

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 43, No. 6 • December 2005



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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 43, No. 6 • December 2005

## Sō Percussion

Marching Bass Drumming 101

Transcribing Bach for Marimba

New Research on Hearing Damage





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# Percussive Notes

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## History in the Making

BY RICH HOLLY

**P**ASIC 2005 has been over for just a few weeks now, and I am still highly motivated and energized by all the amazing clinics and concerts that were presented. Our 30th convention was truly a celebration of who we are and what we do.

Who we are and what we do is shaped by many, many elements. And along these lines, I am excited to be able to bring you some PAS news that will reshape who we are and what we do.

At PASIC 2005, the society's Board of Directors voted to relocate the Percussive Arts Society headquarters, museum, and library to Indianapolis, Indiana. Our facility will be located in the largest tourist attraction in the city, Circle Center. Over 10 million people visit the Circle Center each year, and the PAS Museum will have prominent space and signage to attract visitors from all over the world. This relocation will take place in early 2007.

This is by no means the first time PAS has moved. Many of you are already familiar with the history of PAS. If you are not, you can find information about our history on the PAS Website under History and Museum, and I encourage you to read both articles. In the meantime, here's a condensed version I'd like everyone to be aware of.

The Percussive Arts Society began in early 1961. While the official "office" of PAS moved from time to time, primarily it was located in Terre Haute, Indiana under volunteer management until 1981 when it moved to Urbana, Illinois, and the first paid staff member was hired.

In 1989, a significant series of events took place that greatly changed PAS. Most importantly, the society was looking for a new home. Dr. James Lambert, the percussion professor at Cameron University in Lawton, Oklahoma, knew of a Lawton organization called the McMahon Foundation who might be willing to assist PAS financially in building a new home. Through Lambert's efforts, and those of Dr. Charles Graybill, a Lawton surgeon who was then President of the McMahon Foundation, the McMahon Foundation and city of Lawton agreed to contribute a land lease and matching funds so that PAS could construct a building, including a museum and library, in Lawton.

It has been wonderful for me to have been a member of the PAS Board of Directors and a PAS officer since the society moved to Lawton. PAS has realized excellent growth in terms of the number of members we have, the broad and diverse geographical regions in which our mem-

bers reside, the programs we support, our publications and Website, and our finances. The Percussive Arts Society has become a leader—perhaps *the* leader—among all orchestral instrument professional societies. Relocating PAS to Lawton was indeed very good for the society.

But times change, needs change, desires change. In our Lawton building, we have amassed a fine collection of instruments for the PAS museum. Unfortunately, very few PAS members have ever seen these instruments except through photos in *Percussive Notes*. We have a library with several one-of-a-kind holdings, which very few of you have set eyes on.

In recent years, the PAS officers have been concerned with how PAS can best realize its mission: *to promote percussion education, research, performance, and appreciation throughout the world*. While having a home in Lawton has produced several benefits for the society, it became clear to the officers that to fully realize

### HOW TO REACH THE PERCUSSIVE ARTS SOCIETY

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HOURS Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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our mission, PAS needs to be located in a major metropolitan area. And so, with the blessing of the PAS Board of Directors, the PAS Executive Committee undertook a Potential Relocation Feasibility Study over the past 12 months. The results of that study were presented to the Board of Directors at PASIC 2005, and they unanimously approved a relocation to Indianapolis.

Indianapolis is welcoming us with more than just open arms. We will be able to undertake several new initiatives and programs by virtue of being located in Indianapolis. In each issue of *Percussive Notes* in 2006, I will present you with

these new and exciting projects so you can learn what is in store for the future of PAS.

In addition, we will have frequent PASICs in Indianapolis beginning in 2009. The major hotels, the Circle Center, and the Indiana Convention Center are all connected via indoor hallways, so when you attend PASIC in Indianapolis, you will be able to take a three-minute indoor walk to visit the PAS Museum and Library.

In my first message to the membership as PAS President, I pledged that I would provide as much meaning to your membership as possible. By relocating the

Percussive Arts Society to Indianapolis, I am happy to be able to do just that on such a grand scale. Keep your eyes out for the February 2006 issue of *Percussive Notes* and more information about the new PAS home in Indianapolis. **PN**

*Rich Helly*

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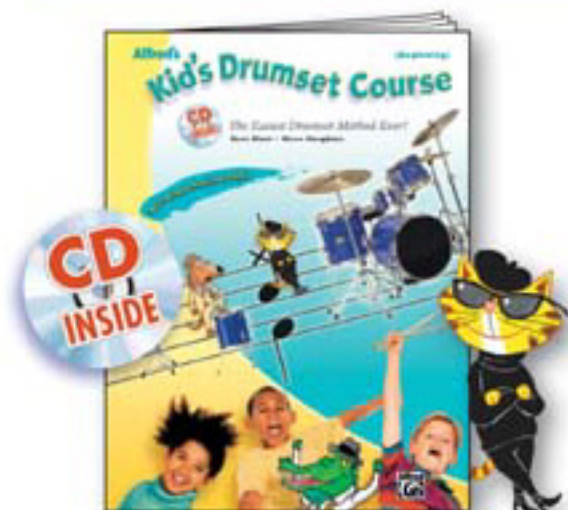
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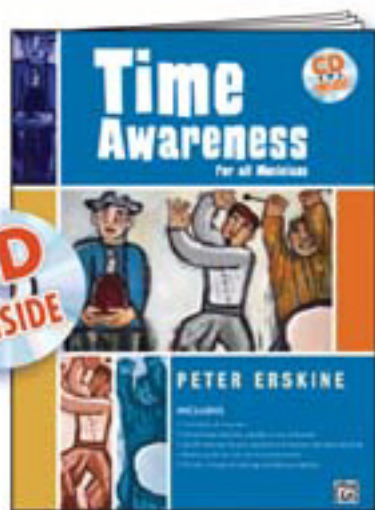
By Dave Black & Steve Houghton

*Alfred's Kid's Drumset Course* is a fun method that allows you to play songs on the drumset right away. The accompanying play-along CD contains all the exercises and songs in the book, utilizing familiar tunes in a variety of styles and feels. The book

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**2006-2007 BOARD OF DIRECTORS  
ANNOUNCED**

PAS members recently elected members to the Board of Directors for 2006–2007. Each year approximately one half of the entire board is elected to a two-year term. The members voted in for the 2006–07 term are: Timothy Adams, Anders Astrand, Peter Erskine, Vic Firth, Julia Gaines, Neil Grover, William Moersch, Daniel Moore, David Samuels, Ed Shaughnessy, and Andy Zildjian.

Special thanks for their outstanding service and leadership go to Ed Thigpen and Ney Rosauero, who did not run for reelection and will complete their term of service at the end of the year.

Congratulations to first-time board members Dr. Julia Gaines, Assistant Professor of Percussion at the University of Missouri-Columbia, and Dr. Daniel Moore, area department head and Associate Professor of Percussion at the University of Iowa.

These 11 members join the 2005–2006 group of board members and the officers and past presidents in completing the 41 member board.

**PASIC SESSION APPLICATIONS DUE  
DECEMBER 16**

There are only a few weeks before the 2006 PASIC Session Applications must be received at the PAS offices. For more information go to [www.pasic.org](http://www.pasic.org) or download an application at [www.pasic.org/NextYear/06SessionAp.pdf](http://www.pasic.org/NextYear/06SessionAp.pdf)

If you have questions about the application or need assistance, please call the PAS office at (580) 353-1455. Late applications are not accepted.

**2006 SCHOLARSHIPS AND CONTESTS**

It is not too early to think about all the scholarships and contests that PAS has to offer in 2006. PAS continues to add more avenues for financial assistance to

its members and now awards more than \$28,000 each year through its contests, scholarships, and grants. You can find application forms and information throughout this issue and on our website at [www.pas.org/About/index.cfm](http://www.pas.org/About/index.cfm)

**HOLIDAY WISHES**

As the year comes to a close, the PAS Executive Committee and staff wish our members, volunteer leaders, members of the board, and supporters a holiday season that brings joy, peace, and the optimism that the coming year will be even better. PN

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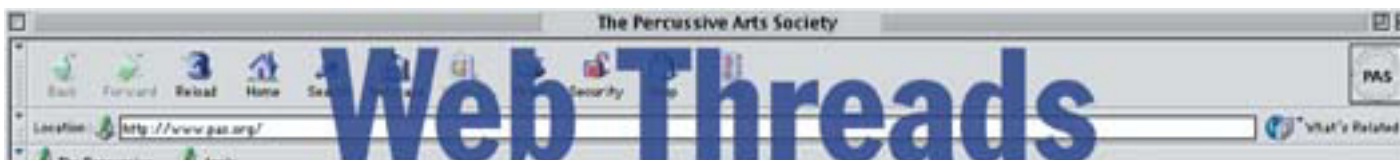
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## Tips For Practicing In College

Following are excerpts from a recent discussion in *The Lounge* topic of the PAS Members Forums. To view the entire discussion (and participate, if you like), visit the Members Only section of the PAS Website ([www.pas.org](http://www.pas.org)).

### Mark Getman Jr

I am a freshman in my first semester at SUNY Fredonia. I have been adjusting fairly well, but the one thing I haven't gotten the hang of is the amount of practice needed to be successful. I have been putting in about 2 hours a day, but I am increasing my time each day. I was wondering if any one has any tips on practicing effectively, and keeping interest on days when things get tedious.

### Ian Rosenbaum

I'm in the same exact place as you, as I just started my freshmen year at MSM. As for the amount of time to practice, I really don't believe you can set a time to it. It's completely personal. I feel you should continue practicing until you know you've accomplished something, and then decide where to go from there (whether that's enough for the day, etc.).

As for not getting bored during the tedious parts, this can be hard at times. We all have days (or weeks or even months) where we are stuck practicing something that just does not excite us. All I can say is to mix things up. Practice the exercises for an hour, then go practice something you like, or even take a 10 minute break or something, then go back to it, etc. Doing this will still let you accomplish what you need to, as well as keep you awake.

### Aaron T Smith

Set short-, mid- and long-term goals. With the long-term goals, construct some basic timeline for how you are going to get there, the steps along the way, etc. (These might be technical goals or learning a big piece.) Have a clear idea of what you want to accomplish before you enter the practice room. Having a plan will mean your practice will be effective and efficient.

Keep a practice log of what you have done and what you are doing. This will help keep your thoughts organized and give you a record of where you have

been, which can be really rewarding to look back on at the end of the semester. In addition to logging quantitative info (tempos, pages practiced, scales, sections of pieces done) also make quality comments ("this sounded good today," "really need to concentrate on pitch accuracy here," "keep hands relaxed"—things like that).

Mix up your practicing. I sometimes practice with a timer and force myself to go on to something else to keep my mind fresh. It's tempting to keep pushing on a passage or section when you want to get something learned, but I find I often continue past the point where my mind is alert enough for the work to actually make a difference. I don't want to cross that line where the practicing might actually become negative because I've run out of mental/physical energy.

Work in some sight reading on a regular basis. Always dedicate some time to having fun: playing drumset, improvising, playing old favorite pieces, or whatever. Your mind and spirit will thank you

### Brady Spitz

One of the things most overlooked is that everyone learns differently. Just as everyone's hands differ in how they approach a grip or a technique, so your mind does with practicing. Practice logs, timers, plans, a metronome, these are just tools that you need to have under your belt. Then you pick and choose what methods work best for you to get the best results. It really is all about personal preference and learning styles.

### Harrell Hodges

Andy Harnsberger came to our school a few months ago and offered the idea to write down ten reasons why you practice. These should not be because you "want to get better." Rather, you should ask yourself why you are doing what you are doing. When you realize why you are working so hard, it should not be hard to be motivated. However, if you do find yourself second-guessing yourself about playing scales on a Friday night you can refer to your list. Personally, I realize the potential of myself and do not wish to inhibit it, so that is my motivation.

### Jeremy Logan

Some of the best advice I have ever received about practicing is, "If you don't feel like practicing, don't do it." I know this may seem odd to some people out there who think you have to practice all day every day no matter what, but it is true. If you physically or mentally don't feel up to practicing, then your session will not be as rewarding as it could be because your brain won't be into it. You will only be thinking about what you are doing after you practice or what you want to eat for dinner. Sometimes this can last for a few days, but in my experience when I come back from just "not wanting to practice" I always seem to practice better than before. Sometimes people get burned out and just need to recharge their batteries.

### Andrew Proctor

I don't know if this is a problem at your school, but when I went to NEC there never seemed to be enough practice rooms. I would be ready to practice with nowhere to play.

Solution: I started using these times to work my soft snare work in the hall outside the regular practice rooms. I was forced to play very softly so that I would not disturb people in the hall or in other class rooms. There are plenty of reasons to practice your soft playing and many excerpts that require this technique.

### Jeffrey Szekely

For me, what helped was actually scheduling a practice time everyday around my class schedule. I plan an hour here and an hour there between classes (don't forget about lunch!) everyday and then go to it like a class. If you are music major in college you have to realize that you're more than just an enthusiast who does this for a hobby, you are working toward a career in music. So, in a way, practicing is a part of your job. Sometimes you want to practice, other times you don't, but every time you practice you do get better, if only a little bit.

### Ted Rounds

I go back and forth on this issue, but this is how I think right now: get into that practice room and get to work. Oh yeah,

I've succumbed to the notion that since I'm not into it I'll be wasting my time. But two days from now I have a performance of a piece with some passages I can't play. Doesn't matter if I don't feel like practicing now, does it? To be honest, I invoked the "I don't feel like it" last week, and now I'm under the gun.

Here's one thing I learned from my years in the nursery business: part of the everyday schedule involved watering thousands of potted plants. Anything that didn't get watered died by the next day. It took two hours of standing almost still and getting wet feet. Every day, same time, same station. Tedious? Boring? Nope, couldn't entertain the thought. Those who did had dead plants the next day. Since failure was a bad option, I learned to be mindful during those slow moving hours. Some call this Zen. I called it my job. What's your job?

Real discipline is internal. If you don't have it, get it.

### Chad Gard

I'm a firm believer in scheduling practice, and practicing whether you feel like it or not. Too often, you get behind the gun and end up practicing long hours to cram work in when you may feel just as much like not practicing as you do now. The real key, for me, at least, was to make very efficient use of my time.

Most importantly, find when you are most effective in your practice. It turned out my most effective practice time was first thing in the morning. And I'm far from a morning person. But at that time of day, my mind was better able to focus and my body was more relaxed because I didn't have the stress of the whole day to worry about and distract me. Therefore, my long practice sessions were scheduled for mornings as much as possible. Getting up was a major pain, but once I did, I was far more productive in my practice, and could accomplish more with less practice. I also had less of a struggle finding an available practice room.

Don't neglect those 3-15 minute chunks of the day. These can be the most effective times to use. Have 15 minutes to get from math to music theory, and the buildings are only 4 minutes apart? Walk for 4 minutes, practice for 7, and get a good seat and eat a bagel for the remaining 4. During that 7 minutes, focus on one very specific problem - whatever you are currently struggling with, but no more than a single phrase or single technical problem. Find 5 or 6 of these little chunks in a week, and you'll do more in that hour and 15 minutes spread throughout the week than any of your colleagues can do in a 2 1/2 hour practice session.

PN



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 El Choclo – Villaldo (tango)  
 El Relicario – Jose Padilla  
 Fiddle Faddle – Leroy Anderson  
 Flapperette – Jesse Greer  
 Flight of the Bumble Bee –  
 Rimsky-Korsakow  
 Gershwin Medley – Geo. Gershwin  
 Gitanerias – Ernesto Lucuona  
 Hora Staccato – Cinicu-Heifitz

Joplin on Wood – Breuer-Eddy  
 The Lord's Prayer – Albert Hay Malotte  
 Mexi-Mexi – Val Eddy  
 Nola – Felix Arndt  
 Overture from Nutcracker Suite –  
 Tchaikowsky  
 Ole South – J.S. Zamecnik  
 Perpetuum Mobile – Johann Strauss  
 Polka – D. Shastakowich  
 (from ballet "L'ge D'or")  
 Sabre Dance – Abram Khachaturian  
 (from Gayne Ballet)  
 Sleigh Ride – LeRoy Anderson  
 Suite for Flute – J.S. Bach  
 (Bouree 1, 2, Minuet, Badinerie)  
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# Sō Percussion

By Payton MacDonald

So Percussion—Douglas Perkins, Adam Sliwinski, Jason Treuting, and Lawson White—is a captivating young group, hailed for their “consistently impressive” performances by *The New York Times*. Formed at the Yale School of Music in 1999, So has been featured at the Bang on a Can Marathon, the BAM Next Wave Festival, the Norfolk Chamber Music Festival, PASIC 2003, Miller Theatre, and the Roundtop Festival, and has been heard on WNYC’s *New Sounds* and *Soundcheck*. Recently, So received the Chamber Music America/ASCAP Adventurous Programming award. The group records for Cantaloupe records. This interview took place shortly after their concert with Tom Burritt at PASIC 2003.



PHOTO BY IAN FRAY, 2005

**Payton MacDonald:** *How does a young percussion quartet at the beginning of their career make contact with and successfully procure a commission from a major composer like David Lang?*

**Jason:** When we got started, we decided it was important to get new pieces written for us, and we had lots of friends writing for us. When we had a little bit of money, we decided it was the perfect time to go a bit bigger, and David Lang's name came up quickly. He has written percussion music in the past, and is a big name in many circles and somebody Doug always wanted to work with. It just so happens he is a really nice guy and easy to approach. So I found an e-mail address and sent materials. We had some good live recordings, and he liked how we sounded. He had an idea for a quartet he had always wanted to write.

**Doug:** Quite honestly, we figured that he would not call us back. We were at the absolute beginning of our existence as a group and had very little reason for anyone to talk to us. Our only saving grace was that we had worked for a *long time* on Evan Ziporyn's percussion sextet and performed it well. David knew the piece and was impressed by the recording. Hearing that and getting a recommendation from Evan, who is a member of the Bang on a Can All-Stars, was key in getting him to decide to work with us.

**MacDonald:** *Many music scholars classify Lang as a second-generation minimalist composer. Do you think the classification is accurate? And how does the piece he wrote for you relate to the great minimal percussion masterpieces of the past—especially the work of Steve Reich?*

**Adam:** I think it's an oversimplification to lump Lang's work into a catch-all minimalist category. Clearly that movement has had a dramatic influence on him, but I think we all see his music as embracing and responding to a variety of contemporary influences.

I know that one of the things that Lang loves about writing for a percussion quartet is that it is a younger medium that carries less baggage

than, say, a string quartet. Just as a composer who writes for string quartet must grapple with Beethoven and Bartok, one who writes for a percussion group deals with the legacy of Reich. "The So-Called Laws of Nature" is, in some sense, a response to Reich's "Drumming," but it also veers off into its own world of ideas and sound.

**MacDonald:** *It is true that a percussion quartet is a younger medium than a string quartet. Yet, if we consider some of the early works of Cage and Harrison, we have at least 70 years of repertoire now, including several masterpieces by the past century's greatest composers. It seems to me that this puts a professional percussion quartet into a bit of a quandary. On one hand, a group could dedicate its entire career toward maintaining and refining the existing repertoire. On the other hand, the percussion ensemble always has been a bastion of innovation and creativity. How do you balance these two streams of development?*

**Doug:** It's true that there is already a repertoire for percussion ensemble. At So concerts you will usually see one or two pieces from the pre-existing repertoire. But in the greater history of music, 70 years is a drop in the bucket. We have a lot of commissioning to do before we even come close to the string quartet.

We do not see commissioning as

the definitive answer for percussion music; we just really enjoy being involved in the creation of new works. It has been a thrill for us to get to work with so many composers and get great pieces. We have premiered around 30 works in the last couple of years, and many of them are currently in our repertoire. We enjoy seeking out people whose music we like and getting pieces especially for us.

**Lawson:** This is an incredibly exciting time to be a percussionist, in that there is widespread interest in our instrument with regard to both audiences and composers. We want to take advantage of that by being a vehicle for many great pieces of music to be written. That's exciting and substantial both for So and for percussion in general. If we hold ourselves to the same performance standards as do string quartets, our repertoire will benefit in a significant way.

**MacDonald:** *Describe a day in the life of a young professional percussion quartet.*

**Jason:** We are still figuring out exactly what we want a day in the life to be for us as a quartet, but I can say it is hard work. We take it really seriously because we have pretty lofty goals. Over the past three years, we have rehearsed basically five days a week, sometimes at horrible hours, and often in less than ideal situations. We



L to R: Doug Perkins, Lawson White, Adam Sliwinski and Jason Treuting

PHOTO BY IAN FRAY, 2005

actually learned much of David's piece in our first rehearsal studio, on cold winter mornings with no heat, gloves on, and the temporary power coming in and out. Now we have upgraded, but we still make some sacrifices. Our rehearsal situation is a bit better, but it is still of primary importance and we dedicate many hours to it.

Our goal is to spend some time each day on the music and some time working on the organizational side. We rehearse often because we memorize a lot of our repertoire. It helps us to focus on the sounds we are making and the collective aspect of our music-making. We also devote a lot of effort developing ourselves as a business, because we believe in what we do and would love for everyone to be able to check it out. That business is growing—slowly, but surely. If you check out our Website ([www.sopercussion.com](http://www.sopercussion.com)), you can get more information and our concert schedule.

**Adam:** One of my most important lessons in running a chamber group has been how much time you spend on logistics, press, planning, etc. In that sense it is like any other business venture or enterprise: You can always be doing something more to help the group.

We have also found ourselves increasingly delegating particular du-

ties and responsibilities. As people's different strengths and interests come out, they take more initiative for a task or area of operation. Each member is expected to carry equal weight in both playing and business.

**Lawson:** The most significant thing about the experience is that it is really a relationship. That's also the hardest part. There is no conductor, personnel manager, operations manager, publicist, booking agent, etc. However, all of those things have to get done, so we have to be each of those things, and our own boss, if you will. We're also best friends, so sometimes that can be hard to manage. It's one of the most interesting situations I've ever been in. We're making music together, which is an extremely personal experience, but also running a business, which has to be completely objective. If we didn't love what we do as much as we do, the combination of these two worlds would be impossible.

**MacDonald:** *Equipment purchases, maintenance, and storage must be a major concern and hassle for you guys. How do you handle it?*

**Jason:** I would say hassle more than concern. We are dealing with it as it comes. Our budget has allowed for us to start making some purchases as a group. We each have brought lots of gear to the situation, but we are always looking for more.

**Doug:** We have our own studio that houses all of our gear. We are working slowly toward being highly organized, but are not there yet. Currently, we are thinking a lot about cases and ways to make our gear last a long time.

**Lawson:** Also, we make many of the instruments we use ourselves, so we are regular customers at the local hardware stores. For example, we performed Xenakis's "Pleiades" in New York in the spring. One of the movements calls for each of us to play sixten, which are keyboard-style instruments made of aluminum bars. We made those ourselves. This situation is more typical than you might imagine.

**MacDonald:** *You have had an outstanding beginning to your career, with concerts on major concert series, a recording on a major label, and a showcase appearance at PASIC. What is the next step? Are you hoping to do this full time? Is it possible?*

**Doug:** We really have been lucky in the first couple years of our career. There have been some great concerts and collaborations with amazing people like David Lang. Our next step is to get our new recording out and increase our concert presence. We have a bunch of other exciting projects as well, from premiering our first concerto with orchestra, to recitals in new venues, to a residency at the Yellow Barn Festival. We are busy and thrilled about it.

**Lawson:** We are so excited about what's happening, but also humbled because we have such a long way to go. It's been a great realization for me, because this experience is disproving the negative things you're often told about having a career in music outside of the orchestral world. Our goal is definitely to be a full-time group, using ensembles like Kronos as our model. I think the music and the level at which we hope to play it is strong enough to produce longevity for us.

**Jason:** I think it is something we could do full time. But only time will tell, and we will have lots of choices to make to get it to work. There have been great groups before us that we have



PHOTO BY IAN FRY, 2005

been able to talk with, like Nexus and Percussion Group Cincinnati. They have given us some advice and we can see where they have taken it.

**Adam:** It feels pretty full-time already; it just doesn't pay like it yet. Right now, all of us have some diversification in our activities that pays our bills and advances other aspects of our careers. Doug and I are working on doctorates, Lawson and Jason both teach university courses. As for whether it's possible, I think the best way to find out is to simply do it. If you spend too much time wondering about whether it's possible, you'll have missed the opportunity to try!

