy Zeltsman's involvement with music began at age five with ballet and piano lessons. After a year, she stopped ballet but continued piano lessons until age 14. By age eight, she knew music was her calling, but she wasn't convinced that piano was "her" instrument. Near the end of her elementary school days, the band director from the junior high Nancy would attend the following year suggested that Nancy try playing percussion at a summer band camp and, if she liked it, she could join the junior high band as a percussionist in the fall. "The first day at the camp I played timpani and was absolutely hooked," Zeltsman says. "That's it; I'm a percussionist!"

She began studying percussion with Juilliard graduate Robert Ayers. When Nancy was in tenth grade, Ayers suggested that she take lessons with xylophone virtuoso Ian Finkel. Zeltsman continued studying timpani and percussion weekly with Ayers, and took a two-hour lesson every other week with Finkel. She recalls that a typical lesson assignment for Finkel consisted of a violin concerto on xylophone with two mallets; and with four mallets, six pages of chordal guitar music on marimba, and six pages of David Friedman's book *Vibraphone Technique: Dampening and Pedaling*. "It was *entirely different* material every two weeks — which continued for two years! It was a ridiculous amount of music to learn, but I became pretty fearless about sight-reading and learning most anything." Although Finkel had her devote equal time to xylophone, marimba and vibes, Nancy gradually was drawn to marimba as her main focus.

But she still was very interested in all percussion and especially loved timpani. Nancy achieved her years-long dream to study with Vic Firth at New England Conservatory. She wanted to "soak up everything possible from Vic about his concepts of sound, color, projection, rhythm, clarity, musical style, and techniques to achieve those." Midway through her college career, Zeltsman was a percussionist/Fellow at the Tanglewood

Nancy was selected timpanist of the New Jersey All-State Wind Ensembles 1974–76. (Photo by Joseph Zeltsman)

Nancy with Ian Finkel in 2018

Music Center one summer, then she took a year off from school, moved to New York, and worked in record and sheet music stores before returning to New England Conservatory. Zeltsman considered herself pretty much self-taught as a marimbist from the start of college. In her senior year, Firth consented to lessons being on marimba exclusively. "I mostly brought in adaptations of pieces Vic didn't know, but I really valued his ideas about phrasing and musical style," said Nancy. She also studied composition with William Thomas McKinley.

Nancy worked at Gunther Schuller's publishing companies for more than eight years. But her first job after earning her Bachelor of Music degree from NEC was at a natural foods store. A regular customer was composer Robert Aldridge, and he and Nancy struck up a friendship. He was part of a group called Composers in Red Sneakers who put on chamber music concerts, an association Nancy feels put her on her path. Aldridge's "Combo Platter" for violin, alto saxophone, and marimba would be the piece through which Aldridge introduced Nancy to violinist Sharan Leventhal. "The first time Sharan and I rehearsed together, we super-connected musically in a way I had never connected with anybody," Nancy says.

Zeltsman had become very interested in playing marimba in chamber-music settings with other instruments. While studying improvisation with Dave Samuels, she formed an octet combining jazz and classical players with repertoire that would cross over into each other's territory. Meanwhile, she and Leventhal formed the duo Marimolin. One of their goals was to commission works for or including marimba and violin. Marimolin was active from 1985–96, and again from 2015 to the present. In that time, they have premiered 83 works and sponsored an international composition contest that attracted nearly 200 entries over eight years. Many of the works they commissioned/premiered were released on three CDs: *Marimolin*, *Phantasmata*, and *Combo Platter*.

"My approach to sound quality developed a lot from playing with Marimolin," Nancy says. "Composers would designate that Sharan play with a variety of articulations and coloristic devices, and I would think, 'She has all these different ways to put a spin on what she's playing; I want to do that too!' In mixed chamber music, it's also fun to cross-fertilize and imitate how you each make sound."

In addition to her recordings with Marimolin, Zeltsman has recorded three solo CDs (*Woodcuts*, *See Ya Thursday*, and *Sweet Song*) as well as two marimba-duo CDs with Jack Van Geem — Nancy's other main musical partner — and one featuring marimba-four-hands music of Daniel Levitan. In addition, she played on the soundtrack of the film *Men with Guns* and recorded William McKinley's Marimba Concerto "Childhood Memories" with the Boston Modern Orchestra Project.

Ray Dillard, who produced Zeltsman's solo recordings, commented, "Having produced a significant number of percussion records, I consider Nancy's projects to be of the highest artistic quality. They always feature significant and often premiere recordings of highly important pieces that become standard works in the modern marimba repertoire. This fact cannot be overstated."

Starting in 1993, Berklee College of Music and The Boston Conservatory (now Boston Conservatory at Berklee) created positions for Nancy to teach marimba as a specialty. Zeltsman served as Chair of the Percussion Department at Boston Conservatory from 2005–17, and she has coached chamber music groups and marimba ensembles at both schools. Her students

An early Marimolin promo shot: Sharan Leventhal and Nancy Zeltsman (Photo by Carol Weinberg)

Nancy playing for Gunther Schuller at ZMF 2009 (Photo by Claudia Hansen)

have included such now-prominent players as Nanae Mimura, Fumito Nunoya, Pius Cheung, Eriko Daimo, Casey Cangelosi, Jonathan Singer, Keiko Kotoku, Anne-Julie Caron, Brian Calhoon, Rachel Xi Zhang, Laurent Warnier, Weichen Simon Lin, Brandon Ilaw, and Ayami Okamura.

She has taught master classes and private lessons one to two weeks a year at the Conservatorium van Amsterdam in the Netherlands as guest professor of marimba, and at the University of Michigan School of Music, Theatre and Dance as a Guest Artist.

"I love how personal teaching is," Nancy says. "The music people work on and dream of playing, and what kind of life they want in music, reveals their core excitements in life. It's thrilling and very precious for me to be along for the ride, or maybe even be an entrusted guide for that."

Zeltsman says that some others' approaches to teaching are based on, "Let's get your technique together and *then* we'll play some music." She says that philosophy always seemed strange to her. "I believe that technical issues are best considered in service of musical goals," she explains. "I try to get students to dream about where they want to take a piece from the beginning so that, ideally, *all* their playing feels like music-making."

Nancy says that many developing players she has worked with don't pay enough attention to their control of dynamics and balances. "Maybe this is because the marimba is so incredibly user-friendly," she speculates. "Anyone who can hold a mallet can make a tone, and maybe even a fairly nice one. So the music can easily float into being purely rhythmic, or 'contact'-based. We need to pay more attention to the myriad ways that one can produce sounds.

"The sound properties of the lower range of the marimba have to inform how you play the full range of the instrument," she believes. "I came to my understanding of the bass register through Gunther Schuller's ears — in his role of conductor, record producer, and especially composer. He was adamant about the necessity for the fundamental pitch to be strong and clear. A student performing for Gunther asked him how loudly a particular note that had a *marcato* accent should be played. Gunther replied, 'Well, no louder than it isn't still the pitch that I wrote!' When the student played too loudly, extra upper partials — pitches Schuller hadn't written — were evident to his refined ears.

"Sometimes in Marimolin rehearsals," Nancy adds, "Sharan would struggle to hear a bass marimba pitch to which she needed to tune, until I changed to a softer mallet that brought out the fundamental pitches of the lower tones. Then she instantly, happily heard it!"

In 2001, Nancy inaugurated the Zeltsman Marimba Festival (ZMF). The two-week festival, which ran 14 times over an 18-year period, was held in a variety of locations across the U.S. and once in Amsterdam. Each festival drew 40–50 participants, and each year the faculty included eight to twelve international artists. In addition, there were ZMF On Tour mini festivals in Japan, China, Luxembourg, and Boston between 2014 and 2018. All told, Nancy estimates these events were attended by about 600 participants.

Mike Truesdell was Nancy's assistant at ZMF for close to a decade. "We had four-hour or longer phone calls, meetings that crept into the early-morning hours, and panicked logistical frenzies," he recalls. "Through these close interactions, I learned about Nancy the person. I cannot think of anyone who cares as much about other people as Nancy. In the same way that she will spend hours excavating the nuance of a particular note in a phrase, she will spend similar energy trying to connect with

her students, audience members, and colleagues. Nancy is a guiding light for all of us who strive for progress, development, and connection to each other and the music we love."

An offshoot of the festival was ZMF New Music, which fostered the composition of 24 intermediate-level marimba solos: 16 commissioned from major composers and eight selected as winners of an international contest, funded by over 200 contributors. Those compositions were published by C.F. Peters Corporation in a two-volume collection titled *Intermediate Masterworks for Marimba*. Recordings of the entire collection by Zeltsman, Jack Van Geem, Gordon Stout, William Moersch, Beverley Johnston, Jean Geoffroy, Thomas Burritt, and Ivana Bilic were released by Bridge Records.

"The spark of the idea for ZMF New Music came when I had lunch with a former student, who mentioned the need for excellent intermediate marimba solos to fill the gap between lighter, educational pieces and longer, advanced works," Nancy recalls. "Instantly, I thought we needed *a collection* — not just one or two pieces. I brought the idea to the ZMF board, and they supported it. Shawn Michalek became an equal partner in pulling off what was an enormously demanding and fascinating project."

In 2003, Hal Leonard Corporation published Nancy's method book, *Four-Mallet Marimba Playing*. In the book's Introduction, Zeltsman writes, "It is impossible to really grow as a musician without playing a lot of music." While the book contains guidelines for mallet selection, four-mallet grip, tone production, phrasing, and other topics relevant to becoming a successful

The team who premiered Intermediate Masterworks for Marimba (L–R): William Moersch, Beverley Johnston, Gordon Stout, Nancy Zeltsman, Jack Van Geem, Ivana Bilic, Thomas Burritt, and Jean Geoffroy (Photo by Claudia Hansen)

ZMF 2017 at Rutgers University. Front row (L–R): Robert Aldridge, Jack Van Geem, Nanae Mimura, Nancy Zeltsman, Ria Ideta, Mike Truesdell

marimbist, the bulk of the book consists of 50 musical etudes Nancy composed, 18 adapted solos appropriate for recitals, auditions, or juries, and advice on examples from the solo and chamber music repertoire for marimba.

Gregory Beyer says that *Four-Mallet Marimba Playing* "completely transformed my own technical concept and teaching at the marimba. The book's well-written and thoughtfully detailed descriptions of grip, articulation, sticking, phrasing, and a myriad other technical and musical considerations have laid the groundwork for my ability to guide my own students with confidence and clarity."

Zeltsman has served as adapter/editor for two pieces for marimba duo published by Edition Svitzer: Debussy's "Danse" and Barber's "Adagio." Edition Svitzer also publishes two pieces composed by Nancy: "Black Velvet" for solo marimba and "Quatre/Quatre" for solo timpani.

Nancy served four times on the jury of the biennial Tromp Percussion Competition in Eindhoven, the Netherlands, as well as competitions run in Belgium and Paris, and by Southern California Marimba and PAS.

She has been very involved with PAS over the years. She has written several articles for *Percussive Notes*, starting in 1997, served as Keyboard Editor for *Percussive Notes* from 1999–2002, and was featured in a *Percussive Notes* cover story in May 2013. She performed at PASIC with Marimolin in 1988, 2003, and 2017, and has presented concerts and clinics at nine other PASICs. In 2009, eight compositions from *Intermediate Masterworks for Marimba* were performed at a showcase concert. Nancy has also appeared at numerous PAS state Days of Percussion. She judged the PAS Marimba Composition Contest in 2019 and serves on the PAS Keyboard Committee.

"I've particularly enjoyed performing at PASIC!" she says. "I also love attending PASIC to catch up with special friends — slipping away for quiet quality-time conversations as often as possible while still catching some great performances and other events."

Nancy calls her induction into the PAS Hall of Fame "an enormous honor." She speculates that the recognition is the result of her heeding something Ian Finkel told her when she was about 17. "Understanding I was intent on heading off to training at a conservatory, Ian told me, 'There is nothing wrong with being a well-rounded percussionist, if that's what you love. But if you want to take a single instrument to another level, you have to specialize on it.' That really resonated with me, because I saw where he went as a xylophonist, and I thought I had a chance to do that with marimba, which was rare at the time. So I went at it pretty hard. Also, when I emerged on the scene, it was as a chamber musician, not a soloist, and that was unusual."

"I owe a lot to the work ethic I learned from Ian Finkel and Gunther Schuller. We all just put one foot in front of the other and do our work — for the love of music — and hope it adds up to something meaningful," she concludes.

RESOURCES

Website: *www.nancyzeltsman.com*

***Percussive Notes* articles about Nancy Zeltsman**

"Marimolin Celebrates Past Commissions," Vol. 55, No. 4 (Sept. 2017)

"Nancy Zeltsman: The Power of Nuance," Vol. 51, No. 3 (May 2013)

***Percussive Notes* articles written by Nancy Zeltsman**

"Inside a Marimba Competition," Vol. 37, No. 5 (Feb. 2002)

"Commissioning New Music," Vol. 37, No. 5 (Oct. 1999)

"Musings on the Marimba and Its Study, 1997, Part 1," Vol. 35, No. 5 (Oct. 1997)

"Musings on the Marimba and Its Study, 1997, Part 2," Vol. 35, No. 6 (Dec. 1997) PN

One Family's Drum Corps Journey

By Brad Halls and Cameron Halls

It is a hot, humid August night in Indianapolis, Indiana in 2019. My family and I are in Lucas Oil Stadium intently watching the DCI Finals, as we have done many times in the past. The Blue Devils from Concord, California are in tight competition with the Bluecoats from Canton, Ohio for the championship, and the energy in the stadium is palpable. But this year something is different: my son, Cameron, is aging out as a member of the Blue Devils snare line, marching in exactly the same spot that I was in 34 years ago.

I have been performing and teaching rudimental percussion for over 40 years. Nothing that I have achieved personally has come close to the excitement of watching my son realize his dream of winning a DCI championship. This is the story of how that unlikeliest of dreams became a reality, and how my son and I were able to share in that musical journey together. I thought the best way to share our stories would be to have a candid discussion about how we both got started in the activity, how our performance careers paralleled each other, and how we both ended up teaching drum corps.

THE JOURNEY BEGINS

When it was time for Cameron to select an instrument in 5th grade, I wasn't sure whether he would be interested in joining band at all, since his first love was playing baseball. Much to my surprise, he decided to start off on flute. Cam eventually became quite accomplished at both flute and saxophone, and so we thought he had found his musical direction in the woodwind section. But around the 8th grade he asked if we could start working on drums together so he could join the high school drumline. We started at the beginning, working on basic technique and simple rhythms, and establishing a regular practice routine. Four years later, with a lot of dedication and hard work, Cameron made the snare line of the U.S. Army All-American Marching Band and was accepted as a music major in percussion at Michigan State University.

OPEN CLASS DRUM CORPS

Brad Halls: I was a bit of a late bloomer in percussion. I never achieved any real level of proficiency until I made it into my first drum corps, the Saginaires from Saginaw, Michigan, during my senior year in high school. Rich Hogan, the head percussion instructor, must have seen a glint of potential in me and gave me a spot in the 1981 snare line.

Wayne Bovenschen (Associate Professor of Percussion at Oklahoma State University), Cameron Halls, Brad Halls, and MSU percussion instructor Dr. Jon Weber at the Michigan State Univerisity Performing Arts Camp in East Lansing, Michigan.

I was too inexperienced at the time to realize how far I was behind the other drummers, so I just soaked in as much knowledge as I could and enjoyed the ride. I ended up spending two years with the Saginaires, and both were a great experience.

Cameron Halls: Why did you decide to stay for a second year with the Saginaires?

Brad: Several reasons. First, at the end of the '81 season, the drumline made a sort of pact that everyone would return in '82, and many of my closest friends were in that line. Second, the percussion staff was great, and I thought I could still learn a lot from them. They had just hired Lyle Mikolanz from the 27th Lancers to teach the snare line, and we knew Lyle would push us to be the best that we could possibly be. Finally, I just really enjoyed being a part of that corps and I wanted to do it one more time.

Cam, you spent your first year at Music City. What was that like for you?

Cameron: Music City had a spot that opened up pretty late in the season after my freshman year in college. I auditioned, not really knowing what I was getting myself into, because I didn't know anybody in the corps. I quickly put an audition video together and sent it in, and much to my surprise they accepted me. Music City had an abbreviated season, so we didn't move in until June. I had to grow up pretty quickly to succeed in that environment, but it ended up being a great experience. In retrospect, it was a great introduction to the activity, and I made a ton of friends doing it.

Brad: How was Music City different from other musical experiences you had up until that point? In retrospect, would you say that this was a good way to start off your drum corps career?

Cameron: I was already accustomed to playing challenging music, since I had marched with WGI's NorthCoast Academy for a couple of years at that point. The biggest adjustment for me was learning how to practice all day, every day, and being able to stay focused while doing it. Music City had a great staff and knew how to work with kids who didn't have a lot of drum corps experience, so it was a good place to start my drum corps career. The corps members were hungry to learn and improve as much as we could. Being from Nashville, Music City had a lot of members and staff from WGI's Music City Mystique, and a lot of the people that I marched with went on to play in Mystique.

COLLEGE AND WGI

Brad: When I was at Michigan State in the early to mid-1980s there was no WGI percussion yet. But there was an event called the Spartan Marching Percussion Festival (no relation to Michigan State) in Glenbrook, Illinois that was run by Ward Durrett. We first found out about it at Michigan State in the fall of 1983, and we put together a show with no front ensemble. We managed to get second in the college category that January. We kept at it and got progressively better until we were able to win it in our third year in 1986. This competition was held in a high school auditorium, so there wasn't much room for drill on the stage. Our shows were arranged and taught by Wayne Bovenschen, our percussion graduate assistant at the time (now Associate Professor of Percussion at Oklahoma State University), with I and some of the other members helping out where we could. I think we were able to create some pretty interesting and entertaining shows, even though we were figuring out the indoor thing as we went.

Cam, how would you say marching in the MSU drumline compared to marching WGI and DCI?

Cameron: Everything about college band and drumline is different than WGI/DCI, which is one of the reasons I en-

The 2016 Music City snare line warming up for the Nashville DCI show. Cameron is third from right.

joyed it so much. The schedule, the shows, the venues, the fans, the atmosphere — all completely different, but still great! At every home game, we perform in front of 76,000 fans in Spartan Stadium, which is pretty exciting. Dr. Weber (Instructor of Percussion at Michigan State and drumline arranger/instructor) has done an amazing job with that program and it has been really good for a very long time. Most of the players in the MSU drumline have marched in competition bands or WGI/DCI, so we tend to get fairly experienced people. The music is very challenging, and we learn an entirely new show for every home game, so you have to learn to absorb lots of new material very quickly. This is one of those skills that really comes in handy early in the season for WGI and DCI.

Dad, when do you first remember seeing an indoor performance that resembled something like a modern WGI show?

Brad: I think that would have been at Glenbrook in 1983. We decided to go that year having absolutely no idea what to expect. Some of the other college lines were already quite sophisticated at that point. The college line that won that year was Western Kentucky University. They had a cohesive show concept, great music, great drill, and played very musically. That was my first experience seeing "real" indoor percussion shows. And the whole indoor thing just kind of exploded after that.

Cameron: What was your reaction when you first saw things like choreography, electronics, uniforms that were designed to support the show concept, etc. at a WGI show?

Brad: It was quite a shock. Not so much the big front ensembles and electronics — we used electronics with the Blue Devils in 1985 during exhibitions, which I loved — but the choreography, the costumes, the facial expressions, and the theatrics took some getting used to. Once I was able to appreciate the WGI shows for what they are, which is an entirely new artform, I learned to really like it. But it took time. Having you be so involved probably accelerated my education into what WGI is all about. It gave me a bit of an insider view into what was happening and how the shows were put together, which was fun.

Cameron: I remember getting started in 8th grade in 2011, playing xylophone in the local scholastic group. After seeing groups like NorthCoast Academy and Redline perform that year, I knew that a WGI drumline was something I wanted to be a part of one day. I ended up spending a few seasons marching NorthCoast Academy before ending my career marching at Rhythm X from 2018–20. One of the best parts of WGI is the ability to participate in the activity and still go to school, hold a job, or even both in some cases. While I loved my time marching drum corps, I think there is something special about WGI that I hold dear to my heart.

Brad: What was it like marching at Rhythm X and learning from the staff there?

Cameron: Some of the best parts about being in Rhythm X weren't just getting to perform with incredibly talented people every weekend, but being able to learn from and observe the staff. I was able to gain a lot of insight into the design process from the unique environment that Tim Jackson and Tim Fairbanks provide. The drill and music come so organically, sometimes without even being written down. I think this is what allows Rhythm X to create such unique shows every year.

Brad: Was it difficult learning a show where much of it was never written down? That would have been hard for me.

Cameron: It was definitely difficult getting used to, but after spending some time in the group, it came pretty naturally, and it was fun for us as well. Tim and Tim always give clear instructions and set us up for success, even if the process to get there is a little chaotic. At times we would get written music for certain parts of the show, but some of the coolest moments I performed were written completely organically. While every aspect of this may not work for every group, Rhythm X is definitely doing something right in the design department.

The 1984 Michigan State University competition drumline at the Spartan Marching Percussion Festival in Glenbrook, Illinois. Photo by Mary Platt, used with permission from Michigan State Bands.

WORLD CLASS DRUM CORPS

Brad: After two years with the Saginaires, I felt that I had gained enough experience and was ready to audition for a World Class corps. After seeing the Phantom Regiment perform their "Spartacus" shows in 1981 and 1982, I was sure that was where I wanted to march, under the instruction of their legendary percussion instructor Marty Hurley. Phantom Regiment could not have been more stylistically different than the matched-grip, downstroke-based method that we had used at the Saginaires. After some time and with a lot of work, I was able to blend with the other snare drummers at Phantom. I made the line in 1983, and we placed second in drums that year. I returned in 1984 for what I assumed would be my final summer in drum corps. Many guys in those lines went on to become amazing teachers, including John Wooton, Wayne Bovenschen, Kennan Wylie, Leif Marwede, Tim Sivils, and many others.

The 2018 Rhythm X snare line after placing second at WGI finals. Cameron is on the far right. Used with permission from Rhythm X.

The 1983 Phantom Regiment snare line. Brad is second from right. Photo by Roger Ellis, used with permission from Drum Corps World *online magazine.*

Cam, how would you describe your transition to World Class drum corps?

Cameron: My first World Class experience was with Carolina Crown. Being able to spend a summer with an Open Class drum corps definitely helped my transition into World Class in terms of knowing what to expect from a physical perspective, being outside working all day, etc. Every day helped my mental preparation for moving into World Class. I remember watching Crown in the lot during the summer of 2015 and later during 2016 when I was with Music City. I was really impressed by the direction that the drumline was heading, and my friend Phil Andrews recommended that I try out the next season. It was immediately apparent at auditions that Crown was going to have a very strong corps that year.

Brad: How were the audition process and the rehearsals different than in Open Class?

Cameron: The audition process was not that different. The culture at Crown was very intense, and there was very little room for error. You are going to be getting reps on the field no matter what corps you're in, but it was the level of intensity and purposefulness behind everything that Crown did that made it feel great to be a part of.