**MacDonald:** *One of the most striking unifying elements of your quartet is that all four of you studied at Yale with Robert Van Sice. How did your experience working with Van Sice affect the way you perform and the way you think about music aesthetically?*

**Jason:** Bob is an amazing teacher. He asks a lot of his students, and he asked a lot of us as a group. We are four players with unique thoughts about music, but we are a whole. This unity is something we can thank Bob for. He places an extreme focus on chamber music at Yale, and is very adamant about developing a group sound. One of our strengths is that we are all solo performers in some way, but our sound as a group is more important to us than anything else. We owe this to Bob.

**Doug:** I feel that our aesthetic groundwork was laid for all of us before our time at Yale. Personally, I studied with the Percussion Group Cincinnati in undergrad and really feel my musical sensibility comes out of that time. Our aesthetic drive is what brought us to Yale in the first place. Once there, Bob had a profound affect on our approach to performing music. He taught us to dig within ourselves and produce music at a level that we honestly did not know was possible. So frequently performs very challenging scores that I surely would not have even approached before studying with Bob.

**Adam:** The most powerful lessons I'm taking away from Yale are not really

about aesthetics, although that's always part of the equation. What I've learned is that whatever you think the limits of your ability are, you're wrong—they're higher. We bring different musical personalities and aesthetic views to the table. What unifies us is a desire to play a composer's piece with enthusiasm and discipline.

**Lawson:** We learned so much from Bob, and what he taught us resonated differently within each of us. The unifying thing we learned from him about music was how to concentrate on the bigger issues. We try to deal with the shape and spirit of each piece, and get to know the composer even before we start rehearsing.

**MacDonald:** *You have performed both for general audiences and connoisseurs. Is there a difference in the way you structure a program or in the way you play?*

**Adam:** I know we all feel the same way about this: We decide on a piece because we believe in it. We perform it the best way we know how. We've never worried about whether people will be entertained by Cage's "Third Construction" or Xenakis's "Ohko." We have found that enthusiasm is contagious; if you love the music you play, people are drawn in. They feel involved.

**Lawson:** That's kind of the point for us.

We will play the same program in New York City as we do at a middle school or at a community theater in a small town. "Dumbing down" a program doesn't help an audience receive it well.

**Jason:** We have had great experiences playing some crazy music for audiences who aren't used to hearing crazy music, and we always have fun hanging around after the show and hearing what the audience has to say—what they liked and what they didn't like. I always go back to my mom and dad. They aren't 20th-century music connoisseurs, and of course they are biased. But we have gotten to a point where they can let me know what they honestly think, and it has become a good gauge on how we are doing.

**Doug:** In the first year of the group, we did a couple of concerts with a "lighter" repertoire. We learned some music that we thought would be more palatable, and it was awful. We did not have fun and felt like we were not representing So. Since then, we have just done what we liked and it has been great. If we are performing for a general audience, the only change we make is that we might talk more about the music or the instruments to make a small connection.

**MacDonald:** *There are many fine percussion ensembles working today in*



PHOTO BY IAN FRY, 2005



*the United States and abroad. How do you see So fitting in and making a contribution? What do you have in common with other professional ensembles, and how do you see yourselves as being different?*

**Jason:** We just try to do what we do best. There are plenty of other groups out there doing all kinds of things and doing them well. We have made it a point to talk to these groups, like Nexus and Kroumata and Percussion Group Cincinnati. All of these guys are incredibly gracious with their time, and it is very enlightening to see and hear what they have been able to do. We are trying to commission and help to bring new pieces to the repertoire. We are trying to play in many of the same venues that string quartets are looking toward. And we try to record a lot. Our first CD is out on Cantaloupe Records and it features our commission from David Lang along with a relatively new piece that Evan Ziporyn wrote for Steve Schick's Red Fish, Blue Fish ensemble. In a lot of ways, I think this CD sums up what we are trying to do.

**Doug:** We don't consciously think about our contribution to percussion ensemble playing. We take it for granted that this music is worthwhile. We play music that we want to play without the notion that one must second-guess audiences. We want to contribute to elevating this kind of ensemble to the level of a string quartet, which is to say a standard ensemble and not the "also ran" of the chamber-music world.

**MacDonald:** *Since you are working*

*closely with many of today's finest composers, you must have a sense of where we are and where we're going as a musical culture. How are we different now from where we were 30 years ago? Where are we going? Is percussion still the music of the future? Are teleological modalities of thinking still useful?*

**Adam:** There are some really interesting points to be considered here. I think the present situation is very exciting, honestly. I think we'd all agree that among musicians of our generation, there is less emphasis on the differences between genres, more on what great music-making of all types has in common. I think that our current musical culture—post-modern or whatever you'd like to call it—is very eclectic and very open. It seems that it used to be much more important to define a movement as an extension of a particular tradition, or a reaction against it. The modernism that dominated new music through so much of the 20th century was defined by a stoic, almost fanatical "newness" that sought to purge much of what had previously existed. This era brought us fantastic percussion music, of course. I see the current culture as open to so many influences and possibilities. This is exciting when you play an instrument family that comes out of so many influences and contains so many possibilities!

As for whether we can view musical history and progress as teleological, I think we can, as long as we're careful not to get stuck on the idea that musical progress is a one-way street. When a musicologist 100 years

ago—or a composer like Arnold Schoenberg—spoke about the future of music, he had a very specific thing in mind: European concert music or opera. To him, there weren't too many really valid artistic cultures. We've since embraced the validity of so many different musical cultures and ways of thinking. Perhaps the real progress is found in how these cultures interact with each other.

**Jason:** I think percussion is more the music of today than the music of the future. The 20th century was when percussion was really discovered in western music, and the 21st is looking to be its primetime. It is exciting to be a percussionist today. It really is.

As for teleological modalities, artists often react to what is out there, and the farther art goes to one side, there will be movements to bring it back the other way. This has been happening forever and I think it always will—beauty in the simple to beauty in the complex and back again. But the way these ideas are set into motion is ever-changing.

**Doug:** I feel that I can only speak to the present situation of So. We are very optimistic about our future. Opportunities abound for us to bring our style of playing to many situations. Next year, we will be releasing and recording CDs, performing concerti, recitals, collaborating with chamber orchestras, a string quartet, a folk duo, and some guys that play laptops. That is so exciting! I guess I see things as good—if you work *really hard* and look for opportunities.

As for the "where are we now, where are we going" question, I have no idea. I have only been really performing for a couple of years and am still learning the landscape. I also think things always progress. As to how, I will leave that to the future.

**Payton MacDonald** performs as a marimba soloist (Super Marimba), with Alarm Will Sound, and with Verederos. He has toured the U.S., Japan, and Europe and recorded for Nonesuch, Cantaloupe, and Equilibrium. He teaches music at William Paterson University. For more information visit [www.paytonmacdonald.com](http://www.paytonmacdonald.com) PN

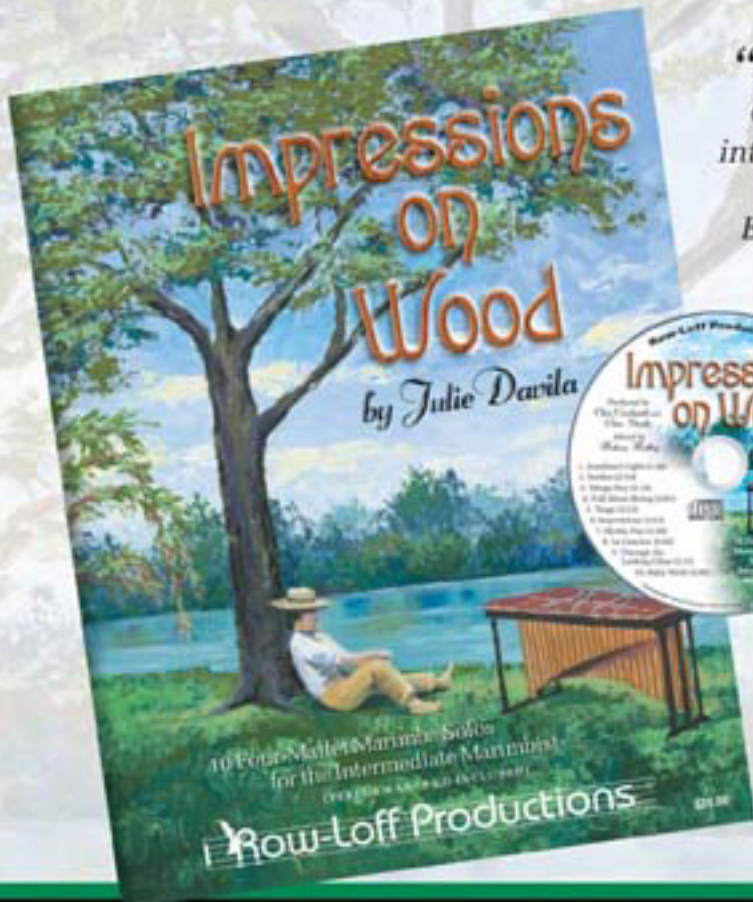


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# Creativity with Irregular Meters

BY GEORGE TANTCHEV

**M**usicians such as Dave Brubeck, Don Ellis, Frank Zappa, Rush, Bela Fleck, and other have applied irregular meters in their music. In many cases, this provides an opportunity for the drummer to be innovative. A good example is Rush's song "YYZ" where Neil Peart exhibits creativity in 5/4 meter.

Key

Hi-hat pedal Bass drum Floor Tom Snare Small Tom

Ride Open Hi-hat Closed Hi-hat Cowbell

Example 1  
Crotales

A few measures later Peart plays:

Example 2  
Drumset

A different feel can be explored if 5/4 is subdivided in short and long beats.

This metric articulation exists naturally in Bulgarian folk music. The eighth notes are articulated 3+2+2+3.

Example 3  
Mom Rosa — melody

The following examples demonstrate a few applications of 10/8 meter in several different styles.

Basic Rhythm

Rock

Swing

Funk

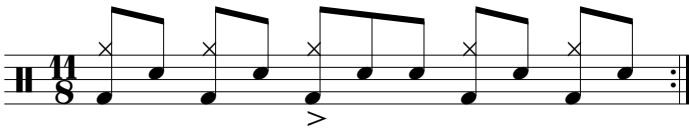
Samba

An interesting irregular metric subdivision can be heard in a recent album by Bela Fleck and the Flecktones. The entire song "Almost Twelve," from the album *Left of Cool*, is in 11/8. The bass line establishes the irregular feel from the beginning.

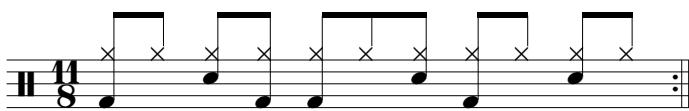
"Almost Twelve" bass line

This rhythm pattern is well known in Balkan folk music as Gankino Horo. Here are a few drumset applications of 11/8 with the eighth notes articulated as 2+2+3+2+2.

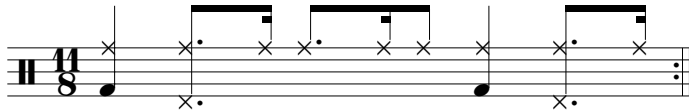
Basic Rhythm



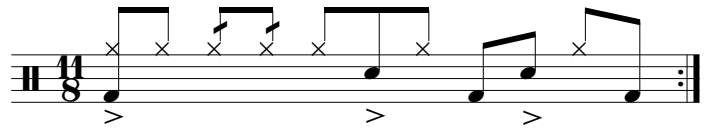
Rock



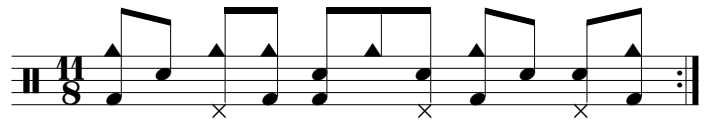
Swing



Funk



Samba



By practicing these and other irregular meters drummers can explore their creativity and also improve timekeeping.

**George Tantchev** holds a DMA from the University of Oklahoma, an M.M. from Ithaca College, and a B.M. from the State Academy in Sofia, Bulgaria. He is on the faculty of the Merit School of Music in Chicago. PN

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# Establishing a Sequential, Vocal-based Pedagogy to Enhance a more Musical Drumming Vocabulary

(i.e., singing and playing makes you a better drummer)

BY JAMES DREIER

*“When playing off of a melody, I make that my primary thought...I make the drums follow the melody—become subservient to the melody.” Bob Moses<sup>1</sup>*

Being called a “musical drummer” is one of the greatest compliments a drumset player can receive. The drumming styles of Jack DeJohnette, the late Billy Higgins, Paul Motion, Bob Moses, Bill Stewart and Matt Wilson (to name a very few) are often praised for their inherent musicality.

Perhaps the praise “musical drummer” seems a bit redundant for those who consider drumset to *be* a very musical instrument. After all, we do not often hear this same assessment made of other members of the instrumental family. Nevertheless, the “musical” accolade is regarded as high praise for drumset players, and rightly so. But what exactly does being “musical” mean, and how does one go about achieving this lofty, if ambiguous, goal?

In a recent clinic at the University of Iowa, jazz drummer Matt Wilson talked about the concept of thinking “beyond the boundaries of your own instrument” when playing with others. He explained that achieving this meant hearing the *overall* sound of the musical events being produced by the group and meeting everyone in the “middle.”<sup>2</sup> I thought this was a great concept in helping to achieve strong musical sensibilities. In addition to, and in service to, this concept, I believe a musical drummer is one who is grounded and directed by the very essence of the music: the melody.

Focusing on the melody can be a great source of ideas and musical opportunities, as the lead-off quote by Bob Moses im-

plies. At the University of Iowa, I have developed a teaching tool that is helpful in achieving a more melody-centric approach. The “Standard Tune Learning Sequence” or STLS is a systematic series of playing/singing exercises, designed to familiarize students with the standard jazz repertoire and to assist in melodic memorization and improvisation focus.

One of the main features of the STLS is the use of singing. The idea of singing out loud and memorizing melodies is certainly not an original idea, but one I have learned from my own experiences as a student and a teacher.<sup>3</sup>

The use of singing and drumming was presented to me most significantly by legendary jazz drummer/teacher Alan Dawson, who I had the privilege of studying with in the early 1980s. Alan was a big proponent of singing and playing. He would ask his students to learn a different jazz standard for each lesson. The students would then play various drumset applications from *Stick Control*<sup>4</sup> while singing the tune out loud.

I found this to be clumsy and difficult at the time, but through the years I became more aware of the value of this vocal/drumming exercise. I know now that singing out loud and playing has helped my own “musical” sensibilities in several important ways.

First, it made me keenly aware of melody as a primary musical focus when playing. Drummers, especially young drummers, often focus inward, to short rhythmic phrases and to personal coordination issues. Singing the melody (the definition and instructions for “singing” for the purpose at hand follow) forces students to open their ears to a larger musi-

cal world, and to help achieve the Matt Wilson ideal of “getting beyond your boundaries.”

Also, singing melodies forced me to focus on the structural form of each tune (AABA, AAB, ABA, 12-bar blues, etc.). Singing the melody necessitates an awareness of song-form. Although Alan Dawson would allow some fudging on the melody, he was adamant about keeping the song-form together on each tune. It was impossible to fool him on this, whether he was listening or playing along on vibes.

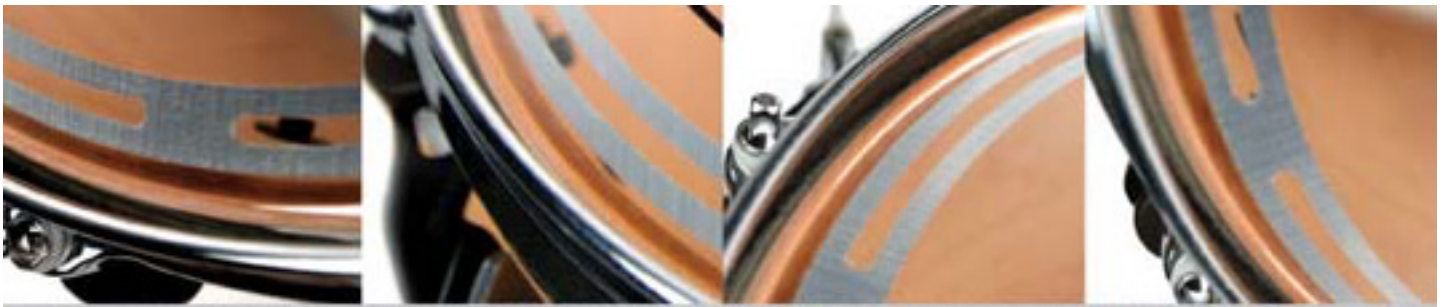
I, along with countless other Dawson students, now employ these ideas in our own teaching. This is especially relevant for my “Jazz Improvisation for Drum Set”<sup>5</sup> class at the University of Iowa, which focuses on jazz improvisation from a drummer’s perspective. The students in this class learn four or five tunes each semester (this is but one part of the class syllabus) by employing this sequence.

I present below an annotated study-guide version of the STLS. A blank STLS is provided on page 22 (feel free to photocopy). For the study guide model I will use the Thelonious Monk composition “Blue Monk”<sup>6</sup> as my jazz standard and have filled out all the STLS blanks (in **bold**) and given a brief descriptions of the exercises (in *italics*).

## STANDARD TUNE LEARNING SEQUENCE STUDY GUIDE MODEL

Song Title: **Blue Monk**  
By: **Thelonious Monk**

1. Acquire a recording of the tune. Name of recording: **Live at the It Club**  
Drummer on the recording: **Ben Riley**



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Make sure students acquire a copy of a recording of the song they are studying along with a lead sheet of the tune.

Note: The album *Live at the It Club*<sup>7</sup> is a great source for creative, clear and well-constructed drumset solos by jazz great Ben Riley.

## 2. Musical Structure:

Key: **B flat** Time Signature: **4/4**

Style: **Swing, Bop** Form: **12-bar blues**  
Style can be very general as indicated above. Other “styles” would be Latin, funk, fusion, hard-bop, etc.

## 3. Learn the melody of the “head” and sing it (play on keyboard if possible).

Students need to learn to sing the melody before anything else. Simple “scat” phrases can be used (“doo ba doo dah, doo ba doo dah,” etc.) or a simpler vocalization (“dah dah daht dah” etc.) can work. It does not have to be pretty or pitch-perfect. The instructor can sing along with students at first so they don’t feel self-conscious. My bottom line is that the melody must be sung clearly with conviction and the tune must be recognizable.

## 4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

Play the basic jazz ride and hi-hat pattern consistently and sing the tune. Make sure the student does not adjust the ride pattern to conform to the melody. The “time” coming from the set should be strong and well balanced.

## 5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

Simulate the rhythm of the melody on the snare while keeping the jazz ride cymbal pattern consistent. The articulation on the snare should reflect the natural melodic phrase. See Figure 1.

## 6. Play the melody around the set while the ride cymbal and hi-hat maintain jazz time.

Students may play randomly around the set, but the rhythm of the melody must be correct. Tom toms, bass drum, snare, cymbals, cowbells, rims, and

other sounds may all be used. Remember that the student continues to sing out loud through all of these steps.

## 7. Play the melody around the set with no cymbal ride pattern.

Again, random choice of drum “orchestration,” but rhythmic accuracy and melodic articulation should be in place.

## 8. Play between the melodic phrases, around the set.

The student should improvise anywhere the melody is static or where there are rests. See possible application in Figure 2.

## 9. Play counter melodies around the set (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Synco-pation*, etc.).

Source: **Riley, *Art of Bop Drumming*, p.18**

This is a very important part of the sequence, and one in which the instructor has options to choose counter melodies, depending on the difficulty of the tune melody and the student’s level of proficiency. As indicated in the instructions, many sources may be used.<sup>8</sup> I have chosen a page from John Riley’s *The Art of Bop Drumming* (a great book and a required text in this class) as an example (see Figure 3).

Counter melodies should not include the continuous jazz ride cymbal pattern (think “melody”). Students may play the counter melody on snare first, then around the set when they are more comfortable. Again, the melody must be sung accurately against the counter melody. This step really forces the student to know the tune.

## 10. Solo around the set. Employ an improvisational technique as listed.

**Clave-based (base improvisation over the implied 2:3 son clave found in the melody of “Blue Monk”).**

The various improvisational techniques, or strategies, that we discuss in class are too complex to discuss in detail here. They include phrase-based, melodic-based, call-and-response, melodic and harmonic paraphrase, and clave-based (stress point) techniques. Suffice to say that a

specific approach to improvisation is discussed and applied to a given tune. The nature and characteristics of the tune’s melody will usually dictate an improvisation technique (or sometimes the harmony), thus informing the improvisational path (in this case, clave-based).

This sequence was completed on: **March 3, 2004**

When the student has finished the sequence, the date is noted and the STLS sheet is filed in the student’s class folder for future reference. The next tune will require a fresh STLS. At certain points during the semester, students are tested on all facets of the STLS forms completed.

As my students build up their repertoire of tunes working with the STLS, they begin to understand that everything they play should be in service of the musical elements presented by the tune, and they begin to develop a musical vocabulary derived from this source. Certainly this study is but one part of a “musical drummer” pedagogy, with other important aspects such as active listening, transcribing and spending time on melodic instruments (piano, vibes, marimba, etc.) being important as well.<sup>9</sup>

I hope this STLS and ideas presented here will assist others interested in pursuing the goal of being more musical, regardless of their instrument. I would appreciate any ideas readers may have on improving the STLS, or any other constructive ideas regarding this approach to drumming. After all, when the work and practicing is all done and it is time to play with your fellow musicians, it’s all about the music.

## ENDNOTES

1. Bob Moses, *Drum Wisdom* (Modern Drummer Publications, 1984), p.6.
2. Paraphrased from a clinic by Matt Wilson given at the University of Iowa, Iowa City, IA (February 24, 2005).
3. For a great discussion of the benefits of singing, see Moses.
4. George Stone, *Stick Control for the Modern Drummer* (George B. Stone & Son, Inc., 1935).
5. Jazz Improvisation, MU 025:102 (sec. 3), University of Iowa.

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Figure 1. Melody on snare against jazz ride and hi-hat pattern

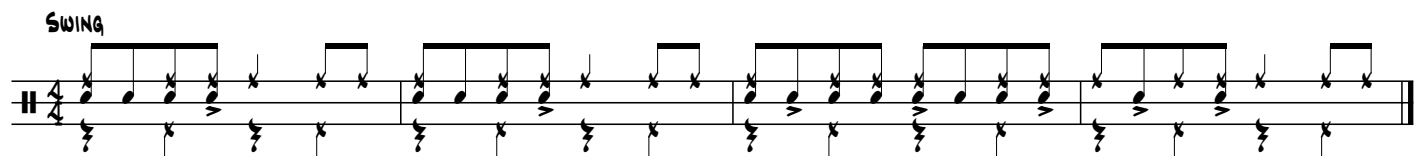


Figure 2. *Blue Monk*, mm 1–4 (top stave), drumset improvising between melodic phrases (bottom stave)



Figure 3. “Blue Monk,” mm 1–4 (top stave), Riley, p.18, top line around the set with no repeats (bottom stave)





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6. Thelonious Monk, "Blue Monk" (Riverside RLP 12-262).
7. Thelonious Monk, *Live at the It Club* (Columbia/Legacy, CD, 1982).
8. The method books mentioned here are: John Riley, *The Art of Bop Drumming* (Manhattan Music, Inc., 1994), Stone (listed above), Gary Chester, *The New Breed* (Modern Drummer Publications, Inc., 1985), Ted Reed, *Progressive Steps to Syncopation for the Modern Drummer* (Alfred Pub., 1951).
9. Important improvisation characteristics (such as contrast, repeated motifs, space, density, shape, emotional content, etc.) are also discussed in this class, along with the concept of "clinical, exercise-based" study of improvisation versus "real world" playing experience.

**James Dreier** is an adjunct assistant professor at the University of Iowa (jazz and percussion). He is the drumset and hand drumming instructor and directs both the Latin/Jazz Ensemble and the Afro Cuban Drum and Dance Ensemble (which performed at PASIC 2004 in Nashville, TN). He also teaches at Agustana College, Rock Island, IL.

Mike Amandes (UI graduate student) assisted with this article.

PN

## STANDARD TUNE LEARNING SEQUENCE DEVELOPED BY JAMES DREIER

Song Title: \_\_\_\_\_ By: \_\_\_\_\_

1. Acquire a recording of the tune.

Name of recording: \_\_\_\_\_

Drummer on the recording: \_\_\_\_\_

2. Musical Structure.

Key: \_\_\_\_\_ Time Signature: \_\_\_\_\_ Style: \_\_\_\_\_

Form: \_\_\_\_\_

3. Learn the melody of the "head" and sing it (play on keyboard if possible).

4. Play jazz time on ride cymbal and hi-hat on beats 2 and 4 (w/foot), and sing the melody (the melody is always sung from here on out).

5. Play the melody on the snare drum, while the ride cymbal and hi-hat maintain jazz time.

6. Play the melody around the set, while the ride cymbal and hi-hat maintain jazz time.

7. Play the melody around the set with no cymbal ride pattern.

8. Play between the melodic phrases, around the set.

9. Play counter melodies around the set while singing the tune (use texts such as *Art of Bop Drumming*, *Stick Control*, *New Breed*, *Syncopation*, etc.).

Source: \_\_\_\_\_

10. Solo around the set. Employ an improvisational technique as listed.

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A photograph of Dave Samuels, a man with glasses and a goatee, wearing a dark suit jacket. He is leaning forward over a mallet keyboard instrument, with his hands resting on the keys. The keys are illuminated with a warm, golden light, creating a strong perspective effect as they recede into the background. The background is dark and out of focus.

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# Bass 101: A Comprehensive Guide to Bass Drumming in the Contemporary Marching Percussion Ensemble

BY CHAUNCEY HOLDER

In the past, there was a tendency to put weaker players on bass drum.

With arrangers at all levels displaying increasingly complex and innovative compositional styles, those days appear to be over. Consequently, bass drummers are expected to have superb timing, mastery of tempo, rudimental skills (comparable to snare drummers), and the ability to understand and adjust to musical tendencies within both the bass line and the entire ensemble. These demands require the highest levels of musicianship.

This guide addresses many of the technical aspects of bass drumming and gives some insights into the methods utilized by high-caliber bass lines. Intended for use by instructors at the high school and college level, the guide consists of five segments:

1. The Visual Bass Line
2. Approaching the Drum
3. Growing the Bass Ensemble
4. Characteristics of Great Bass Lines
5. Distinctiveness of the Bass Line

Throughout the segments, the themes of relaxation and flow are emphasized. These two are essentially one and the same, and little is possible in the world of bass drumming without them.

## THE VISUAL BASS LINE

### Posture

Correct posture is essential not only for the aesthetics, but also as a way to mitigate the strain of a cumbersome instrument. Four keys to good posture are relaxation, “lifting up” or standing tall, separation of body regions, and effective use of abdominal muscles.

Relaxation from head to toe, especially in the shoulders, is central to good posture. Deep breathing and stretching are helpful. Avoid unneeded muscle tension as it inhibits technique and execution.

Once relaxed, focus on “lifting up.” To “lift up,” visualize a steel rod running through the center of the body. The rod begins at the heels and exits through the

center of the skull. Imagine a string attached at the top of the rod that pulls you up onto the toes. Now relax and come down from the toes and rest the weight on the balls of the feet. Resting the body’s weight on the balls of the feet rather than the heels serves to tilt the body slightly forward. The result is reduced strain on the player and a more aggressive and confident stance.

Once the core elements of posture are in place, separation can be addressed. The objective of separation is to increase total body control when marching. All one needs to do is visualize the upper torso, lower torso, and the head as separate entities functioning together.

Separation is achieved with a strong abdomen. Strong abdominal muscles allow the player to easily control the drum, as well as acting as a shock absorber to remove the bounce created from marching. This additional body control also takes pressure off the lower back.

Once the four keys to correct posture have been addressed, remember to keep the chin approximately five degrees above level, the shoulders back, and the chest cavity expanded to polish the look.

### Grip

There are many schools of thought concerning grip, and the debates are nuanced. This author finds that the grip used for bass drum is similar to matched

grip for snare drum. It is firm but relaxed, and the right and left hands are symmetrical.



Place the thumb on the top of the mallet and wrap the forefinger around the mallet.



Wrap the remaining fingers around the mallet. Notice the mallet is not choked up on.



Mallet resting in the palm of the hand



There should be no gap between the thumb and forefinger.



Relax the wrists and let the “tug” of gravity create the correct angle.

Drop both arms to your side and let them hang naturally. Place the shaft of the mallet in the crevice between the beginning of the fingers and the palm. The butt of the mallet should rest on the thickest part of the palm closest to the wrist on the pinky side of the hand. Never choke up on the mallet.

The pad of the thumb should be on the shaft, pointing toward the head of the mallet. The three fingers right or left of their respective index finger should wrap around the mallet so that the fingertips rest against the palm of the hand. There will be variations from player to player. However, there should be *no gap* between the thumb and index finger at any time.

Once the shaft is in place and the thumb and finger placements are appropriate, squeeze the shaft as tightly as you can and then relax. The resulting feeling is how tightly the mallet should be gripped: relaxed but firm.

Note how the weight of the mallet head naturally tugs the wrist. The angle created from the “tug” of gravity is approximately 45 degrees. This is the default angle to maintain in the set position.



However, this angle will vary slightly from drum to drum, with a more acute angle used for smaller drums and a more obtuse angle for larger drums.

#### Set Position

Bring the mallets up from your side, bending at the elbows. The forearms should be parallel to the ground or within five degrees. This five-degree variance is due to the fact that bigger drums have a center point below the parallel.

It is important to set the drum to the player, and not the player to the drum. To set the drum, raise or lower the drum via



Set position—The forearms are parallel to the ground, and the head of the mallet is in the center of the head.

the carrier until the mallet head is close to the center of the head. Adjust the carrier to bring the drum as close to the body as possible. The center of gravity is shifted closer to the body, decreasing stress on the back. This shift also makes marching and playing more natural.

While setting the drum, remember to maintain the aforementioned mallet angles. To accomplish this, the player may need to push the elbows forward or pull them back in relation to the drum. This pushing and pulling also enables the player to keep the mallet head in the center of the drum.

Ideally, the distance from the center of each player’s drum to the ground should be similar. However, different heights of players will cause discrepancies. It is important to exercise judgment in this situation. Setting the drum to the line should be a secondary priority, and never at the expense of proper approach and technique.

Once the drum is set, it is important for the player to be able to locate the center of the head without looking. Two techniques can be used. First, memorize where the wrist or forearm touches the rim when the mallet head is in the center. Locating a particular tension rod vis-à-vis the wrists is helpful.

Additionally, when the mallet is in the center of the head, a warmer, fuller tone is produced from the stroke. Experiment with playing in different zones and learn to differentiate between tones. Eventually, an “ear” for the center will develop.

#### APPROACHING THE DRUM

##### Types of Stroke

The two primary strokes for playing bass drum are the legato and staccato strokes. The legato stroke is the most natural, requiring maximum relaxation and facilitating the strongest, fullest sound with the clearest articulation and tone. It is the stroke most frequently

used. A staccato stroke is utilized for maximum impact. It is more rigid and similar to a downstroke. All unisons require a staccato approach, as well as in instances warranted by the compositional style.

### Stroke Execution

There are two primary sources and one secondary source of movement in executing the bass stroke. Strokes are initiated from the rotation of the forearm and wrist, similar to the rotation when turning a doorknob.

At this point in the stroke, the wrist should be in line with the forearm (i.e., not bent relative to the forearm), with little or no lowering of the forearms. This remains true for the entire rotation at lower playing levels.

The other primary source of movement is the forearm in relation to the drum. There will be a slight lateral movement (an inch or two) of the forearm away from the drum. This movement, which pivots at the elbow (i.e., the elbow remains stationary relative to the body), occurs naturally as the stroke is executed and helps create velocity.

The secondary source of movement involves dropping the forearms from the parallel set position. This movement toward the ground occurs simultaneously with the other movements. But it is only utilized at heights above 12 inches. This motion also facilitates maximum audio-visual impact.

There has been some debate considering if the wrist should break during the stroke. Many find that a slight break of the wrist in heights over nine inches is beneficial because it adds velocity to the stroke. Some use a bullwhip analogy to visualize this concept. When the wrist breaks slightly during the stroke, the mallet head accelerates, generating more velocity into the head. Breaking the wrist is also more ergonomic and gives the player greater range of motion.

Once the mechanics of the stroke are understood, it is important to understand how these mechanics relate to the path of the mallet. From the initiation until impact, the mallet travels along a single imaginary plane. The natural motion of the player's arm governs this path, provided all mechanics are in effect. The mallet follows a sweeping motion characterized by movement away from the drumhead, down in elevation, and slightly to

### Stroke Path



1



3



5

the rear of the player. These motions occur very fluidly to form one continuous motion. The degree of each motion component is dictated by the height of stroke.

Mastery of stroke is a difficult and tedious process. Most players attempt to develop it too quickly and do not take the time to slow the process for evaluation. Begin slowly and use a mirror. It is helpful to position yourself at a 45-degree angle in relation to the mirror to best see the path of the mallet. The mallet's path away from the drum during the initiation of the stroke should be identical to the mallet's path during the execution of the stroke.



2



4

### Height System

The height system for bass is similar to that for snares and tenors. Typically, three inches corresponds to *p* and *pp*. Six inches corresponds to *mp*. Nine inches corresponds to *mf* and *f*. Twelve inches corresponds to *f* and *ff*. Any height over 12 inches corresponds to *ff* and *fff*.

Because it is difficult to see the mallets to adjust height and position, it is helpful to think of a clock. The thumb is the hour hand. 12:00 corresponds to the set position, 1:00 to three inches, 2:00 to six inches, 2:30 to nine inches, 3:00 to 12 inches, and 4:00–6:00 to anything over 12 inches.

### Things to Avoid

A common tendency is to overplay or “pound” the drum. This creates a harsh sound that sticks out of the ensemble, and it is difficult for other players in the bass ensemble to match. Pounding is typically indicative of tight, rigid playing and is not conducive to flow.

Players sometimes have too much arm movement, particularly in the elbows. The elbows should remain close to the side of the player. Movement in the elbows causes undue stress on the shoulders and creates too much of an angle between the



double forte

head and mallet. This combination makes rolls and 4's impossible at fast tempi.

### GROWING THE BASS ENSEMBLE

#### Flow is Everything

Flow is a somewhat ambiguous concept. Flow is a state in which everything “clicks.” For the bass ensemble, it occurs when the line is cohesively displaying mastery of individual parts, control of tempo, and musicality. The bass ensemble must flow not only within itself, but also within the full battery and full ensemble. Adjustments are few, but when they occur, they are fluid and unnoticeable to the listener.

#### Four Basic Components of Flow

Flow begins with timing. A unified concept of time is essential to the success of a bass line. It is important to frequently practice with a metronome, but not so much that the ensemble becomes metronome dependent. This can be avoided by occasionally setting the metronome at half the tempo marking (i.e., it is heard on beats one and three), or so that only the downbeat of each measure is heard.

Unified time begins with unified feet. The feet must have an unwavering pulse, and players must be able to line their hands up with the feet—not the opposite. When players get new parts, they should automatically learn them with their feet. They should use them as a reference point and a tool to check for rhythmic accuracy. Good feet are the bread and butter of the bass line.

*There is no substitute for knowing the*

*part!* Not only must one know his or her part, but an understanding of how it fits with the rest of the parts is essential to developing flow.

The fourth key component to flow is the ability to smoothly switch meters or feels. Contemporary arrangers utilize duple, triple, 5/4, and 7/8 meters and switch among them often. An unwavering pulse in the feet and using the feet to help in checking accuracy is a must.

#### Tempo

There are three ways to approach tempo: on top of the beat, on the beat, or behind the beat. While snares often need to switch between playing behind the beat (as slowly as possible without dragging) to compensate for a tendency to rush at slower tempi and on top of the beat to compensate for a tendency to drag at faster tempi, the bass ensemble almost always plays on top or in front of the beat. This adds momentum and energy to the ensemble. Also, the nature of bigger

drums makes dragging an issue. Adopting this approach mitigates that factor.

It is important that students understand the distinction between rushing and playing on top of the beat. This process is lengthy and is often dependent on how well students understand time in general.

#### Musicality

Musicality results from the incorporation of all the aforementioned topics, with technique and fundamentals being paramount, and is also another component of flow.

Musicality begins with uniformity. Once the bass ensemble can “play” together, individual parts can be manipulated to add to the composition. These nuances come in the form of muffling, rimshots, and varying dynamics. Muffling “dries” the sound and is excellent in softer passages, but also can be utilized for impact-oriented unisons. Rimshots are for certain timbres and textures, and varying the dynamics from player to player easily

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creates balanced crescendos and diminuendos.

It is worthy to mention again that all of these tools are useless if technique is abandoned and fundamentals are not in place.

### CHARACTERISTICS OF GREAT BASS LINES

First and foremost, great bass ensembles have immaculate timing!

Great bass lines also play check patterns well. Any run or phrase can be broken down into its component parts: the check pattern. The check pattern is the underlying rhythm and can take the form of eighth notes, triplets, and occasionally sixteenth notes. Sixteenth notes, septuplets, and thirty-second notes all have an eighth-note base, while duple three's (septuplets split into three groups of two) have an eighth-note-triplet base. Split thirty-second notes have a sixteenth-note check pattern.

Great bass ensembles play check patterns in time, use them as a reference, and use them as a foundation for more complex parts.

Great bass lines play with great sound quality. This is accomplished through approach, timing, and rhythmic accuracy. The question to ask is, "If someone unfamiliar with the part listens to it, will he or she understand the part?" If they can, the line is on the right path.

Great bass ensembles play great rolls. Rolls are more difficult on bass, but add substance to the entire ensemble. Rolls are no longer the domain of smaller drums. Articulate, full-bodied rolls are expected on all size drums. Practicing double-beat exercises and long open/closed/open rolls on a pillow is a good way to develop roll quality. Strive to draw sound out of the drum by making the second note of the double beat equal to the first in volume.

### DISTINCTIVENESS OF THE BASS LINE

Each drum is different and possesses different issues to be addressed. This warrants experimentation and minute variations in approach. For instance, rolls on an 18-inch bass require different fingers and a different firmness of grip than rolls on a 28-inch bass.

The range of sizes to use in the ensemble depends on several variables. Does the ensemble call for a high or low sound? How big are the players? How large is the ensemble? All these factors determine the

appropriate size. For mature ensembles, a four-inch range between drums (16–32 inch) provides maximum flexibility. But the average ensemble will only need 18-, 20-, 24-, 26-, and 28-inch drums. Large ensembles may use six drums with a 32-inch bottom.

Tuning and muffling can aid in the overall sound of the line as well. Generally, too much muffling and head tension produces a dry sound and exposes errors. For a large ensemble, or for less advanced players, less foam and lower tuning is desirable. Experimentation is important in order to find the right sound for a particular situation.

### CONCLUSIONS

The marching medium is continually evolving. Increasing demands are placed on the individual and the instrument. Undoubtedly, both individual achievement and technology will continue to evolve. The bass ensemble has evolved and must be given due consideration. That consider-

ation includes investments of talent, time, and energy early in the process and the continual development of players throughout the season. The dividends of such investments will be great for both individual and ensemble.

**Chauncey Holder** is the bass line technician for the Boston Crusaders Drum and Bugle Corps. He is pursuing his MBA with a specialization in Marketing Research at the University of Wisconsin in Madison. He marched with the Boston Crusaders in 2001 and 2002 and the Spirit of Atlanta in 1999. He has studied extensively under Benjamin Russell (Blue Devils, Boston Crusaders, Spirit of Atlanta) and Troy Breau (Visiting Assistant Professor of Music and Assistant Director of Bands at the University of Tennessee, Knoxville). PN

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The advertisement features a portrait of Jonathan Haas, a man with glasses and a white shirt, resting his chin on his hand. To his right, seven different mallets are displayed vertically, each with a unique head color and shape. The background is a light, textured surface.



# Jembe Pedagogy Methods: A Survey

BY JOE CLARK

The jembe drum experienced a surge in popularity during the 1980s and is now the most common African drum in the United States. Despite the large number of English-speaking jembe students, pedagogical books in English were not widely available until 1997. With the limited number of jembe classes and workshops, printed pedagogical methods are a boon for students of the drum.

Europeans began publishing instructional books for the jembe in the early to mid-1990s. Of the seven methods reviewed here, five are from Europe.

Originally written in 1993, the translation into English of Serge Blanc's *Le tambour Djembé (The Djembé Drum)* in 1997 made it one of the first comprehensive jembe instructional books available in the United States. Renamed *The Djembe: African Percussion*, Blanc's work provides a wealth of information. Included are 22 rhythms with parts for jembes and dun-duns, preparatory exercises, fundamentals, instructions for assembling jembes and dun-duns, organology, jembe history and lore, lists of important drummers and recordings, and an audio CD.

Famoudou Konaté and Thomas Ott's *Rhythms and Songs from Guinea* was published in

1997 and translated into English in 2000. Today, the book is available only through mail order from specialty retailers. Konaté and Ott provide cultural information on the Malinké people of Guinea, their instruments, and exercises designed to aid non-Africans with West African music. The eight rhythms presented include accompaniment and solo patterns, interludes, introductions, lyrics, melody, and history. An optional CD with the eight songs is available.

In 1999, Europeans published two more pedagogical books that would make their way to the United States: *Mamady Keïta: A Life for the Djembe* in Germany and *The Djembe Guide* in England. *Mamady Keïta: A Life for the Djembe* contains extensive socio-cultural information, history, and organology. Master drummer Mamady Keïta provides 61 rhythms, complete with dun-dun parts, 21 of which appear on the accompanying CD. This book lacks detailed descriptions of jembe basics and is geared toward the non-beginner. The text

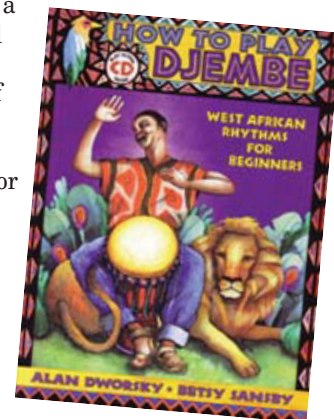
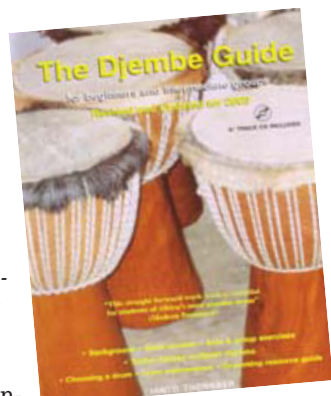
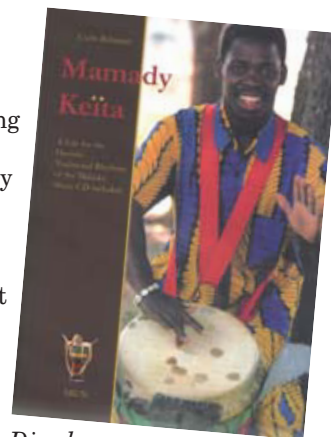
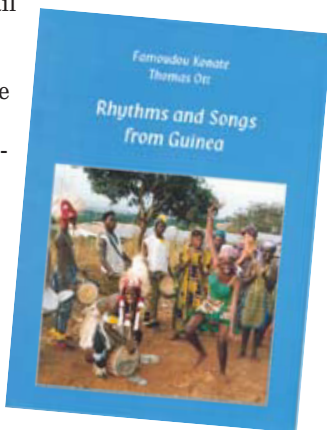
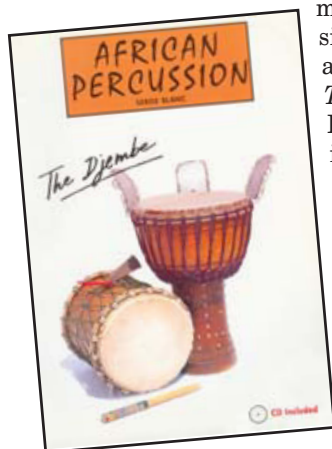
is in German, French, and English.

Ianto Thornber's *The Djembe Guide* was designed for beginning and intermediate players. Thornber provides a brief history of the jembe, West-African culture, and the fundamentals needed to play the jembe. The book contains 16 exercises, eight group-drumming rhythms, and 12 West-African multi-part rhythms, most of which are on the accompanying CD. In 2002, Mel Bay began to distribute *The Djembe Guide* in the United States.

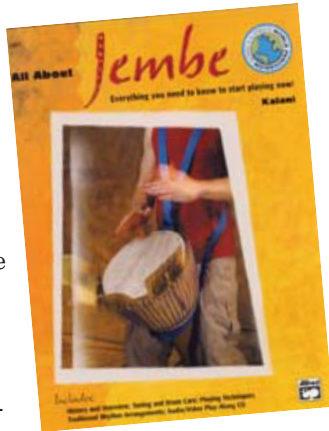
Published in 2000 by Dancing Hands Music, *How to Play Djembe* became the first jembe method to receive widespread distribution in the United States. Authors Alan Dworsky and Betsy Sansby, who also wrote *Conga Drumming*, provide an easy-to-follow approach for beginners to gain knowledge of jembe fundamentals. The accompanying CD contains the seven rhythms presented. This book is limited to the jembe and doesn't contain any dun-dun parts.

Alfred Publishing published Kalani's *All About Jembe: Everything You Need to Know to Start Playing Now!* in 2002. Kalani presents socio-cultural history, drum information, and jembe fundamentals. The three warm-up patterns, six jembe rhythms, and three rhythms for jembe ensemble (which include dun-dun parts) are included on the accompanying CD. The CD contains not only audio but also QuickTime multi-media, enabling a student to see and hear individual parts, parts layered one at a time, and the ensemble presentations of the three ensemble rhythms. The student may change the tempo of the video clips and loop the clips for repeated viewings.

Ibro Konate, the son of Famoudou Konate, co-wrote *Djembé: Percussion from West Africa* with Sylvia Franke. The book was published in German in 2001 and translated into English in



2004. It presents an excellent overview of jembe and dun-dun playing techniques, exercises, practice tips, and eight rhythms complete with dun-dun and jembe parts, long ensemble breaks, lyrics, and jembe solo patterns. Two CDs with ensemble music, individual parts, techniques, and play-along tracks accompany the book.



Notation in these pedagogical methods is based on standard notation, the time unit box system (TUBS), or a hybrid of the two. TUBS is a notation system comprising horizontal boxes representing equal durations. This graphic notation uses idiosyncratic symbols to represent strokes and hand preferences (strong vs. weak), and because it doesn't require knowledge of music or music notation, students with no formal music background can utilize it. CDs are either included with or available for all books reviewed.

In addition to the standard bibliographic information, the following annotations provide information on whether the books supply socioculture history, drum care and maintenance, and supplementary resources. Distributors are listed for books that are not available through normal bookstore channels.

Billmeier, Uschi. *Mamady Keita: A Life for the Djembe; Traditional Rhythms of the Malinké*. 1999. Engerda, Germany: Arun.

Method of notation: Hybrid based on standard notation.

Audio: Compact disc included.

Pedagogical exercises: No.

Rhythms: 61.

Socioculture history: Yes.

Drum care and maintenance: No.

Additional resources: Discography, bibliography, and Keita's advice for learning and teaching.

Additional notes: Text in German, English, and French. Includes dun-dun parts.

Availability: Percussion Music <<http://percussionmusic.com>> and African Rhythm Traders <[www.africanrhythmtraders.com](http://www.africanrhythmtraders.com)>

Blanc, Serge. *The Djembe: African Percussion*. 1997. Distributed in the United States by Sher Music Co.

Method of notation: Standard notation.

Audio: Compact disc included.

Pedagogical exercises: 26.

Rhythms: 22.

Socioculture history: Yes.

Drum care and maintenance: Yes, including how to assemble a jembe and dun-dun.

Additional resources: Discography and list of musicians.

Additional notes: Organology is examined. Includes a unison drum signal and two breaks from the Zawuli Mask Dance and dun-dun parts for all rhythms.

Availability: Percussion Music <<http://percussionmusic.com>> and African Rhythm Traders <[www.africanrhythmtraders.com](http://www.africanrhythmtraders.com)>

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Dworsky, Alan and Betsy Sansby. *How to Play Djembe: West African Rhythms for Beginners*. 2000. Minnetonka, MN: Dancing Hands Music.

Method of notation: TUBS.

Audio: Compact disc included.

Pedagogical exercises: 15.

Rhythms: 7.

Socioculture history: No.

Drum acquisition, care, and maintenance: Yes; tuning a jembe.

Additional resources: Glossary and sources for further study.

Additional notes: Doesn't include dun-dun parts.