Brad: How did you like playing Thom Hannum's writing? Did anyone else help with the percussion writing?

Cameron: The percussion arrangers while I was there were Thom Hannum, Travis Peterman, and Jim Ancona. One of the best parts about Crown and one of the big draws that brought me in was the design team's ability to create a program with a really diverse musical palette. From Andy Akiho to Bach to Disney ballads, I was getting

to perform a wide variety of genres while still being part of a cohesive program. The writing at times was very aggressive, which is fun to play, and also helped me grow as a player and performer. One of my favorite drum corps moments was the closer for the 2017 show, "NO one To kNOW one" by Andy Akiho. It felt exactly like the intensity and precision that I was hoping for when I came to Crown, and that tune did not disappoint. Crown was an all-around fantastic experience, and was essential for my evolution as a performer and teacher.

THE BLUE DEVILS

Brad: I had fully intended to retire from drum corps after the 1984 season with my final year of eligibility left unused, but I kept thinking about how amazing the Blue Devils drumlines were under Tom Float, and I just couldn't get the idea out of my head. I finally called Tom in the fall of 1984, and he invited me to come to Concord, California to audition. That was all I needed to hear. I put my college degree on hold and jumped on a plane in January of 1985 with just enough money to purchase a return flight in case I didn't make it. The "audition" was really just to start playing with the line and see if I could keep up. Fortunately, I had enough experience at that point that I could pick up the exercises and music fairly quickly. Again, there was a pretty significant stylistic change going from Phantom Regiment to the Blue Devils. Interestingly, Tom never said a word to me about style, grip, etc. I think he just thought that I would figure it out, and eventually I did.

After a few months in Concord, I still hadn't been cut, so I figured I must have made the corps. I got a small apartment with three other guys in the drumline, and we all worked at fast food restaurants to pay the rent. We couldn't afford any furniture, so we slept on mattresses and sat in folding chairs. But we truly didn't care, we were just glad to be at Blue Devils and be drumming. We worked hard all winter at rehearsals, and when the summer came, we were back-and-forth with the Santa Clara Vanguard and the Cadets for most of the season. The drumline really nailed our show at DCI finals, and we took home the percussion trophy for the third time in a row that year. It's hard to describe how much I learned from Tom Float and Scott Johnson that season. Not only things like the mechanics of drumming and how to tune the drums for maximum clarity, but also how to develop a winning mindset. Most of the challenge at that level is mental, and Tom and Scott were masterful at keeping the line both relaxed and incredibly focused at the same time.

Cameron: My situation was similar in that it was hard to not think about how great the Blue Devils have been. I remember seeing them rehearse at Lucas Oil Stadium my first year watching DCI in 2012. Ever since then, I had always thought about trying out at Blue Devils, and I think most snare drummers probably have thought about it, too. I decided to give it a go my last year (2019), so I flew to Concord to audition. I thankfully did not have to move out right after I received a contract, but I did end up moving into a house with the drumline for spring training. It was a great bonding experience getting to know everyone, since I was from the Midwest. The entire experience during the summer was amazing. The staff and other corps members performed with absolute professionalism. We were given plenty of rest and recovery time while still working hard on the field. It ended up paying off in the end, but that summer would have been worth it 1,000 times over regardless.

Brad and Cameron after DCI finals in 2019.

Brad: I remember how different Blue Devils was from any experience I had up until that point. The staff had a level of trust and respect for the marching members, which gave us a lot of confidence in ourselves. Everyone understood that each person was going to get the job done in the end, and that it was all going to work out.

Cameron: Absolutely. Some of the staff, and in particular Pat Seidling, the corps director, did a great job inspiring the corps and convincing us that we were great. You always felt like everything was going to get taken care of behind the scenes, and that all we had to worry about was doing our job on the field. From food to sleep to

travel, the corps was always set up for success, and I think that allowed the members to focus when it mattered the most. Scott Johnson did a great job at connecting with us on an emotional level. Seeing him care so much and invest so much time into the group really inspired me and the rest of the drumline to perform at our best.

Dad, what was it like seeing me perform with your old corps?

Brad: In a word, surreal. Since you guys didn't come east until August that year, it was pretty late in the season when we were finally able to catch up to you on tour. Seeing you in my old spot with Scott Johnson running the rehearsals was downright spooky, but amazing! I knew better than anyone how hard you had worked to get there, and how satisfying it must have been to age out with the Blue Devils.

The 1985 Blue Devils snare line. Brad is in the center in this photo. This was the third of four consecutive High Percussion trophies for the Blue Devils. Photo by Art Luebke, used with permission from Drum Corps World *online magazine.*

The 2019 Blue Devils snareline after learning they had won the DCI Championship. This was the 19th DCI title for the Blue Devils. Photo by Brandon Gedalje.

Cam, what was it like winning a world championship in your age-out year?

Cameron: Being able to leave it all out there on the field finals night felt great. Whether we won that night or not, I still would have felt fantastic about how the summer went and how the season ended. My main goal for the summer was not necessarily to win, but to be the best version of myself and to create the best version of the drumline and corps with my peers. The staff did a great job at helping move in that direction mentally. Getting the gold felt great, but it wasn't going to make or break my summer.

Brad: Do you think your experience in the Blue Devils was any different because you were a "legacy" member?

Cameron: The connection you had at Blue Devils made me feel a little more connected to the group, especially since I was only able to march with the group for one year. When I moved out to California that May, I had some friends in the drumline, but I also felt a bit out of my comfort zone given my lack of familiarity with the area. I remember a performance we had at the bingo hall in Concord where some alumni from the '80s who marched with you introduced themselves. They gave me their phone numbers and said to reach out if I needed anything. That kind of connection with the group and the alumni made me feel at home in a way that wouldn't have been possible if you had not marched.

TRANSITIONING TO TEACHING

Cameron: How did you make the transition from performing to teaching, and how did you get started with the Cavaliers?

Brad: I began teaching the Cavaliers in 1988. My friend Leif Marwede had joined the Cavies drum staff the year before, and he let me know that they were looking for a snare instructor. Of course, I immediately expressed interest and fortunately got the gig. Jim Campbell was running the percussion program at that time, with Brett Kuhn and Dave Dombeck assisting. I learned so much from those guys about teaching and how to build a successful program. The whole corps seemed to be on a mission from the moment I joined the staff. Many people don't realize how difficult it is for a corps to move up even one or two places in DCI finals, and the Cavaliers were determined to go from the middle of the pack to winning a world championship in just a few years. Well, three years later in 1991 we tied for high drums and the corps placed second. In 1992, my last year with the corps, the Cavaliers won both the high percussion trophy and their first DCI championship.

Cameron: That's really cool that you were able to get a gig with some of those great teachers for your first teaching experience. It goes to show how much networking and setting up connections can help you out in the long run. I was brought on to the staff at Madison Scouts through my friend Ryan Ellis, and under his leadership over the past few years I have been able to learn so much about teaching, and how drum corps organizations work in general. I was brought on during the pandemic, so some of my first real teaching experiences were actually in online settings such as Zoom and Google Classroom. Online teaching has really made me realize how thankful I am to be able to be in front of students now.

Brad Halls has over 30 years of experience teaching percussion in private and group settings. He is a member of the PAS Marching Committee and has had many articles published in *Percussive Notes* and *Rhythm! Scene*. Halls marched in the snare lines of the Saginaires (1981–82), the Phantom Regiment (1983–84), the Blue Devils (1985), and the Michigan State University Marching Band (1981–86). He was a member of the percussion staff of the world champion Cavaliers Drum & Bugle Corps from 1988–92, and is the recipient of three DCI High Percussion awards, one performing and two teaching.

Cameron Halls is an active percussion educator and arranger based in Dayton, Ohio. He is a graduate of Michigan State University, where he received his bachelor's degree in Music Education. Cameron is an accomplished marching and concert percussionist with extensive performance experience in both fields. While at Michigan State, he performed in their Wind Symphony, Percussion Studio, and the Spartan Marching Band. He has performed with DCI & WGI groups including Music City, Carolina Crown, North-Coast Academy, and Rhythm X. Halls is the Percussion Director at Bellbrook High School as well as the Battery Coordinator for the Madison Scouts Drum & Bugle Corps. PN

A Brief History of the Wind Machine

By Ryan Bond

The wind machine, a musical instrument referred to as an "aeoliphone," is a friction idiophone used to imitate the sound of wind.[1] Early wind machines, referred to as acoustic wind machines, are comprised of a "barrel framework covered with silk or coarse canvas which rubs against the slats as the barrel is rotated."[2] As the cylinder rotates, the fabric rubs against the cylinder's wooden slats or rods, creating the sound of wind (see Figure 1).

The wind machine sounds evolved through time, beginning with the acoustic wind machine to recording of the acoustic instrument, both on tape and digital samples. The samples are controlled on a synthesizer and computer with a patch and MIDI (Musical Instrument Digital Interface) controller such as the Pearl malletSTATION.

This article will provide information on the history, sound, use, and technological advancements of the wind machine. The wind machine appears in orchestras, rock bands, movies, television shows, operas, and even musical theatre on Broadway. Table 1 includes select works for the wind machine in various musical settings throughout its evolution.

One of the first works to call for a wind machine is Jean-Philippe Rameau's tragedy opera, "Les Boréades," which premiered in 1770.[3] Rameau's opera calls for an instrumental "air vif" to represent the presence of the god of the north wind. The wind machine was added to the score after its creation. The device originates around the early 1900s, replacing any previous substitutes for the opera.[4]

The early version of the wind machine had subtle control over pitch and volume.[5] However, disadvantages of the acoustic machine include limited dynamics in certain settings and a quick decay of sound. To change the timbre of the early wind machine one would need to change the rotation speed, the material or fabric, or tighten/loosen the fabric around the cylinder.[6]

In situations where a wind machine wasn't available, other implements were used to create this mysterious effect. Traveling companies would often employ the theatre property owner to "groan audibly" and would proceed to "fake" the sound of the wind. When available, a heavy piece of flexible gas hose would be used in a corner with sufficient space and would be whirled around one's head at a quick speed recreating the sound of wind with satisfactory results — except for the exhausted individual swinging the hose.[7]

The electric wind machine is like the early acoustic version with an added innovation. The turning speed of the cylinder is controlled by an electric motor. One disadvantage of the electric version is that it produces a low-pitched hum when the machine is turned on but not in use,

Figure 1. Early wind machines [23] [24]

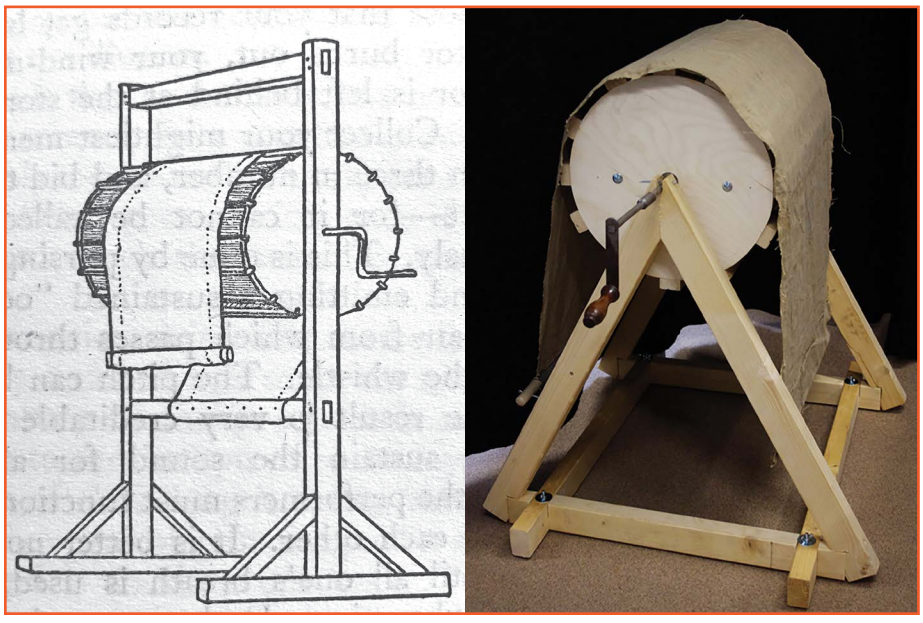


Table 1. Select Works for the Wind Machine

Select Works for the Wind Machine				
Piece	**Composer**	**Premiere**	**When the wind machine is used**	**Composers Intention**
"Les Boréades" (1763)	Jean-Philippe Rameau	1770	"Les Vents" scene, and a few other brief moments.	Rameau's opera calls for an instrumental "air vif" to represent the presence of the god of the north wind. The wind machine is used for 3 minutes in "Les Vents."
"The Barber of Seville" (1816)	Gioachino Rossini	1816	In the Storm scene which occurs right after Berta's aria "Il vecchiotto cerca moglie."	Rossini combines the wind machine, thunder sheet, and timpani to create the effect of a storm. The storm starts suddenly interrupting the melody. Rossini shows the strength of storms for 1 min.
"Ours" (1886-7)	Thomas William Robertson	1886	In the last act.	The wind machine is used to emulate the harsh world outside world. Each time a door to the hut is opened snow flies in and a shriek of wind is heard.
"Sinbad" (1891)	W.H. Batchelor	1891	In multiple scenes including "The Shipwreck," "The Panorama," "The Frozen Valley of Diamonds," and "The Winter Ballet."	The wind machine is combined a with a barrel (containing white paper snow cut into little pieces) being sifted onto the stage creating the effect of a snowstorm. It is also used to emulate the journeys on the sea and storms.
"Don Quixote" (1897)	Richard Strauss	1898	Act II.	The wind machine is used when Quixote and Sancho approach the windmills thinking they are giant devils and Quixote charges at them with his lance.
"Daphnis et Chloé" (1912)	Maurice Ravel	1912	At the end of Part I and in Part II.	Ravel dissolves the tonal center in part I leaving the listener in a strange, unknown land. The wind machine is added giving a new dimension to the sound. Leading to Part II the wind machine gives a sense of wandering through a desolate landscape.
"Eine Alpensinfonie" ("An Alpine Symphony") (1911-15)	Richard Strauss	1915	Begins at the end of "Calm Before the Storm" and continues throughout "Thunder and Tempest, Descent."	Strauss' use of the wind machine brings pure excitement and a "roar" of nature's power in representing the mountain storm. The wind machine is used for five minutes.
"Sinfonia Antarctica" (1949)	Ralph Vaughn Williams	1949	"Antarctic Shimmerings" - enters with the female choir.	Williams demands the setting of the film ... to find musical equivalents for the physical sensations of ice, wind blowing over the great, uninhabited desolation, stubborn and impassable ridges of black and ice-covered rock. Williams states his piece is "man's endeavor to overcome the rigours [sic] of this bleak land and to match mortal spirit against the elements."
"I Want You She's So Heavy" (1969)	The Beatles	1969	Approximately 5:30.	Ringo Starr overdubbed a wind machine while Lennon overdubbed a whooshing Moog synthesizer to create the sound of someone randomly dialing a short wave radio.
"One of These Days" (1971)	Pink Floyd	1971	Throughout the piece.	Nick Mason states that the combination of a high voice, slowed down tape, and wind machine create an eerie effect for a startling performance.
"Le Grand Macabre" (1978)	Gyorgy Ligeti	1978	Amanda and Amandos Love Duets.	Two entwined figures represent the wind in Botticelli's Birth of Venus. The wind machine is the relationship between Amanda and Armandos.
"Scalia and Ginsberg" (2015)	Derrick Wang	2015	Scenes introducing the commentator and introduction of his trials.	Wang calls for a wind machine to introduce the commentator and his trials for the two justices as they attempt to solve their disagreements.

resulting in an electric hum discernable from the audience.[8]

The wind machine became more accessible when the audio was formatted to the synthesizer. "In the early 1960s the synthesizer was an experimental instrument."[9] The synthesizer organized waveforms such as the sawtooth, square, triangle, and sine waves. Waveforms manipulate and create new sounds, including the sound of wind. The wind machine (referred to as wind) found residency on electronic keyboards as a patch. A patch saved performance space, increased accessibility, and simplified the player's role. Using the patch is as simple as playing a single key to trigger sound. One disadvantage of using a patch is the difficulty controlling the sound and dynamics; the same sound is played each time the trigger is activated.

The wind machine wasn't the only instrument subject to performer replacement by the synthesizer. "Its sensational debut embodied a little bit of rush for everyone: it scared studio and orchestral musicians (and their Union), who could see their jobs vanishing if just one synthesizer in a recording studio could now duplicate their efforts."[10] As the wind machine was replicated digitally, companies created their own samples and sold them. Companies that provide samples, MIDI files, and electronically created sound files of the wind machine include Pond5, Splice, Epidemic Sounds, and Kontakt.

In 2016 Fiona Keenan and Sandra Pauletto published their study on Sonic Interaction Design.[11] Keenan and Pauletto sampled and recorded the wind machine to transfer it to digital format to further identify its ranges, pitches, quality, and spectrum of sound. "The rotational mechanism of the acoustic wind machine has transferred relatively well to the digital version…especially when the gesture is simple and sustained in time."[12] The study facilitates the comparison of one rotation, five rotations, and ten rotations. It is notable to understand that energy diminishes and sound decreases rapidly with an acoustic wind machine compared to the digital wind machine. Keenan and Pauletto debate advantages and disadvantages of the quality of sound when recording and using the acoustic wind machine.[13]

In 1881, the *Valley Echo* newspaper in Cottonwood Falls, Kansas mentions the use of "peculiar effects produced upon the stage," including the use of thunder, rain, sunlight, wind, and other natural phenomena. These peculiar effects are often classified under the general term "stage effects" used to astonish the spectator. Stage effects took a large amount of work, especially without the technology of today. Wind is an item that is very useful in heightening the effect of stage storms. In the last act of "Ours," written in 1886–87 by Thomas William Robertson, each time a door to the hut is opened, snow flies in and a shriek of wind is heard.[14]

In the 1893 production of "Sinbad," the Chicago Opera House tested the new wind machine. This version of the new wind machine resembles a water wheel with sheet iron paddles that scrape against a canvas, producing a "whispering of a gentle zephyr or the whistling of a tornado"[15] or options in-between, at the will of the operator. The wind machine is used in multiple scenes throughout this production such as "The Shipwreck," "The Panorama," "The Frozen Valley of Diamonds," and "The Winter Ballet." When the Roe ship sinks to the bottom of the ocean and Sinbad is "swimming to the surface from the bottom of the sea," the wind machine is combined with a barrel (containing white paper snow cut into little pieces) being sifted onto the stage, creating the effect of a snowstorm.[16]

Richard Strauss was one of the first composers to introduce the wind machine to the orchestra in "Don Quixote."[17] The wind machine is used when Quixote and Sancho approach the windmills thinking they are giant devils and Quixote charges at them with his lance. Quixote becomes entangled in the windmill blades and passes away.[18]

Ralph Vaughn Williams wrote for the wind machine in his "Sinfonia Antarctica." Williams' fascination with the strange world of ice and storms is conveyed through musical equivalents in this symphony. The implementation of the wind machine depicted physical sensations of ice, wind blowing over uninhabited desolation, and impassable ridges of black ice-covered rock. Williams states his composition is "man's endeavor to overcome the rigours [sic] of this bleak land and to match mortal spirit against the elements."[19] The third movement, entitled "Landscape," begins with the wind machine. Wind instruments and a female choir without lyrics join the wind machine, giving another layer of chilling sounds. Williams visualizes a blizzard by dramatically changing the speed of the wind machine. Instructions for the wind machine are given to perform "out of sight." The wind machine was included in Williams' score, recording of the film music, and later replaced with a recording of natural wind sounds for practical reasons.

Pink Floyd's instrumental composition "One of These Days" (1971), from the group's album *Meddle*, implements an early wind machine. On David Gilmour's DVD *Live at Pompeii* (2016), drummer Nick Mason cranked the handle of a wind machine during the performance of "One of These Days." Mason states that the combination of a high voice, slowed down tape, and wind machine create an eerie effect for a startling performance.[20] The wind machine is played live in the "intro" and "outro." A digital sample of the wind machine was combined with the other sound effects during the guitar solo. The wind machine and other instrumentation startles the audience, leaving them with an unnerving feeling.

The opera "Scalia and Ginsberg" (2015) by Derrick Wang calls for a wind machine to introduce the commentator and trials for the two justices as they attempt to solve their disagreements. The instructions call for the wind machine, or equivalent sound effect, to be played by a percussionist "as practicable." If not, it can be played as a sample by a keyboardist or other musician.

Composers like George Antheil used other devices to create unusual sounds. Antheil's "Ballet Mécanique" was written for sixteen mechanical pianos, percussion, and film. The 1953 revision of the "Ballet Mécanique" calls for glockenspiel, small and large airplane propeller sounds, and gong (tam-tam) in the percussion section.[21] In one of the first performances of "Ballet Mécanique," the airplane propeller effect was achieved by using a fan with leather straps. Antheil states that the airplane propeller sound acted as an organ point.[22] The sound created by the airplane propeller frightened the audience. The presence of machines during the early twentieth century (e.g., airplane motors, electric doorbells, wind machines) and the rhythmically driving, fast tempo of "Ballet Mécanique" gave it popularity.

As technology advances, control over

subtleties in music progresses. Advancements for the wind machine are made possible with MIDI controllers like the Pearl malletSTATION or Alternate Mode malletKAT (see Figures 2 and 3). These MIDI devices enable the player to control the wind machine sounds with the speed of mallet rolls and quick muting. Controlling the crank speed of the wind machine can be accomplished by how fast one rolls with mallets. Rise and fall of pitch can be affected by the velocity or how hard the trigger is played. Sampling makes it possible to record multiple wind machines with different cloth materials and place all the timbres on one device. A MIDI controller can assign different timbres (fabric materials) to different triggers, eliminating the necessity for multiple wind machines. These digital advancements in the wind machine have simplified transportation and space issues, improved subtleties in sound production, and transitions between multiple instruments.

The history behind and evolution of the wind machine confirms its influence on composers through time and its technological advancements. The wind machine sound is still being used today. People are

Figure 2: Pearl malletSTATION[25]

Figure 3. Alternate Mode malletKAT[26]

recreating early wind machines through the use of samples, MIDI files, and other technologies for use in recordings and performances.