Availability: Percussion Music <<http://percussionmusic.com>>, African Rhythm Traders <[www.africanrhythmtraders.com](http://www.africanrhythmtraders.com)> and <[www.dancinghands.com](http://www.dancinghands.com)>

Franke, Sylvia and Ibro Konate. *Djembé: Percussion from West Africa*. 2004 Römerberg, Germany: Goodlife Records.

Method of notation: Hybrid based on standard notation.

Audio: 2 CDs included.

Pedagogical exercises: 60+.

Rhythms: 8.

Socioculture history: Yes.

Drum acquisition, care, and maintenance: Yes.

Additional resources: Discography, bibliography.

Additional notes: Includes dun-dun parts, soloing concepts for jembe, and practice tips

Availability: African Rhythm Traders

<[www.africanrhythmtraders.com](http://www.africanrhythmtraders.com)>

Kalani. *All About Jembe: Everything You Need to Know to Start Playing Now!* 2002. Van Nuys, CA: Alfred Publishing.

Method of notation: TUBS and standard notation.

Audio: Audio/multimedia compact disc included.

Pedagogical exercises: Yes.

Rhythms: 3.

Socioculture history: Yes.

Drum acquisition, care, and maintenance: Yes.

Additional resources: No.

Additional notes: Includes dun-dun parts.

Availability: Distributed in the United States by Alfred Publishing Co.

Konaté, Famoudou and Thomas Ott. *Rhythms and Songs from Guinea*. 2000

Method of notation: Standard notation.

Audio: Compact disc available.

Pedagogical exercises: Focuses on rhythms for the entire body.

Rhythms: 8.

Socioculture history: Yes.

Drum care and maintenance: Yes.

Additional resources: Yes.

Additional notes: Thorough bibliography, list of instructional books, discography, and Websites. Includes dun-dun parts.

Availability: African Rhythm Traders

<[www.africanrhythmtraders.com](http://www.africanrhythmtraders.com)>

Thornber, Ianto. *The Djembe Guide*. 1999. Leeds, England:

Need to Know Music Publications.

Method of notation: TUBS variation.

Audio: Compact disc included.

Pedagogical exercises: 16.

Rhythms: 12.

Socioculture history: Yes.

Drum care and maintenance: Yes.

Additional resources: Yes.

Additional notes: Includes dun-dun parts.

Availability: Distributed in the United States by Mel Bay Publications.

**Joe Clark** is the Digital and Audiovisual Media Librarian at the University of Maryland, Baltimore County. He holds a B.A. degree in Music from the University of Utah, an M.A. in Information Resources and Library Science from the University of Arizona, and an M.A. in Ethnomusicology from Arizona State University. PN

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# Approaching the First Lesson

## Suggestions for the Private Percussion Teacher

BY JEFF HOKE

In the first meeting with a prospective student, the private teacher's initial approach is crucial. This is true regardless of whether the student is at the beginning, intermediate, or advanced level. The information obtained by the teacher in that first meeting will aid in determining an overall path for the student as well as in suggesting study materials, practice equipment, and sticks/mallets.

The following questions, approaches, and suggestions will assist private teachers in making the appropriate curriculum and material recommendations for beginning, intermediate and advanced students.

### THE BEGINNING 4TH–6TH GRADE STUDENT

Begin your initial student meeting by establishing a positive first impression. Greet the student with a smile and a handshake and be as approachable as possible. Many students will undoubtedly feel a bit overwhelmed, as their surroundings may be new to them.

Next, initiate conversation that has absolutely nothing to do with music. Ask what school they attend and what grade they are in. Then allow the conversation to gravitate toward music—specifically percussion—and *listen* to the students' answers to the following questions. Encourage the students to express themselves by making it clear that you are interested in what they have to say.

*What sparked your interest in percussion?*

Explain that there are no wrong answers to this question. The answers might include, "I saw someone playing on television," "I recently attended a concert," "I heard a recording," "My brother/sister plays percussion," or "I just think it looks like fun." Any of these responses will serve as a point of departure for further discussion.

*Are you involved in your school band program?*

I explain that I have students who choose to play in their school band and students who don't, and either approach is valid.

*Have you played percussion for the entire time you have been in band or have you played another instrument as well?*

If the student has experience on other instruments you might use analogies in later teaching such as a roll being the equivalent to a held note on a wind instrument.

*Does anyone else in your family play a musical instrument?*

The answer to this question will tell you if there is anyone at home who can help explain musical concepts and/or methods to the student.

Other questions might include:

*Do you have short- and long-term goals relative to percussion?*

*Do you have an instrument to practice on at home?*

*Do you own a metronome?*

With the information obtained from these questions, you are in a position to begin making some recommendations. The first recommendation should be a general course of study—the goal being to prepare the student for the next level. If you are creative in choosing this course you can allow students to study what they *want* while teaching them what they *need*.

Next, recommend materials that facilitate the course of study you have recommended. Try to be cost-conscious when approaching this issue; quality is more important than quantity. Sticks and/or mallets should allow for general application and versatility. The student should be able to use the sticks you recommend on both snare drum and drumset and the mallets on all keyboard instruments and accessories.

If the student has not secured practice instruments, recommend a portable bell kit for keyboard study and a practice pad for snare drum study. A rubber-style pad should be considered for students living in apartments or condominiums.

### THE INTERMEDIATE 7TH–9TH GRADE STUDENT

Establishing a course of study for the intermediate-level percussionist can be the most challenging. The student has probably already had some instruction through the school music program and/or private teaching, and now you need to evaluate the student's progress to date and continue his or her study at an appropriate level.

Asking students to play short etudes of graduated difficulty that incorporate fundamental concepts will allow them to demonstrate a mastery of beginning material and allow you to identify any gaps in their training. It is not uncommon for gaps to exist, and once they are identified you need to help students understand *why* they need to "back up" to address them.

Once you have determined a student's ability level from a technical standpoint, consider asking the following questions (in addition to those offered above) to establish a greater understanding of the student's grasp of broader musical concepts:

*Can you list and define each of the dynamic levels in order from softest to loudest?*

*Can you define the following terms: accent, accelerando, ritardando, crescendo, decrescendo, D.S. al Coda/al Fine, D.C. al Coda/Fine, a Tempo, poco a poco, subito, trio?*

*Can you explain how first and second endings are followed?*

*Can you explain what the top and bottom numbers of the time signature tell you?*

*Can you explain how to find the key*

from the key signature using both flats and sharps?

Once this evaluation has been completed, you can design a course of study that will meet the student's goals as well as the paramount goal of preparing the student for the next level.

Study materials have probably already been purchased but not completed. For the sake of consistency and cost effectiveness, try to incorporate the material that has yet to be covered in the existing texts, as long as it facilitates the prescribed course of study.

Recommendations for sticks and/or mallets will likely be based on the idea of exposing students to more specific tools for more specific tasks. Perhaps the general-purpose snare drum sticks that have been purchased can now be complemented with a pair of maple, oval-bead sticks for closed-roll execution or lighter, thinner sticks for specific drumset applications. Similarly, it might be time to add a second pair of keyboard mallets to facilitate four-mallet study.

The practice instruments being used by students should also be reviewed at this level. Practice pads are a sound approach for the beginner, but still a substitute for the genuine article. It may be time to consider the purchase of a drumset if the level of interest warrants it. When appropriate, I recommend the purchase of a complete drumset instead of just a snare drum; however, if there isn't sufficient interest in drumset I recommend an affordable wood-shell concert snare drum.

### THE ADVANCED 10TH–12TH GRADE STUDENT

When first meeting with an advanced student the conversation is usually centered on goal setting and higher-education music school considerations. The advanced student will have solidified the fundamentals of percussion, both conceptually and technically, and is usually looking for guidance on how to succeed at the collegiate level. Some important questions to ask as a means of establishing a course of study are:

*Do you plan to continue playing at the college level?*

*Are you considering declaring music as your major course of study in college?*

*Are you interested in music education, performance, or both?*

When recommending materials for the

advanced high school student, consider using etude collections that offer opportunities to integrate concepts that have already been learned into a deeper pursuit of overall musicianship. I also recommend using standard repertoire from college audition lists. Multiple pairs of specialized snare drum sticks and mallets will be necessary for the performance of advanced musical and technical material.

Advanced students will need the highest quality practice instruments they can afford. The finer points of technique and performance cannot be completely appreciated if the instrument is not capable of reflecting them. The practice pad and bell set are now secondary to an appropriate snare drum and full-sized keyboard percussion instrument.

**Jeff Hoke** earned his Bachelor of Arts degree at Augustana College. In addition to his responsibilities as Executive Director of the L.e.a.P. percussion and colorguard program, he also serves as a private percussion teacher, arranger/composer, adjudicator, and clinician throughout the Midwest. PN

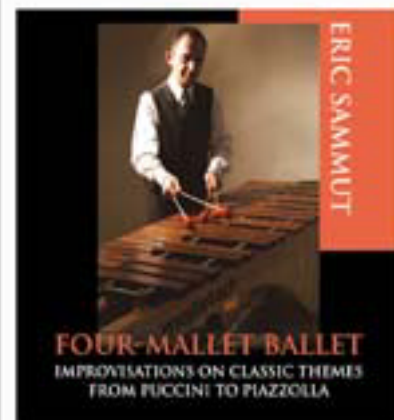
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# Minor Matters of Adjusting Bach

BY BILL SALLAK

It's been a long-standing practice to transcribe the works of Johann Sebastian Bach (1685–1750) for instruments other than those for which they were originally intended. A quick survey of people who have done so include Bach himself, Johannes Brahms, Ferruccio Busoni, Anton Webern, and too many others to list. Furthermore, transcriptions of Bach's works have helped add to canons of music for instruments not around during Bach's lifetime—for instance, the saxophone, the modern classical guitar, and the modern concert marimba.

The practice begs the question: What, if anything, should be altered from the original music to make it more appropriate for whatever the new medium may be? A spectrum of answers is encountered, from Brahms' transcription of the violin Chaconne from BWV 1004 into a stately etude for piano played with left hand only, to Busoni's transcription of the same Chaconne, also for piano, into a full-blown late Romantic (and highly virtuosic) fireworks display. Confronted with so many color and sound possibilities, what is one to do?

One can choose to begin by eliminating facets of the original work imposed by the limitations of the original instrument. Think about it: What if we could take steps to hear the sort of music Bach might have written for the marimba if it had been around when he was alive? What if we could all take the many little black notes in Bach's music, and by adjusting a few of them, take some steps toward a more solid feeling of, say, marimba-ness?

We can do that. The examples that follow point up only a few of the possibilities

available when shaping Bach's music for the marimba.

## VOICELEADING ISSUES

Our modern theory of tonal music consists mainly of rules and procedures distilled from the music of Bach. It is not the same thing to say that Bach wrote music according to our rules (a cursory glance at some of the four-part chorale settings will show that he breaks them often), but it does beg another question: When Bach's music breaks our rules, does it seem to break them capriciously, or is there a good musical reason? Thankfully, the answer is usually the latter.

Figure 1 shows the first three and one-half measures of the Gavotte I from the "Suite in D major," BWV 1012, originally written for cello. You can easily see the upward leap of a major seventh in the bass from the second beat of the second full measure to the downbeat of the third measure. One of the first precepts of Baroque polyphonic voiceleading is to make voices as smooth and free of large leaps as possible. What's going on here? Why not have the bass descend by a half-step, as our music theory, based on Bach, prescribes? I can still hear my theory teacher telling me that when resolving seventh chords (and this is, indeed, a third-inversion dominant-seventh chord in D major), the seventh (here, in the bass) resolves down by step.

The most likely explanation has little to do with theory, and more to do with the mechanics of playing the cello. Remember, the strings of a cello are normally tuned in perfect fifths (C-G-D-A), starting from the C below the bass staff and moving upward. (This suite was actually originally written for viola



pomposa, and many cellists play BWV 1012 on five-stringed instruments tuned C-G-D-A-E, but the extra string and its possibilities don't bear on this example.) The uppermost note, A, would be played on the A string (stopped at the octave), while the C-sharp would be played on the D string (stopped at a major seventh) and the G would be played on the open G string. If the chord were to resolve strictly according to theory, both upper notes would remain on the upper two strings, but the F-sharp would have to move down to the C string, since the G string is tuned too high to accommodate it. Executing a triple-stopped chord on the C, D, and A strings of a cello, leaving the G string untouched, is such an awkward technical problem that Bach, in his knowledge of the cello, chose instead to move the F-sharp up an octave so it can remain on the G string.

Figure 1. Gavotte I from BWV 1012, mm.1–3



What does this mean for us marimbists? Well, since we don't encounter this limitation when playing marimba, let us not be confined by it. Drop the F-sharp down to its rightful place, on the first space below the bass staff, as in Figure 2.

The exact same issue crops up in other spots in the suite, as in the beginning of the second section of the Sarabande (Figure 3). Again, the F-sharp on the down-beat of the second measure can be dropped an octave. In both cases, the resulting chord sounds fuller, with richer color, and the harmonic transition is made more smoothly.

### REGISTRATION AND RANGE LIMITATIONS

Not every case is as clear-cut as the previous example. Take these two ex-

amples (Figures 4 and 5) from the Fuga in the "Sonata in C major," BWV 1005, originally for solo violin. Figure 4 is the cadence immediately preceding the first episode of the fugue, and Figure 5 is the final cadence of the fugue. You can see the similarities between the passages. The final section of the movement recapitulates large portions of the opening section, but wouldn't it be nice to give the cadence in Figure 5 a real sense of finality? It does, after all, end the movement.

Bach does that as best he can within the limitations of the violin, namely by giving the final chord of the movement the extra G, making it a complete triad. That's really about all he can do.

The strings on a violin are, like the cello, tuned in perfect fifths, this time ris-

ing upward from the G immediately below middle C. Notice that in Figures 4 and 5, Bach begins the arpeggiated cadential six-four chord on the lowest note of the instrument, and the lowest note of the final dominant chord is also the lowest note Bach has at his disposal. To keep the voiceleading smooth (that F-B tritone needs to be resolved well, or a lot of harmonic drive is lost), the bass-voice G must resolve up a perfect fourth to middle C, the F drops a half-step to E (on the D string), the B rises to C (on the A string), and (in Figure 5) the G, which is needed to complete the full triad, has to go on top, on the E string. All is well and good for the violinist.

For the marimbist, options abound. Remember, the chord in Figure 5 has to

Figure 2. Gavotte I from BWV 1012, mm.1-3 (edited)



Figure 3. Sarabande from BWV 1012, mm.9-10

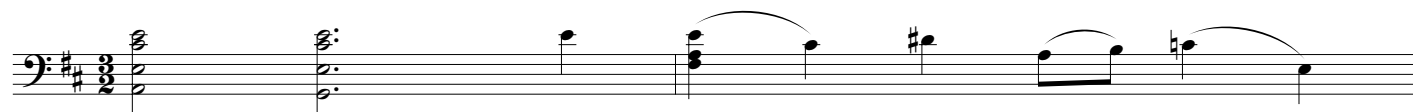


Figure 4. Fuga from BWV 1005, mm.64-66



Figure 5. Fuga from BWV 1005, mm.352-354







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Figure 6. Fuga from BWV 1005, mm.352–354 (edited)



have the tonal strength to close the movement off and hang in the air on its own, unlike the chord in Figure 4, which is followed almost immediately by the first episode, constructed largely of running arpeggios and continuing the momentum forward. Keeping an eye on the need to have the tritone resolve outward to a sixth, and the need for the final chord to be in root position, why not let the G remain where it is and put the C a perfect fifth down? This won't fit on a violin, but it'll fit on even a four-octave marimba—and if you're lucky enough to be playing a five-octave instrument, you can drop the whole sonata down an octave (for increased resonance and an easier time connecting musical lines) and the modified cadence will still fit, as in Figure 6.

#### OTHER SUGGESTIONS

First, consider doing your own transcriptions of Bach. It is an amazingly educational venture, allowing you to apply Western music theory to the playing of your own instrument. Given the relatively limited role of percussion in Western tonal music, opportunities like this are fairly rare and should be put to their greatest use.

Second, compare different publishers' versions of Bach scores. You'll find that some editions are littered with slurs, bow markings, articulations, tempo suggestions (even metronome markings!), and other things that not only clutter the page visually, but which were placed there by the publisher or editor and have nothing to do with what Bach actually wrote. Editions with the fewest added markings are often referred to as Urtexts or critical editions. (The edition of the Sonatas and Partitas for violin that I own even includes facsimiles of the works in Bach's original hand—authoritative, to say the least.)

Third, if you're transcribing, and have questions, feel free to consult someone who plays the instrument the work was originally written for. They'll be able to

tell you pretty quickly if something was written a particular way to overcome idiomatic limitations.

Fourth, listen to other instrumentalists' transcriptions of Bach's works. I've personally found guitar transcriptions to be particularly helpful, but anything you can get your hands on will help you get ideas about how you do or don't want your transcription of Bach to sound.

#### IN CONCLUSION

One of the wonderful things about Bach's music (particularly the cello suites and works for unaccompanied violin) is that it fills a bit of a gap in the canon of music for marimba. Though the situation improves greatly by the year, there isn't an abundance of good marimba music that isn't very easy or very difficult, and there should be. In the grand scheme of things, marimbists are often pushed toward very difficult works early in their performing lives, and Bach transcriptions are one possible way to help wrists along at a more reasonable pace, not to mention the education to be had in phrasing, inflection, and general musicianship.

Much of this article has been spent discussing the limitations of particular instruments, which is certainly not to say that they're inherently inferior. (I'd love to be able to sustain and shape a single tone the way a cellist can.) It does, how-

ever, point toward the larger fact that many instruments have entered the western tradition since Bach's passing, and many people who play those instruments, even those instruments with large and vibrant canons of music to draw from (the piano comes to mind), continue to turn back to Bach as a source of literature to perform. This condition necessitates a climate in which interpretations of Bach's musical texts remain fluid, flexible, intertextual, and adaptable—in other words, alive.

You know, like music is supposed to be.

**Bill Sallak** is pursuing the Doctor of Musical Arts degree at Arizona State University, where he studies with J.B. Smith and Mark Sunkett. Most recently, he was a Visiting Assistant Professor at Ohio University, teaching applied percussion, percussion history and pedagogy, and directing the percussion ensemble, jazz percussion ensemble, and new music ensemble. He has also held positions at the University of Akron and Kent State University, teaching courses in applied percussion, African drumming, music history and literature, acoustics, and music for dance. A featured artist at PASIC Focus Days in 2002, 2003, and 2005, he holds degrees from the University of Akron and SUNY-Fredonia. PN

The advertisement for Salazar Fine Tuning features a background image of marimba keys. The text is arranged in a clean, professional layout. At the top, it says "INSPIRING your Music to greater heights" in a mix of bold and regular fonts. Below this is a tagline: "Allow the talented craftsmen of Salazar Fine Tuning to give your instrument the care and attention it deserves - revitalizing your keyboard's sound and restoring its beauty." The company name "Salazar FINE TUNING" is prominently displayed, followed by the address "1051 Samoa Blvd., Arcata, CA 95521". A large phone number "707/825.9579" and the website "www.salazarfinetuning.com" are also included. At the bottom, a list of services is provided: "Tuning • Finishing • Custom Keyboards Bar Replacement • Repair Services" for "all vintage to contemporary keyboard percussion instruments". The phrase "For the discriminating ear." is written at the very bottom.

# The Audio/Visual Percussion Ensemble Concert

BY GENE FAMBROUGH

For a recent percussion ensemble concert at UAB (University of Alabama at Birmingham), we presented what was referred to as an “audio/visual” concert. As part of an ongoing need to keep our programs interesting for my students, our audience, and myself, I wanted to create an out-of-the-ordinary concert that the students would be proud of.

## IMPETUS

I have had an idea for a new type of percussion concert for quite some time. I’ve wanted to stage a multimedia production, incorporating several areas into one event—percussion, film, choreography, lighting, staging in the round, electronics, marching percussion, and other aspects—to create a unique performance genre. After attending PASIC 2003 and seeing the Base4 percussion quartet from Northern Illinois University, I became determined to make a similar project happen for a large percussion ensemble.

Recently, enough pieces of the puzzle fell into place to allow a reduced version of the multimedia production: the audio/visual concert. As most ensemble directors are aware, planning a fall concert can be problematic because of unknown factors—enrollment, student ability, etc. Between the fall and spring semesters, enrollment of the ensemble grew in both quantity and quality, and I started to consider literature that would capitalize on our available talent.

## PROGRAMMING

This program began as would any other percussion ensemble concert; each work found its way onto the program based on its own qualities. I had been waiting for the right time to perform Varese’s “Ionisation,” and as I studied the score with personnel in mind, it be-

came apparent that we could finally pursue it. One of my all-time favorite works is “Stained Glass” by David Gillingham. I thought this would provide excellent contrast, in addition to being a piece that I wanted my students to know. I had discovered that one of my students was an avid Led Zeppelin fan—the per-



The picture and recording together created the effect that Varese was speaking to the audience about his music.

fect reason to lure him into the group and feature him on “Bonham” by Christopher Rouse.

As I looked at these selections, several logistical concerns became apparent. These were all large works in terms of performers, stage setup, and/or difficulty (no quartets, xylophone rags, or novelty pieces). Our normal approach to concerts at UAB is to present three or four works for percussion ensemble and three or

four steel band charts on the same program. I now had to pick steel band selections that would work for this concert. At this point, all was progressing as normal. Several colleagues and I discussed the concept of performing a live soundtrack to a silent film. I had contacted Steven Hemphill at Northern Arizona University about a recent project of his, and he sent details about a silent film accompaniment he had created. As we looked at the list of xylophone rags, several of us had performed many of the solos. After a short discussion, a project was born.

After the programming was complete, the timing of these pieces made it necessary to move the steel band off the concert to a different performance date (a good decision, as it turned out). As I thought about the selections for the program, the concept of the audio/visual connection became an apparent option for the multimedia event. The next step was to plan, design, and implement the visual aspects of each work.

## VISUALS

For this concert, an atypical beginning would signal the audience to expect an unusual performance. A PowerPoint slide show was created to introduce “Ionisation” and to outline basic structural points as they occurred. The introduction featured a picture of Varese while a voice-over was played over our house sound system. The recording was of several passages that characterized his approach to composition.

I located a professor of French in our Department of Foreign Languages who could spend a few minutes in our recording studio. I asked him to let his accent come through naturally so as to sound like a transplanted Frenchman. The picture and recording together created the effect that Varese was speaking to the audience about his music—a pre-concert

lecture of sorts. During the performance, major structural events were marked on corresponding slides, some of which contained thematic material transcribed in Finale and imported into PowerPoint.

The next piece on the program, "Stained Glass," needed a different visual approach to be effective. Rather than continue with slides, we took advantage of the professional lighting system in our performance hall. Listening to the work, the various moods in each section implied colors or shades. For our performance, the opening of the first movement was performed in a red color wash, the marimba entrance in the second movement was done in blue, and the third movement opened up to a bright yellow. One of the more complicated (but effective) sections was the descending chromatic harmonization in the second movement, in which colors faded between shades as the harmony changed. In a departure from the score, the chime part (opening the second movement) was split into two parts and performed by two players in the balcony at the rear of the hall. As the piece concluded, the stage went to black.

The first half of the program concluded with "Bonham." Again changing the visual accompaniment, footage from *The Song Remains the Same* and *Led Zeppelin* were spliced together for a video montage. Not meant to synchronize exactly with the music of the ensemble, the footage was to provide a background similar to a contemporary music video. Some video had effects added or was slowed down to create visual interest. The video was timed to stop as the drumset solo began, focusing attention on the ensemble for the remainder of the performance. Certainly more of a long-term project for the semester, it was well worth the effort.

For the second half of the program, a "live soundtrack" was produced to accompany the 1923 silent film *The Balloonatic* starring Buster Keaton. The film runs approximately 23 minutes, and as mentioned earlier, a group of colleagues and I took on this project. The musical portion was a series of seven xylophone rags: "Charleston Capers," "Valse Brillante," "Xylophonia," "Cross Corners," "Yes! We have no Bananas," "Ragtime Robin," and "Triplets." These mirrored the mood of the action in each scene of the film. Additionally, students

produced "Foley" sound effects while watching the film—everything from slide whistles and slapsticks to waterfalls and bulb horns.

Preparing this part of the program was a challenge. The most difficult aspect was coordinating a rehearsal schedule that would afford security to the performance. Each piece was timed to coincide with certain events on the film. If the tempo was too fast or slow, transition points would not synchronize correctly.

Occasionally, adjustments to the overall form of a work were made in order to correct timing issues.

#### ADDITIONAL CONCERNS

When planning a visual "accompaniment" to a piece of music, several factors must be considered. First, the visuals should be a natural outgrowth of the music, not an aspect that is forced onto the audience. Second, the accompaniment should be interesting enough to comple-

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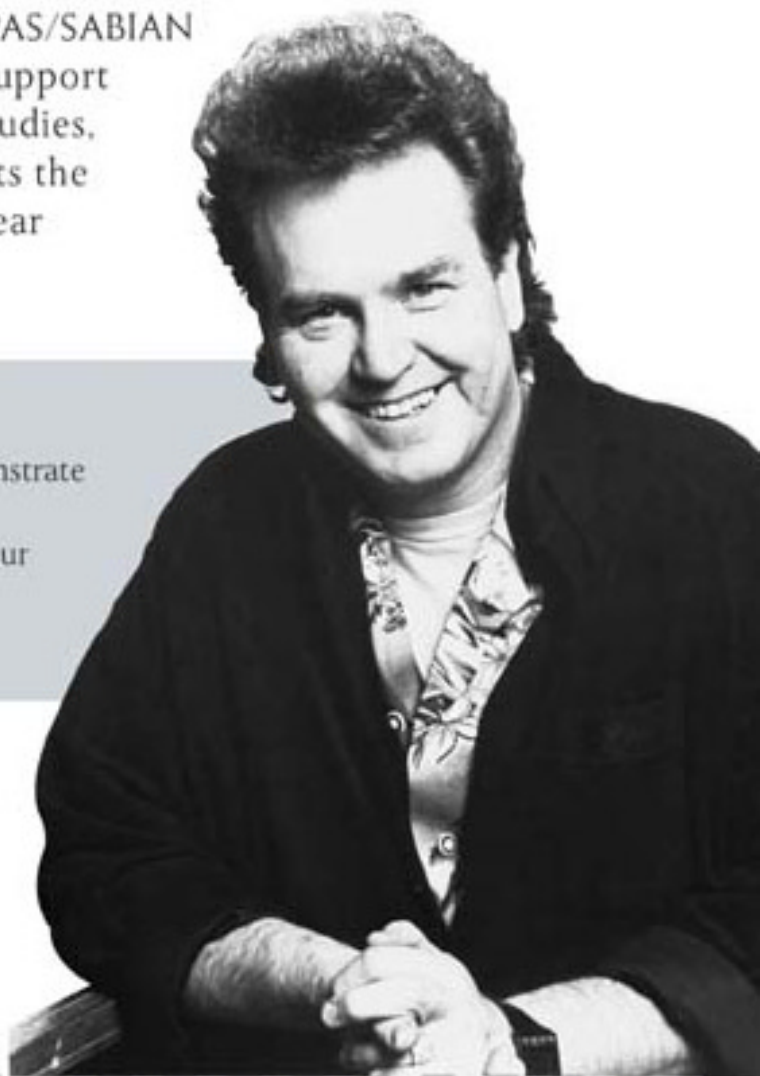
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ment the work, yet not so overbearing as to detract from the music. Third, presentations should be of the highest professional quality; otherwise the project will not have a strong impact.

As our ensemble rehearsed, it was also apparent that the highest caliber music preparation was critical; the goal is to enhance the concert experience, not substitute for poor performance quality. Additionally, it is important to have ample rehearsal time with colored lighting, especially when changing colors during a performance. When planning an audio/visual concert, the visual accompaniments should vary in style from each other to be as effective as possible.

It was necessary to appoint a non-playing member of the ensemble as a technical assistant on each piece. For example, the assistant for "Stained Glass" used a score marked with the color changes to cue the lighting technician. The assistant for "Bonham" assembled the video footage and prepared the format. As we have a music technology program at UAB, this capitalized on the tools available to these students while providing valuable experience within their field. An additional assistant was needed to operate the computer during the concert; this included running the PowerPoint presentation (while following the score to "Ionisation") and the footage for both films.

The professional staff of our campus arts center easily handled the procurement of a 15' x 15' projection screen, the sound playback to begin the concert, and the lighting changes during "Stained Glass." It was also necessary to secure a laptop computer and projection monitor from our campus technology department.

## CONCLUSION

In my four years at UAB, this was by far the best percussion ensemble concert we have presented. I hope some of the ideas presented in this article provide you with some inspiration for a future concert. With some thought, an effective program can be planned to give both performers and the audience a new and exciting concert experience. The audio/visual percussion ensemble concert takes a good deal of advance planning and work, but it is certainly well worth it.

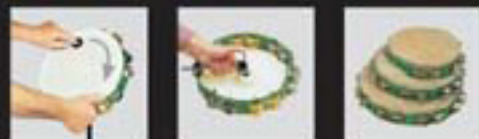
## ACKNOWLEDGEMENTS FOR ASSISTANCE ON THIS PROJECT

The Birmingham Percussion Group: Grant Dalton, Johnny Hurd, Laura Noah, Kevin Ownby, Brad Palmer, Sean Womack. Serge Bokobza, UAB School of Arts and Humanities, Department of Foreign Languages. Dan Gainey and the ASC staff. Dr. Steven Hemphill, University of Northern Arizona. Sean Larsen, computer technician. Matthew McKinney, concert footage editing and DVD formatting. Dr. Jeff Reynolds, Chair, UAB Department of Music. TD Todd and Kevin Worden, UAB School of Arts and Humanities Information Systems Specialists.

**Gene Fambrough**, DMA, is Assistant Director of Bands and Percussion Instructor at UAB. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama. He directs the UAB Percussion Ensemble, Steel Band, Electro-Acoustic Percussion Group, and serves as percussion arranger/instructor for the Marching Blazers. A published composer, he has written works for solo marimba, percussion ensemble, and rudimental percussion. PN

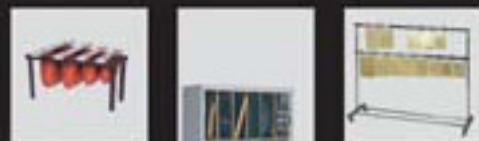
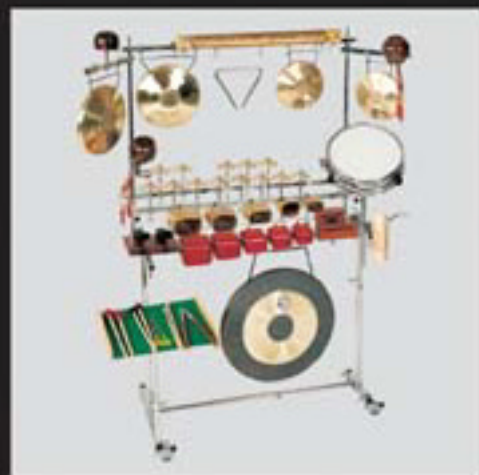
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# Hearing Loss: New Research on Percussionists

BY DAVID CUNNINGHAM, DARIN WORKMAN,  
ANN CURK, JENNA HOFFMAN AND JODEE PRIDE

**F**or years, there has been a question of whether the volume of playing drums and percussion causes damage to the player's hearing or the hearing of those within close proximity. Most believed that the hearing was affected but had no proof of it. New research sheds more light on this important issue.

In the past decade or so, scientists have taken a more active role in trying to find out exactly what effect playing drums and percussion has on the hearing of those around the instruments. Numerous studies have found that those who reside in proximity to the percussion section—such as the horns and especially the conductor—have decreased hearing ability. This fluctuates depending on a number of factors, including the type of music, distance from the instrument, acoustics of the room, amount of time spent exposed to the music, etc.

Some studies conclude that the hearing of the player may be damaged less than that of musicians who are directly in front of the instrument being played. However, the bottom line is the same: The hearing of the player is, in fact affected. The real question is, how much hearing loss is produced by loud percussive-sound exposure?

Because of this, the PAS Health & Wellness Committee has arranged for institutions to do free hearing screenings for attendees at each PASIC. In addition, players were taught how to protect their hearing.

When PASIC was to be held in Louisville, Kentucky in 2003, Dr. Darin Workman, Chair of the PAS Health & Wellness Committee, contacted Dr. David Cunningham. During that discussion, the idea of doing a major research study (rather than a basic hearing screening) on drummers' and percussionists' hearing compared to non-percussionists (control group) was conceived.

The study was to include the largest

number of percussionists and drummers ever studied in this way. It opened the door to follow-up studies that focused on the health of drummers and percussionists, rather than grouping us with other musicians. The underlying rationale and justification for this line of research included: the preservation of hearing, the avoidance of other negative consequences of inner-ear damage, and the prolongation of the performers' careers.

**“Although percussionists are generally aware of the dangers of loud music, their level of compliance with hearing protection device use is rather disappointing.”**

Dr. David Cunningham, Professor of Audiology at the University of Louisville School of Medicine's Doctor of Audiology Program, headed up the research projects. The research covered three main areas: auditory thresholds, cochlear damage, and behaviors related to hearing protection use. He assigned a doctoral student to take charge of each area. In addition, he arranged for special test equipment and the donation of musician-quality hearing protection devices (HPDs). The studies were completed at the Louisville (2003) and Nashville (2004) PASICs. Preliminary findings were reported in Nashville in November 2004.

The studies are currently under peer review for publication in health-related scientific journals. An Internet search will list the publications as they are released. Articles may also be published in music education and drum magazines in the future. We thought that it was impor-

tant for readers of *Percussive Notes* to have access to these findings as soon as possible.

## THE RESEARCH PROJECT

The University of Louisville School of Medicine's Doctor of Audiology Program, in cooperation with the PAS Health & Wellness Committee, conducted three research projects during PASIC 2003 in Louisville and PASIC 2004 in Nashville.

To the best of our knowledge, these were the largest studies ever undertaken to focus specifically on hearing loss in percussionists. A summary of the main findings are discussed in this article. More comprehensive presentations of these data will appear in peer-reviewed scientific journals in the near future.

## STUDY 1

The first study, “Auditory Thresholds and Factors Contributing to Hearing Loss in a Large Sample of Percussionists,” collected data from 315 percussionists who attended PASIC 2003 in Louisville. The subjects ranged in age from 18 to 75 years; the average age was 30.9 years. The purpose of this study was to quantify puretone hearing thresholds in a representative sample of percussionists and to evaluate factors that might increase or decrease a percussionist's risk for developing music-induced hearing loss (MIHL).

Extensive statistical analysis revealed that the hearing thresholds of percussionists are significantly worse than age and gender matched peers who do not have a history of routine exposure to loud sound. On average, the hearing thresholds of percussionists are 5dB to 10dB worse than their peers at all ages. These threshold differences were greatest in the middle and higher frequency ranges, and were worse in left ears than right ears. Previous research attributes this left ear disadvantage to the typical placement of

the hi-hat cymbals on the left side of the drumset.

Based on traditional and well-established definitions of hearing loss, the prevalence of hearing loss in this sample of percussionists is estimated to be 39 percent. In the non-noise exposed, age and gender matched reference population, the prevalence of hearing loss is only 9 percent. Decreased hearing was observed for all age groups in the percussionist sample. This suggests that MIHL exists in even the youngest percussionists that were studied.

Although hearing threshold differences were relatively small (5dB to 10dB), they are not insignificant. Any amount of hearing loss at any age could have several detrimental effects. These effects include the possibility of the misperception of the timbre and other subtle acoustic cues, an increased risk of even greater hearing loss as the percussionist plays louder in an effort to compensate for his/her own hearing deficit, a related increase in the incidence of repetitive mo-

tion injury as a result of playing more vigorously, a decrease in speech discrimination ability secondary to permanent damage to delicate inner-ear hair cells, and an increase risk for tinnitus (the incidence of tinnitus in this sample was three times that of the general population).

## STUDY 2

The second research project's title was "Early Evidence of Cochlear Damage in a Large Sample of Percussionists." The purpose of this study was to discover if percussionists have early, "pre-clinical" damage to cochlear hair cells. The term pre-clinical means damage to an organ or system that is subtle but significant, does not generally cause a patient to seek treatment, and is a precursor to a disorder that has definite observable signs or symptoms.

Percussionist subjects in this research project had hearing thresholds that fell within the normal range. None of these subjects had hearing loss as measured by

traditional puretone audiometry. These "normal-hearing" volunteers received otoacoustic emissions (OAE) testing. OAEs have been shown to be more sensitive than puretone audiometry to early and subtle damage to cochlear outer hair cells. (Note: outer hair cells are responsible for amplifying faint sounds that reach the cochlea; damage to this "cochlear amplifier" can produce hearing loss as great as 40dB to 50dB in the important speech frequency range over time.) OAEs are "echos" that emanate from the outer hair cells and are recorded by a tiny microphone placed in the ear canal. An absence or a reduction in the amplitude (strength) of the OAE indicates that the hair cells have been damaged.

Eighty-six normal-hearing percussionists attending PASIC 2003 and 39 non-musician control subjects with no significant history of noise exposure were compared with respect to their OAE patterns. The average age of the percussionists was 26.9 years; it was 25.9 years for

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Left: Dane Richeson, director of percussion studies, conducts members of the Lawrence University Percussion Ensemble. Below: the group's second CD. (To preview, go to Lawrence's website.)



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the control group of subjects. The percussionists had worse (lower amplitude) OAEs than the control subjects at 4,000Hz and 6,000Hz in both the right and left ears. At 6,000Hz 25 percent of the percussionists had absent OAEs while just 10 percent of the control group did.

Percussionists who reported “always” or “sometimes” using hearing protection had significantly better OAEs than those who “never” wore hearing protection. It is clear that the use of hearing protection helps reduce early damage to cochlear hair cells. It is also very clear that loud percussive sounds cause subtle cochlear damage even before the musician begins to complain of hearing loss. Hair cells are damaged before a clinically significant (>25dB) hearing loss can be detected by traditional puretone threshold audiometry. It is recommended the OAE measurements be included in future hearing conservation programs and hearing screening protocols for percussionists. (Note: The full text of these findings ap-

pear in *Medical Problems of Performing Artists*, Vol 20, No 3, Sept 2005, pp.135–139.)

### STUDY 3

The third research study, “A Profile of Percussionists’ Behaviors and Attitudes Towards Hearing Conservation,” collected data at both the Louisville and Nashville PASICs. Four-hundred percussionist subjects were given a brief educational presentation that included information on the warning signs of hearing loss, the dangers of exposure to loud music, the types of hearing protection devices (HPDs) that are available for musicians, and the relative benefits of each type. The first 300 subjects also received a free pair of Etymotic ER-15 musician-quality HPDs. Participants were told they would be asked to respond to a mailed survey six months after having this educational intervention.

A second group of percussionists attending PASIC in Nashville were sur-

veyed in a face-to-face format. The mailed survey (Louisville) and the face-to-face survey (Nashville) were designed to elicit the subjects’ behaviors and attitudes about HPD use.

Two-hundred and 83 percussionists responded to the two surveys. The modal age range of the respondents was 18–29 years. Seventy-nine percent were male and 21 percent were female.

Data analyses revealed that percussionists wear HPDs more often while practicing (67 percent) than when performing (56 percent). Twenty-seven percent of those using HPDs wear “industrial-style” foam/flange types. Eighty-two percent reported that they had not had their hearing tested within the previous year.

A remarkable 77 percent of those who had received the brief educational program in Louisville reported in the follow-up survey that they were wearing HPDs more often. Their reasons for using HPDs more regularly included: a heightened

# Presto!



awareness of the dangers of loud music (78 percent); greater knowledge of musician-quality HPDs (76 percent); receiving a free pair of HPDs at the convention (77 percent); and learning that they were at risk for music-induced hearing loss (44 percent). For those who reported not wearing HPDs, the most frequently cited reasons included: hassle (33 percent); sound quality problems (25 percent); denial of need (22 percent); cost (15 percent), and appearance (five percent).

Whether the subjects wore HPDs or not, 96 percent reported and understood that HPDs could help preserve their hearing, help prevent tinnitus (59 percent), make loud sounds more comfortable (53 percent), reduce loudness without causing distortion to their music (40 percent), and/or prevent fatigue (29 percent). The majority of subjects were aware of the fact that MIHL is permanent and irreversible. Ninety-three percent were aware that not all HPDs are equally effective for percussionists.

These data suggest that although percussionists are generally aware of the dangers of loud music, their level of compliance with respect to HPD use is rather disappointing. They do, however, appear to increase their use of HPDs (at least within the timeframe of this study) when they are offered a brief educational intervention. It seems reasonable that percussionists of all ages and level of experience should have regular hearing tests, and that amateurs and professionals alike should receive instruction and re-instruction regarding hearing conservation. Education must begin at the earliest possible occasion (from the student's first percussion teacher) and continue at venues such as PASIC.

#### CONCLUSION

This study gives additional evidence of the things percussionists have been convinced of for many years. It is the first study of this magnitude and scope to be performed on drummers and percussion-

ists, but undoubtedly will not be the last. We are excited to see further research that will enable us to remove the injuries that reduce playing ability.

#### ACKNOWLEDGEMENTS

Etymotic Research, Inc., 61 Martin Lane, Elk Grove Village, Illinois 60007, supplied 300 pairs of ER-15 musician-quality HPDs for this study. We are grateful for their support. The research team also acknowledges the cooperation of the PAS Health and Wellness Committee.

**David R. Cunningham** is a Professor of Audiology at the University of Louisville School of Medicine. **Darin Workman** is a chiropractic physician specializing in injury to performing artists, and Chair of the PAS Health & Wellness Committee. **Ann Curk, Jenna Hoffman, and Jodee Pride** are Doctor of Audiology candidates at the University of Louisville. PN



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- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send five complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Five CDs (preferred) or cassette tapes may be submitted in addition to scores but are not required. All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

**APPLICATION FEE:** \$35 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

**DEADLINE:** All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 15, 2006.

For further information and details, contact PAS, 701 NW Ferris Avenue,  
Lawton, OK 73507-5442, (580) 353-1455; E-mail: [percarts@pas.org](mailto:percarts@pas.org)

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Composer's Name \_\_\_\_\_

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Telephone Number (include area code) \_\_\_\_\_

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My signature below affirms my acceptance of the procedures and policies of the Percussive Arts Society Percussion Composition Contest, and, should I be named a first place winner, the terms of publication by either drop6 Media, Inc., or HoneyRock Publishing. I further warrant that nothing in this agreement contravenes any pre-existing agreement with another publisher or other party. I understand that failure to adhere to the contest procedures, policies and this agreement will constitute withdrawal of any prize I might be awarded.

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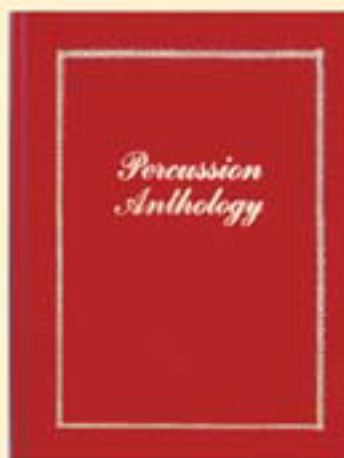
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# Solo Percussion Literature Programming

BY DARREN BASTIAN

The study of concert programming is based on historical facts and the evolution of music performance.

Similar studies have been made focusing on the programming of major symphonies, solo piano recitals, and solo vocal recitals. There has been no such study performed in the realm of solo percussion literature, possibly due to the fact that percussion literature is relatively new in comparison to other solo music literature.

The following study examines four years of solo percussion literature based on materials available in the compositions research database on the PAS Website. The programs examined represent 1988, 1993, 1998, and 2003. A total of 533 programs and 2,832 pieces were perused. The research was also limited to solo percussion literature performed on programs in the United States.

This was not a comprehensive study. Although much can be seen in the four years surveyed, further research is needed. To visualize trends and statistics, graphs are provided for further study of each of the four years examined.

## DATA AND ANALYSIS

### 1988

**160 solo programs, 829 pieces**

### Composers

For 1988, the PAS Website lists the appearance of 334 different composers on various programs. The most-played composer in this year was William Kraft with 24 appearances. Keiko Abe and J. S. Bach came in a close second with 23 appearances each. George Hamilton Green and Bill Molenhof each appeared 19 times. Next, Elliott Carter, Julie Spencer, and Gordon Stout followed with 18, 17, and 16 appearances, respectively. William Cahn and Murray Houllif appeared 15 times, David Friedman and Darius Milhaud appeared 14 times, and John H. Beck and Chick Corea appeared 10 times. Clair Omar Musser and Toshimitsu Tanaka appeared nine times.

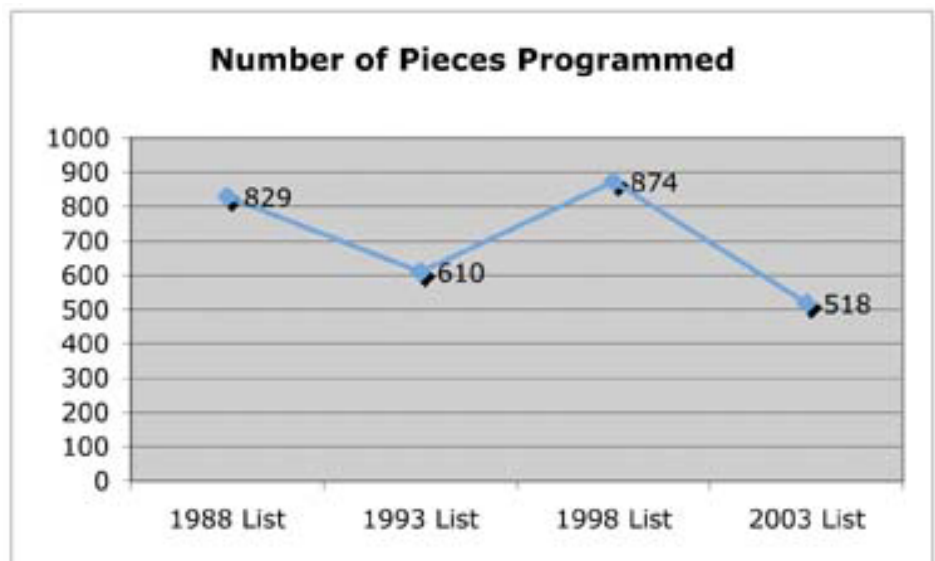
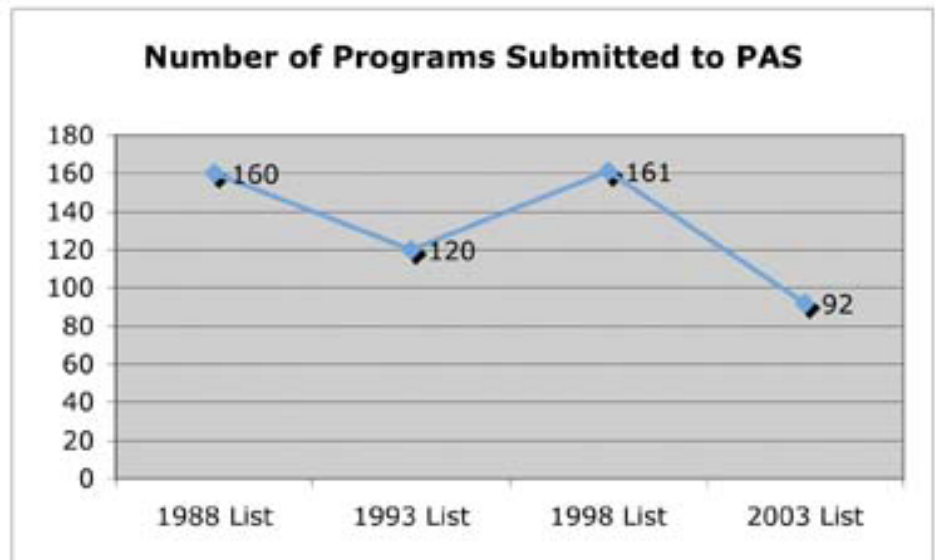
In this year, much repetition of literature by composers is identified with the

implication that a more limited availability and selection of literature by a few composers was the norm.

### Compositions

The most performed work of 1988 was Elliott Carter's "Eight Pieces for Four Timpani," which appeared 18 times. Darius Milhaud's "Concerto for Percussion and Small Orchestra" and Toshimitsu

Tanaka's "Two Movements for Marimba" each appeared nine times. Paul Creston's "Concertino for Marimba and Orchestra," Keiko Abe's "Michi," and Gordon Stout's "Two Mexican Dances" were each programmed eight times. "Suite for Marimba" by Alfred Fissinger was programmed seven times. Four works appearing six times each were "Dream of the Cherry Blossoms" by Keiko Abe, "Raga No. 1" by



William Cahn, "Sonata for Marimba and Piano" by Peter Tanner, and "Sonata for Two Pianos and Percussion" by Bela Bartok. Similar to the composers, the compositions showed a fair amount of repetition on programs during 1988.