ENDNOTES

1. "Aeoliphone," *Grove Music Online*, 3 September 2014, https://doiorg.ezproxy.library.unlv.edu/10.1093/gmo/9781561592630.article.L2267666.
2. James Blades, revised James Holland, "Wind machine," *Grove Music Online*, 2001, Accessed 5 September 2021, https://www-oxfordmusiconline.com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000003040.
3. Graham Sadler, "Rameau's Last Opera: Abaris, Ou Les Boréades," *The Musical Times* 116, no. 1586 (1975): 327–29, https://doi.org/10.2307/960326.
4. Fiona Keenan, and Sandra Pauletto, "An acoustic wind machine and its digital counterpart: Initial audio analysis and comparison," *Interactive Audio Systems Symposium*, (University of York, United Kingdom 2016), 1-6, https://eprints.whiterose.ac.uk/113697/.
5. Blades and Holland.
6. Ibid.
7. G. W. McCardell, "Illusions of the Stage," *Valley Echo*, 13 January 1881, Accessed 6 June 2022, https://www.newspapers.com/image/342008726.
8. Ibid.
9. Trevor Pinch, and Frank Trocco, *Analog days: The invention and impact of the Moog Synthesizer*, (Cambridge, MA: Harvard University Press, 2004): 131–132.
10. Keenan and Pauletto, 1-6.
11. Ibid.
12. Ibid.
13. For suggestions on improvement of the digital wind machine see Keenan and Pauletto.
14. G. W. McCardell, "Illusions of the Stage," *Valley Echo*, 13 January 1881, Accessed 6 June 2022, https://www.newspapers.com/image/342008726.
15. *Chicago Tribune*, "Will Please the Eye: 'Sinbad' at the Chicago Opera House Will be Gorgeous." 8 October 1893, Accessed 6 June 2022, https://www.newspapers.com/image/349503147.
16. Ibid.
17. Karl Peinkofer and Fritz Tannigel, *Handbook of Percussion Instruments*, English translation by K. and E. Stone, (London, UK: Schott, 1976): 172.
18. Donald Conrad Hartmann, "The 'Don Quichotte a Dulcinee' of Maurice Ravel and the 'Chansons de Don Quichotte' of Jacques Ibert: A Study of Two Song Cycles Composed for the Film 'Don Quixote', Which Starred Feodor Chaliapin" (PhD dissertation), University of Oklahoma, 1994.
19. Carolyn Philpott, Elizabeth Leane, and Douglas Quin, "Vaughan Williams and the Soundscapes of Scott of the Antarctic," *The Musical Quarterly* 103, no. 1–2 (2020): 105, https://doi.org/10.1093/musqtl/gdaa006.
20. Charlie Kendall, "Shades of Pink – The Definitive Pink Floyd Profile," *The Source Radio Show*, (1984), https://www.pinkfloydz.com/interviews/shades-of-pink-1984/.
21. Thomas Siwe, *Artful Noise: Percussion Literature in the Twentieth Century*, (Urbana, IL: University of Illinois Press, 2020), 31.
22. Joyce Kennedy, Michael Kennedy, Tim Rutherford-Johnson (ed.), "Antheil, George," *The Oxford Dictionary of Music*, (New York, NY: Oxford University Press, 2012), https://www-oxfordreferencecom.ezproxy.library.unlv.edu/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-406.
23. F. Napier, *Noises Off: A Handbook of Sound Effects*, (London, UK: JG Miller, 1936). Image on the left.
24. Keenan and Pauletto, 2. Image on the right.
25. "Pearl malletSTATION," Digital image, Pearl Drums, Accessed 1 October 2021, https://pearldrum.com/products/electronics/malletstation/malletstation
26. "Alternate Mode malletKAT," Digital image, Alternate Mode, Accessed 1 October 2021, https://www.alternatemode.com/malletkat/instruments/malletkat-8-grand/

BIBLIOGRAPHY

Adato, Joseph, and George Judy. *The Percussionist's Dictionary: Translations, Descriptions, and Photographs of Percussion Instruments from Around the World*. Van Nuys, CA: Alfred Music, 1984.

"Aeoliphone." *Grove Music Online*. 3 September 2014. Accessed 15 September 2021. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-4002267666.

Antheil, George. *Bad Boy of Music*. Garden City, NY: Doubleday, Doran and Company, 1945. Reprint. New York, NY: Da Capo Press, 1981.

Baines, Anthony, ed. *The Oxford Companion to Musical Instruments*. Vol. 80. Oxford, UK: Oxford University Press, 1992.

Blades, James, revised James Holland. "Wind machine." *Grove Music Online*. 2001. Accessed 5 September 2021. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000003040.

Chicago Tribune, "Will Please the Eye: 'Sinbad' at the Chicago Opera House Will be Gorgeous." 8 October 1893, Accessed 6 June 2022. https://www.newspapers.com/image/349503147.

Chion, Michel. *Sound: An Acoulogical Treatise*. Durham, NC: Duke University Press, 2015.

Dearling, Robert, ed. *The Ultimate Encyclopedia of Musical Instruments*. London: Carlton Books, 1996.

Hartmann, Donald Conrad. "The 'Don Quichotte a Dulcinee' of Maurice Ravel and the 'Chansons de Don Quichotte' of Jacques Ibert: A Study of Two Song Cycles Composed for the Film 'Don Quixote', Which Starred Feodor Chaliapin." PhD diss., University of Oklahoma, 1994.

Keenan, Fiona. "A theatre wind machine as interactive sounding object." *International Conference on Live Interfaces (ICLI), Doctoral Colloquium*. Falmer, East Sussex, England: University of Sussex, 2016.

Keenan, Fiona, and Sandra Pauletto. "An acoustic wind machine and its digital counterpart: Initial audio analysis and comparison." *Interactive Audio Systems Symposium*. York, United Kingdom: University of York, 2016.

Kendall, Charlie (1984). "Shades of Pink – The Definitive Pink Floyd Profile." *The Source Radio Show*. Retrieved 20 September 2021. https://www.pinkfloydz.com/interviews/shades-of-pink-1984/

Kennedy, Joyce, Michael Kennedy, and Tim Rutherford-Johnson (ed.). "Antheil, George." *The Oxford Dictionary of Music*. New York, NY, Oxford University Press, 2012. https://www-oxfordreference-com.ezproxy.library.unlv.edu/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-406.

Kobbé, Gustav. "Richard Strauss and His Music." *The North American Review* 174, no. 547 1902.

Kozinn, Allan. "Robert Moog, Creator of Music Synthesizer, Dies at 71." *The New York Times*. Retrieved 8 September 2021.

McCardell, G. W. "Illusions of the Stage," *Valley Echo*, 13 January 1881, Accessed 6 June 2022. https://www.newspapers.com/image/342008726.

Moynet, M.J., Allan S. Jackson, and M. Glen Wilson. *French Theatrical Production in the Nineteenth Century: L'Envers du Théâtre*. Binghamton, NY: State University of New York, Max Reinhardt Foundation with the Center for Modern Theatre Research, 1976.

Napier, F. *Noises Off: A Handbook of Sound Effects*. London, UK: JG Miller, 1936.

Nettl, Bruno. "Music." *Grove Music Online*. 2001; Accessed 20 September 2021. www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040476.

Peinkofer, Karl, and Fritz Tannigel. *Handbook of Percussion Instruments*. English translation by K. and E. Stone. London, UK: Schott, 1976.

Philpott, Carolyn, Elizabeth Leane, and Douglas Quin. "Vaughan Williams and the Soundscapes of Scott of the Antarctic." *The Musical Quarterly* 103, no. 1–2, 2020. https://doi.org/10.1093/musqtl/gdaa006.

Pinch, Trevor, and Frank Trocco. *Analog days: The invention and impact of the Moog synthesizer*. Cambridge, MA: Harvard University Press, 2004.

Sadler, Graham. "Rameau's Last Opera: Abaris, Ou Les Boréades." *The Musical Times* 116, no. 1586, 1975. https://doi.org/10.2307/960326.

Siwe, Thomas. *Artful Noise: Percussion Literature in the Twentieth Century*. Urbana, IL: University of Illinois Press, 2020.

Whitesitt, Linda. "The Life and Music of George Antheil, 1900–1959." PhD diss., University of Maryland, College Park, 1981.

Whitesitt, Linda, Charles Amirkhanian, and Susan C. Cook. "Antheil, George." *Grove Music Online*. 2001; Accessed 28 September 2021. https://www-oxford-musiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000997.

Ryan Bond is a percussionist who is completing a Doctor of Musical Arts degree at the University of Nevada, Las Vegas (UNLV) under the mentorship of Dr. Dean Gronemeier and Dr. Timothy Jones. He completed a Master of Music degree at UNLV, and completed his Bachelor of Music degree at Snow College in Ephraim, Utah with an emphasis in commercial music. Bond has performed and given clinics in Finland, Norway, and Sweden. He has also performed with Opera Las Vegas and the Grammy-nominated UNLV Wind Orchestra, serving as principal percussionist under the direction of Thomas G. Leslie. Notable artists he has worked alongside include John Patitucci and Bernie Dressel. Bond actively clinics and teaches privately in the Vegas and Utah valleys. PN

Teaching to the Calendar
An Approach to Planning High School Percussion Curriculum

By Matthew Kilby

Due to the expanding expectations of the modern percussionist, there is no shortage of percussion curriculum to teach, even in high school. If you try to cover all keyboards, vibe dampening/pedaling, various 4-mallet grips, snare drum, auxiliary instruments, timpani, the 40 PAS rudiments, and relevant music-theory concepts within the span of one year, you'll find yourself frustrated very quickly. It would be misguided to teach a high school percussion class like a college percussion-methods class for music-education majors. High school students need to focus on developing good habits through strategic repetition (you'll have to practice *for* them, at least to some extent), not on an overview of percussion instruments.

Prioritize lessons to address specific needs for performances. In other words, teach to the calendar, ensuring students have plenty of time to grapple with ideas and techniques before they need to perform those skills and be assessed. Goal setting can and should be more than one year in scope. You can expand each unit based on student experience (Year 1, Year 2, Year 3, and Year 4 goals). One difference between high school and college students is the wavering commitment/attention-span levels of the average untrained high school student, especially in programs with a majority of younger students. Students lose interest if they do not have the opportunity to perform learned skills within a reasonable time frame.

In this article I will detail the steps and strategies I use to organize my teaching throughout the year and to maximize my efficiency.

STEP 1: GATHER DATA

Before instruction begins, you'll need to gather data on all your students from multiple sources and then reflect on this data to form your approach. What is each student's experience level? How will this affect grouping? Make built-in groups before the semester starts (by instrument, by grade, advanced players with beginning players, mallet strong/mallet weak, drum strong/drum weak, etc.) that you can use in a pinch. Create scenarios where weaker students can shadow stronger students or where stronger students can directly teach weaker students. Often, students have disparate skills with each percussion instrument, so each student will have the opportunity to teach *and* be taught. Demographic data points and data from previous assessments will help you group your students in ways to ensure that all students are being appropriately challenged.

Common Data Points to Consider

- English Language Learners (ELLs, ESL) data
- Gifted and Talented indicators. It can seem arbitrary, but many public-school systems allocate funds for Gifted and Talented students and have criteria for identifying them.
- Academically Gifted
- Artistically Gifted
- Grade Level
- Percussion Experience (in multiple areas, keyboards, snare drum, timpani)
- Students who are eligible for various accommodations or alternative learning goals (IEP or 504 plans)
- Free and Reduced Lunch Qualification
- Gender
- Race/Ethnicity/Cultural Groups
- GPA
- Previous assessment information (all-state placement, grades in previous band/percussion class)

Analyzing the ways that these data points interact may give you valuable insight for addressing deficient areas or enhancing strategies that already work. It is worth investigating correlation between demographic data and assessment data and reflecting. Here are some examples:

- Free and reduced lunch correlates with lower household income, which may affect a student's ability to enroll in

Students lose interest if they do not have the opportunity to perform learned skills within a reasonable time frame.

private lessons. Often, income also affects transportation (single-parent households/parent guardians longer work hours). A strategy may be to have certain rehearsals during the school day and to offer students more one-on-one feedback and individual practice time in class.

- Last year, I noticed that students with higher GPAs were deficient in basic snare drum technique in my program and my feeder programs. I hypothesize that students with stronger academic backgrounds were having more initial success learning to read mallet parts, while those who struggled were placed on non-pitched percussion parts. Now, I use different grouping strategies in order to combat this trend.

STEP 2: MAKE LONG RANGE LEARNING/DEVELOPMENTAL GOALS

Your plans should acknowledge ALL state standards for the arts in your state. In South Carolina, standards have nested indicators to clarify proficiency levels. This is useful for planning and also for advocacy. Your school administration is much more likely to help you if you can speak using the same educational language as your colleagues teaching other subjects. It also helps affirm that the fine arts are core curriculum. For this article, I will use the standards for South Carolina:

I can compose and arrange music.

I can improvise music.

I can produce a characteristic tone.

I can perform with technical accuracy and expression.

I can perform using musical notation.

I can analyze and evaluate music.

I can relate musical ideas to personal experiences, culture, and history.

I can relate music to other arts disciplines, other content areas, and career path choices.

Some of these anchor standards require more higher-order thinking than others (they need to be strategically sequenced), and some can be sprinkled in at any given point in the semester. Two of the anchor standards are outliers; they do not need to be specifically ordered within the semester and will be included in every unit.

Within the context of each unit, which may be a performance cycle (for example, Holiday Concert Preparation), teachers may want to prioritize teaching each standard from most fundamental onward. First, students must perform with characteristic tone, followed by improvisation (even just if on one note), then integrating expression (requiring specific techniques) into said improvisation, then performing from musical notation, performing said notation accurately, and then finally, students will be able to analyze and evaluate music based on specific criteria with the aid of notation. Teachers may want to re-order implementation of arts standards based on personal philosophies or program needs.

Throughout the semester, students should consistently be learning to relate musical ideas to personal experiences, culture, history, and relating music to other arts disciplines. Music has never been made in a vacuum, so learning cultural background, history, and relation to other disciplines is imperative.

STEP 3: DEFINE UNITS

It may be more useful to align units with the calendar, not with separate State Standards. Use backwards design within each unit in order to plan pacing. First, determine what transfer goals and content goals will be met. Create specific goals for student understanding and what knowledge and skill they gain. Then, determine the appropriate assessment evidence for these skills. Certain performances and products will reveal more evidence of understanding than others depending on the learning goal. There may be other anecdotal evidence that can be collected to reflect other desired results too. Lastly, create your learning plan. Determine activities, experiences, and lessons that will lead to desired results and assessment success. Notice that building each unit requires working backwards, deciding first what goals should be met.

For example, at the end of the Marching Band Fundamentals unit, students should be able to perform an exercise sequence on their instrument and know the purpose for each set of exercises. To assess, students self-evaluate a video recording of themselves playing each exercise using a teacher made rubric. The learning plan consists of breaking down each exercise at slow tempos in chunks, having students workshop each other, and isolating individual elements of each exercise (pitches, rhythms, RH, LH, etc.) to achieve desired physical motions and musical outcomes. Below is a calendar outline of units included in a year with an estimated amount of lessons/days.

Quarter 1

UNIT 1. Marching Band Fundamentals 6 weeks; 30 days of instruction or "lessons"

UNIT 2. Marching Band Show (Until State Contest 1st week of Nov.) 6 weeks; 30 lessons

Quarter 2

UNIT 3. Region/All-State Band Prep (Nov–Jan) 8 weeks; 40 lessons

UNIT 4. Concert Band Fundamentals (to Concert Performance Assessment) 2 weeks; 10 lessons

Quarter 3

UNIT 5. Pre-Perc Ensemble Techniques/ Sight-reading 6 weeks; 30 lessons

UNIT 6. Percussion Ensemble (to PAS Performance Assessment) 6 weeks; 30 lessons

Quarter 4

UNIT 7. Spring Concert Prep 2 weeks; 10 lessons

UNIT 8. Marching Band Fundamentals

STEP 4. DEFINE CLASSROOM PROCEDURES

I determine classroom procedures and explain and demonstrate them at the beginning of the year. What follows are examples of procedures for behavior and communication.

Students are expected to set up the instruments, have a music stand, their music, and a pencil without instructor assistance daily according to our seating chart (instructions for which instruments we are starting with are always on the board). Students have until four minutes past the bell in order to complete this setup. All instrument storage locations are labelled, and we take time to practice this at the beginning of the year.

While rehearsing, students know that it is not appropriate to interrupt music with a question or to talk while making music. However, because students do not have access to larger instruments (steel drums, marimbas, etc.) at home, there are many opportunities for in-class guided practice. For example, when looking at a new piece, I'll set a timer for 2.5 minutes and have students play through a particular four-bar phrase on their own. Older students model appropriate behavior for individual work; they should be actively practicing the designated task unless they have permission to do otherwise, and any student playing a drum must be using a pad, or "hot rods," which produce considerably less sound. Often these short sessions show students the utility of individual practice sessions and inspire students to come to the music room to practice before school, after school, or during lunch, when they can work without being disturbed by others.

Communication

Parent communication is made once a week via email on Fridays to share the next week's schedule, including all assignments, after-school schedule, due dates, and upcoming events. The band calendar in its entirety, financial reports, and other relevant student information is available on *cuttime.com*, a database for communicating within large organizations. If there are any academic or disciplinary concerns with a particular student, I call parents to discuss a plan for the student. Parent duties/volunteer opportunities are outlined in detail in our band handbook.

Rules and Consequences

Social contracts (in which students collectively determine how they should behave and what behaviors are acceptable and unacceptable as a class exercise) are popular these days. They are great as an activity and a reminder, but some good, old-fashioned boundaries, or class rules, will protect you from having to "interpret" certain boundaries in the moment. Any negative behavior should have an outlined consequence ahead of time, so that students do not feel that they are being individually persecuted. It may help to let students weigh in on potential consequences to the most common negative behaviors. Try to keep any posted rules very short and easily memorable. Here is an example of a set of class rules.

1. Respect yourself — Don't be self-deprecating, and follow through on each activity.
2. Respect your peers — Offer help to others when needed, and communicate scheduling conflicts. Lift up the team.
3. Respect the equipment.

Timers are great for management and prevent negative protest behaviors resulting from mental burn-out. Open-ended tasks are exhausting for students because they don't know how to apportion their mental and physical stamina. There are so many tasks and standards that need to be completed that there must be careful time management for workshopping each component of playing. I create a schedule that rotates important exercises to ensure routine training on those skills with appropriate frequency. For example, you may want to work on buzz rolls once a week but should sight-read every day. In other words, use instructional strategies that do not create opportunities for disengagement and negative behaviors.

Assessment and Grading

I informally assess students weekly as I walk around the room, listen to them, and give them instruction. Students are expected to turn in two videos per week for formal grading, using a performance rubric I created and distributed early in the semester. Video assignments are generally of chunks of music that we are working on in class/or exercises that will benefit that particular student. The formal assignments are individualized by grade level and ability.

Along with these weekly assigned videos (all due on Sunday at midnight), I ask each student to fill out a survey telling what they have learned each week and what was most effective for them. Students have an opportunity to self-assess on this form. Students are also required to complete music-theory assignments each week, often related to the week's content. For example, the opening of the semester has frequent, timed note-naming checks, and grades are assigned based on pre-made conversion tables. The website *musictheory.net* is great for this, but there are many other options.

Performances act as Unit assessments. I record our performances (concerts) and play them back for the students, and I allow them to reflect on what we did well and what we can aim to improve for next time. I give students a self-assessment rubric to guide them through their reflec-

tion. Students' expectation of regular assessment helps with focus and intention during their practice.

A video is an objective demonstration of a student's skills at a certain point in time. It is revealing to watch a student's weekly videos in sequence at the end of the semester. Students develop a portfolio that has tangible evidence of their own growth. This has been very helpful to show parents and administrators, who are often curious to see students' progress over a semester. Videos also show a narrative more relatable than raw data points, and students are eager to reflect on their own "journeys."

My fellow instructors and I establish clear evaluation criteria in performance and performance rubrics, but also give the students flexibility to self-assess in ways beyond the rubrics. For music theory assignments, I have pre-established conversion tables set up that show students exactly what their grades will be once they submit their assignments. In a typical non-concert week, the students may end up getting four to five grades in a predictable format:

Weekly Assignments Example (all due Sunday at Midnight):

Video 1

Video 2

Music Theory Assignment 1

Music Theory Assignment 2

Self-Reflection Survey

Reports from the survey are emailed to the parents so they can see their child's progress for the week in their own words, along with their posted online grades. There are also assignments along the way outside of this format, often specifically relating the last two standards on my chart.

I hope this article helps you organize topics within a clarified vision for your program. Having parents and administrators better understand your goals pays huge dividends. Notice that no specific percussive techniques were mentioned in this article: if you have a long-range plan, I have no doubt that you'll knock each percussion concept out of the park.

Matthew Kilby is an educator and performer in North Charleston, South Carolina. He is Associate Band Director, Percussion Instructor, and Steel Band Director at Fort Dorchester High School. He also assists with the Gateway Program, teaching gifted and talented young percussionists in Dorchester School District 2. PN

"One Study One Summary" and its Influence on Electroacoustic Marimba Literature

An Interview with John Psathas

By Dr. Kellen King

This article includes a primary source interview with John Psathas regarding his compositional style and use of electronic accompaniment, as well as the influence of his work "One Study One Summary" on electroacoustic marimba literature in the 21st century. Written in 2005, "One Study One Summary" for solo marimba, junk percussion, and digital audio was, and still is, influential to the development of electroacoustic marimba literature. With synthesized sounds and sampled percussion, the digital audio is nearly as active as the marimba, creating a complementary rhythmic and melodic interaction.

Commissioned by Pedro Carneiro (b. 1975), the work requires a five-octave marimba, metallic objects, frying pans, opera gongs, salad bowls, and a variety of China and splash cymbals. Carneiro, an internationally acclaimed percussionist, conductor, and composer, premiered the work in London, England on July 16, 2005. The unique compositional style with the extended percussion techniques, implemented by John Psathas, transformed the genre of modern electroacoustic percussion.

John Psathas (b. 1966) is one of New Zealand's most internationally acclaimed composers. His compositions are internationally recognized and are performed regularly by the world's leading musicians. The distinguished roster of percussionists who have performed and/or recorded his works includes Evelyn Glennie, Pedro Carneiro, Omar Carmenates, and Michael Burritt. Psathas is in extremely high demand as a composer. His musical style combines the styles of jazz, classical, Eastern European and Middle Eastern, avant-garde, rock, and electronica.[1] Psathas' music appeals to a vast number of listeners — musicians and non-musicians alike. Each of his compositions has a unique musical language, making it difficult to characterize his compositional style. Psathas has had a strong influence on the evolution of solo and chamber percussion repertoire with such works as "Matre's Dance" (1991), "Psyzygysm" (2001), "One Study One Summary" (2005), "Planet Damnation" (2007), "Djinn for Percussion Ensemble" (2009), "Buyan" (2017), "Cloud Folk" (2017), "Koolish Zein" (2019), and many others.

"One Study One Summary" is divided into two movements: "One Study-Etude" and "One Summary." The digital audio of both movements creates a heavy electronica and dance-music element, particularly in the first movement. The majority of the second movement has a more atmospheric and subdued tone until the backbeat section later in the movement.[2] The marimba technique demands remain similar between both movements, requiring the performer to have a firm understanding of four-mallet technique, integrating single independent strokes, single alternating strokes, double vertical strokes, double lateral strokes, and triple lateral strokes within a fast rate of succession, in addition to quick interval changes, advanced stickings, and fast leaps up and down the keyboard.