### 1993

#### 120 Solo Programs, 611 pieces

##### Composers

In 1993, J. S. Bach appeared 28 times on programs. The following composers were also listed prominently: William Kraft (22), Elliott Carter (17), George Hamilton Green (17), and Ney Rosauro (13). William Cahn and Gordon Stout appeared on programs 11 times, followed by Mitchell Peters with 10 appearances. Keiko Abe and John H. Beck appeared nine times, Paul Smadbeck appeared eight times, Anthony Cirone and Minoru Miki appeared seven times, and David Maslanka and Clair Omar Musser each appeared six times. The trend is slightly different than that of 1988 with less repetition of works by the above-mentioned composers on concerts.

##### Compositions

Just as in 1988, the composition most performed in 1993 was Elliott Carter's "Eight Pieces for Four Timpani," which was listed 17 times. William Kraft's "French Suite" came in second with eight listings. Gordon Stout's "Two Mexican Dances" appeared seven times, and Paul Smadbeck's "Rhythm Song" appeared six times. Showing up five times on programs were "Raga No. 1" by William Cahn and "Sonata for Two Pianos and Percussion" by Bela Bartok. Ney Rosauro's "Concerto for Marimba and Orchestra," Keiko Abe's "Dream of the Cherry Blossoms," Christopher Deane's "Etude for a Quiet Hall," Minoru Miki's "Marimba Spiritual," David Maslanka's "My Lady White," Iannis Xenakis' "Psappha," and Mitchell Peters' "Sea Refractions" and "Yellow After the Rain" were each programmed four times in 1993.

An increase in diversity of literature was evident in 1993. This increase was illustrated by fewer pieces with higher amounts of repetition and more pieces with smaller amounts of repetition.

### 1998

#### 161 Solo Programs, 874 pieces

##### Composers

In 1998, Keiko Abe overshadowed all

other composers with 42 appearances on programs. J. S. Bach appeared 30 times, while Elliott Carter and Ney Rosauro each appeared 20 times. Clair Omar Musser appeared 15 times and Gordon Stout appeared 14 times on programs. William Kraft and Nebojsa Zivkovic appeared 13 times in 1998, followed by George Hamilton Green and Christopher Deane with 12 and 11 appearances, respectively. Continuing, John H. Beck and John Serry appeared 10 times. Minoru Miki, Jeffrey Peyton, Paul Smadbeck, Toshimitsu Tanaka, and Andrew Thomas each appeared nine times in the 1998 programs. Due to increased program submissions for 1998, the number of appearances by composers on programs increased as well.

##### Compositions

Once again, Elliott Carter's "Eight Pieces for Four Timpani" appeared more than any other work in 1998, appearing 20 times. Keiko Abe's "Dream of the Cherry Blossoms" and "Variations on Japanese Children's Songs" along with Gordon Stout's "Two Mexican Dances" each appeared 10 times. Appearing nine times were "Michi" by Keiko Abe, "Rhythm Song" by Paul Smadbeck, and "Two Movements for Marimba" by Toshimitsu Tanaka. John Serry's "Rhapsody for Marimba" and Andrew Thomas' "Merlin" each appeared eight times. Darius Milhaud's "Concerto for Percussion and Small Orchestra" and Rick M. Tagawa's "Inspirations Diabolique" were present six times on programs. Appearing five times each were "Three Dances for Solo Snare Drum" by Warren Benson, "Reflections on the Nature of Water" by Jacob Druckman, "Fantasy on Japanese Woodprints" by Alan Hovhaness, "Marimba Spiritual" by Minoru Miki, "Etude, Op. 6, No. 9" by Clair Omar Musser, and "Velocities" by Joseph Schwantner.

In comparison to the previous years, a greater increase in diversity was evident. Many pieces appeared less than ten times, and only four pieces were programmed ten or more times.

### 2003

#### 92 Solo Programs, 518 Pieces

##### Composers

In 2003, Keiko Abe's name appeared 25 times, making her works the most performed on programs. Elliott Carter's works were performed 21 times, while J.

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S. Bach's works appeared 17 times. Mark Ford's works appeared 11 times. Agustin Mangore and Eric Sammut each had works that appeared eight times. Appearing seven times each were Dave Hollinden, Ney Rosauero, Gordon Stout, and Iannis Xenakis. Both William Cahn and Chick Corea had works that appeared six times. Eric Ewazen, Askill Masson, Daniel McCarthy, Steve Reich, Paul Smadbeck, B. Michael Williams, and Nebojsa Zivkovic each had works that appeared five times. The programs from 2003 reflected the richest diversity in composers, with only four composers appearing over ten times. An increasing amount of composers showed up fewer times.

### Compositions

Within the 2003 programs, Elliott Carter's "Eight Pieces for Four Timpani" still dominated in terms of number of appearances, totaling 21. The next most commonly programmed pieces were "Rebonds" by Iannis Xenakis and "Variations on Japanese Children's Songs" by Keiko Abe, each appearing six times. Abe's "Itsuki Fantasy for Six Mallets" appeared five times. "Inspirations Diabolique" by Rick M. Tagawa, "Love of L'Histoire" by Charles DeLancey, "Memories of the Seashore" by Keiko Abe, "Nancy" by Emmanuel Sejourne, and "Northern Lights" by Eric Ewazen each appeared four times. Many titles appeared three times, including "24 Caprices, Op. 1, Nos. 1, 2, and 5" by Niccolò Paganini, "A Minute of News" by Eugene Novotney, "Cold Pressed" by Dave Hollinden, "Ilijas" by Nebojsa Zivkovic, "La Catedral" by Agustin Mangore, "Michi" by Keiko Abe, "Piano Phase" by Steve Reich, "Polaris" by Mark Ford, "Prim" by Askill Masson, "Sonata for Timpani" by John H. Beck, "Spiral Passages" by Jon Metzger, "Two Mexican Dances" by Gordon Stout, "Una Limosnita por el Amor de Dios" by Agustin Mangore, and "WarHammer" by Daniel McCarthy. Only one piece was programmed over ten times (Carter's "Eight Pieces for Four Timpani" with 21 appearances). The rest of the pieces appeared six times or less. Therefore, performers were seeking new material that was less commonly played rather than playing what may have been considered "standard" repertoire.

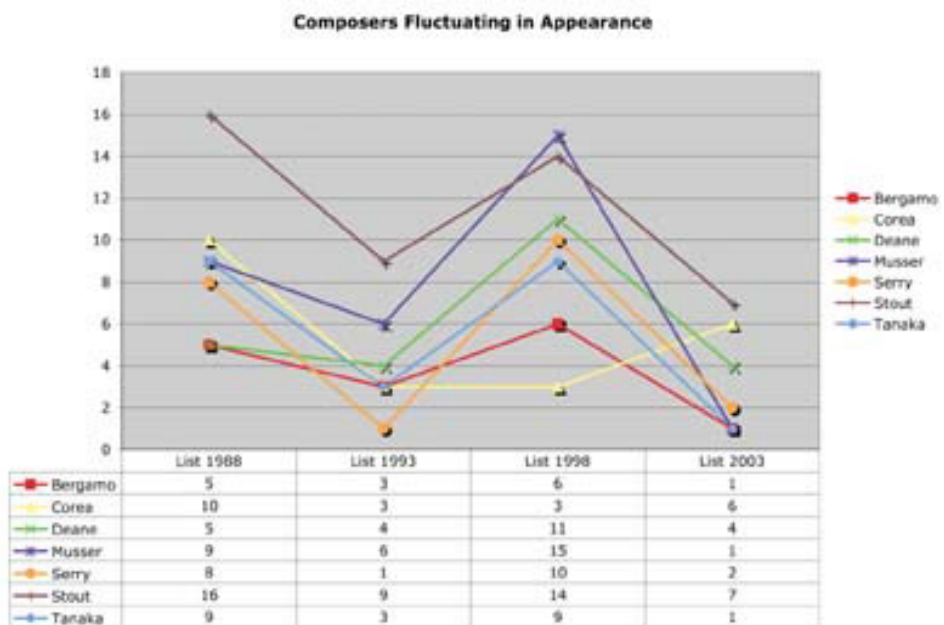
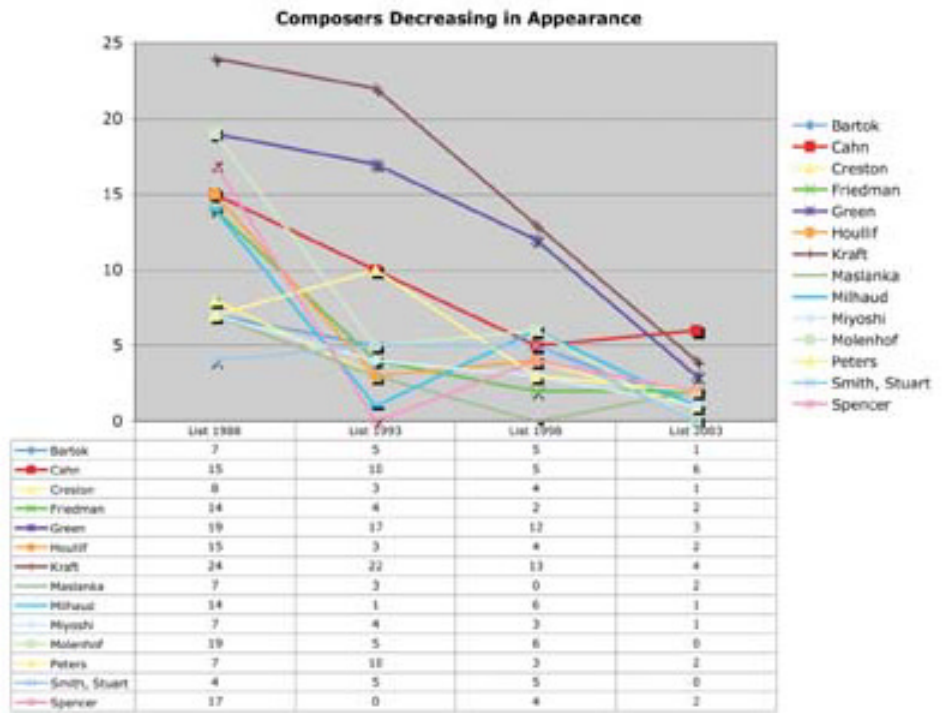
### CONCLUSIONS

The author analyzed the 35 composers that appeared most often during all four years. After each composer's information was plotted, he or she was then categorized as either decreasing, fluctuating, increasing, or steady in program appearances.

Composers who decreased in the number of appearances were Bela Bartok, William Cahn, Paul Creston, David Friedman, George Hamilton Green, William Cahn, Paul Creston, David Friedman, George Hamilton Green,

Murray Houllif, William Kraft, David Maslanka, Darius Milhaud, Akira Miyoshi, Bill Molenhof, Mitchell Peters, Stuart Saunders Smith, and Julie Spencer. Kraft showed the most dramatic decrease, dropping from 24 to four appearances. Green also decreased drastically, dropping from 19 to three appearances.

Most of the fluctuating group of composers could also be considered in the steady category, since they generally fol-



lowed the curve showing the number of programs submitted to PAS. However, due to the drastic change in numbers of appearance, these composers were categorized as fluctuating. Clair Omar Musser's appearances fluctuated the most dramatically, increasing to 15 in 1998 and dropping to one in 2003. Chick Corea's curve decreased initially, but then began to increase in 2003.

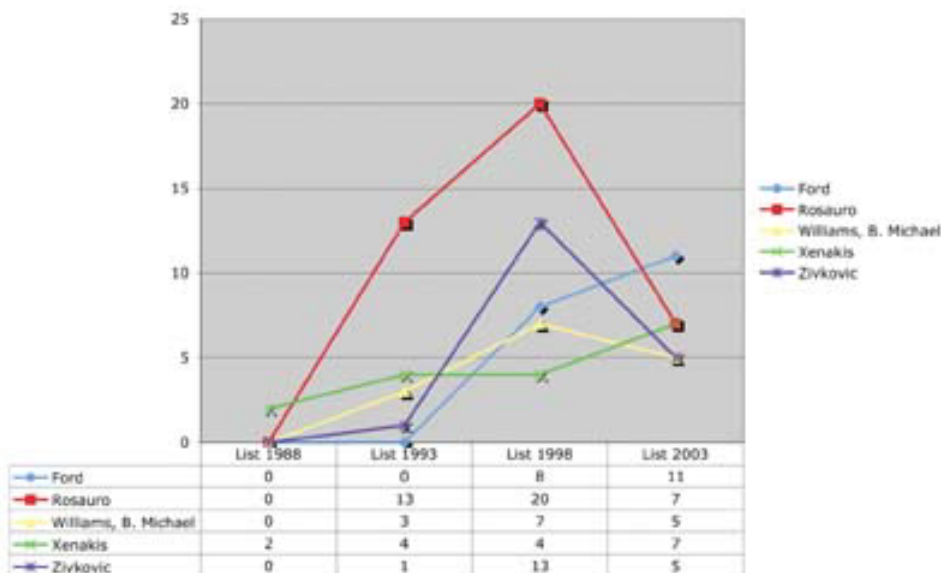
Composers who increased in number of appearances were Mark Ford, Ney Rosauró, B. Michael Williams, Iannis

Xenakis, and Nebojsa Zivkovic. Although some fluctuation occurred, the general direction increased.

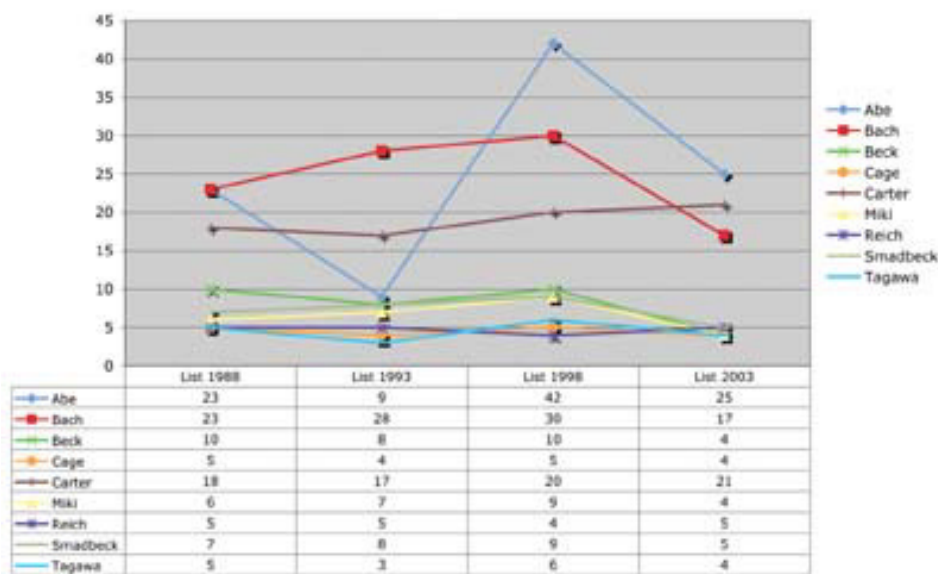
Finally, nine composers appeared in a steady manner. The most unusual curve in this graph is Keiko Abe's, which fluctuated somewhat. However, since Abe consistently appeared more times on programs than any other composer, her output was interpreted as steady.

In analyzing trends in programmed compositions, 14 works were traced for 1988, 1993, 1998, and 2003. The graphs il-

**Composers Increasing in Appearance**



**Composers Steady in Appearance**



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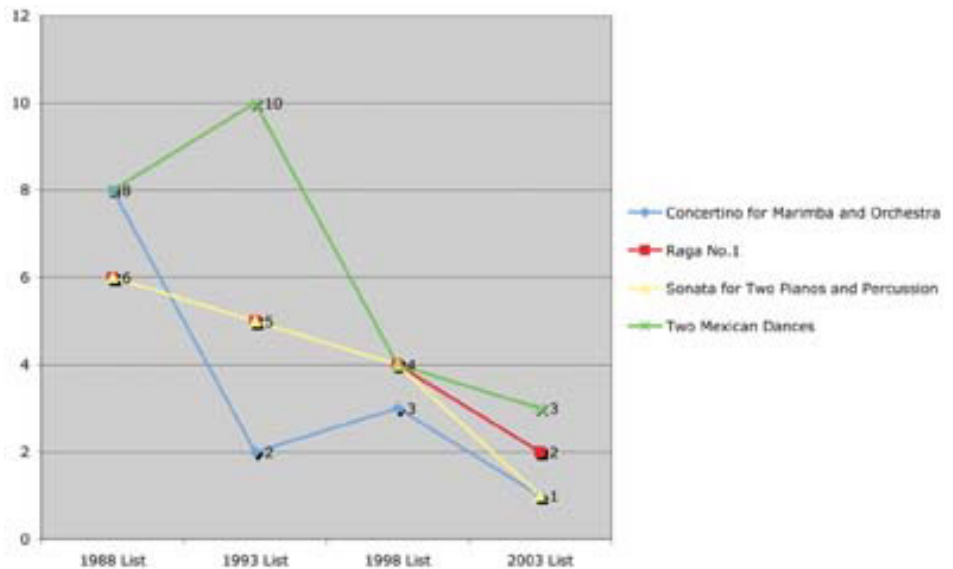
illustrate three categories of compositions or pieces: pieces decreasing in appearance, pieces fluctuating in appearance, and pieces steady in appearance.

Four works showed a decreasing slope. They were “Concertino for Marimba and Orchestra” by Paul Creston, “Raga No. 1” by William Cahn, “Sonata for Two Pianos and Percussion” by Bela Bartok, and “Two Mexican Dances” by Gordon Stout. Creston’s “Concertino for Marimba and Orchestra” and Stout’s “Two Mexican Dances” exhibited the steepest decline, suggesting that these pieces are less popular than they once were.

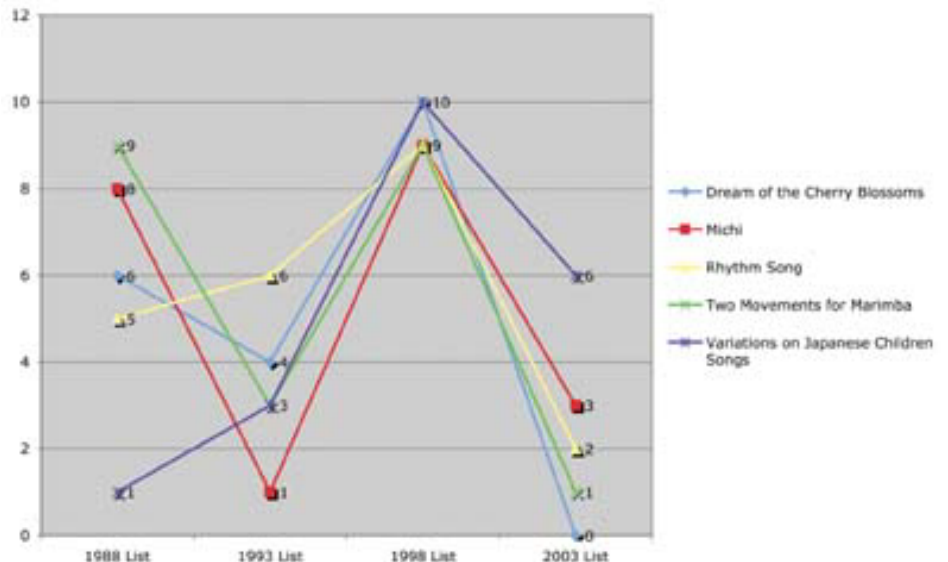
Five pieces fluctuated through the years. Three of these pieces were by Keiko Abe (“Dream of the Cherry Blossoms,” “Michi,” and “Variations on Japanese Children’s Songs”). The other two works were Paul Smadbeck’s “Rhythm Song” and Toshimitsu Tanaka’s “Two Movements for Marimba.”

Five works kept a fairly steady curve over the years. Elliott Carter’s “Eight Pieces for Four Timpani” soared over the rest and does not seem to be fading with time. William Kraft’s “French Suite,” Rick M. Tagawa’s “Inspirations Diabolique,” Minor Miki’s “Marimba Spiritual,” and

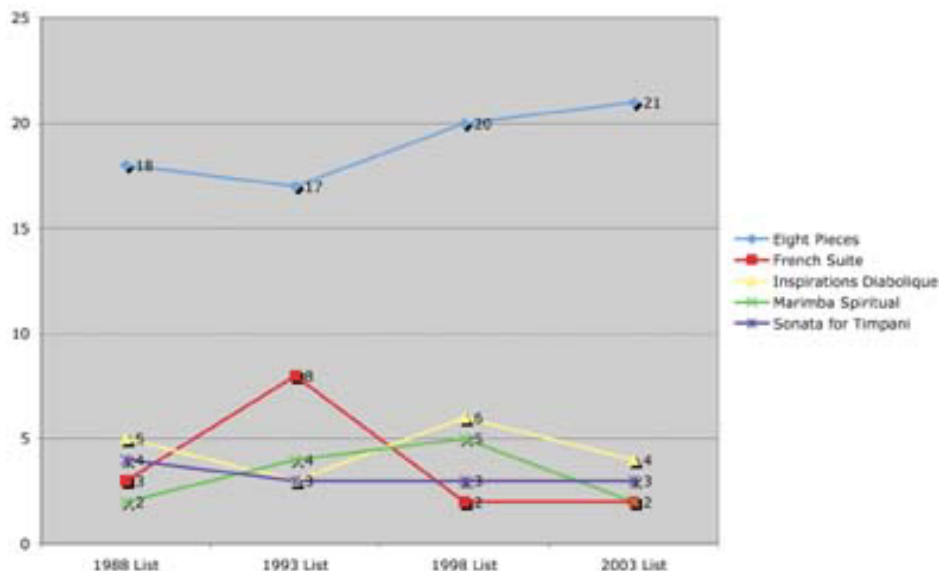
**Pieces Decreasing in Appearance**



**Pieces Fluctuating in Appearance**



Pieces Steady in Appearance



John H. Beck's "Sonata for Timpani" also showed consistency in programming. They will all likely appear on future programs.

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**Darren Bastian** is a graduate student and teaching fellow at the University of North Texas. He received his Bachelor of Music degree from Brigham Young University. Bastian served as Principal Tim-

panist with the BYU Chamber Orchestra, with whom he toured Western and Central Europe in 2004, and as Principal Timpanist and Principal Percussionist with the BYU Philharmonic Orchestra.

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## PERCUSSIVE ARTS SOCIETY 2006 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

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"Romeo Et Juliette" comes in three formats: timpani only, all percussion score, and full timpani and percussion score. These parts should be in the library of all opera orchestras.

—John H. Beck

on each movement with his notes on sticking in certain passages and his interpretive remarks. This book can be used as a pedagogical resource in teaching the timpani parts for these symphonies or as a performing resource for timpanists who will be performing a Beethoven symphony.