To understand the importance of this work and its influence on this genre, one should have an understanding of the origins of electroacoustic marimba literature. Such literature has been in existence since 1978, originating with "Metamorfosi I: per marimbafono e nastro" by Iván Patachich, who was known for pioneering electronic music in Hungary. It was the winner of the electroacoustic prize at the

1978 Bourges International Electroacoustic Music Festival and is thought to have been the first work for marimba and electronics.[3] Since then, the genre of electroacoustic music for keyboard percussion instruments has grown exponentially in number of compositions and sophistication of marimba and electronic interactions.

Most of these works are for marimba and fixed media (or tape), meaning they are to be played with an electronic playback or backing track that has been digitally rendered by the composer. Other electronic works have been composed for performance with live processing, meaning that the acoustic instrument is being amplified by a source and processed via an electronic device such as a computer or looping pedal. At times, backing tracks are used to create an atmospheric or computerized texture underneath the marimba, freeing the performer without the need to synchronize strictly with the tape, as there is not a substantially rhythmic dialogue between the two voices.

One of the first pieces to explore an interactive dialogue between acoustic instruments and electronic playback was "Tumblers," written by Alejandro Viñao in 1989 for violin, marimba, and computer. "Tumblers" requires both musicians to perform in sync with the tape, which is provided by Viñao. According to the composer: "It was clear to me from the very beginning that the tape/computer part of a mixed piece would have to be as rich and complex as the instrumental or vocal parts (many of my mixed pieces are for voices and computer). More important, for me the interaction would have to be similar to that in a purely instrumental work. I thought of a mixed composition as a totality, not as a structure involving two separate sound worlds."[4]

Electroacoustic compositions for marimba continued to grow in number and maturity. Works such as "The Alabados Song," written in 2001 by Paul Bissell, created an atmospheric texture under the marimba as well as a sense of coupling between the two parts. It was not until 2005 with the publication of "One Study One Summary" that the medium of electroacoustic marimba with backing track entered a new level of sophistication, transforming the genre of marimba and tape music for the foreseeable future. Psathas created an electronica and film-score-like digital accompaniment with constant interaction between the two voices. According to Psathas, "It's about the way the parts interact and the excitement and energy and sense of collective purpose that come from it."[5] During an interview with the author, Ivan Trevino discussed how the tight-knit electroacoustic composition style used by both Viñao and Psathas influenced his work "Electric Thoughts" (2014). Trevino states: "In terms of academic music, my only exposure to electroacoustic music was performing Alejandro's Viñao's 'Tumblers' for marimba, violin and backing track when I was a student at Eastman. The piece was composed in 1989 and was commissioned by Marimolin (the duo of marimbist Nancy Zeltsman and violinist Sharan Leventhal). The piece shares similarities with Psathas' work, specifically in how the marimba and tape go beyond texture to have true rhythmic dialogue between the two parts (and the violin part as well)… This idea of rhythmic dialogue between electronics and marimba really stuck with me, and when I was commissioned to compose 'Electric Thoughts,' those compositional techniques manifested themselves through my own compositional language and style."[6]

In most electroacoustic marimba works prior to the 21st century, the tape generally functioned as a soundscape while the acoustic voice was the primary solo voice. That is not to say that all tape and marimba pieces did not require synchronicity between the two parts, but rather that the two parts were often more loose-knit, meaning that time and rhythm could be interpreted with some freedom. An example of this is Michael Waldrop's accompanying backing track for "Rhythm Song" by Paul Smadbeck, which was intended to be published by Keyboard Percussion Publications. According to Waldrop: "That piece ['Marimbascape'] was the first piece I'd written with a sequence. It came about because of an arrangement of 'Rhythm Song' I did wherein I sequenced accompaniment using tuned hand drums as a bass line and a synth pad… Leigh Stevens wanted to publish my sequence as an optional accompaniment for 'Rhythm Song.' Smadbeck, however, backed out of this out of fear that this would become the definitive version of 'Rhythm Song.' So, I decided to write my own music with this sound combination."[7]

This early development of an electronic accompaniment to a stand-alone marimba solo published in 1991 is further evidence that most electroacoustic music prior to "One Study One Summary" was based on texture, functioning underneath the acoustic marimba with little interaction between the two voices.

"One Study One Summary" revolutionized electroacoustic marimba literature, leading to a number of electronic, junk percussion, and extended marimba technique considerations to take into account. Additionally, the nature of Psathas' compositional techniques has created one of the most advanced marimba solos in early 21st-century marimba literature.

For the performer, it is crucial to study this work deeply, understanding the interaction between the digital playback, junk percussion, and marimba; executing a multitude of notated articulations; and making educated musical decisions. For this reason, the author was captivated to discuss "One Study One Summary" with the composer, John Psathas. The interview was conducted on April 8, 2018.

INTERVIEW WITH JOHN PSATHAS

Kellen King: "One Study One Summary" was commissioned by internationally acclaimed percussionist Pedro Carneiro. Did he have any stipulations for the work?

John Psathas: The only thing he said was, "I've got this crazy idea of using junk instruments, and I wonder if you might

include them in the piece." He sent me the list of those instruments and some samples of each of them. I was able to bring those samples into Logic Pro software and make a sampler instrument. As I was composing, I had his junk samples as a separate instrument and was able to build it in that way. But apart from that, he had no stipulation whatsoever, and he didn't ask for an electronic backing track. He just wanted a piece for marimba and these junk instruments, so this might have been the one and only piece I wrote with electronic backing. Since then, it has led to a whole lot of other pieces. It was a kind of an explosion for me that I got really inspired and stimulated by. But Pedro originally just wanted a piece for marimba.

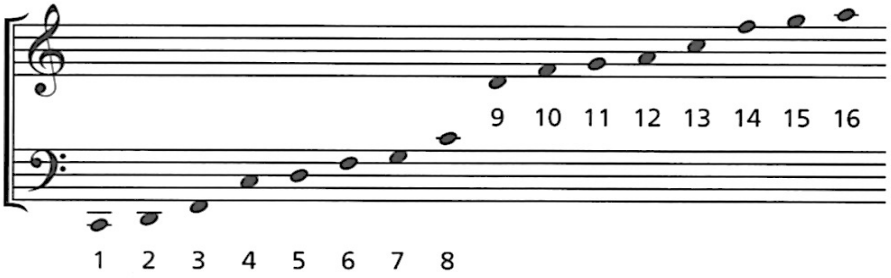
King: When someone performs "One Study," do you want the junk percussion to exactly match the pitch and timbre of the reference sounds provided with CD and score, or can performers take liberties with their instrument choices?

Psathas: Basically, it's either end of the spectrum. If a performer is going to go for a similar outcome in trying to emulate the actual sound of the junk percussion, then I would prefer them to get as close as possible to the actual pitches of the sounds as well, because there is a place in the junk percussion where the pitches are very much aligned or relating to what's happening in the backing track. That's one end of the spectrum where you get as close as you possibly can. The other end of the spectrum is to really free yourself up and basically redefine that element of the work so that it becomes your own contribution to the outcome. The metal should be metal. The plastic should be plastic. Those sorts of things should remain the same, but it's either one or the other. The least desirable outcome for me would be something that's half like what it is in the original. (See Example 1.)

King: When writing "One Study One Summary," did you write the digital audio accompaniment or marimba part in a particular order, or did you compose them simultaneously?

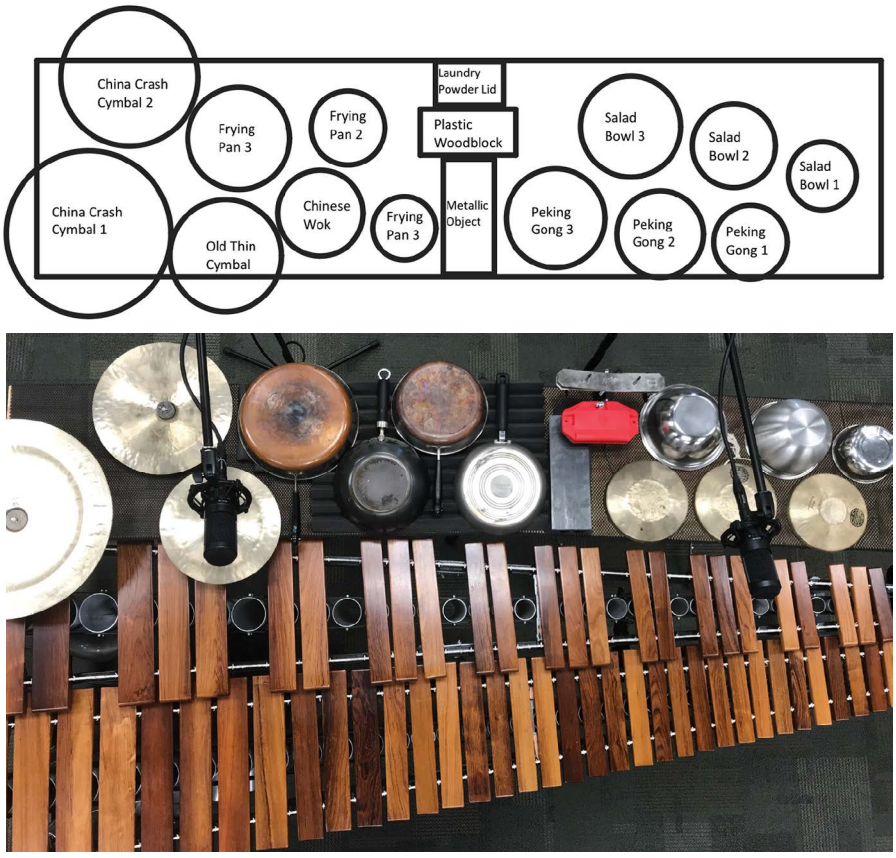
Psathas: The only way I ever write is to start at the beginning and find out what's going to happen, so I'm discovering the work as I write it. Because of that, I tend to be pushing all the el-

Figure 1: One Study-Etude *Junk Percussion Notation*[8]

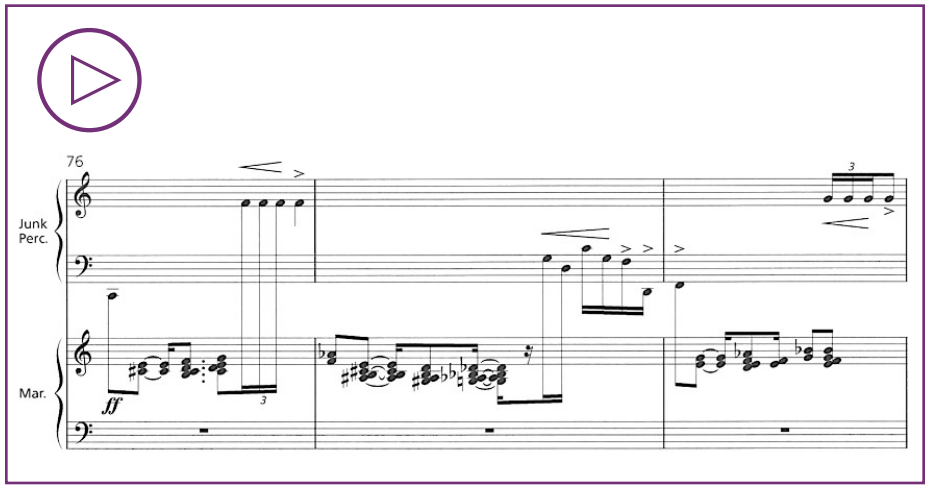


1. China crash cymbal 1
2. China crash cymbal 2
3. Old thin cymbal
4. Frying pan 3
5. Chinese wok
6. Frying pan 2
7. Frying pan 1
8. Metallic object
9. Plastic woodblock
10. Peking gong 2
11. Peking gong 3
12. Peking gong 1
13. Laundry-powder lid
14. Salad bowl 3
15. Salad bowl 2
16. Salad bowl 1

Figure 2: Junk Percussion Suggested Setup



Example 1: "One Study-Etude," John Psathas, Junk Percussion and Marimba Integration: mm. 76–78[9]



ements of the work on the same front going forward. It's like when I write for orchestra: I write a total sound moving forward bar-by-bar. And so, with this one, it was the marimba, the electronics, and the junk percussion when they finally appear. I do it this way because I've always worked with playback. I've always been hearing the music I write as I write it. The only change over time has been that the quality of the playback has gotten better and better — which means my tempos have gotten slower! The sample libraries and the overall technology has improved. I've always used playback; that's important, because of the way these elements interact and the way the piece is unfolding. I get excited by it and I get inspired by those relationships; it's a kind of a feedback loop. So then, I push the piece forward by the next few notes or next few bars because I'm hearing it back and I can just kind of hear, somehow, in some magical way, what is supposed to happen next. But in order for it to work, I have to be hearing all of the elements. I can't really go very far with just the marimba or with just the electronics because I need everything to be integrated all the time. I've only ever been able to work like that.

When it comes to orchestra, I've never written a piano reduction and then orchestrated. I've always written for the whole orchestra because of the way the whole orchestra functions. The orchestration is so innately related to the material and how it unfolds that I've never been able to separate those

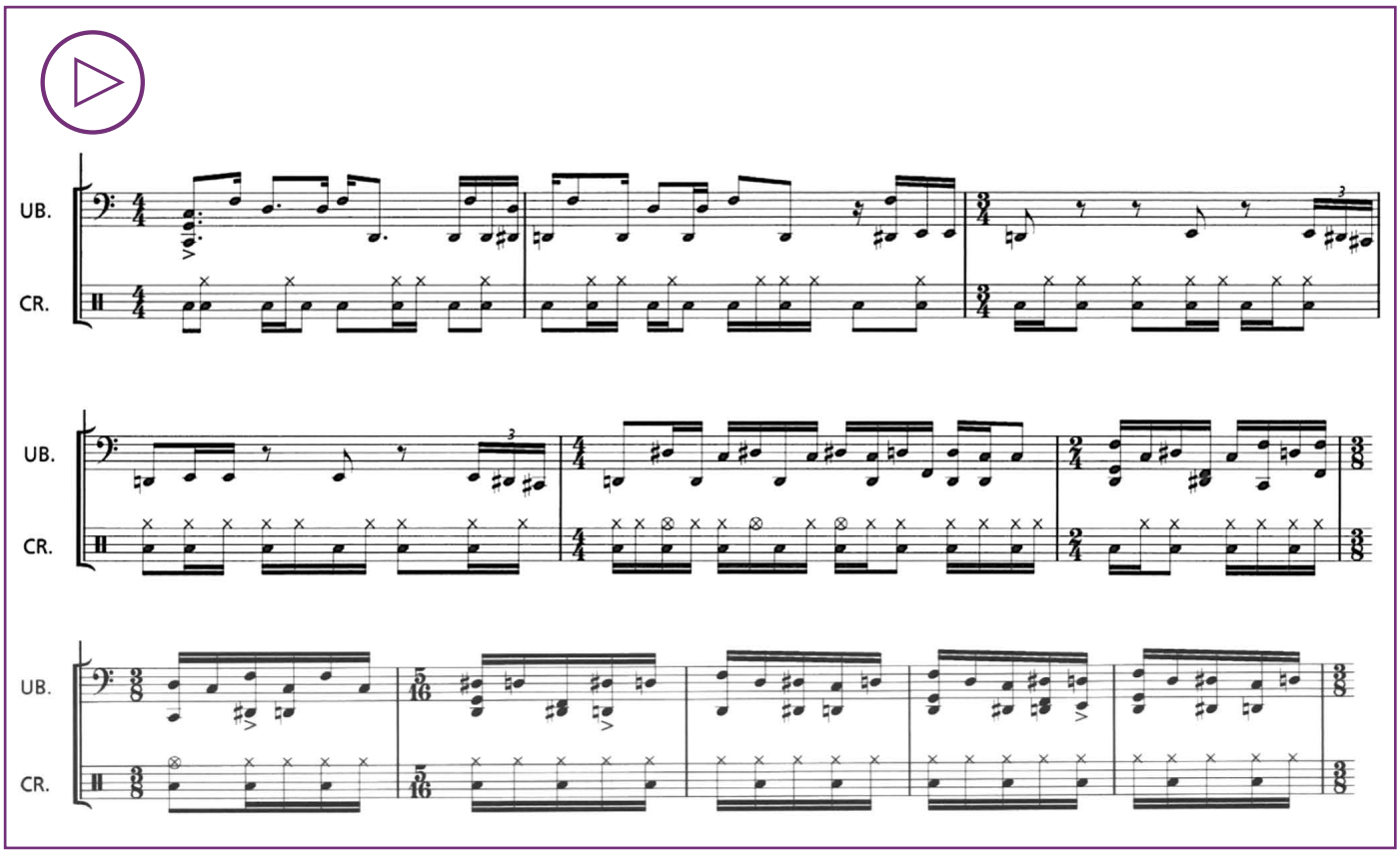
things apart and compartmentalize them. So, with "One Study One Summary," one of the sounds that really means a lot, in terms of pushing forward, is a low sort of "thuddy" sound down in the bottom that moves quite fast. It's like a very weird bass drum that's sort of spastic in its rhythm most of the time. It was a big moment for me when I realized that I didn't have to worry about this element of the work ever being played. It released me in terms of rhythm. This element is called "Ultrabeat," one of the packages that comes with Logic Pro. It's a preset synthesizer that had a strange function, which is to create it and shape the sound, not the volume or velocity. It was the modulation wheel that did strange things, and I found myself programming it, not completely understanding how the result was being generated, but getting really excited. I proceeded through the writing of that entire movement with a managed ignorance of how this plugin was working. It was low in the texture and it was able to be very active and not get in the way. If you hear it through a big system, that low element actually provides a lot of intensity. It's a real driver of the piece. (See Example 2.)

King: Your digital audio accompaniments tend to be very unique across the range of all of your electroacoustic compositions. Do you have a particular sound library that you use in Logic to create these backing tracks?

Psathas: Look up MC-500. That's what I originally started writing music on. It's a little box I programmed with a little wheel. That was back in the late '80s, and that was the thing of its time, the best piece of software for sequencing music. I've always worked with software on a Mac OS format, and I went through a whole bunch of sequences and different kinds of software. Now I write with Logic Pro. Once I realized I'd be working with it for a long while, I started investing in a number of libraries. But I'm a Luddite when it comes to technology, in the sense that I don't really know how to use a lot of things. I load up a sample library — it might be one of the Kontakt instruments, it might be something that's in Reaktor (all of this within Logic) — and I'll start going through the sounds. Sometimes I'll find something like the Ultrabeat thumping sound in "One Study One Summary," and I'll just go "This is cool," and then I'm adding the marimba to it. I'm very easily satisfied with that process.

I have friends who are serious electroacoustic composers. They wouldn't dream of ever using a preset in a synthesizer. They create their own sounds from scratch. When I talk to them, I can see they're frustrated with me — that I'm so easily satisfied with my choices. I don't have really extensive production skills, either. I use EQ and I somewhat know how to use compression. I use some limiting and reverb, just basic stuff. I'm still a kid when it comes to certain aspects of production.

Example 2: "One Study-Etude," John Psathas: mm. 17–28, Ultrabeat Texture[10]



What I'm drawn to is the play of rhythm that this technology allows. It's the ability to have different layers playing together in a kind of improvised composition. I don't know what's going to happen, so I am making it up as I go, and it's like I'm playing all of these instruments all at once, and I'm listening to everybody else from all the perspectives and gradually creating this piece. And that's what technology does for me. I don't spend ages and ages refining sound.

To give you an example of just how much of a kind of "cheat" I am, there's a bit in "Buyan" in which this West African ensemble emerges out of music and it starts flowing this kind of groove. It's a sample player called "West Africa" and it's a really great plug-in. If you're a hardcore electronic composer, it's kind of shameful the way I work, but for me, it's really not about the sounds. It's about the way the parts interact and the excitement and energy and sense of collective purpose that comes from it.

King: Electroacoustic music has been around for some time. Do you have any specific works or composers that influenced your writing style in the genre of electroacoustic music?

Psathas: I think that "One Study One Summary" was the result of a kind of process of frustration. Do you know Conlon Nancarrow, the composer? He wrote a lot of crazy music for the player piano. You can't even sequence it easily today because it requires multiple clocks for counting time. It's incredible what he did, and he arrived at this process basically in exile from music and musical culture. He wanted to hear certain things, and he couldn't find people to perform his music. His innovation was the result of failing a lot of the time in not being able to realize what he wanted to with the means that were at his disposal, which were human beings. And so, "One Study One Summary" was actually me responding to this frustration of how to get more out of potential rhythmic interaction. If you put two people together, they would have spent years learning how to play this piece together. What if I took away one of those things and made it absolutely consistent every time it was played back? I then added a part that was live and dynamic. So that's how it came about.

But the next thing — which is still answering your question — is how do you make it work live? The question I repeatedly confronted was, "Why do you need the live player? If you've got this really great backing track and you've got really great marimba samples, why don't you just create a piece that is all played by Logic? Why do you need a musician to be on stage?" That's a question you can ask about a lot of "electronic-plus-tape" music. Why do we insist on having the live part there; why can't it just be an electroacoustic work that we're supposed to listen to through a stereo system?

For me, it comes down to one very important thing, which is the idea of narrative. Music is always telling us some kind of narrative because it starts here, and it ends there. So, we are going through time, and something is happening; and as humans with the minds that we have, the way that we're wired, we will try and make sense of it. We'll try and figure it out so that it means something. So, we are caught up in this narrative. I think it's very important that there is a narrative that takes the listener from "A to Z." And by the time you get to "Z" you go, "Far out! Look where 'A' is." And, this is the important thing, as crazy as the journey was, the destination feels inevitable. We got here in this way that I would never have expected, but it feels completely inevitable. When writing these karaoke pieces (solo or musician and pre-record), what's really important is who is in control of the narrative. And for me, it has to be the live musician. In "One Study One Summary," it's the marimba player who's telling the story; it's not the backing track. The role of the backing track is to reinforce, strengthen, and make the story that is being told by the live musician more intense.

What's very important in composing is controlling the presence of the backing track. I spend a lot of effort managing it, so the backing track doesn't become too interesting — doesn't take too much control of the narrative arc of the work. You're always waiting for the live player to come back in, because that's who is telling you the story. And so, I think that's sort of fundamental to this way of working.

King: Do you notice that there has been a trend over the past ten years of pieces that are being written in the same medium as "One Study One Summary"?

Psathas: If you sit down to write an orchestral work, you've got your big open manuscript paper with all the staves and something like Sibelius or Logic to play back the music. The software is not going to offer you any shortcuts in that process, because eventually it's going to be played by an orchestra. You've got to think it all through. You've got to get it all right. But when you're writing a piece where half of what we're going to hear is being performed by a computer, then it is such a temptation to build shortcuts to quickly copy parts, because the technology doesn't just enable it, it encourages it. So, the thing for me is, when I write anything with electronics, I spend a lot of time on the backing track with every single note. That low stuff you get in the Ultrabeat, that thuddy sound, it's through-composed, throughout the piece. I don't grab stuff and then paste it. For me, that's adding a kind of death energy.