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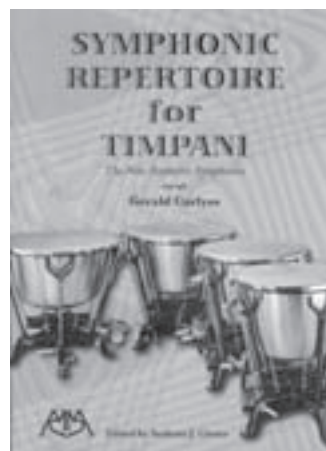
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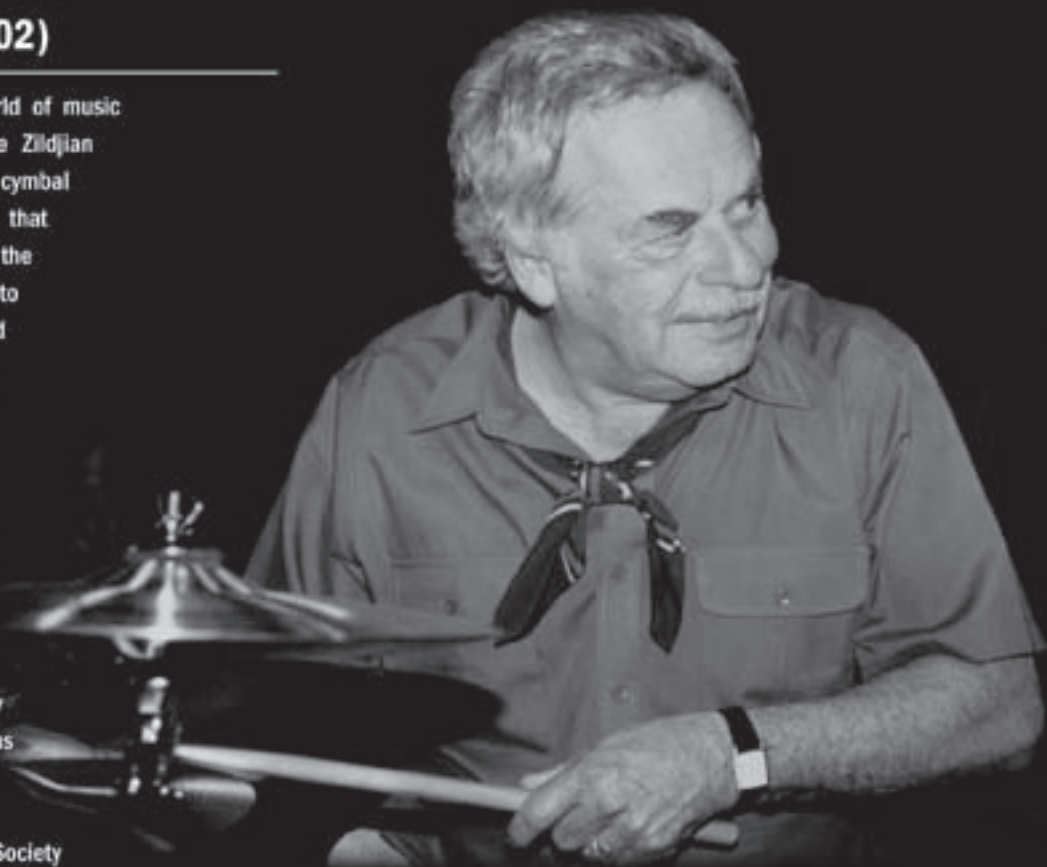
## Armand Zildjian (1921-2002)

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Armand Zildjian's introduction into the world of music came at a very early age. Born into the Zildjian family with a 350-year-old tradition of cymbal craftsmanship, it was always understood that Armand would follow his father Avedis into the family business. For Armand, it was an honor to match cymbals for the great symphonies and to collaborate with the greatest drummers of the day to develop the new cymbal sounds musicians were looking for.

In receiving his honorary Doctorate from Berklee College of Music in 1988, Armand told the Berklee students how very fortunate they were to have the opportunity to study contemporary music. "In my day", said Armand, "the classroom was primarily the nightclubs where all the great musicians learned from each other."

As a charter member of the Percussive Arts Society and a 16 year Trustee of Berklee College, Armand sought to create more learning opportunities for today's musicians both in contemporary and classical music. The PAS Armand Zildjian Percussion Scholarship is one step in fulfilling that quest.



## PAS Armand Zildjian Percussion Scholarship

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**One \$2,000 scholarship will be awarded.**

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mallet solos, contained in a separate volume, enhance the value of the mallet selections as recital and contest material. The piano scores are well-written and should be within reach of a moderately advanced student pianist.

The mallet solos are conservative in regard to range and tessitura (a valuable attribute of music that must fit the small orchestra-bell keyboard), and are limited to frequently used “band keys” with one, two and three flats. Because the solos are used for all instruments, one does not find examples of idiomatic keyboard writing, such as the use of double stops or even rolls, which are an essential technique in keyboard mallet performance. When these solos are played on bells (or vibes), rolls are not missed; however, they need to be added when this literature is played on xylophone or marimba.

The 15 snare drum solos reveal a number of interesting features around which Hagedorn develops his material. For example, in one piece the rhythm of “Reveille” is explored; another solo features the *son clave* rhythm of the mambo, played by the snare drummer with a timbale-like technique. Other solos are based on a Habanera rhythm, and drum rhythms from West Africa and the Ewe tribe. Solos also focus on the training of the musician, focusing on counting triplets and sixteenth notes accurately, and playing in different meters while maintaining a steady tempo.

Students interested in pursuing these solos should have a good grasp of roll styles (both multiple bounce and open double-stroke rolls are used), and a significant start on the diddle, flam and drag rudi-

ments. Other techniques include playing on the rim, using stick clicks, cross-stick technique, and striking the head with the butt end of the stick. Several pages of “program and performance notes” contain interesting background information for each piece, performance related concerns and suggestions, and the PAS International Drum Rudiments.

—John R. Raush

## KEYBOARD PERCUSSION

### The Jazz Vibraphone Book

Dick Sisto

**\$19.95**

#### Meredith Music

This is a collection of etudes written in the styles of vibraphonists Lionel Hampton, Red Norvo, Milt Jackson, Gary Burton, Bobby Hutcherson and Mike Mainieri. The etudes are not transcriptions of tunes or solos, but studies that develop the vibraphonist’s jazz language by using the styles of the greatest players. Each etude has at least two accompanying tracks on the companion CD, one in which Sisto performs the etude with a rhythm section, and another of the solo changes without vibes. This second track gives the student an opportunity to learn how to develop solos in the style of the given master and work on comping skills.

Following each etude or set of etudes, Sisto provides an explanation of the types of rhythmic and melodic devices employed by the respective vibist. As appendices, the author also includes two charts: a scale syllabus that explains his concepts of chord symbols and what scales fit with each, and a nomenclature chart that explains various scale and chord types. For the vibraphonist interested in learning improvisational skills, the etudes in this book provide a great foundation.

—Scott Herring

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four-mallet performance. However, it is not intended for beginners, but is aimed at students who have concluded their fourth year of study.

Lecoite's goal is to address "all the problems and difficulties" encountered in four-mallet vibraphone performance. These include musical challenges such as reading in piano-staff format (with treble clefs in both staves), playing in a variety of meters, and in keys including F-sharp, A-flat and E major. Technical problems confronted include vertical and lateral strokes, manipulating mallets to change intervals between the mallets held in each hand, and achieving balance between melody and accompaniment.

Although the text calls attention to the importance of using the pedal correctly, it surrenders all responsibility for this task to the teacher. Missing from the publication are any discussions on pedaling or mallet dampening, or suggestions for the performance of the staccato articulations required in several of the etudes. (Only a few passages in these etudes contain pedal markings.) Similarly, the subject of grips is completely avoided.

The strength of this publication lies in the author's efforts to create a musical context for his studies, never allowing them to revert into a mere assortment of four-mallet calisthenics.

—John R. Raush

**Lunar Suite**  
Otoemon-ayahiro SUMI  
**\$25.00**

**Innovative Percussion**  
"Lunar Suite," written for Nanae Mimura, is a four-movement work for various combinations of marimba and piano. The first movement, "Lunarprelude," is for solo marimba. Written in 6/8, it features a rising, eighth-note accompaniment underneath a slow, lyrical melody in the right hand.

The second movement, "Lunarscape," is scored for marimba and piano. In the opening of this movement, the piano establishes a melodic motive later picked up by the marimba. The serenity of the opening gradually yields to more energetic sixteenth notes, culminating in a long arpeggiated chord. After a brief, chorale-like interlude, this process is repeated. The movement ends much like it began with slower rhythmic figures fading into nothingness.

The third movement, "Lunarlite," is a short solo for piano. This movement is reminiscent of the first movement with lyrical melodic figures and a gently rocking accompaniment.

The final movement, "Lunarlite," is for three marimbas and piano. This movement is faster and more energetic, featuring constant sixteenth notes in the second and third marimba parts. Marimba 1 and the piano part play longer and

often syncopated melodic lines over the gurgle of the other marimbas. The soft opening gradually builds to *fortissimo*, returns to the soft dynamic level, repeating the process and landing on a unison rhythmic figure to close the work. Although written as a suite, each movement could stand alone as a short solo or collaboration.

—Scott Herring

**Twelve Bell Canons**  
Robert Morris  
**\$20.00**  
**Smith Publications**

Unlike most music reviewed in these pages, "Twelve Bell Canons" for orchestra bells are not intended as etudes or training material, or literature for recitals, exams or auditions, but are designed "to be played quietly, preferably outdoors, at a memorial event or some other solemn occasion, or during a meditation session."

The composer refers to this collection as a single work of 12 movements (each named for one of the 12 months), although he notes that a performance of any one of the movements (the player chooses the one "whose name corresponds to the month in which the piece is played"), will "(constitute) a performance of the work."

The 12 movements share a number of significant features. Most importantly, they are all written as three-voice canons. Each movement

is only 18 measures long, and is set in 8/4 meter at a tempo that remains the same in each of the movements. The rhythmic setting of all three voices is identical in each movement as well. The rhythm, which avoids recognizable or repeated patterns, results in the random-like sounds of a large set of wind chimes.

The ninth measure, structurally significant as the movement's midpoint, features something of a climactic event as all three voices, using the notes of an A-flat augmented triad in all 12 movements, are sounded simultaneously for the first and only time, and resolve to a major triad in the next measure. The three voices in the 11th measures outline a diminished triad. The intervals between entries (e.g., minor third, perfect fifth, etc.) vary from movement to movement, with "October" the only example of a canon at the unison.

Morris' use of the canon, with its reliance on techniques based on mathematically derived principles, seems appropriate for ritualistic music dedicated to solemn memorial events. Similarly, the monochromatic timbre of the orchestra bells is ideally suited to music designed for a meditation session.

—John R. Raush

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**Salsa Mexicana**  
Kai Stensgaard  
**\$14.00**

**Gloria from Misa Criolla**  
Ariel Ramirez  
arr. Kai Stensgaard  
**\$14.00**

**Rain Forest**  
Kai Stensgaard  
**\$14.00**

**African Market Place**  
Abdullah Ibrahim  
arr. Kai Stensgaard  
**\$10.00**

**Pieces of Wood**  
Kai Stensgaard  
**\$14.00**  
**MarimPercussion**

"Salsa Mexicana" and "Gloria from Misa Criolla" (both for solo marimba), "Rain Forest" (for soprano sax and marimba), "African Market Place" (for alto sax and marimba) and "Pieces of Wood" (for marimba and either soprano sax or vibra-

VI phone) all reflect the influence of a variety of musical elements, from the folk music of Mexico to jazz.

VI For example, the composer explains that "Salsa Mexicana" was inspired by Mexican music and culture and the Latin salsa dance. For this solo, Stensgaard places six mallets in the hands of the marimbist and gives him or her the task of emulating an entire marimba band, approximating its rich sonority by virtue of six-note chords played on a five-octave marimba. V In deference to the challenge of maneuvering three mallets in each hand, the same chordal voicing is used throughout. As a result, the mallets in the right hand can be positioned for playing the root, third and octave of each chord, while the mallets in the left hand remain relatively stationary in a configuration that accommodates the performance of triads in root position.

V In addition to its simple harmonic vocabulary and lively, syncopated rhythms, which contribute to its effectiveness as light musical

entertainment, the piece adds a percussion accompaniment with foot bells for marimbists coordinated enough to synchronize the movements of all their limbs. College marimbists who can master the six-mallet grip can enjoy a vicarious trip south of the border to sample the rough-hewn charms of this tribute to the folk music of Mexico.

Stensgaard's arrangement of Ariel Ramirez's "Gloria," recorded on the CD *Singing Wood*, has much in common with "Salsa Mexicana," with the exception of the arrangement's modal harmonies and its use of a slower, chant-like interlude of five- and six-note legato rolls. This solo for marimba captures a certain earthy quality and features an infectious, dance-like rhythmic vitality. (The arrangement also adds auxiliary percussion played by the marimbist.) Stensgaard once again requires a six-mallet technique, using the same voicing of chords found in "Salsa Mexicana," thus

eliminating the need for radical interval changes between right- or left-hand mallets. Adding this rather unique arrangement for six mallets to the college mallet player's repertoire will be reward enough for time spent "taming" the six-mallet grip.

In "Rain Forest" for soprano sax and marimba, which has been recorded on two CD's (*Singing Wood* by Stensgaard and *Calabash* by Calabash), the marimbist assumes the role of accompanist playing a bass line couched in continuous eighth notes in D minor, with brief contrasting sections that bring technical facility to the fore. Over this marimba ostinato, the saxophone spins a plaintive melody with an occasional hint of an exotic origin. The rain forest suddenly comes alive as the tempo is ratcheted up and both players share a jazzy, rhythmically exciting dialogue. Chances to improvise are available to both players, as are possibilities for expressive playing. This duet literature is tailor made



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# PAS/Remo, Inc. Fred Hoey Memorial Scholarship

## Fred Hoey (1920–1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way.

As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.



## **One \$1,000 scholarship will be awarded.**

**Eligibility:** The scholarship is open to any incoming college freshman during the 2006–2007 academic year enrolled in the School of Music at an accredited college or university. Applicant must be a current member of the Percussive Arts Society.

**Application Materials:** All applicants must submit a complete application and a DVD/video. The DVD/video should demonstrate the applicant's ability on at least two different percussion instruments and not exceed ten minutes in length. In addition to the required DVD/video, a CD or cassette of the audition may be submitted.

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for college-level marimbists with four-mallet skills, access to a five-octave instrument, and a colleague who plays saxophone.

“African Market Place,” a duo for alto sax and marimba recorded on *Calabash*, features an exotic alto sax melody with brief allusions to non-Western music, accompanied in the marimba with tonic and dominant chords “broken” into alternated right- and left-hand double-stops. These are written as continuous sixteenth notes embellished with shifting accents. The impression created is of a virile, up-lifting music that is further enhanced by virtue of the performer’s improvised contributions. The four-mallet marimba part lies remarkably well on the keyboard of a five-octave instrument. This piece would be right at home on jazz ensemble concerts as well as percussion ensemble programs and percussion recitals. (One can easily imagine the addition of a drumset or conga accompaniment.)

“Pieces of Wood, a duo for marimba and either vibraphone or soprano sax, is the most substantive of the five works listed above. The four-mallet marimba part displays idiomatic writing, with repetitive sixteenth-note arpeggiated chords. Variety is achieved with a syncopated accompaniment that exploits the sonority of the bass register of a five-octave instrument, and the use of a 16-bar passage of rolled, legato chords. The marimbist transcends the function of mere accompanist and becomes an equal partner with the vibist/saxophonist as both players join in executing electrifying, rhythmically complex, jazz-like passagework. The vibist or saxophone player also has a chance to improvise. This piece, recorded on *Singing Wood* and *Calabash*, will probably require additional time to work out ensemble challenges; however, the rewards will be well worth the effort. It would have been helpful if a full score, which is provided with “Rain Forest” and “African Market Place,” were included here as well.

—John R. Raush

**Concierto Mexicano** VI  
Kai Stensgaard  
**\$60.00**  
**MarimPercussion**  
“Concierto Mexicano” is a solo for five-octave marimba and orchestra

in three movements. Movements 1 and 2 require four mallets, and movement 3 calls for six mallets, although there is also a four-mallet version for movement 3.

Movement 1 starts with a simple ostinato on marimba that is quickly joined by the oboe playing a melody which is repeated throughout the movement in variations. This slow, haunting melody quickly moves to an Allegro filled with rhythmic interest and unison playing between marimba and mostly woodwinds. The final Allegro, a bit slower than the first one, requires some technically demanding work from the marimba while the orchestra plays a repeated rhythmic melody.

Movement 2 is in 3/4 and starts with a slow (quarter note = 95) waltz played by solo marimba. After a fermata, the tempo picks up and the marimba is joined by the violas. Eventually the entire string section and woodwinds join in, creating a smooth, Mexican-style waltz. The tempo again moves ahead and the movement ends with a brief *ritard*.

Movement 3 starts with a rhythmic fanfare from the brass. The marimba picks up the fanfare, strings join in, percussion joins in, and they continue for the remainder of this section. After a *rallantando* the marimba continues with a fast, soloistic six-mallet section, and is eventually joined by the entire orchestra. Occasionally there is a meter change from 4/4 to 3/4, which interjects the Mexican-style waltz feel. The composition ends with a definite feeling of completion.

“Concierto Mexicano” comes with a marimba part, full orchestra score, piano reduction and a CD of a performance by Kai Stensgaard and the Odense Symphony Orchestra. The CD also has practicing options, including accompaniment without the marimba part. The orchestra parts must be rented.

“Concierto Mexicano” captures the happiness of the Mexican culture at festival time. This well-written composition will be challenging for the performers and is sure to be a crowd pleaser.

—John H. Beck

## SNARE DRUM

### Contest Solos for the Advanced Snare Drummer

Murray Houllif

**\$9.00**

#### Kendor Music

This collection of eight unaccompanied solos was written as a follow-up to Houllif’s *Contest Solos for the Intermediate Snare Drummer*. Some of these solos have been inspired by such sources as the snare drum part to Ravel’s “Bolero,” which is quoted in the opening bars to “Bold Bolero”; a New Orleans street beat (in “Funky Business”) in which the soloist is asked to loosen the snares for a more “authentic sound”; and an exploration of 7/8 in “Seven Down.” Other solos (e.g., “Paradiddle Paradise”) highlight one rudiment or family of rudiments or use a rudimental approach combined with a swing-like groove (in “21 Groove Street”). All solos provide a metronome marking, and stickings are written into all the rudimental solos.

Mastery of the rudiments is a prerequisite to the performance of this literature. Other than “stick shots,” no special or unusual modes of performance are required, although three roll styles are specified (open/rudimental, closed/orchestral and press rolls). Without question, the solos in this collection offer an excellent gauge of a student’s technical expertise and attributes as a musical snare drummer, making them excellent for juries, recitals, contests and auditions.

—John R. Raush

## MULTIPLE PERCUSSION

### George Washington Never Slept Here!

John Lampkin

**\$30.00**

#### John Lampkin

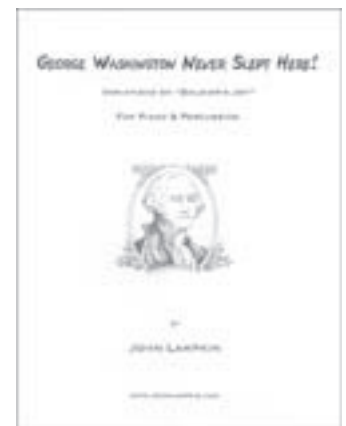
Scored for piano and percussion, “George Washington Never Slept Here!” is a set of ten variations on “Soldier’s Joy,” a fiddle tune played for dances in colonial America, and, the composer believes, probably familiar to Washington himself. This setting for piano and percussion is apparently the latest metamorphosis of a composition that was ini-

tially written as a wind quintet. The percussion part is written for three timpani, vibes, marimba, glockenspiel, bass drum (with pedal), snare drum, two toms, suspended cymbals, tam-tam, two woodblocks (one operated with foot pedal), cowbell, mark tree, nose whistle, and “two amusing noise makers of the percussionist’s choosing.”

The original tune, with its spirited melody and tonic/dominant harmony, has inspired these ten variations, which benefit from the composer’s fertile imagination, displayed in the bagpipe-like piano accompaniment used in the initial statement of the theme, the funky piano part with New Orleans street beat accompaniment (variation 7), the exciting duet between marimbist and pianist set in a rollicking 7/8 (variation 4), a march-like rendition featuring the three timpani (variation 6), and the resurrection of an old musical form, the fughetta, in variations 9 and 10.

Lampkin captures the light-hearted exuberance of the original tune, spilling over into several humorous moments. His judicious application of contemporary compositional practices includes the use of whole-tone scale patterns, bitonality, and colorful, jazz-inspired harmonies and rhythms that give this music, which is structured in traditional variation form, a delightful contemporary veneer. The piece boasts two cadenzas, one for each performer. The percussion cadenza may be improvised. (The publication prints the cadenza played by Gregory Landes in the work’s premiere.)

The attractive piano score can be performed by a good college pianist. The percussion writing is similar to that encountered in college-level



concert band/wind ensemble music, with the additional challenges of some swift instrument changes. The marimba and vibraphone, which receive considerable workouts throughout, can both be played with two-mallet technique, with the exception of a “dreamlike, ethereal” passage that requires bowing the vibraphone.

A few omissions are of sufficient significance to be mentioned. Some sort of tempo indication, preferably a metronome marking, is needed at the beginning. And although marimba, vibes and timpani entrances are clearly labeled, some percussion parts (e.g., the one for pedal-operated woodblock) are not. Lampkin’s inventive and well-crafted music should inspire college percussionists to seriously consider this set of variations for a senior or graduate recital program.

—John R. Raush

**Danza** V  
Stanley Leonard  
**\$10.00**

**Stanley Leonard Percussion Music**  
“Danza” is written for four timpani and an assortment of percussion instruments including three high tom-toms, three medium almglöcken, a mounted tambourine, a free tambourine, suspended cymbal(s), and one low-pitched antique cymbal. The timpani, which form the musical nucleus of this multiple percussion piece, represent a major voice in a contrapuntal fabric that also embraces a contrasting palette of sounds contributed by non-pitched

membranophones and metallic percussion. The instrumental setup, with the percussion instruments situated around the perimeter of the four timpani, is conceived as something of a large keyboard console.

In Leonard’s timpani music, a timpanist is often required to play melodic lines in which pitch changes must be handled by pedaling note to note, with no opportunity to check pitches in advance, relying instead on the player’s familiarity with the drums and “muscle memory.” “Danza” is filled with timpani passages requiring the pedaling of scalar and chordal figures set in moving sixteenth notes; however, players also have the opportunity to display their mallet facility in executing patterns that move rapidly over the instruments arrayed in the console before them.

This seven- to eight-minute piece includes a variety of meters, a short, improvised cadenza, and tempi that become progressively faster, culminating in a very fast concluding section. This is music for an advanced college timpanist who must work out stickings, make tuning decisions, and exhibit the control necessary to satisfy the composer’s admonition to “balance the sound between the various choirs of instruments.” “Danza” reflects Leonard’s impeccable musical taste, his intimate knowledge of the timpani, and his experience writing music that satisfies the needs of students.

—John R. Raush

**Resonant Canvass**

Daniel Adams

**\$7.50**

**Daniel Adams**

“Resonant Canvass” is a multiple percussion solo scored for log drum, temple blocks, cymbals, tam-tam, cowbell, bass drum, tom-toms, wind chimes, triangle and crotales. The work explores the differences in reverberation lengths of short and long sounds. The composer uses a notational system of three staves: wood, metal and skin.

The opening of the work focuses on the long sounds of cymbals and tam-tam, gradually allowing the shorter sounds to interject rhythmic motives. Steadily, the rhythms become denser and the focus shifts to the instruments of shorter duration. Interlocking hand-to-hand figures create a thick texture of wood, metal and skin sonorities. The work continues to build to a short but intense improvised passage. Following this outburst, the work quickly winds down, recalling the long sounds of the introduction and incorporating pitches from the crotales.

The challenges in this work lie in learning to read the multiple staves and presenting a musical performance. Because of the heavy syncopation and rapidly shifting meters and subdivisions, rhythmic motives are often difficult to decipher.

—Scott Herring

**Histoire du Soldat Percussion** VI

Igor Stravinsky

ed. William Kraft

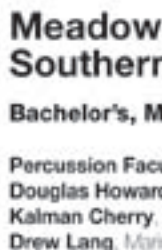
**\$15.00**

**Steve Weiss Music**

This publication is an absolute must for any percussionist who has the opportunity to perform this masterpiece by Stravinsky. Kraft has shared his vast research and experiences with the work and clearly describes his discussions with the composer. The information in this publication clearly describes how to prepare the percussion score in a manner that addresses the composer’s intentions. Areas of discussion include the selection of appropriate instruments, stick and mallet choices, and the placement of the instruments.

Of particular interest is his clarification of the “tambour,” a generic French term for drum. Kraft explains that many percussionists incorrectly assume that Stravinsky wants the tambour to be a higher pitch than the two snare drums, since the tambour part on the Stravinsky score is on the top line of the staff. Stravinsky expected this to be a field drum, but chose to notate this on top of the staff because of drum placement, not pitch. Kraft also points out mistakes that are in the 1924 score, and informs us that the use of snares on the tambour should only occur in the “March Royale” and “Couplet du Diable.”

Of historical interest is the discussion of the use of “L” in the title in some publications (“L’Histoire”). Stravinsky never included the “L”



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**Jamal Mohamed**, World Music & Hand Drumming,

D’Drum, Brahmah, Beledi

**Ed Smith**, Jazz Vibes, D’Drum, Brahmah

**John Bryant**, Drum Set

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## PERCUSSIVE ARTS SOCIETY HALL OF FAME

The Percussive Arts Society Hall of Fame was established in 1972 and recognizes the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition and the industry.