Composing is like a balloon with a very tiny hole in it. When you start writing a piece of music, its natural state is to lose intensity — to lose energy. It's like air is coming out of the balloon and it is slowly shrinking. And as a composer, one of the things you have to do is push energy back into the work

so that it stays buoyant. I think that repetition, unless it's deliberately used the way minimalist music uses it, can easily be a drainer of the life force of a work and actually accelerate the air going out of the balloon. So, for me, it's all through-composed. There isn't a lot of repetition in there, and every second has to be alive. You can't lose focus or concentration anywhere in the work. To cite three of my inspirations, Beethoven, Keith Jarrett, and Pat Metheny, one thing they all have in common is they never, ever lose focus. There's no downtime. It doesn't matter what the intensity level is, whether it's loud, quiet, fast, or slow. It doesn't matter. It's always utterly focused, whatever they're doing.

King: I found that when practicing and performing this piece I had to make a click track to help align my playing with the backing track. Since the piece does not come with a click track, do you have any comment about playing the piece with a click track versus without a click track?

Psathas: It's all a big experiment, you know. You need to see a lot of people play the piece to see how it works best. I have always planned these pieces so that they don't need a click, but then I don't play them. What I can say is that in most videos I've seen of the work the percussionists don't seem to be playing with a click. Everything at least is designed to not need a click, and also because for me, the idea of these pieces is that you should put an iPad on your music stand with your score and the audio, press play, then just play off the iPad. You don't need anything else, any other wires or anything. No headphones, no extra stuff. But you're not the first person who's made a click track!

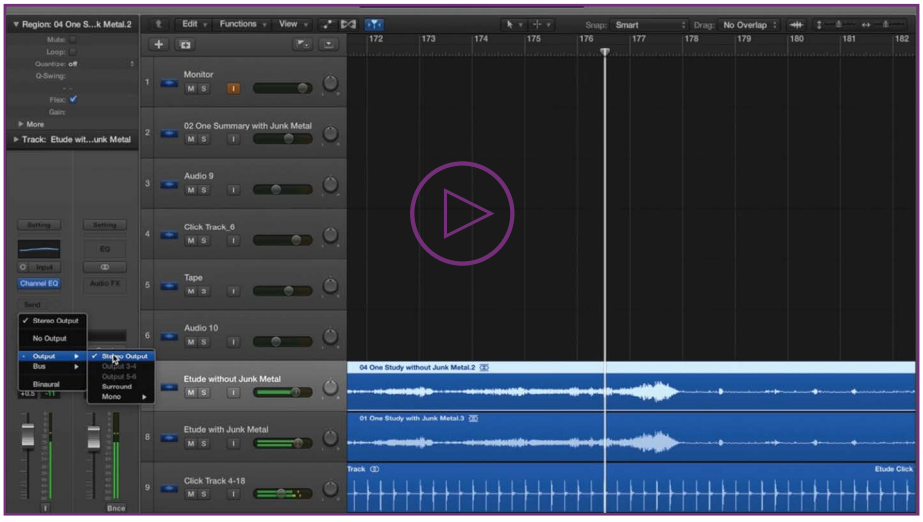
King: When analyzing this piece, it seems that it's based around a B-flat melodic minor scale with a sharp four. Is this based around a certain mode that influenced you?

Psathas: Well yes, it's definitely in B-flat minor. But I've worked quite a bit with musicians from other cultures. I have a Greek background and I've worked with Greek melodic instrumentalists playing clarinet or the lyra, those sorts of instruments. I've had some pretty amazing discussions with them over the years and developed my way of thinking about modality. The best way of explaining it is that there is a basic modal color, which is your tonic and your third. Initially, that's what defines the mode in the case of "One Study One Summary." Then there is a relationship between the fifth and the notes around it, so whether it's a sharp four or a flat six, they flavor the fifth a certain way. But your basic mode is this minor context. If you think about it, you've got a B-flat harmonic minor, a B-flat melodic minor, and a B-flat melodic minor with the sharp four, and I'm moving through any and all of the possible B-flat minor modes. The only things that need to be really consistent and stable, other than the tonic, is the minor third because you'll never lose the "minorness." However, the second [scale degree] could be a C or C-flat, but it could also be a C-half flat, and it's all dependent on the expressive need of the moment. Essentially, I think of it as modally free within a B-flat minor universe. (See Example 3.)

King: "One Study One Summary" has a vast number of articulations throughout both movements, particularly with the frequent use of *tenuto* and accent markings. How do you want the performer to treat these articulations in relation to one another?

Psathas: It's been a lifelong project to figure out how to properly articulate what I want using notation. For me, the *tenuto* is a soft emphasis — not quite an accent, but it definitely stands out from the surrounding sixteenths. These days, I progress through *tenuto*, an accent, and then I put two accents one on top of the other. It's just a question of "How do you get the different levels of accentuation?" I guess the really obvious solution would be to have one accent, two accents, three accents, four accents, or to have an accent with a number: accent #1, accent #2, accent #3. The problem working with Logic is you work with velocities. You have this 0–127 or 1–128 range. But what you actually have in sample libraries is usually a minimum of three dynamic samples; soft, medium, and hard, and they are velocity 0–70, 70–100, and 100–128. You get three different colors, and this is the real problem for me; when you play the marimba, you sort of have infinite color. Depending on what you're doing, and if you have the conversation about mallets, it creates even more pos-

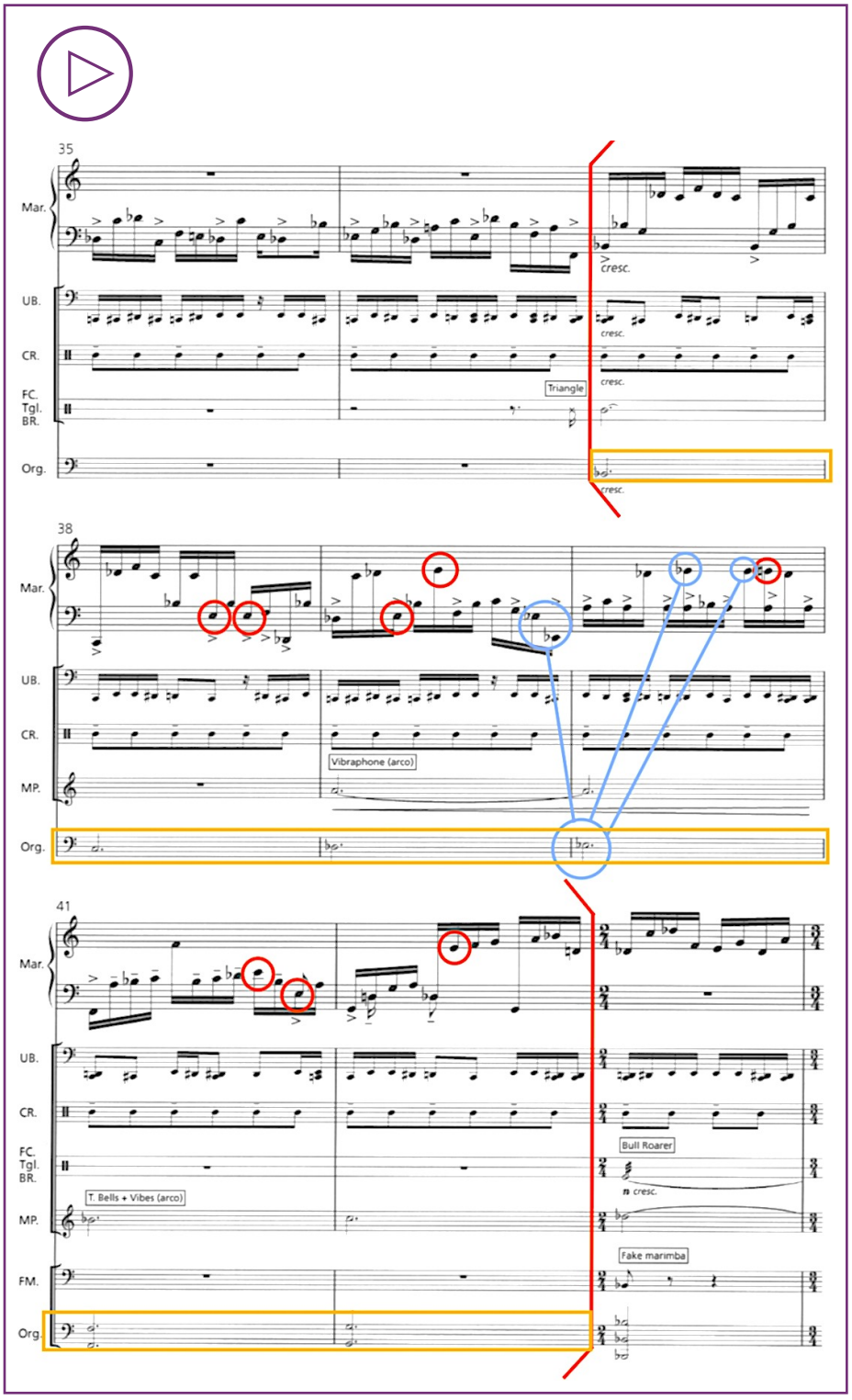
Click track example



sibilities. And then where do you hit the bar? It's really challenging to think about exploiting all of that color when you're working with MIDI.

That, in some ways, is the biggest limitation in my writing: MIDI imposing an extreme timbral limitation. I've arrived at this kind of space where I'll use a *tenuto*like I do, an accent like I do, and then I'll generally think of something that's even harder. I'll have those three types of emphasis, and then non-emphasized notes. Usually, what you find is that the levels of accentuation have their own sort of meter rhythm so that the most accented notes are somewhat linked together in a larger structure or phrasing.

Example 3: "One Study-Etude," John Psathas: mm. 37–42, B-flat Melodic Minor Mode with Sharp Fourth in Context[11]



King: Because the piece is called "One Study One Summary," is there related material in the second movement that summarizes the first movement?

Psathas: No. The title itself is a reduction of the original title which, for the second movement, was called "A Brief Summary of the Human Presence." That's why it has these moments in there with the sounds of civilization. There's a place where you hear children playing. Another part is where you hear a distant cityscape. You can tell that there are cars in the distance, and there's the atmosphere of a city. Then at the very end as it's finishing, you hear just the sound of nature and there's no human presence there. That was a kind of end of the world, "What happens when we've gone and nature reasserts itself" question. It was trying to show different elements of civilization, like the big city, the children in a playground. That's where that title comes from. It was supposed to be "A Brief Summary of the Human Presence," then I thought it was a bit pretentious, so I changed it to "One Summary." I'm still sort of mixed about that. I don't really know what I think of it, because titles are a whole thing of their own. They're a big issue, because they flavor the audience's experience and the preconceptions of the piece before you play it. (See Example 4.)

Since the publishing of "One Study One Summary" in 2005, a vast number of electroacoustic percussion works with digital audio have been released, including, but not limited to marimba, vibraphone, snare drum, and multiple percussion. There are two potential explanations for this trend. First, this genre of music is becoming more appealing to performers and audiences alike, creating a higher demand for electroacoustic

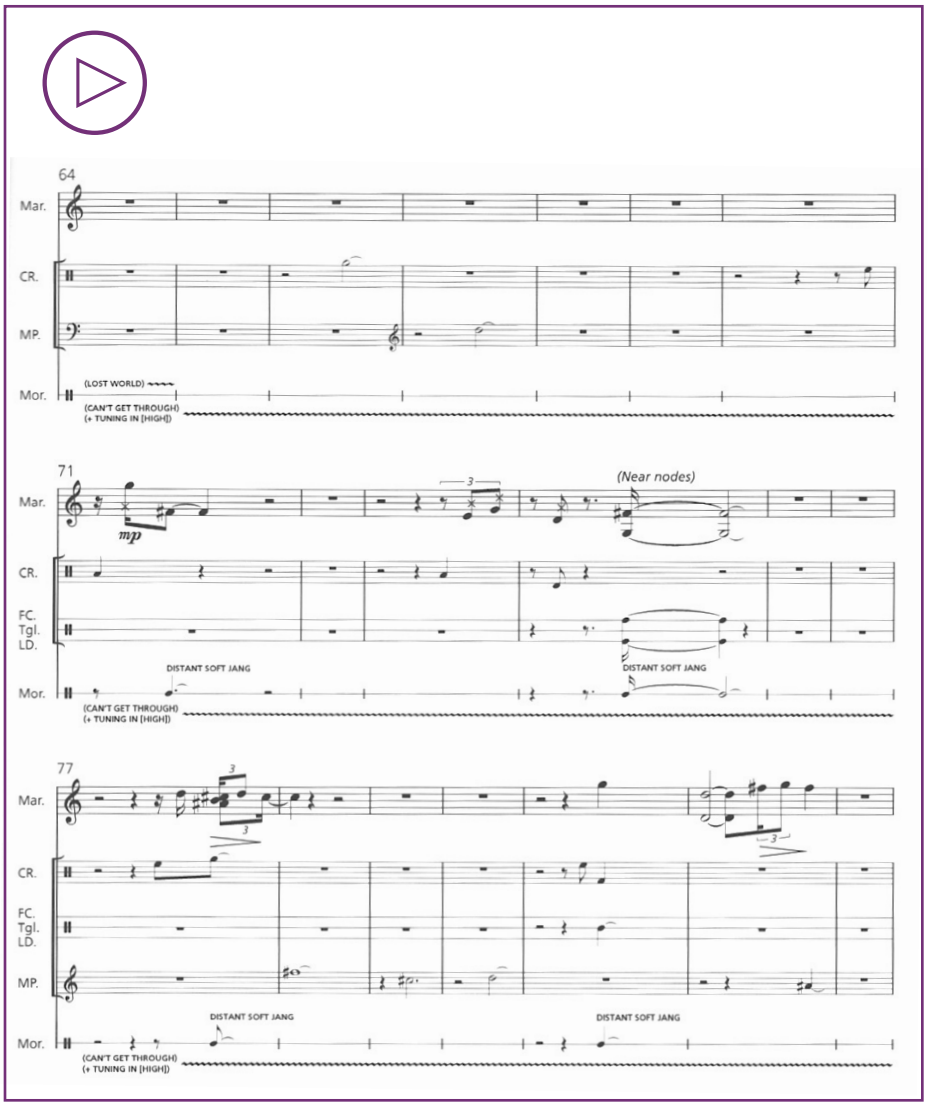
keyboard publications. Second, the technology needed to compose or perform electroacoustic music is much more readily available to composers and performers now, given the overall advances and availability of technology. In this era of technological advancement, composers can compose acoustic music with notation software such as Finale or Sibelius, as well as digital audio playback tracks in programs such as Logic Pro and Pro Tools from virtually anywhere.

"One Study One Summary" has indeed shaped and transformed the future of electroacoustic marimba literature. It is both musically and technically challenging, while simultaneously integrating a new medium of dialogue interaction between acoustic instruments and fixed media, representing the nature of Psathas' compositional techniques. "One Study One Summary" will continue to inspire percussionists and composers alike, as it has initiated a new realm of electroacoustic marimba literature in the 21st century.

ENDNOTES

1. "John Psathas Composer ONZM," The Arts Foundation, accessed May 27, 2022, http://www.thearts.co.nz/artists/john-psathas.
2. Michael Joseph Ptacin, "An Annotated Bibliography of Works for Solo Marimba and Electronics Published from 1978–2012" (PhD diss., The University of North Carolina at Greensboro, 2013), 50.
3. Michael Ptacin, "A Guide to Published Works for Marimba and Electronics," *Percussive Notes* 52, no. 1 (January 2014): 36.
4. Alejandro Viñao, interview by Kellen King, Austin, TX, April 6, 2018.
5. John Psathas, interview by Kellen King, Austin, TX, April 8, 2018.
6. Ivan Trevino, interview by Kellen King, Austin, TX, April 6, 2018.
7. Michael Waldrop, interview by Kellen King, Austin, TX, April 6, 2018.
8. John Psathas, "One Study One Summary," score (Wellington, New Zealand: Promethean Editions, 2005), vi.
9. Psathas, "One Study," score, 10.
10. Psathas, "One Study," score, 2-3.
11. Psathas, "One Study," score, 4.
12. Psathas, "One Summary," score, 35.

Example 4: "One Summary," John Psathas: mm. 64-84, Textural Example[12]



SELECTED BIBLIOGRAPHY

"John Psathas Composer ONZM." The Arts Foundation. Accessed May 27, 2022. http://www.thearts.co.nz/artists/john-psathas.

Psathas, John. Interview by Kellen King. Austin, TX. April 8, 2018.

———. "One Study One Summary." Wellington, New Zealand: Promethean Editions, 2005.

Ptacin, Michael. "A Guide to Published Works for Marimba and Electronics." Percussive Notes 52, no. 1 (January 2014): 36-38.

———. "An Annotated Bibliography of Works for Solo Marimba and Electronics Published from 1978–2012." PhD diss., The University of North Carolina at Greensboro, 2013.

Trevino, Ivan. Interview by Kellen King. Austin, TX. April 6, 2018.

Waldrop, Michael. Interview by the author. Austin, TX. April 6, 2018.

Viñao, Alejandro. Interview by Kellen King. Austin, TX. April 6, 2018.

Dr. Kellen King is the Director of Percussion Studies at Western Oregon University and has performed, taught, and arranged music at an array of organizations across the United States. He serves as secretary of the Oregon PAS Chapter and is a member of the PAS Music Technology Committee. PN


WORLD-CLASS SOUNDS
Kolberg Percussion is finally in the US & Canada.
Find out why the world's leading orchestras and percussionists have relied on Kolberg Percussion instruments, mallets and orchestral equipment for over 50 years. For the first time at the PASIC 2022 we will be represented by our new partner Timpano-percussion as our exclusive dealer:
www.timpano-percussion.com
Find us on:
PASIC 2022
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
MARIANNA BEDNARSKA
KOLBERG MALLET ARTIST
KOLBERG
GERMANY
www.kolberg.com

Don't Drop Anything
Observations from Behind the Audition Screen

By Mark Latimer

The offerings below are observations and suggestions to percussionists taking auditions for openings in professional orchestras or military bands. As principal percussionist and timpanist with "The President's Own" United States Marine Band for 25 years, I have had many opportunities to be on the other side of the screen — an important position for sure, but one not nearly as stressful and potentially life-altering as performing the audition. The preliminary round, your first opportunity to be heard, can often take only ten minutes of your time on stage, but requires months of preparation and days of travel. It is a tremendous sacrifice that is necessary for those who have dedicated themselves to the possibility of winning a full-time job performing in this type of ensemble.

Take these comments with an open mind. The past two years have been a challenging period for students, educators, and full-time professional performers, and these suggestions are intended as a subjective critique to help those preparing for auditions. I give my enthusiastic thanks and appreciation to all who have taken the time to prepare, travel, and perform auditions during this pandemic.

GETTING STARTED

When entering the audition space, do not take more than one minute to get everything in order. Place sticks and mallets on all instruments before playing. Don't drop anything! Things happens, but a secure, confident start to the presentation and each subsequent excerpt you perform is extremely important.

Be aware of space and time between each excerpt. Take the time you need, but don't overthink it — just begin. An audition with a steady flow comes across as a strong and well-prepared presentation. This is what the jury wants for and from you!

XYLOPHONE

Mallet choices are extremely important. Mallets that are too heavy can produce a pounding of the instrument and can overwhelm the room and the xylophone itself. We don't want to hear the bars hitting the frame. Personally, I prefer a more articulate sound when choosing mallets. Clean, articulate sounds seem more refined on any xylophone. Changing to softer mallets for *piano* dynamic sections is okay, as long as it doesn't change the color enough to be distracting. I'm not a big fan of changing mallets within excerpts, but some think it is important to play certain passages softer and change the color or sound. Follow your musical instincts, but don't overdo the color change.

Touch is equally as important as mallet choice. "Colas Breugnon," for example, is not a xylophone solo. It is accompanying music and shouldn't be played too loudly. In fact, most xylophone excerpts are not solos. Don't play them like solos; they are accompanying music, often supportive of the first violins. Good phrasing, flow, and appropriate style are extremely important. Try to convey control, confidence, and experience.

Excerpts should be performed conservatively, without using performance practices outside of established norms. In this setting you do *not* want to stand out by doing something off the wall! Over-phrasing, for example, can diminish your presentation. Of course, accuracy is very important. If you play all the notes correctly, then you have won half the battle!

BELLS

Know the style and play the style. If it is a march, then play the correct tempo, and not too softly. Even if it is the trio of a march, it doesn't have to sound like "The Magic Flute." Dukas's "The Sorcerer's Ap-

prentice" is a standard audition piece. Feel and style are incredibly important in this excerpt. Tempo, sound, and flow will convey to the committee that you know the piece and will prevent it from sounding like an etude. Of course, playing the notes accurately is a must, but convey the piece. Respighi's "Pines of Rome" is also a good example of this issue. The excerpts should always have good phrasing from beginning to end.

SNARE DRUM

It is extremely important to have the best sounding instrument here. Your sound must be just right: snares adjusted properly for soft playing, loud playing, and smooth rolls. Everything with the drum must be in order: good sound quality and tuning. Tapping the instrument softly before starting is okay, but just for a moment. Some of my colleagues on committees have not been fans of that practice, but making sure your drum sounds good in the performing space is very important.

Don't overplay the room, and keep excerpts conservative. *Sforzandos* and other loud dynamics should be tempered in an audition setting. A tiered dynamic approach is extremely important. If *fortes* are not loud enough, then the committee will ask you to adjust. Unfortunately, playing too loud from the start is a big "no-no," and you are not likely to be asked to make adjustments. Overdone dynamics can expose inexperience and a lack of a thoughtful presentation.

CYMBALS

Every crash needs to be consistent, carbon copied from one sound to the next. If you're using the ensemble's cymbals, adjust as quickly as you can. Find the sweet spot and stay there. Don't slow down during rests by making long, sweeping strokes (especially when playing Tchaikovsky's "Romeo and Juliet"). Half-note rests are often a big issue between cymbal crashes; the time just seems to stop. Play cymbals like you are playing snare drum. Good time is a must!

TAMBOURINE

Like snare drum, your instrument here is extremely important. Many tambourines seem too dry on the other side of the screen. Consider the audition space when choosing your tambourine. If the space is not resonant, then a dry tambourine does not project well. If possible, bring more than one instrument so you have a bit of variety from which to choose.

CONCLUSION

Finally, do not leave auxiliary instruments hanging out to dry! Tambourine, triangle, and cymbals should definitely be a priority when preparing for auditions. Don't let this area be your failing point. These instruments can be as important as snare drum and cymbals. When first joining an ensemble, you'll be surprised how often the auxiliary instruments are used and how often you will be the one playing them!

It could be argued that today's audition process is not the perfect tool for selecting the best percussionist. It has become, in some ways, a bit of a guessing game, especially for the auditionee — trying to figure out how the ensemble performs, what they are looking for, and what mallets to use for each excerpt in a particular concert hall. Additionally, the audition often becomes a multiple-day event, sometimes requiring the candidate to come back months later and perform with the ensemble for an extended period.

One important fact to remember is to perform like yourself. Show the committee your level of musicianship, your understanding of the excerpts, and your technical prowess. If you second-guess yourself, the committee may not interpret your style, may not understand what you are trying to convey, and therefore may misunderstand your presentation. You are introducing yourself to a committee that does not know you or your playing. If you misrepresent yourself, you may not be a good fit. Professional ensembles want to hire the person that will best enhance, support, and improve their organization. Show your true self and let the rest play out.

Mark Latimer joined "The President's Own" United States Marine Band in January 1997. He was appointed principal percussion and section commander in 1999. Latimer earned a bachelor's degree in Music Performance from Indiana University in 1993, where his instructors included George Gaber and Gerald Carylss. Prior to joining "The President's Own," he was principal timpanist of the American Soviet Youth Orchestra under the direction of Leonard Slatkin. He also was a member of the National Repertory Orchestra in Keystone, Colorado, and the Summit Brass Ensemble in Denver. Master Gunnery Sgt. Latimer performs with the Marine Band and Marine Chamber Orchestra at the White House, in the Washington, D.C., area, and across the country during the band's annual concert tour. He has performed at seven presidential inaugurations, three presidential state funerals, and wind ensemble conventions in Switzerland and Japan. PN

The Core Behind Your Performance

By Dr. Stephen K. Workman

I have had many patients come in over the years complaining of back pain. As they begin to improve, they inevitably ask how to avoid hurting themselves again. My answer is, almost always, to improve their posture and strengthen their core. Can the answer truly be that simple? Yes, in many cases it is. In addition to decreasing your injury risk, you will also improve your performance. This article will help you understand why such a simple answer can play such an important role in preventing injury and increasing your ability as a musician.

WHAT IS PERFECT POSTURE?

Your spine has a gradual "S" curve to it. This allows your back to function like a spring when you move so that it can absorb shock. This is most efficient when you have correct posture. You completely negate the purpose of that spring when you jut your chin forward, slouch, or hunch.

The checklist for perfect posture is chin, back, neck straight, chest out, shoulders back, abs tight, and lower back straight. For a visual, think about how little kids stand when they go to the doctor's office to be measured. Once they realize that their height is being checked, they usually stand perfectly straight so they can be as tall as possible. You can also notice this list being checked off when you watch a drumline perform.

Think about your back like a stick. If you bend the two ends together, there will eventually be a breaking point. Gravity has the same effect on your back, especially if you change your center of gravity by having bad posture and a weak core. When you slouch or hunch, you create a "breaking point" for your back, making yourself vulnerable. Over time, this will usually result in an injury — most commonly a sprain of the ligaments or a strain of the muscles.

WHY A STRONG CORE IS SO IMPORTANT

Your core is crucial in supporting your spine and maintaining that gradual "S" curve. These muscles act like a natural back brace that can support and protect your back.

Many muscles activate to hold your core in line. When a section is not doing its job, then other parts of your core have to work harder. Eventually, this can lead to problems including headaches, neck pain, shoulder pain, back pain, and hip pain. This is the short version of a long list of diagnoses that can start with or be made worse by poor posture.

An easy visual that illustrates the importance of these muscles and the effect that can be had downstream is by thinking about how most people change their posture when they are looking at their phone. First, their chin comes forward and their neck begins to bend. Then their shoulders roll forward (internal rotation), which causes their middle and lower back to curve forward. As this continues, their lower core muscles stop activating and supporting. The longer they are in this position, gravity and laziness take their toll and the position becomes more exaggerated, leading to pain.

Now think about your head like a bowling ball. If you were to hold a bowling ball against your chest, you could probably hold it for quite a while. If you hold it with your arms straight out in front of you, you would get tired faster and may start hurting. Your head does the same to the muscles of your back and neck. The farther forward your head is held, the more stress it puts on everything from your neck all the way down to your hips.

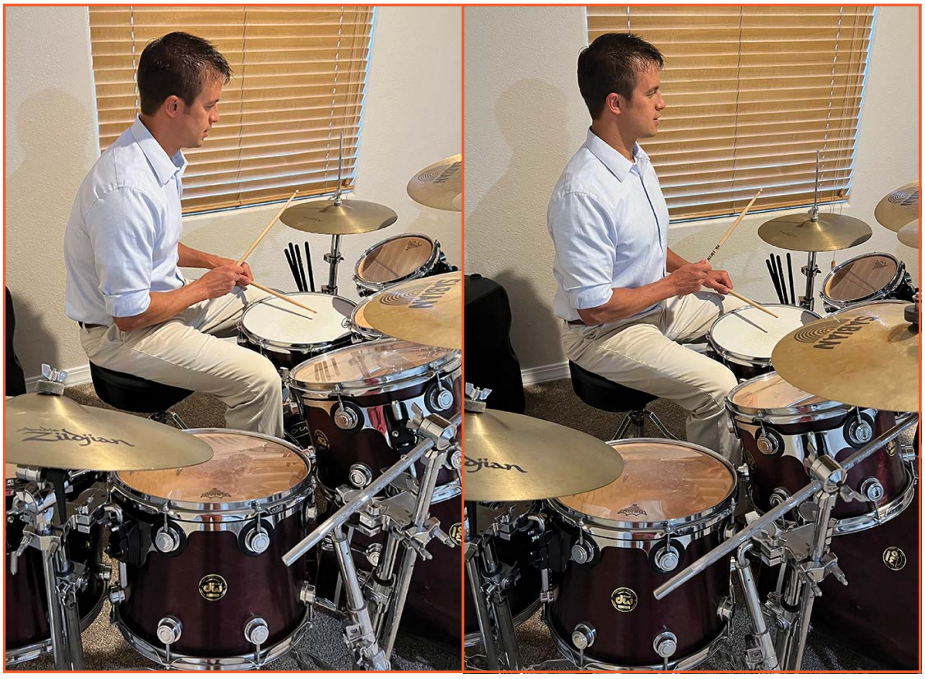
PERCUSSION APPLICATION

Imagine trying to jump as far as you can into a lake. Would you get further by jumping off a canoe or a dock? The dock is more stable than a canoe, so more of your energy will go towards the end goal

of jumping further. If you jump off a canoe, a lot of your energy will be absorbed by the rocking canoe.

The same concept applies to performing as a musician. If you have a solid core, your strength, stability, speed, and coordination will be better. Think about how often the posture or core of a percussionist is challenged when seated or standing — leaning to better reach your instrument or adjust your equipment, slouching while sitting at a drum set, jutting your chin forward so that you can better see your music, or even leaning too much to the side to accommodate traditional grip.

After hours of rehearsing over a number of years, your performance and health will take a hit. If you are unable to play due to a reoccurring injury, someone else may take your gig. After all, the best ability is availability.



Left: incorrect playing posture; Right: correct playing posture

Left: incorrect playing posture; Right: correct playing posture

HOW TO IMPROVE YOUR POSTURE AND STRENGTHEN YOUR CORE

If you consistently battle headaches, back pain, and neck pain, your body is trying to tell you that changes need to be made. Here are some exercises, both in and out of a gym, that can help you strengthen your core and improve your posture. Remember, never sacrifice good technique or more weight or repetitions.

1. Bruegger's Relief Position (activates and stretches all the right areas no matter where you are):
   - Sit or stand with your feet shoulder-width apart.
   - Slightly tuck your chin and pull it backwards (essentially giving yourself a mild double chin). You should feel a tension develop deep in the front of your neck and a stretch at the base of your skull.
   - Externally rotate your arms/shoulders. With your hands at your side or out a little, rotate your arms so that the palms of your hands are facing forward.
   - Pull your shoulder blades together a little bit to bring them closer to your spine and snug them against your ribcage.
   - Stick your chest out.
   - Straighten your low back and tighten your abdomen by pulling your belly button towards your spine.
2. Upper and middle back:
   - Rows (with dumbbells, a bar, or cables). Be sure to focus on symmetrically pulling your shoulder blades together while keeping your abdomen tight.
   - Lat pulls or pull-ups. A wider grip will better engage your lats. Focus on pulling your elbows towards your hips.
   - Reverse flies (on a machine or with dumbbells). Again, focus on pulling your shoulder blades together.
3. Lower back and abs:
   - "Superman" exercise.
   - Back extensions and side bends. Make sure you feel the muscles between your lower ribs and pelvis con-

If you consistently battle headaches, back pain, and neck pain, your body is trying to tell you that changes need to be made.

tracting on your side during the side bends.

- Planks (neutral and side positioning). Remember to keep your entire body straight and abdomen tight. These may be the most important, since you are trying to maintain a straight spine against gravity for an extended period of time.

4. Yoga and Pilates.

SUMMING IT ALL UP

Having good posture and a strong core can be the difference between constant back pain and breaking through plateaus in your percussive abilities and performance. That said, you gain these in the same way that you train technique at your instrument: intentional repetition. Flawless technique does not happen accidentally or overnight, and neither does correct posture. Remember to keep your head and shoulders back, chest out, abdomen tight, and back straight. Over time you will replace your bad habits with good ones, and your body will thank you for it.

Dr. Stephen Workman is a chiropractic physician practicing in Cedar City, Utah. In addition to his Doctorate in Chiropractic, he has a master's degree in Sports Medicine and two bachelor's degrees in Human Biology and Exercise Science. He is the Health & Wellness editor for *Percussive Notes* and has been involved with the PAS Health & Wellness committee since 1998. Dr. Workman specializes in treating musician and sports injuries along with improving performance. He has treated many professional musicians, dancers, and athletes over the years. Dr. Workman has been playing the drums professionally for almost 25 years, and teaching for over 20 years. He can be reached at *DocSWorkman@gmail.com*.

COMING IN FALL 2022

THE WELLS-RAPP CENTER FOR MALLET PERCUSSION RESEARCH

AT KUTZTOWN UNIVERSITY

This 13,250 square foot building will provide public access to rare and one-of-a-kind instruments, music, recordings, films, and related materials documenting some of the finest mallet percussion artists. **Learn more at kuf.org/cmpr.**

Support for this project provided by Ludwig/Musser, a Division of Conn-Selmer, Inc., the Yamaha Corporation of America, DeMorrow Instruments LTD, and Malletech.

Ludwig Musser · YAMAHA · DeMorrow Instruments LTD. · malletech

Kutztown University · KU Foundation Kutztown University

New Percussion Literature and Recordings

Publishers who are PAS Corporate Sponsors and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

Difficulty Rating Scale

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

GENERAL METHOD BOOKS

A Rhythmic Sourcebook for Actors, Dancers, and Musicians IV
Michael Udow
$30.00
Media Press Music
Instrumentation: moving body, percussion
Web: *sample pages*

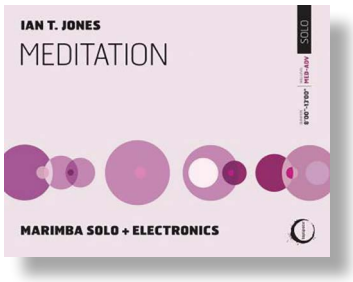
While it's no secret that percussion and dance have gone together since the dawn of civilization (and likely before that!), it can be rare to see the combination of movement and sound notated in a precise, yet freely open, manner. Enter the *Rhythmic Sourcebook*, a creative, foundational guide to the marriage of movement and expression in music and dance.

Movement is explained with pictograms, with the shapes, sizes, and shading serving to generally notate speed and volume of the performer. Because this notation is more open-ended, the parameters for each symbol can be determined by the performers, resulting in creative interpretations by different people. The author states, "This *Rhythmic Sourcebook* presents symbols to be interpreted so that the interpreter/performer has wide latitude for creative input while gaining pulsed and non-pulsed rhythmic skills. My goal is that these symbols will not place stylistic strictures on the interpreter/performer. Instead, the symbols will serve as communicators, which elicit questions from the individual that will expand the knowledge, understanding, and performance possibilities of the rhythmic information."

The author explains how he arrived at this notational system, recounts his inspirations for the notation, explains what the symbols can mean, and notes the relationship between different notational systems and their intent on performance (for example: typically, for Western notation, as an "exact-copy" of the intended sounds and instructions, rather than a space for creative interpretation).

As a musician and a teacher, I greatly appreciate the detail that Michael Udow includes, and it is very helpful to understand the thought processes and other methods that influenced and developed this incredible book. This fresh reprinting is clear, and adding it to a personal/professional collection is a must.

—Cassie Bunting



KEYBOARD PERCUSSION SOLO

Meditation III–IV
Ian T. Jones
$16.00
Tapspace Publications
Instrumentation: 4.3-octave or 5-octave marimba, microphone, looping pedal, interface, speakers
Web: *audio recording*

Written to encourage (or elicit a sense of) meditation from audience members, this 8- to 13-minute piece is built almost entirely on overlapping sixteenth-note patterns and improvisatory elements that are played over the top of these looping ideas. With almost all of the notes based on the natural keys of the marimba, and with patterns centered around major seconds, thirds, and perfect fourths, it is easy as an audience member to get "lost" in the aural atmosphere that is created when these pitches blend together, morph, and shift from one pattern to another, and complement each other while creating pulsing harmonies.

From a technical performance standpoint, the actual note playing is not difficult. The entire piece can be played with two mallets, and there is nothing more complex than sixteenth notes at quarter note = 112. The challenge comes when you factor in the electronic prep work required, and the subsequent acoustical/volume balance adaptation that will come in a recital hall, as well as the melodic/pattern improvisation that happens in the middle of the piece.

Having said that, once a performer lives within the compositional and electronic world of this piece for a few practice sessions, it should be very easy to understand the composer's intent, and equally as easy to put an individual performance stamp on a recital stage.

—Joshua D. Smith

Preconception III
Robert Zolnowski
$15.00
Tapspace Publications
Instrumentation: 4.5-octave marimba
Web: *audio and video recordings*

This piece "relates to the preconceived ideas people have about life's biggest milestones." The composer writes, "While composing this piece, I reflected on the excitement of transitioning to college, planning a wedding, buying a house, and starting a family, but I also contemplated the numerous other emotions that come with these events — impatience, nervousness, trepidation, or fear."

The work captures the feeling of mixed emotions perfectly, shifting with ease from calm and serene to dissonant. "Preconception" is contemporary but never to the point of becoming inaccessible to listeners. The composer makes excellent use of rhythmic motifs to create a "forward learning" texture and makes use of well-thought-out grooves without being predictable.

Four mallets are used from beginning to end, so a good technical foundation is necessary to perform this piece. From a technical standpoint, it is reminiscent of Sammut or Smadbeck but remains wholly its own. I recommend "Preconception" to any intermediate player looking for a technical challenge that allows for a lot of expression.

—Joe Millea

PERCUSSION ENSEMBLE

I-Shr: Ritual II VI
Michael Ranta
$30.00
Media Press Music
Instrumentation (4 players): 4 handbells, 6 Gan-Sa-Dahn (spinning Thai bell plates), 4 cymbals or tam tams, Thai gong, 6 Peking opera gongs, 5 Kai-luo Chinese gongs, 2 finger cymbals, 4 Chinese bowl gongs, 10 metal tubes, 2 Peng-ling Chinese cymbals, 2 water gongs, 2 waterphones, 16–24 additional metal sounds, 4 toms, 2 bass drums, 5 guiros, 4 timpani, 2 woodblocks, snare drum, 4 metronomes, rain stick, additional wood sounds and small tam tams, electronic accompaniment
Web: *score samples, audio recording*

Michael Ranta's large-scale, multi-movement percussion quartet, *Yuen Shan*, originally conceived in 1972 on one of his first trips to China and written in 1998, culminated in 2015 when Ranta released his self-recorded album featuring the four movements. "I-Shr" is the third movement in this massive undertaking, featuring a prelude, the main section with accompanying 8-channel track recording, and a coda. The main section alone (Ranta did not record the prelude or coda for his released recording) has a duration of over 20 minutes and requires almost 50 unique metallic instruments, including many very specific requests. Similar in instrumentation and sound to the more spacious moments in Augusta Read Thomas's "Resounding Earth," Ranta's work requires a sizeable number of resources to procure the necessary metals and sounds.

The score sample on the publisher's website does not provide a great representation of the majority of the movement, but it would be difficult to find one page to represent almost 30 minutes of music. The prelude and coda use more standard notation, but the main section is written using a timeline and handwritten staves for various entrances. Although there are some difficulties with reading the notation due to the faded copy quality, most of the music is understandable, and an advanced ensemble could assemble this quartet into a meditative product with the right gear. The included three discs contain the eight separate tracks as unlabeled individual files, requiring a DAW and some additional knowledge to piece the electronics together. Although there is not an easy, immediate way to play the track without additional software, the inclusion of each track independently offers performers an opportunity to create a unique soundscape, provided the performing group has access to multiple outputs and speakers.

Beyond the challenges of acquiring instruments, this particular movement does not have many moments of extreme rhythmic difficulty. Most attacks for each ensemble member are isolated and fit within the sustained resonance of the accompanying audio. The tape features several of the same instruments used by the quartet, doubling the size of the ensemble. Combining the sustain of the electronic part with the independent metal attacks in the percussion parts creates an overtone-rich wall of sound that patiently explores the colors of various timbres created from unique gongs, cymbals, and bells.

—Matthew Geiger

Opa! III
Brian Slawson
$36.00
Tapspace Publications
Instrumentation (10 players): glockenspiel, xylophone, chimes, vibraphone, 4.3-octave marimba, 4 timpani, temple blocks, bongos, bell tree, finger cymbals, cabasa, tambourine, doumbek, crash cymbals, 5-piece drum set
Web: *audio and video recordings*

This medium-difficult work for ten percussionists requires a standard keyboard percussion setup, timpani, two percussionists, and drum set. Keyboard parts are all two-mallet and are written in the key of A minor, with little chromaticism. The drum set is present throughout, providing a quasi-polka beat to anchor the ensemble. The percussion parts are particularly interesting in the spread of instruments the performers use, allowing students to contribute beyond the color of their instrument.

The piece begins with a call-and-response between different players, which begins to morph into the main groove. Harmonically, it follows traditional minor-key folk structure, utilizing the minor tonic and subdominant chords along with the major dominant chord. The timpani writing does not require tuning changes, but is an active and interesting part appropriate for a younger timpanist.

"Opa!" is an appropriate piece to help younger percussionists develop ensemble playing. There is a good range of individual responsibility among the parts. Much of the material repeats with slight variations, so note-learning should not slow down the rehearsal process. Directors looking for a fun and short piece that allows for a range of experience levels would do well to pick this one up.

—Jamie Wind Whitmarsh

No Chance IV–V
Thomas Albert
$20.00
Media Press Music
Instrumentation (at least 6 players): marimbas, vibraphones, triangles, glockenspiel or crotales, unpitched metals, unpitched non-metals
Web: *score sample*

"No Chance" is an indeterminate composition for a percussion ensemble of at least six players. Scored for a mix of pitched and non-pitched instruments, this 14-minute piece is divided into eight sections and follows a quasi-palindromic structure.

The work begins with rhythmically unison phrases on marimbas and triangles, transitioning to an "In C"-esque series of patterns. The following sections use pitched metallic instruments such as vibraphone, glockenspiel, and crotales, soon followed by heavily rhythmic gestures on unpitched non-metals. This is followed by repetition of the previous sections in nearly reverse order, culminating with a reprise of the first section.

If programming "No Chance," a fair amount of time will need to be dedicated to selecting instruments, crafting setups, and grasping the structure of the music. It is written in score form, which makes it easier to understand from an ensemble perspective. However, the number of pages and size of the score may present challenges during performance. Groups with less experience may benefit from a conductor, though more confident players may be able to navigate a performance without one.

Because of the length and instrumentation, I recommend "No Chance" as a featured work on any upper-level ensemble concert.

—Danielle Moreau

Waves IV+
John Willmarth
$45.00
Tapspace Publications
Instrumentation (11 Players): 4 vibraphones, two 4-octave marimbas, two 4.3-octave marimbas, 5-octave marimba, 4 timpani, drum set, wind chimes, 2 suspended cymbals, 3 large toms, 3 medium toms, 3 small toms
Web: *score sample, audio recording*

Originally conceived for steel band, "Waves" is "meant to convey the complex character" of its title: "gentle yet powerful, peaceful yet treacherous; waves can be beautiful and formidable." Often sounding like the basis of an indoor drumline production, "Waves" is a pleasing combination of minimalism, jazz fusion, progressive rock, and pop music. The erratic character of ocean waves is represented by uneven and changing meters (7/8, 6/8, 4/4, 10/8, etc.), with the opening consisting of a rising and falling motive in 7/8 over quartal and quintal harmony. This grooves along into a slower and more expressive section where the wave-like motion continues mostly in 12/8, with slow-moving chorale-style quintal playing in the harmony. This is followed by a very fast "drummy" section with solos for timpani and drum set, leading back to the mallet-centric 7/8 of the opening section (with some mixed meters thrown in for fun), which moves to a quartal/quintal climax followed by an appealingly soft fade-out. In summary, there is a lot going on in this often densely scored piece!

The individual parts each have their own challenges. The timpani part includes a good amount of pedaling, and the drum set part calls for solid grooves in sometimes rapidly changing meters, as well as improvisation. The publisher provides both a completely notated drum set part and one allowing for more freedom. All of the marimba and vibraphone parts require four mallets, and all are about even in difficulty. With its rather meaty parts, "Waves" is suitable for an advanced ensemble of high school or undergraduate students.

—Joseph Van Hassel

Rebus IV
Michael Kowalski
$30.00
Media Press Music
Instrumentation (3 players): 2 toms, tam tam, 2 cowbells, 2 temple blocks, suspended cymbal, Chinese cymbal, bass drum
Web: *score sample, audio recording*

"Rebus" is a composition for percussion trio with a strong visual effect attached. Composer Michael Kowalski makes specific recommendations about stage setup, lighting, the performers' choice of clothing, and stage presence. As Kowalski writes, "The visual aspect of 'Rebus' is as important as the musical aspect." For each of the three movements, a visual pattern was created first and then translated into the musical content.

The composer includes a very detailed setup diagram and notation legend. The composite rhythm throughout the piece is particularly groove-based and "catchy" (Kowalski's term). This was a bit surprising to me, as many pieces with a strong emphasis on the visual presentation present a more esoteric musical affect. Performers would feel very comfortable playing this piece based on its combination of unisons and hocketed rhythms. A potential pitfall, if the performer is not used to it, is having the left hand and right hand on separate lines in the notation.

I recommend this for a university or professional percussion ensemble looking for a piece to engage the audience and performers in a multimedia experience. Though not incredibly technically difficult, the focus on the aesthetic presents a challenge to the performers and a visual treat for the audience.

—Justin Bunting

Standard Candles III
John Herndon
$32.00
Tapspace Publications
Instrumentation (6 players): audio playback, glockenspiel, chimes, vibraphone, 4-octave marimba, 4.3-octave marimba (both players can share one 4.3-octave marimba), 4 timpani, high tom, medium tom, low tom, snare drum, bongos, bass drum
Web: *audio recording*

While electroacoustic works are often written for advanced players, this piece provides an opportunity for less-experienced musicians to experience this genre without sacrificing quality. The composer writes, "Cepheid variables are stars that illuminate and dim at a regular, known interval. This means they can be used as a *standard candle* — a means of calculating distances to and between celestial objects. They are a star with a heartbeat." True to its inspiration, the piece maintains a twinkling and celestial sound throughout.

Each part is scored for a melodic instrument and drum, allowing students to focus on both keyboard and non-pitched percussion. Constructed in an A-B-A form, the opening and closing sections are set at quarter note = 80 and use all melodic instruments with two mallets only. The middle section is set at a double-time tempo (quarter note = 160) and is scored entirely for drums. The demand for each section is the same, with rhythms mostly staying within eighth and quarter notes. There is plenty of "security" woven into the scoring, as rhythms are almost always doubled between two or more instruments. The melodic sections are in F minor, using simple and repetitive figures throughout. The audio playback is easy to follow and provides a constant pulse in each section. Students who are able to play their parts with a metronome will have no problem following along.

The piece has many attractive, audience-friendly qualities and is not diminished by its appropriateness for less-experienced players. The composer offers the possibility of performing it without audio accompaniment, indicating several measures that can be omitted in doing so. However, the piece truly shines when realized with both the electronic and acoustic elements. "Standard Candles" delivers on multiple levels: solid pedagogy, innovative ideas, and quality music.

—Jason Baker

MIXED INSTRUMENTATION

Chronos: omaggio a Euripide IV
Francesca Gemmo
€15.00
Salatino Edizioni Musicali
Instrumentation (2 players): piano, vibraphone, low tom, bass drum with small chain on head, suspended cymbal, tambourine, triangle.

There is a void in contemporary repertoire. We have access to a plethora of masterworks by Xenakis, Cage, Lang, and others, but we have little in the realm of introductory pieces to this genre. Thankfully, there has been an effort in recent years to fill that void. One person taking part in this effort is Italian composer Francesca Gemmo, who wrote a trio of intermediate works for percussion and piano known as the "Tria." This review will cover "Chronos" from that collection.

"Chronos" is a five-minute work for piano and percussion console and is as contemporary as it can get for intermediate players. The pianist is just as percussive as the percussionist for much of the work, occasionally pounding out notes "with the edge of the fist." The percussionist has the challenge of reading from the top six staves of the score, one staff per instrument. Also, there are no time signatures or traditional measure lines. The piece is segmented using a series of dashed lines that create pseudo-measures containing between three and 21 beats. Since most of the rhythms are based on quarter notes and eighth notes, these are the only reading challenges.

The piece consists of two major sections. The first oscillates between steady, dissonant quarter notes from both players and moments of simple melodic gestures incorporating the vibraphone, with the occasional interruption of a slammed triangle, bass drum, and piano being punched with two fists. The second section gives a sense of *molto perpetuo*, as the piano cycles through a series of dissonant eighth notes, which the percussionist supports with various sounds from the console. The motion is broken up by sudden full-stops by both players, to counter the sudden "punches" from the first section. The piece ends with one final "punch," followed by a unison melodic gesture that serves as the conclusion.

The only critiques involve the score itself, not the musical content. "Chronos" was written and published in Italy, so some instructions were translated into English. For the most part, this is not a problem, and the instructions are clearly marked. However, a couple of instructions in the score and in the translated page of the performance notes are either unclear or the translation is a little rough, and may lead to questions being raised in the preparation of the work.

Aside from that, this is an interesting piece that young percussionists and pianists will benefit from working on. If student musicians are good at anything, it is playing loud, so they will jump at the chance to practice and learn this Titan of a composition.

—Kyle Cherwinski

double-time IV
Michael Kowalski
$18.00
Media Press Music
Instrumentation (2 players): piano, 2 bongos, 3 toms, 2 log drums, 5 temple blocks, 2 woodblocks, claves, tambourine, gong, 3 suspended cymbals
Web: *score sample, video recording*

This 15-minute duet for piano and multi-percussion takes on several different characters and styles as it progresses through four continuous sections. Paying homage to the melodic/harmonic tendencies of Rachmaninoff and early Schoenberg, and the energy and life of bebop, this piece is contemplative, at times energetic and active, and altogether refreshing as it toggles between music that is rhythmically interlocking and sparsely ethereal.

The "double-time" of the title refers to the performance relationship between the percussion and piano. Throughout the work, both performers must be adept at serving a supporting role for each other, as well as a role that provides a rhythmic complement to the other player during times of polyrhythmic marriage, and accented punctuations within phrase lines.

Written for pianist James Avery and percussionist Steve Schick in 1980, this piece contains compositional ideas that are fitting for both of those professional performers. Likewise, players who tackle this work will need to perform with mature intentions and techniques to ensure a successful performance. While an audience might not leave the concert hall whistling any melodies from the work, they will have been exposed to art that presents a smattering of musical gestures and ideas not often heard on a "traditional" percussion recital.

—Joshua D. Smith

I Seem To Be a Verb V
Martin Sweidel
$50.00
Media Press Music
Instrumentation (12 players): vibraphone, 2 small cymbals, large Chinese opera gong, thunder sheet, 4.3-octave marimba, 2 large cymbals, 2 small tam tams, maracas, 5 woodblocks, 3 triangles, hi-hat, guiro, large tam tam, medium tam tam, snare drum, female narrator, male narrator, soprano voice, alto voice, tenor voice, bass voice, double bass, electronic tape (CD)
Web: *score sample, audio recording*

Originally written in the 1970s, "I Seem To Be a Verb" was published in 2019. This rhythmically rich, tonally intriguing piece takes its text from two books: *I Seem to Be a Verb*, and *No More Secondhand God*, both written by R. Buckminster Fuller in 1970 and 1971, respectively.

The notation for this work is written graphically, with a mix of standard Western notation and the composer's graphic ideas, to communicate lengths of time (in seconds) and to coordinate events. I appreciate that each new page of the 11x17 score only includes the current parts that are generating sound: thus, it is less confusing, visually, to understand the intended soundscape of each page. The score also comes spiral-bound, as do the contrabass, narrator, and voice scores. The percussion part is loose-leaf, which allows performers to bind it however they wish. All three percussion parts are notated on one percussion score.

Sonically, the piece is an exciting exploration, mixing interesting vocalizations with both typical and special percussion playing techniques. The mixed-meter use and frequent changes ensure that the music creates an engaging environment that reflects the narrators' text. This piece would be perfect for a college ensemble or a professional group, as it showcases a variety of performers. As a personal aside, how fortunate for us that many publishing companies are releasing digitized and reprinted versions of older scores!

—Cassie Bunting

Ipnos **II**
Francesca Gemmo
€15.00
Salatino Edizioni Musicali
Instrumentation (2 players): vibraphone, prepared piano

"Ipnos" is a short teaching piece for pianists and percussionists. Italian pianist and composer Francesca Gemmo wrote this work along with two others in a set titled "Tria" in 2009, although this independent version was published in 2013. The vibraphone part uses the entire range of a standard three-octave instrument, while the piano is simply prepared with a small chain or piece of foil to create a metallic timbre for the specified notes in the score. The simple harmonies and prepared piano are reminiscent of John Cage's "Sonatas and Interludes," and Gemmo's recently released recordings of Cage's music help to substantiate that influence.

In Greek mythology, Hypnos is the god of sleep, and Gemmo uses that theme to create a dreamlike ambiance throughout the piece. Along with an F pedal tone from beginning to end, the duet maintains a repeating, lilting alto line on C to provide the oneiric enchantment. The piano part carries much of the rhythmic momentum in the left hand but leaves the right hand to add melodies or colorful arpeggiations between melodic fragments. The vibraphone line frequently highlights the melody using two mallets in F major the entire time. Occasionally, the vibraphonist and pianist's right hand will alternate, conversing with portions of a longer melody. The main challenges for the percussionist lie in the rhythmic demands of playing in 12/8 with small syncopations and connecting with an accompanying pianist.

"Ipnos" could serve as a good teaching tool for a newer vibraphone student, an opportunity for pianists to delve into preparing their instrument and collaborating with a duet partner, or a combination of both yielding a sweet, lyrical chamber piece.

—Matthew Geiger

Li-Huai from *Yuen Shan* **V**
Michael Ranta
$30.00
Media Press Music
Instrumentation (4 players): 24 tom-toms, 8 small Thai gongs, 4 small cymbals, 4 large cymbals, 4 pair of bell cymbals, 8 crotales, 4 bell plates, 4 gongs, large tam tam, electronic audio
Web: *score sample, audio recording*

Derived from his hour-long solo recording *Yuen Shan*, Michael Ranta has developed a collection of percussion chamber works for four percussionists and 8-channel prerecorded tape provided to the performers on three CDs. This review will focus on the movement derived from the fourth track on the album, "Li-Huai."

"Li-Huai" is a nearly 20-minute work that explores two sound sources: prerecorded and live sound. While the two do not interact through live electronics, the prerecorded sound is fairly dominant throughout the piece, with the live percussionists restricted to episodes of sound that are presented at specific time points using standard percussion notation. When the episodes begin, after a minute of electronics, the performers are given staggered entrances that explore two percussion instrument pairs, Percussion I and IV, and II and III, to create different textures.

For the first half of the piece, the episodes from the live performers grow in intensity and frequency. The episodes grow further apart until the end of the piece with long stretches of electronics that are colored by unique percussion episodes, such as the lone unison, just after time point 12:30, and the metallic cluster of cymbals, around time point 13:30, which is also the last ensemble episode. The remaining six minutes of the piece feature electronics with interjections every minute from a lone percussionist.

While "Li-Huai" is drawn from Ranta's *Yuen Shan*, it holds up well as a standalone work that is contemplative with a thoughtful musical arc that allows the performers to create an immersive experience similar to a sound bath. Due to the fixed length of the prerecorded media, this piece would also pose an interesting opportunity for interdisciplinary collaboration with dance or visual media.

Given the scope of the instrumentation and electronic needs, "Li-Huai" is most appropriate for graduate or professional chamber groups with access to venues with the necessary equipment.

—Quintin Mallette

Maborosi **IV–V**
Morgan Powell
$20.00
Media Press Music
Instrumentation (2 players): trumpet, vibraphone, 4 cymbals, large tam tam, 3 metal Tibetan bowls, goat hooves, woodblock
Web: *score sample, audio recording*

"Maborosi" is an avant-garde trumpet and percussion duet in two movements. The subtitle is "phantom, vision, illusion, dream." It employs polyrhythms, spacial sounds, improvisation, and rubato. At times the parts play strictly in sync, and at others they float together towards the barline. The percussion part is mainly on vibraphone, with such extended techniques as bowing and harmonics. The part is metallic and uses washes of resonant sound followed by quick dampening to stunning effect. The trumpet player matches the range of the percussion sounds with three different mutes and lip glissandi.

The individual parts are challenging and will require a great deal of rehearsal time to put together. The piece was premiered at a faculty recital, and it would be a good fit for that setting or as part of a graduate recital. The piece is over 15 minutes long, and is best performed in its entirety for full effect.

This is not what one would call a "crowd pleaser," not because it lacks ingenuity or quality, but because it is highly cerebral. An audience who appreciates avant-garde music, technical finesse, and musical interpretation will find a lot to love in "Maborosi."

—Marilyn K. Clark Silva

Stellabinaria **III–IV**
Francesca Gemmo
€15.00
Salatino Edizioni Musicali
Instrumentation (2 players): snare drum, piano

This duet for snare drum and piano utilizes extended techniques for both. The title means "binary star," and the piece makes creative use of the resonance from open piano strings when activated by both the snare drum and the piano. The interplay is especially interesting as both instruments use metal strings and a striking mechanism to create their distinct sounds.

The snare drum part makes use of hand coordination, playing position, and changing beaters (brushes, crochet hook, timpani mallets, medium-hard mallets, drumsticks, and fingers/knuckles) rather than complex rhythm. The drummer plays continuous quarter notes throughout the piece, while changing beaters and hands, and moving from the center to the edge to the rim and back, sometimes dampening the drumhead with the other hand. The piece also makes use of turning the snares on and off. The score indicates which hand is playing, what beater is to be used, and the playing position on the drumhead. Certain sections let the performer choose the beater for that section.

The piano part is more complex than the snare drum part, and requires playing both the keys and the strings inside the piano. The player often plays the keys with one hand while muffling the corresponding strings with the other hand. Use of the dampener pedal is left up to the discretion of the performer.

Both players need to have an excellent sense of time and ability to play at a steady tempo. The meter changes, but the quarter note keeps the beat. This piece is an interesting departure from standard snare drum repertoire and would be a fun recital piece for an underclassman.

—Marilyn K. Clark Silva

OPEN INSTRUMENTATION

...And It Comes Out Here IV
Thomas Albert
$20.00
Media Press Music
Instrumentation: open
Web: *score sample*

Originally composed in 1973, "...And It Comes Out Here" was premiered in 1974 at Atlantic Christian College in Wilson, N.C., and is a wonderful example of how to use graphic notation in an ensemble setting. The main section of the graph consists of five nested circles, each with its own set of symbols that dictate dynamics, note duration, short vs. sustained tones, clicking, tapping, etc. This central graph is divided into eight sections, and each one certainly has its own character. The conductor directs by using one arm in a sweeping motion to mimic a clock hand.

Outside of the central body, four smaller, singular circles orbit with varied directions, creating different characters or textures for each. These could be used however the performer chooses, but could be a great way to introduce performers as soloists or in smaller groups to change the texture. This can also influence the choice of instruments/voices. This alternation of the central circular graph and four smaller bodies is designed to create a rondo form.

Another interesting feature is the designation of moments for "musical quotation." I imagine the performers can use this to influence how their music is perceived. There is as much opportunity to present a serious quote from an orchestral movement as there is a jingle or familiar childhood melody. Regardless, it's also an opportunity for the performers to put more of their personality into the performance.

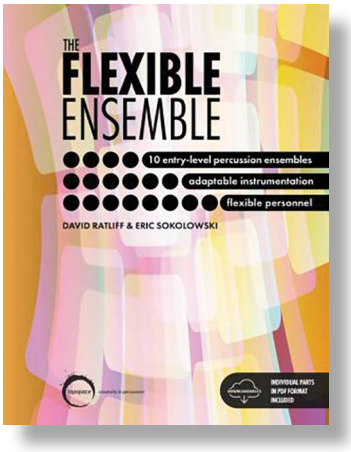
—Ben Cantrell

Cicada Song III
Rachel C. Walker
$30.00
Media Press Music
Instrumentation (at least 5 players): open
Web: *score sample*

"Cicada Song" is a graphic score containing five lines of markings that can only be described as exquisite. The instructions are: "Players are free to choose their material as they progress through the score — events may thus be duplicated (and so 'blurred' in their imprecise overlapping), but everything should be represented." The dynamics are to be "no louder than *mezzo-piano* at any given point."

Composer Rachel C. Walker has given a lot of freedom to the performers in how to manage the score. This provides an excellent opportunity for experienced players/ensembles to add a terrific new work to their repertoire, as well as an ensemble that is new to interpreting graphic scores to explore how to navigate such an endeavor. I highly recommend "Cicada Song" for ensembles of any level looking for a beautifully done graphic score that offers the performers freedom to interpret it as they see fit.

—Joe Millea



The Flexible Ensemble II
David Ratliff and Eric Sokolowski
$75.00
Tapspace Publications
Instrumentation (2–18+ players): open
Web: *score sample, audio and video recordings*

The Flexible Ensemble is a highly customizable collection of medium-easy percussion ensemble works. Each piece calls for common instruments, 3–5 primary "voices," and optional parts. The guide to using the book states, "As long as all primary voices are represented by at least one player, a piece can be performed." As a foreword to each piece, the composer includes how many players are needed, duration, a program note, performance notes, a setup diagram, notation legend (if needed), a list of instrument options for each voice, and a list of optional parts.

That may sound like a lot, and it is! There are even notes from the composer encouraging the simplification of parts, if necessary. This book is incredibly well thought out in its presentation and execution. You don't have crotales? No problem! Either leave that part out or substitute another instrument.

The pieces are all accessible for players and audience. The longest piece, based on approximate playing time listed in the book, is two minutes and 20 seconds. As a result, a single piece could be used as an introduction to percussion ensemble playing, or a more experienced ensemble could play a group of pieces on a concert without taking up too much time on the program. Additionally, there are plenty of opportunities for musical expression and the building of chamber skills, which are sometimes missing from young percussion ensemble pieces.

I could not give a more emphatic recommendation for this book! It is perfect for middle school, high school, or a starting-out college percussion ensemble. It will even work well for a university methods class. The level of customization and flexibility eliminates many barriers that keep certain programs from programming many works for percussion ensemble. Bravo David and Eric!

—Justin Bunting

Skeleton Key III
Brian Nozny
$60.00
Tapspace Publications
Instrumentation (4+ players): drums, metals, auxiliary instruments
Web: *audio and video recordings*

This new collection by Brian Nozny features four ensemble pieces for younger students. Each piece is written for four players, and while instrumentation is recommended, it is suggested that the students and director use their imaginations to make the pieces work for their ensemble. Each piece includes suggestions for alternate instrumentation, although they are not required. Nozny also suggests that the number of players can be altered by adding or removing instruments to fit the needs of the ensemble for any situation.

The four pieces utilize drums, metals, and auxiliary instruments, with the last using only cymbals and tam tam. "Bakken Overture" is named after the Bakken oil formation in the northern United states, and is heavily based on groove, a style Nozny is known for. "Skeleton Key" was first imagined using only found sounds. This work would be great for groups to stretch their imaginations in the usage of found objects in percussion. "The Floor is Lava" uses sixteenth-note passages running throughout the ensemble to represent the paths one would take over furniture while playing this childhood game. Slight syncopations and some sudden stops are used to represent falling into the lava. "Vince" explores all of the sounds available on cymbals, and makes especially skillful usage of the ability to cut the sound off suddenly.

This collection is an amazing addition for an older high school or younger college group. The ability to change instrumentation, and even form, would lead to some good discussions with students on sound and sound production, along with the intention of music. There is also room for some improvisation, which is always beneficial for everyone. Nozny has given the percussion world a gift in this collection that allows for the artist to take control of the music. Younger students, and most likely older ones as well, are sure to enjoy the process of learning this piece while stretching their musical abilities, all while pleasing audiences.

—Josh Armstrong

MULTIPLE PERCUSSION SOLO

Cage 3: Variants and Interludes V
John Patrick Thomas
€10.00
Are Verlag
Instrumentation: glockenspiel, vibraphone, 5-octave marimba, 4 temple blocks, bongos, medium almglocken, high crotale, 2 egg rattles, large tam tam, pottery shard
Web: *score sample*

John Cage was a master of texture and form. In bringing awareness to his legacy, John Patrick Thomas has crafted a unique piece with a "relatively simple structure and surface," which is orchestrated across a sizable multi-percussion setup. "Cage 3" is a nod to Cage's "Sonatas and Interludes for Prepared Piano" and was composed in honor of Cage's 100th birthday at the request of flutist Eberhard Blum for inclusion in a chamber music festival. While "Cage 3" is composed for a solo percussionist, the fluid exchange of melodic material between instruments gives the piece an ensemble-like energy as if it were a reduction of a percussion ensemble work.

Despite the notoriety of Cage's work with

chance operations, "Cage 3" is entirely through-composed, built around a tonally oriented percussion staff of indefinite pitched instruments and using a harmonic tetrachord that when transposed spells out C-A-G-E. Because of their role within melodic lines, instrument timbre should remain at the forefront of the performer's mind when choosing such instruments as the medium almglocken and low-sounding pottery shard.

While this piece is sonically appealing, there are a few obstacles the performer will need to keep in mind. Several quick transitions between instruments require special consideration for instrument setup, not to mention problems arising with mallet choice, as the performer will need implements that can work on wooden, metallic, and skinned surfaces. There are very few markings on the score, aside from dynamics and playing area for the bongos, leaving plenty of room for interpretation and style.

At around 12 minutes, and given its scope, this piece would make an interesting addition to a college or professional recital looking to add a lyrical or slightly dissonant piece to counterbalance more aggressive literature.

—Quintin Mallette

PERCUSSION WITH DANCER

traveling music, for dance and percussion duo V
Michael Kowalski
$16.00
Media Press Music
Instrumentation (2 performers): dancer, two button-activated desk bells, dampened cowbell, 2 graduated crystal wine glasses, woodblock, hi-hat, suspended cymbal, 2 timbales, tom-tom

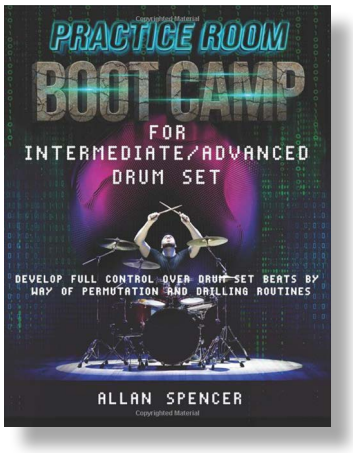
In 1976, Michael Kowalski wrote "Traveling Music" for dancer and choreographer Nancy Udow and percussionist Michael Udow. They performed it during their tour as the Equilibrium Dance and Percussion Duo. Media Press published this score in 2019, so now those who wish can perform this unique duet.

For the percussionist, the writing is best described as "specific." Kowalski takes great effort to give every moving gesture or isolated attack a dynamic marking as well as some dynamic motion. For the most part, everything stays quiet. Among all the fast and sometimes intricately syncopated entrances and rhythms, a majority of the piece is marked either *piano* or *mezzo-piano*. This allows the deliberately placed *sforzando* accents or short *forte* gestures that occur to really pop out of the texture. The attention to detail the composer put into the percussion writing is impressive.

Even though the dancer is literally given center stage for the performance and the percussionist is either in a pit or off to stage right "as visually unobtrusive as possible," both share the responsibility of leader at specified moments. The work is divided into eight sections. For each section, whomever has the more rhythmically active part sets the pulse for the section, whether there is a tempo change written or not. Each performer is given the leader designation four times, so the percussionist will need to learn how to read tempo from the choreography, which will be a new challenge for some. Then again, what is conducting but a specific type of choreography? So, if the player is skilled enough to handle these parts, reading the pulse from a dancer should not hold any problems.

Dancers and percussionists think about music in similar ways, especially in non-pitched music. Our works are dependent on a sense of pulse, rhythm, and the precise application of accents. "Traveling Music" is a great representation of a dance and percussion duo featuring these shared aspects of our respective crafts. It is a wonder why more collaborations like this do not exist, or at least are not more regularly programmed. Hopefully, with the availability of Kowalski's composition, more performers will take advantage of this unique yet natural partnership.

—Kyle Cherwinski



DRUM SET

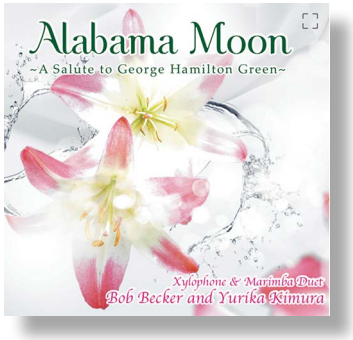
Practice Room Boot Camp: For Intermediate/Advanced Drum Set IV
Allan Spencer
$18.99
Self-Published

Drum set books are often composed of backbeat-style patterns, providing drummers with usable grooves. This book takes the pattern-oriented concept to the next level by adding variations to existing beats. This is accomplished by adding hi-hat accents and open hi-hat hits in a grid-like manner. The bass drum and snare drum patterns remain unchanged.

The patterns start simply, using a quarter-note hi-hat rhythm. The open hi-hat is shifted by one note in each exercise. The process is repeated using eighth notes on the hi-hat. Sixteenth-note patterns are then utilized, but instead of open hi-hat hits, accents are now used for variation. It is suggested that every pattern be practiced as a 16-measure phrase, with improvised drum fills occurring every four measures.

The book concludes with a collection of patterns, known as the "Beat Bank." The drummer is encouraged to apply the numerous variations from the book to these patterns. A supplemental YouTube playlist is available, but the author requires the reader to email him to be given access. The concepts in this book allow drummers to spice up existing drum beats without changing the overall feel.

—Jeff W. Johnson



RECORDINGS

Alabama Moon: A Salute to George Hamilton Green
Bob Becker and Yurika Kimura
Marimba Productions

Alabama Moon pays homage to famed xylophonist George Hamilton Green and the timeless contributions he made to our art form. The album features 12 recordings of works either composed or performed by Green, each meticulously transcribed and arranged for xylophone/marimba duet by Bob Becker and Yurika Kimura. As stated in the liner notes, "Many of these pieces feature note-for-note transcriptions of Green's xylophone performances heard on wax cylinders and 78 rpm phonograph records." The album includes such notable works as "Yellow Dog Blues" and "Swanee," as well as Green's most popular composition "Alabama Moon."

Though it is difficult to choose one track as my favorite, I am particularly fond of "Rain," one of five pieces written by Green. Not only is Green's talent as a composer showcased, it features truly remarkable playing by Becker and Kimura, allowing both performers to take their own liberties and shine on their respective instruments. I found Ford Dabney's "Castle Valse Classique" to be the most exciting track from beginning to end, exemplifying Green's and Becker's skill as performers. It is also special to hear this version of "Alabama Moon," as it sounds both fresh and familiar.

Alabama Moon is an exceptional album that highlights the work of George Hamilton Green as both a performer and composer, as well as the gorgeous playing and arranging by Becker and Kimura. I highly suggest adding it to your library!

—Danielle Moreau

Echoes
Andrea Centazzo and Sergio Armaroli
Ictus Records

This album features 13 tracks with unique timbral content ranging from experimental to minimal, from a simple dialog to a complex overlay of sounds. Andrea Centazzo plays percussion, MalletKAT, and sampling. Sergio Armaroli plays vibraphone (also prepared vibraphone) and marimba.

It is not noted if any of the 13 tracks are published; however, it is assumed that each track is a collaborative improvisational composition. The overall effect of the first three tracks ("Echoes from A Cage #1," "Walt is Lonesome," and "Cosmic Echoes #1") is one of slow, pensive, tonal background music for a "space" journey. Track 4, "Echoes from A Cage #2," contrasts the opening three compositions with its unusual "gong"-like timbres, creating an almost melodic minimalistic effect.

"Cosmic Echoes" features fragmentary melodic cells on the vibraphone accompanied by tasteful ringing gongs. This 17-minute work sounds like floating in space. "Echoes from A Cage #3" creates timbres that are like an homage to John Cage's conceptual style of a variety of background ostinatos accompanying a baritone voice utilized as a non-lyrical function (somewhat like a nondescript vocal scat sound).

"Echoes from Far East #1" establishes a set of layers from the marimba with a prepared vibraphone, highlighted by improvisatory melodic fragments from a sampled MalletKAT with an almost pentatonic basis. "Echoes from A Cage #1" utilizes the vibraphone performing an eclectic jazz-fusion work layered with muted gongs and other subdued metallic accompaniment. "Choral Echoes #1" features the marimba in a four-mallet chorale accompanied by suspended cymbal rolls and occasional membraned percussion. "Echoes from the Far East" uses membraned percussion with marimba in a groove-like ostinato transitioning to a pentatonic vibraphone melody. This track is quite accessible in its tuneful content and quite relaxing in its repetitive structure. The ending of this track is sudden and almost like a half cadence. "Echoes from A Cage #3" is very dense and complex harmonically, with the vibraphone opening with an unusual chord progression. The opening passages evolve into fragmentary melodic cells on the vibraphone that permeate the percussive accompaniment.

"Echoes from Far East #2" showcases groove-like tabla sounds accompanying a marimba with pivotal suspended cymbal sounds that provide smooth links from one section to another. "Choral Echoes #2" is the final track. The summary timbral ending is one of imprecise conclusion, leaving the listener wanting more.

This CD is unique, and the musicianship of both performers is superb. Congratulations to Andrea Centazzo and Sergio Armaroli for their dedicated work and collaborative, improvisatory sensitivity and musical dialogue.

—Jim Lambert

Perspectives
Third Coast Percussion
Cedille Records

This 74-minute album features the music of composers Danny Elfman, Phillip Glass, Jlin, Flutronix, and Third Coast Percussion (TCP). Opening with Elman's percussion quartet, the listener is drawn into this CD, which features the outstanding four percussionists of Third Coast Percussion: Sean Connors, Robert Dillon, Peter Martin, and David Skidmore. Each movement is crisply recorded and suitable as a listening-reference-recording for this 2019 work. The liner notes provide a detailed background on Elfman's work as one of the most versatile and accomplished film composers in the industry — including scoring for over 100 films as well as the theme music for the television series, *The Simpsons*. Elfman's percussion quartet was composed for Third Coast Percussion at the request of Phillip Glass in 2019.

Track 5 features Phillip Glass's "Metamorphosis No. 1." The elegant control of this masterpiece will provide future percussion ensembles with a wonderful performance recording. The dynamic control of this minimalistic composition is nothing short of amazing! TCP's metric modulations are the signature of this particular track.

Tracks 6–12 feature "Perspective" by the composer Jlin, a producer based in Gary, Indiana. Her music is very accessible and uses quite a bit of layering compositional technique. This work features seven movements: "Paradigm," "Obscure," "Derivative," "Fourth Perspective," "Dissonance," "Duality," and "Embryo."

The concluding three tracks are a combination of the talents of TCP and Flutronix with a composition titled "Rubix." Flutronix is Nathalie Joachim and Allison Loggins-Hull, based in Brooklyn, New York.

This CD is refreshingly creative and top-quality from beginning to end!

—Jim Lambert

soniChroma
Quey Percussion Duo
Innova Recordings

This album features six works performed by the Quey Percussion Duo (Gene Koshinski and Tim Broscious). A product of the group's commissioning and composition contests, as well as the compositional output of Koshinski, the selections reflect "the duo's aesthetic: blending traditions of Western percussion, 'world,' contemporary, classical, and popular music to create a variety of colorful sound worlds that often place focus on interlocking counterpoint and musical multitasking."

Adam Silverman's "Paper Covers Rock" is a colorful work scored for toy bells, resonant metals, toms, and cabasa. It alternates between sections that are playful and aggressive. Extremely tight and cohesive playing is highlighted by the stereo mixing. "Rhapsody for Vibraphone and Marimba" by Michael Taylor is sonically pleasing, well-balanced, and energetic throughout. The composer states the music was "influenced heavily by classical, tango, heavy metal, and funk music." Marked by non-stop counterpoint throughout each section, an amazingly high level of accuracy and precision are displayed. Koshinski's "Impressions of Chinese Opera" is in three movements and presents "an impression of the art form from an 'outsider's' perspective" by combining elements of Chinese culture with both Chinese and Western instruments.

"In the History of Man" is a charming work for marimba and drum set by Ben Wahlund. The marimba part is tonal and groovy throughout (perhaps with a hint of Lansky or Levitan), while the drum set part is thoughtfully conceived, most notably for its linear and, at times, sparse texture. Emmanuel Séjourné's "Khamsin" features a virtuosic marimba part that interacts with castanets and sounds created on non-traditional elements of the marimba: mallet clicks and the resonators.

The title track of the album, Koshinski's "soniChroma," is a double percussion concerto with orchestra. The title refers to "sound color," and each of the three movements ("Arylide Spark," "Cerulean Dusk," and "Electric Amaranth") is intended to invoke one of the three primary colors (yellow, blue, and red). The solo parts utilize over 80 instruments and are often scored antiphonally to great success, giving much credit to the high-quality mixing of the recording. The orchestral writing alternates between a variety of styles, from quirky to moody, contemplative, and energetic — all expertly executed by the Schwob Philharmonic at Columbus State University, under the direction of Paul Hostetter.

After listening to this album in its entirety, one cannot help but stand in awe of the Quey Percussion Duo. The breadth of collaboration, instrumentation, styles, and execution (not to mention the compositional output of one of its members) cannot be overstated. I look forward to repeated listenings of this music and seeing what the Quey Percussion Duo are up to next!

—Jason Baker

PUBLISHERS

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

Allan Spencer
Email: allanspencermusic@gmail.com
Web: www.allanspencermusic.com

Are Verlag
Web: www.are-verlag.de

Cedille Records
4311 N Ravenswood Ave #202
Chicago, IL 60613
Phone: (773) 989-2515
Email: info@cedillerecords.org
Web: www.cedillerecords.org

Ictus Records
Email: info@ictusrecords.com
Web: www.ictusrecords.com

Innova Recordings
75 W 5th St. #522
St. Paul, MN 55102
Web: www.innova.mu

Marimba Productions
PO Box 467
Asbury Park, NJ 07712
Phone: (732) 774-0011
Web: www.mostlymarimba.com

Media Press Music
Web: www.mediapressmusic.com

Salatino Edizioni Musicali
Web: www.musicando.net

Tapspace Publications
P.O. Box 55753
Portland OR 97238-5753
Phone: (503) 288-6080
Email: info@tapspace.com
Web: www.tapspace.com

DON'T SACRIFICE TONE FOR PORTABILITY

From stage to car in simple steps, innovative **Prophonic Timpani** place the superior sound of fully suspended cambered copper kettles on an elegant portable frame.

majestic®

Visit Us Online at
majesticpercussion.com

Benefactors

Patrons

Partner

Supporter

Adams Musical Instruments
Bronze Pie, LLC
Calderwood Percussion
Cooperman Company
Ddrum
Earasers by Persona Medical
Explorers Percussion
GIA Publications/Meredith Music
Gibraltar Hardware
Gon Bops
Gretsch Drums
Grover Pro Percussion
HaMaR Percussion Publications
HIT KIT Drum Co.
Humes and Berg Mfg Co Inc
Independent Drum Lab, LLC
KAT Percussion
Latin Percussion
Living Sound Triangles
Loyal Drums, LLC
Mallet Shop LLC
Malletech/Mostly Marimba
Massimo Mallets
Matt Nolan Custom
Oberlin Conservatory
Pacific Drums & Percussion
Pageantry Innovations, LLC
Pearl Corporation
Percussion Source
Peterson Electro-Musical Products Inc.
Precision Classic Timpani
RamPad
RAWI Percussion Publications
Row-Loff Productions
SABIAN Ltd.
Salyers Percussion
Slingerland
Stanley Leonard Percussion Music
Stern Tanning Co Inc
Steve Weiss Music
Toca Percussion
Virada Drums

Corporate Sponsors list updated as of July 18, 2022.

Strategic Partners

Foundation and Government Support

PAS / R!DC General Fund

The Percussive Arts Society relies on generous donor support to fund the fulfillment of PAS's mission each year. We gratefully acknowledge all individual donors for their gifts to the Percussive Arts Society & Rhythm! Discovery Center. Donors are listed according to the total amount of their monetary donations since July 1, 2021–June 30, 2022.

Your individual donation helps PAS achieve its mission to ***to inspire, educate, and support percussionists and drummers throughout the world****. All donors are valued contributors.*

$1,000 & ABOVE

Jennifer Natalya Pritzker
—In Memory of Robert Allan Pritzker & In Honor of David Wood
David & Colette Wood
She-e Wu

$999 – $500

Anonymous
Anonymous
Kathy Ahearn
Eric Martin
—In Honor of James B. Campbell & Johnny Lee Lane
Stephen W. Maxwell
—In Honor of David Wood
Mayari Pritzker & David Moore
—In Honor of David Wood
Mark & Carrie Swearingen

$499 – $250

John Ettelson
Sara Forbes Landrum
Michael Gould
Kent T. Hillman
Robert Michael McCormick
Lisa Rogers
David Simonds
Karolyn Stonefelt

$249 – $100

Anonymous
—In Honor of David Wood
Aubrey Adams
Brad & Karen Anderson
—In Memory of Bradley J. Barnes
James Campbell
Robert M. Campbell
Bruce Chapman
Robert Cirillo
Stephen Crawford
Diane Downs
Jason Edwards
Carlos E. Figueiras
Maria Finkelmeier
Pamela & Richard Keene
—In Memory of Bradley J. Barnes
Ben Miller
Michael Moorin
Brenda Myers
Jeanne Anne Pletcher
Jeffrey L. Randolph
Scott Reder
Steven Rosofsky
—In Honor of David Wood
Ruth Simonds
Sala & Ira Simonds
David Skidmore
Sarah Tenney
Spencer Waller
—In Honor of David Wood
Nancy Zeltsman

$99 – $50

Larry Aberman
Terry L. Applebaum
—In Honor of Gordon B. Peters
Michael Bahan
Peggy Benkeser
James F. Bond-Harris
Ruth Cahn
Erik Charlston
Christopher John Deane
Neal Flum
—In Honor of Matthew Moore, Valentina Mora Velasquez Andrew Vifquain, & Shawn Winn
MJ Gernes
Mark Goodenberger
Gloria Griesinger
Jonathan Haas
Mark Hartinger
Paula Holt
—In Honor of David Wood
Eric C. Hughes
Sigurd H. Johnson
Karl Latham
Allan M. Lewis
Matthew Love
Tom McKay
Stephen W. Maxwell
Opeyemi Oyediran
Mickey Price
Sherry Rubins
Julia Smith
—In Honor of David Wood
Mark & Linda Watson
—In Memory of Bradley J. Barnes
Daniel Yamamoto
Charles Zavitz

$49 – $20

Anonymous
Sergio Armaroli
Ramona Ann Brenholen
Mark & Michelle Brenner
—In Honor of Isabella Scotti
Robert H. (Bob) Campbell
Eric Convey
Brian Del Signore
Robert A. DiCola
Michael Dumas
Robert Dunkerley
Asher Matthew Fairbank
Jake Fernstrum
Ray Fransen
David Gabbay
Bruno Louis Giulini
Kevin Hall
Terry G. Hanson
Paul H. Hartel
Daniel Heier
Carol Helble
Matthew Henry
Bunny Hoover
Robert Cleveland Hudson
John M. Hughes
Stephen Humphries
Aaron Iverson
—In Honor of David Wood
Christopher Karow
Rick Kurasz
Richard Thomas Kvistad
Mat Larson
Raymond Levier
Matt Mackenzie
Dave A. Mayo
Patricia L. McKenzie
Gaylord Messick
Nicholaus Meyers
Lori Nine
—In Memory of Brad Barnes
Rob Paddock
Jay Potesta
Sergio D. Quesada Acosta
Nick Ramirez
Lauren Sandground
Carol Sargent
Ron F. Schermerhorn III
Frank Shaffer Jr.
Kristen Shiner McGuire
Saulius Stanevicius Auglys
Randall S. Sutin
Tracy Taylor
Chester Thompson
Alex Tjoland
James Toscano
Diana E. Valdes-Santos
Rick Vale
Sean Womack
Barry A. Zimmerman

We also thank 65 donors for their contributions of $1 to $19.

Endowed Funds

Freddie Gruber Scholarship Fund
$249 – $100
Anonymous

Jack McKenzie Scholarship Fund
$49 – $20
Michael Combs

Jim Chapin Scholarship Fund
$249 – $100
Anonymous
$49 – $20
The Bacons

Neil Peart Drum Set Scholarship Fund
$1000 & ABOVE
Anonymous
$49 – $20
Peter Albrecht

Pace Acquisition Fund
$249 – $100
Anonymous

PAS Endowment Fund
$249 – $100
Patrick Roulet
—In Honor of Garwood Whaley & Randy Eyles

PASIC International Scholarship Fund
$249 – $100
Anonymous
We also thank one donor for their contributions of $1 to $19.

Past Presidents Fund
$249 – $100
Steve Houghton
Gary J. Olmstead
Thomas Siwe
$99 – $50
John R. Beck

Thomas Siwe Scholarship Fund
$499 – $250
Thomas Siwe
$249 – $100
Don Baker

All Access Friends

Raymond Adams
Jose Alicea
Emily Amore
Dr. Thad Anderson
Ted Atkatz
Dr. John Baldwin
Dr. Darren Bastian
John H. Beck*
John R. Beck*
Dr. John Beckford
Robert Bell
Dr. Andy Bliss
Joel Bluestone
Jerry Bolen
Gary Bolinger
Douglass Bratt
David Britton
Michael Bump
Michael Burritt
Dr. Paul Buyer
Ruth Cahn
James Campbell*
Ben Cantrell
Dr. Omar Carmenates
Steven Day Carter
Gary Cook*
Julie Davila
Diane Downs
Ward Durrett
Karl Dustman
Jason Edwards
Bill Elliott
Dr. Randall Eyles
Richard Farvour
Maria Finkelmeier
Mark Ford*
Genaro Gonzalez Jr.*
Brooks Gornto
Jim Guglielmo
Jonathan Haas
Dr. Chris Hanning*
Dr. Andy Harnsberger
Douglas Hazelrigg
Boston Hill
Rev. George Hill III
George Hill IV
Dr. Julie Hill*
Jim Holland
Richard Holly*
Steve Houghton*
Christopher Karabin
Christopher Kelso
Michael Kenyon
Johnny Lee Lane
Thomas Lechner
Matthew Love
Kris Manning
Dr. Brian Mason
William Moersch
Jeffrey Moore
Valerie Naranjo
Marcia Neel
Christopher Norton
Dr. Eugene Novotney
Julie O'Neal
Michael Obermeyer Jr.
Gary Olmstead*
Richard Pantaleo
James F. Parker Jr.
Douglas Perkins
James Petercsak*
Gordon Peters*
Mickey Price
Dr. Willis Rapp
Scott Reder
Dr. Lisa Rogers*
Dr. Patrick Roulet
Jim Royle
Sherry Rubins
William Sherrill
Karolyn Stonefelt
Frederick Taylor
Brian Teed
Saturnino Tiamson Jr.
Chris Treloar
Lauren Vogel Weiss
Dr. Brian West
David Wood
She-e Wu
Angela Yarbrough
Dr. Brian Zator*
Glenn Zeinemann

* *PAS Past President*

Advertiser Index

From the Rhythm! Discovery Center Collection

Lyon & Healy Prussian model Snare Drum

Gift of Jeff and Julie Bernhardt 2001.04.01

Founded in 1864 by George W. Lyon and Patrick J. Healy, the Chicago firm of Lyon & Healy is best known today as a manufacturer of harps. However, during the late 1800s and early 1900s, it manufactured and distributed all types of musical instruments, including percussion, with over 100,000 instruments manufactured annually.

Among its snare drums, the Prussian model was one of the company's top-line instruments available in a variety of sizes, usually with shells having a diameter of 14 or 16 inches and a depth of 6 inches. The shells were available in nickel-plated metal, brass, and a one-piece, select maple.

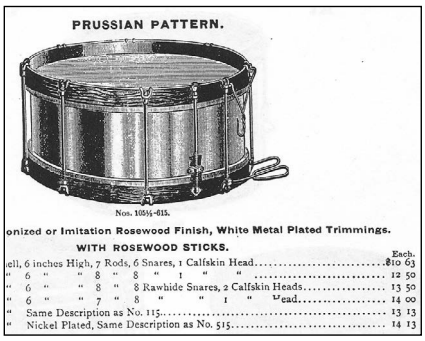
This drum, which has a maple shell measuring 6 x 15 inches, was manufactured between 1893 and 1916 based on the years that the Lyon & Healy "warerooms" were located at "Wabash Ave. and Adams St." in Chicago. The Prussian model can be distinguished from other Lyon & Healy snares of this time period by the double hooks that connect the two rosewood-stained maple counterhoops via eight single-tension, square-ended screws or rods. Often, these pieces of hardware were painted white, but were also available in nickel plating, as found on this drum. Two of the tension-rod hooks, located at the position of a flexible, metal thigh brace, are unique on the drum; each has an added ring to one side in order to accommodate a wire belt hook when used for marching.

This drum also has two calfskin heads, each stamped with AMRAWCO (American Rawhide Company) logos, and eight strands of woven linen connected to the drum by a post-type snare strainer. The strainer has no method to turn the snares off other than unscrewing them, which was a common feature of many drums from this time period — especially ones used for marching. This type of drum was commonly used by military bands during World War I.

—James A. Strain, PAS Historian

Interior label, which states "Lyon & Healy / MANUFACTURERS / Factories, Union Park. / Warerooms, Wabash Ave. and Adams St. / CHICAGO."

Top view of drum showing the calfskin head. Note the folded-up leg brace and the two holes in the hooks for the belt hook.


PRUSSIAN PATTERN.

Nos. 1055-615.

onized or Imitation Rosewood Finish, White Metal Plated Trimmings.

WITH ROSEWOOD STICKS.

	Each.
ell, 6 inches High, 7 Rods, 6 Snares, 1 Calfskin Head	$10 63
" 6 " " 8 " 8 " 1 " "	12 50
" 6 " " 8 " 8 Rawhide Snares, 2 Calfskin Heads	13 50
" 6 " " 7 " 8 " " 1 " Head	14 00
" Same Description as No. 115	13 13
" Nickel Plated, Same Description as No. 515	14 13

Image from the 1900 Lyon & Healy Catalog showing the drum with belt hook attached.

Snare strainer. Note the ornate thumbscrew and woven, linen snares

PERCUSSIVE ARTS SOCIETY GROUP MEMBERSHIP

HIGH SCHOOLS. MIDDLE SCHOOLS. NON-PROFIT ORGANIZATIONS.

Do you serve students through 12th grade? You can benefit from a PAS Group Membership - all for the low price of $250 annually.

BENEFITS

PAS Group Members gain access to valuable information, resources, networking events, educational opportunities, and great discounts.

- One Percussive Notes subscription for the institution
- One All Access Membership for a director (a $120 value)
- Unlimited individual student memberships

HIGHLIGHTS

- Group Masterclass
- Competitions
- Student Scholarships
- Publications
- Comprehensive Video Library
- Downloads of audio, video, and print pedagogy materials
- FUNdamentals lessons for both educators and students
- Discounts & Savings, including discounts for PASIC

PAS.ORG/MEMBERSHIP/GROUP

JUST YOUR TYPICAL "BAND GEEK"

SFZ™ 9400 Series Custom Drums

Serious performers know that stereotypes don't apply. The legendary sound of the SFZ 9400 Series projects your voice and expresses every nuance - with a variety of custom colors to match your ensemble's unique personality.

Visit Yamaha.io/customSFZPN to learn more.

YAMAHA
Make Waves