Nominees must have demonstrated the highest ideals and professional integrity to their profession. They must have brought about significant events, substantive improvements in the world of percussion, or contributed to the betterment of the profession through exemplary services or acts.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and be supportive of the philosophy and objectives of the Percussive Arts Society. Posthumous nominees may be included.

Those who submit nominations must provide the following biographical data: date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; a brief description of the nominee's achievement(s) which qualify the nominee for entry to the PAS Hall of Fame; and a curriculum vitae or career history or the candidate will not be considered.

The Hall of Fame Nominating Committee consists of the Past Presidents with the Immediate Past President serving as chair. The function of the Nominating Committee shall be to evaluate the nominees in accordance with the Criteria for Selection and forward a slate of only the most deserving candidates to the Board of Directors for final selection.

Final selection of the inductees will be made by the Board of Directors based on the documentation provided by the nominator and in accordance with the Criteria for Election. Candidates receiving a majority of votes will be inducted into the Hall of Fame. (Currently, 16 of 31 members of the Board of Directors are needed to elect a nominee). Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Banquet.

Nominations will be accepted from any PAS member. Nominees need not be PAS members. Names of those nominated will be given consideration for 5 years from the date of their last letter of nomination.

Nominations must include the name and address of the nominator and be sent to the Executive Director, Hall of Fame, PAS, 701 NW Ferris, Lawton, OK 73507-5442. The deadline for nominations is February 1 of each year. The complete list of current Hall of Fame members appears at the front of each issue of Percussive Notes and on the PAS Web site [www.pas.org](http://www.pas.org).

### CRITERIA FOR ELECTION TO THE PAS HALL OF FAME

All nominees will be judged according to the following criteria:

- **Contribution:** Has the nominee made an outstanding contribution to the advancement of percussion?
- **Eminence:** Have achievements in performance, education, research, scholarship, administration, composition or the industry distinguished the nominee from his or her contemporaries?
- **Influence:** Has the nominee's influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest.
- **Permanence:** Is it probable that the nominee's accomplishments will continue to be valued by percussion professionals of the future?

**NOMINATIONS DEADLINE: FEBRUARY 1, 2006**

Nominations should be sent to Executive Director,  
Hall of Fame, PAS, 701 NW Ferris, Lawton, OK 73507-5442.

## PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in Austin, Texas on November 8-11, 2006

The grant shall consist of:

1. Financial assistance up of \$1,500 (US dollars).
2. One PASIC registration
3. One Hall of Fame banquet ticket
4. One year additional membership to PAS
5. PASIC T-shirt

Applicants must provide the following:

- \* A one-page bio or resume stating their percussion education, training, experience, and future objectives.
- \* Proof of full-time student status, including their latest transcript of grades.
- \* Student must be 18 years of age or older.
- \* A written statement of 500 words or less in English on "What The PAS International PASIC Scholarship Grant would mean to me."
- \* One letter of recommendation from a percussion-related teacher, conductor, or colleague.

All applicants must be current members of PAS. It is not required the applicant speak and understand English, however it is recommended. A member of the International Committee will serve as a guide/mentor for the student during PASIC.

The Application form is available online at [www.pas.org](http://www.pas.org).

Deadline for applications is March 15, 2006.

The winner will be notified in May of 2006.

The Percussive Arts Society International PASIC Scholarship Grant recipient shall be responsible for obtaining whatever passport, visa or permits from their home country and the United States Bureau of Citizenship and Immigration Services (BCIS) are necessary to allow attendance to the Percussive Arts Society Convention.

Percussive Arts Society shall make reservations for and pay for a round trip airfare from a city chosen by PAS to the city that is hosting PASIC, and a hotel room for the time the recipient is in attendance at PASIC not to exceed the sum of \$1,500.00. Recipient is required to have a VISA, Master Card or other credit card acceptable to the hotel to be used to guarantee payment of incidental charges made to the hotel room other than the room charge and applicable taxes to be paid by Percussive Arts Society. PAS is not responsible for any changes that the airline may make to recipient's itinerary.

Recipient shall be responsible for all travel to and from the airport at both the departure city and the city hosting the Convention. Also, recipient shall be responsible for all meals and incidental expenses incurred in attending the Convention. The difference between the actual costs of the airline ticket and hotel accommodations plus applicable taxes and \$1,500.00 will be paid to recipient at the Convention to offset expenses incurred while attending the Convention. Percussive Arts Society specifically disclaims any responsibility or liability to recipient for anything other than what it is agreeing to provide as part of the scholarship grant.

in his scores; it was added by a British publisher. We are fortunate that Kraft has given us a scholarly text for performance of this great work.

—George Frock

## PERCUSSION ENSEMBLE

### Oriental Delight I

Al “Corky” Fabrizio  
\$7.00

#### Kendor Music

This training-level quartet is scored for bells, snare drum, bass drum and cymbals. The bell part is written for two mallets and consists primarily of half-notes in parallel fifths. The piece is based on a two-note pattern, which, except for a four-bar phrase, does not change. The snare and bass drum parts are all single strokes, and for variety in tone color, alternate between playing on the head and the shell of both instruments. The cymbal part is designated as “cymbals” in the score, but the notation calls for playing on the crown and edge of the cymbal, so it would seem that the composer really wants a suspended cymbal played with a mallet or stick. The tempo is 120 bpm and the meter is 4/4. There are no tempo changes except for a *rall* near the end.

—George Frock

### Allegro Fantastica II

Jared Spears  
\$10.00

#### Kendor Music

This percussion quartet is scored for snare drum, two tom-toms, triangle, woodblock, suspended cymbal and two timpani. The work opens with a brief introduction, which establishes several of the primary rhythmic themes. In the first large section, an eight-bar rhythmic phrase is passed from instrument to instrument in canonic fashion. As one player is given the thematic material, the other players are involved playing counter lines complementing the primary rhythm.

In the middle section, Spears takes advantage of the various sound possibilities of each instrument. The rim of the snare drum, cymbal dome, choked and open sounds on the cymbal as well as rimshots are all used in this sec-

tion. A short transition re-introduces the A’ section. Here again, the primary theme is passed around, only in a different order. Spears uses material from the introduction in a short coda that builds to an exciting conclusion. With its emphasis on rhythmic precision and listening skills, “Allegro Fantastica” is an effective training piece for a young percussion ensemble.

—Scott Herring

### Just A Moment Ago II

Joel Smales  
\$22.95

#### HoneyRock

This slow salsa tune for steel band (lead, double seconds, cellos, bass), drumset and optional percussion (triangle, agogo, maracas), features a gentle, repetitious folk melody. Only 34 measures long, it contains an optional D.C. to add length, a simple drumset part that could be embellished, simple sixteenth-note rhythms, and a tempo (M.M. = 92) that would be suitable for most junior high percussion ensembles working on their first pan tune.

—Terry O’Mahoney

### Mild Salsa II

Joel Smales  
\$22.95

#### HoneyRock

“Mild Salsa” is a rollicking meringue/calypso piece for steel band (lead, double seconds, cellos, bass) with optional percussion parts (up to seven additional players). It is a catchy Caribbean-flavored work that begins with staggered melodic entrances from each pan voice. After the opening melody, it features a four-bar improvisation section in D major (open to all players) before the recap and brief coda. It bounces along at a march tempo and the director is encouraged to orchestrate the use of percussion as needed. “Mild Salsa” is suitable for introducing the junior high school ensemble to Caribbean music or for a fun program variation.

—Terry O’Mahoney

### Hand Jam III

Joel Smales  
\$22.95

#### HoneyRock

“Hand Jam” introduces novice percussionists to African-inspired music and hand drumming. A percussion sextet scored for two

congas, djembe, bongos/agogo, agogo/cowbell, two congas/log drum/talking drum, and shaker, it begins with a call-and-response section that develops into a 4/4 poly-rhythmic tapestry. A 6/8 interlude is introduced prior to the driving 4/4 ending. Although there are some thirty-second note rhythms, the bulk of the piece contains sixteenth-note syncopation, limited improvisation, and familiarity with basic hand drum techniques.

—Terry O’Mahoney

### A Moment of Funk III

Murray Houllif  
\$10.00

#### Kendor Music

This three-minute riff-based pop/funk percussion septet is scored for bells, xylophone, vibes (three mallets), marimba (bass clef), drumset, tambourine and conga drum. Written in a standard pop tune format, the syncopated eighth-note and sixteenth-note rhythms are characteristic of a 1960s/70s funk style. The drumset player is required to “set up” several rhythmic figures but there is no improvisation required. This work is best-suited for the junior high school ensemble as an introduction to the pop/rock style.

—Terry O’Mahoney

### Four More Rudimental Twists III

Sherrie Maricle  
\$18.00

#### Kendor Music

This rudimental quartet harkens back to the classic solos and ensembles of the past. This four-movement piece is scored for snare drum (played with sticks and brushes), tenor drum, crash cymbals (played with two drumsticks) and bass drum (played with two mallets). The piece is arranged in four movements: “It’s Diddle Time,” “The Village Romp,” “Stompin’ Around the Square” and “The Spirit of 1776.” The style is very traditional, similar to that of Wilcoxon or Pratt. A wide variety of rudiments is used throughout. There is much dynamic contrast and the use of hocket passages between parts is very effective. The movements could be performed separately or as one four-movement piece.

—Tom Morgan

### More Contest Duets for Intermediate Snare Drummers III

Murray Houllif  
\$11.00

#### Kendor Music

While the title may not have immediate appeal, the 12 programmatic duets included in the collection will have. The composer carefully indicates whether the rolls are to be open or closed, how the eighth notes are to be swung in the jazz-style tune, and how to stick some of the patterns for proper phrasing. In addition to the normal beating area on the snare drum, the duets call for stick shots, press rolls and playing on the rim.

These duets are excellent teaching pieces for young percussionists. Even though they are classified as intermediate, by kicking up the tempos a bit, they could serve as performance pieces in more advanced settings.

—F. Michael Combs

### Fanfarra IV

arr. Joel Smales  
\$25.00

#### HoneyRock

“Fanfarra” is a percussion ensemble scored for 12 performers with potential expansion to 15 performers. The samba scoring is for repenique, agogo bells, caixi, tamborim, triangle, pandeiro, djembe, cuica, shekere, surdo primo, surdo secundo, and surdo 3. In his prefatory notes, composer Smales offers substitutions for the traditional Brazilian instruments and suggests that the agogo bells, tamborim and the pandeiro parts can be doubled.

This 40-measure piece offers many opportunities for ensemble members to improvise within the samba style. The overall structure of the composition is a variation on the samba “call and response.” This large percussion ensemble can enlighten both the performers and the audience with the traditional sounds of the Brazilian carnival street samba.

—Jim Lambert

### Journey To Beyond IV

Michael Varner  
\$45.00

#### Michael Varner Music

This work for multiple percussion soloist and percussion ensemble could also be included under the “multiple percussion” listing but it is clearly an excellent ensemble

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piece for six percussion players, with one carrying a significant solo part. The solo part calls for interesting instrumentation: four toms, bass drum with pedal, temple blocks, two cowbells, guiro, bongos, three cymbals, tambourine, djembe and a set of marching quints.

There are four places for soloist cadenzas, which would actually determine the level of difficulty as well as the overall timing. Everything else in the solo part is specifically notated and involves rapid, technically involved passages. The first section is in 6/8 with the eighth note at 162 bpm, yet the sixteenth and thirty-second notes still require rapid movement among the instruments. The second section is in 3/4 with the quarter note at 162 bpm. A middle section uses six measures, each repeated four times, as the support material for ad lib. solo material. The work concludes with an exciting 3/4 section with the quarter note continuing at 162 bpm and, following a final cadenza, the work drives to a climax at a vivace tempo.

The five other players have material almost as challenging as the soloist. Player I, vibes, marimba, xylophone and cymbal; player II, marimba; player III, marimba and xylophone; player IV, bells, bass drum, brake drum, marimba, and chimes; and player V, temple gongs, gong, chimes, timpani, cymbal, log drums, shaker and hi-hat. Many of these instruments are shared so the only keyboard mallet instruments needed include two low-A marimbas, one xylophone and one set of chimes. The composer also allows for substitute instruments for temple bells and log drums if the sounds would be similar.

The marimba parts are especially challenging, necessitating good three- and four-mallet technique. Overall, the work would take three advanced mallet players, one moderate-level player, and a percussionist with excellent rhythmic control and timpani technique.

The work, which lasts about seven minutes, opens with a short passage marked "slow, rubato" with the accompanying players playing sustained or repeated motives and the soloist playing a short cadenza. A very thick chord is built in layers with the gong and snare rolls being added to crescendo the material to the first section in 6/8. The soloist only plays short solo passages of several measures separated by measures of rests so that interesting material in the accompaniment can be interjected. The overall effect of "Journey To Beyond" is one of excitement, and the driving energy and forward motion pulls toward a dramatic conclusion.

—F. Michael Combs

## Zanza

Stanley Leonard  
**\$30.00**

### Stanley Leonard Percussion Music

"Zanza" is one of the names for the African thumb piano, and Stanley Leonard bases this percussion sextet on its unique sound and melodic quality. Not limiting his instrumental choices to African instruments, Leonard has scored his work for large tam tam, crotales, four temple blocks, bells, mark tree, four tambourines, suspended cymbal, vibraphone, six almglocken, chimes, Chinese opera cymbal, Chinese cymbal, four high toms, shekere, kalimba (thumb piano with at least seven pitches), four-octave ma-

IV+

rimba, four low toms, bass marimba, bass drum and five timpani.

After a bold fanfare in 7/4, the bass marimba anchors the piece with a linear eighth-note line as the other percussionists create a driving African dance that shifts between 7/8 and 5/8. This dance soon give way to a 4/4 section with a more traditional march-like feel and tom-tom melody. The piece dissolves into a slow, impressionist section filled with "spacey" sounds before resuming a spirited recap of the opening dance section. Written for the UCLA Percussion Ensemble, "Zanza" would be challenging for the advanced high school or college ensemble and a hit with audiences.

—Terry O'Mahoney

## Dancin' At The Gates

David Mancini

**\$31.00**

### Kendor Music

This large percussion ensemble is scored for seven percussionists plus electric or acoustic bass and piano. The percussion parts include: 1. marimba; 2. marimba, triangle and cabasa; 3. vibraphone and cowbell; 4. orchestra bells, xylophone, bongos and two plastic shakers; 5. congas, chime tree and triangle; 6. timbales with cowbell, small suspended cymbal and plastic shaker; 7. drumset. Only two-mallet technique is required of the mallet-keyboard players.

This composition starts slowly with a piano arpeggiation in D major, followed by a section in which both the pianist and vibist present the primary introductory theme. After this 22-measure introduction, a medium-fast calypso opens with a conga and timbale duet—joined by the bass and drumset—before all of

the keyboard percussion performers present a unison melodic section that characterizes the joyful exuberance of this eight-minute composition. Solid piano, bass and drumset players are integral to the success of this composition. Commissioned by the Gates-Chili High School percussion ensemble, this composition will be captivating and entertaining to the audience.

—Jim Lambert

## Kingdom Five Departed

Michael Varner

**\$45.00**

### Michael Varner Music

"Kingdom Five Departed" is a programmatic percussion ensemble work for nine players. The program notes describe the journey of five young people to a mythical, unexplored region. They come upon a gate, which opens to a mystical underground world, reminiscent of Tolkien's *Mines of Moria*. In these caves they encounter a celebration, disturb an ominous monster and fight with soldiers on horseback before they finally escape.

The work is composed in seven short, continuous movements, each a musical picture of the various adventures of the journeymen. Each of the nine performers is given a multi-percussion setup of drums and metallic instruments. The mood of each adventure is eloquently depicted, from the off-balance rhythms of the "Mystic Bachanale" to the crystalline, metallic sounds of "Caverns of Ice." Several of the sections require precise ensemble skills from all players, and the timpani solo in "Creatures of Darkness" will require a confident timpanist. With its programmatic, mythical quali-



ties, “Kingdom Five Departed” should be appealing to a wide variety of performers and audiences.

—Scott Herring

### Kymbalon

V

Stanley Leonard  
\$35.00

#### Stanley Leonard Percussion Music

Scored for nine percussionists, this nine-minute composition is named for the Greek word that can be translated as cymbal—“Kymbalon”—and each performer is assigned a suspended cymbal. The instrumentation consists of the following: 1. suspended cymbal, tam-tam, bells, two-octave crotales; 2. suspended cymbal, tam-tam, chimes marimba, five temple blocks; 3. suspended cymbal, tam-tam, chimes, marimba; 4. suspended cymbal, tam-tam, vibraphone; 5. suspended cymbal, tam-tam, bass marimba, tambourine; 6. suspended cymbal, tam-tam, four high tom-toms, high finger cymbals; 7. suspended cymbal, tam-tam, four low tom-toms, low finger cymbals; 8. suspended cymbal, tam-tam, bar chimes, surdo; 9. suspended cymbal, tam-tam, bass drum, four timpani.

Dedicated to and premiered by the Louisiana State University Percussion Ensemble in 2004, “Kymbalon” is very dramatic, clean, and reflects a set of variations upon the ancient Greek melody “Skolion or Seikilos Song,” which has an internal pulse of five beats. The tonality of the opening melody is E Dorian, and the composition ends on E Mixolydian. There are a few technically demanding sections that feature the keyboard percussionists. This percussion nonet will present a challenge for the mature college percussion ensemble.

—Jim Lambert

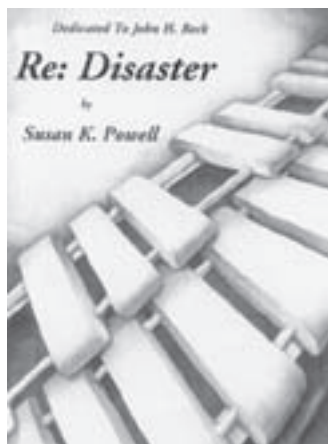
### Re: Disaster

V

Susan K. Powell  
\$22.00

#### Innovative Percussion

Dedicated to John H. Beck and inspired by a memo from Beck to his Eastman percussion students, “Re: Disaster” is a percussion quintet scored for five tom-toms (graduated in pitch) and is theatrical in its presentation. Composer Susan Powell suggests that the composition be memorized for performance, and at times she instructs the performers to have their heads turned down,



up, to the left or right, or forward. There is also a section within this five-minute composition in which each performer can improvise. Metered in cut-time and notated as half-note equals 96–112, “Re: Disaster” maintains the same driving rhythmic feel throughout its presentation.

Beck’s memo read: “Responsibility is the key factor to being successful—without it...DISASTER.” The improvisation section—with the five performers instructed to “improvise out of time for an indeterminate period”—provides the tongue-in-cheek “disaster,” which then returns to organized ensemble drumming. When performed well, “Re: Disaster” will be entertaining to performers and audience.

—Jim Lambert

### Rhythmitis

V

John H. Beck  
\$14.00

#### Kendor Music

This percussion quintet features a multiple-percussion soloist who performs on four graduated tom-toms, a bass drum and a small suspended cymbal. The soloist is accompanied by four performers who each perform on a single tom-tom—which are graduated in pitch.

“Rhythmitis” contains five sections, delineated by meter changes and timbral changes from the contrasting use of snare drum sticks, brushes and using the fingertips on the tom-toms. There is also a passage near the middle of this five-and-a-half minute composition in which there is an opportunity for the soloist to improvise over a vamp. The final section of this exciting percussion quintet features isolated solo measures by the solo-

ist with the accompanying performers providing rhythmic punctuation.

As Beck states in his preface: “Rhythm is at the central core of a percussionist’s life. Without it, there is no career—no future—no life. To possess rhythm is to be blessed, for it is this characteristic that enables percussionists to walk with their heads held high and smiles on their faces. *Rhythmitis* is a composition that reflects this element.”

—Jim Lambert

### Shadows

V

Stanley Leonard  
\$25.00

#### Stanley Leonard Percussion Music

“Shadows” is a work for multiple percussion soloist accompanied by keyboard percussion quartet. The instruments required of the soloist include several cymbals, temple blocks, singing bowls, snare drum, rainstick, eight tom-toms, crotales, nipple gong, bar chimes and bass drum. Bells, vibes, chimes and five-octave marimba comprise the keyboard quartet.

Although the work is written in one continuous movement, it is broken up into four smaller sections. The first is slow and mysterious, emphasizing the long sounds of singing bowls, cymbals and crotales. The keyboard instruments imitate the soloist with melodic fragments over a frequent drone in the marimba. The momentum builds in this section as all parts become increasingly dense, culminating in a flurry of tom-tom licks. In the dance-like second section, the soloist plays more of an accompanimental role, as the keyboards are featured in syncopated melodic figures. The third section is again slow, and almost chorale-like with slow, rolled notes and languid lines in the keyboards. The final section is more angular, featuring a faster tempo and mixed meters. Sixteenth-note runs are handed back and forth from soloist to accompaniment, until a final climax is reached. From there the action winds down and fades into nothing.

This piece is playable by a skilled multiple percussionist and a moderately accomplished percussion ensemble. The variety of colors and rhythmic action will be pleasing to the general audience.

—Scott Herring

### Copperline Breathing

VI+

Nicholas Papador  
\$50.00

#### House Panther Press

This is a monumental piece for an advanced percussion ensemble and a very advanced marimba soloist. Lasting 15 minutes, the work goes non-stop with the marimba soloist playing almost continuously. To say it is a virtuosic piece is an understatement, as the marimba solo part includes sections that contract greatly in dynamic levels and styles. The solo marimbist must have very advanced four-mallet control, especially of large-interval arpeggios.

With only a few short lyric sections, the music drives rhythmically through most of the piece to a dramatic *furioso* at the finale. A short but refreshingly beautiful chorale section at measure 200 is a welcome change to the high-energy level of most of the work.

After a short opening, a smooth lyric line at measure eight suggests a theme that later reoccurs (measure 197) and is suggested in permeation in other sections. It is especially interesting that some sections seem almost *senza misura* while others are given a prominent pulse by the steady marimba bass line or a solid drum beat.

The four accompaniment parts are demanding. Player I has an involved marimba part that often interplays with the marimba solo and frequently has important lead material. Player II must perform well on vibraphone as well as crotales, bongos, bass drum, cymbal, ribbon crasher and triangle. Player III also has a challenging vibraphone part as well as toms, temple blocks, brake drum, cymbal, triangle and chime. Player IV has very exposed xylophone and bell passages and also is called on to play bass drum, tam tam, ice bell, cowbell, and triangle.

The composer wrote the piece for and dedicated it to Michael Burritt. The composer indicates that the predominate pitch material is based on the major third and perfect fifth, which are used linearly and harmonically to create shimmering neo-impressionist landscapes influenced primarily by the music of Jacob Druckman. The composer states that “American novelist Paul Auster inspired additional aesthetic behaviorisms in the

piece." The work's title is taken from a passage in a vernacular song by the composer entitled "Beyond and Above."

This is one of those "don't try this piece at home; leave it to the professionals" works. While the Website advertisement says it is "graspable material for all players," it just might be the gold ring that many grasp for but only the very best can reach.

—F. Michael Combs

**what clarity?**

Dave Hollinden

**\$120.00**

**Dave Hollinden Music**

"what clarity?" was reviewed in the April 2003 issue of *Percussive Notes* in its original form of multiple percussion solo with orchestra. Since then, the composer has re-scored the work for soloist and percussion ensemble. This new edition is a tour de force, not only for the soloist, but also for the accompanying ensemble.

Twelve experienced performers are needed to handle parts for four marimbas, two vibraphones, chimes, glockenspiel, xylophone and a large assortment of other percussion instruments. In his rescoring efforts, Hollinden was quite creative in reassigning the various parts to the percussion orchestra. By exploring the many possible sounds of the accompanying instruments, he virtually increases the size of the percussion orchestra. Marimbas are asked to play on the edge of the bars with rutes; crotales and vibes are frequently bowed; cymbals are played with a variety of implements; and at one point, the vibes are played in a gamelan style with hand dampening on successive notes. These new sounds blend as well or even better with the percussion solo part than the original version for orchestra.

And who better to handle the frequent meter changes, difficult hemiola and extreme dynamic shifts than a group of percussionists? As it is increasingly difficult to perform percussion concerti with orchestras, Hollinden's re-orchestration provides another performance opportunity for the percussion soloist.

—Scott Herring

**WORLD PERCUSSION**

**The New Conga Joy**

Bill Matthews

**\$19.00**

**Fremont Drum**

This is a follow-up to Bill Matthews' earlier book, *Conga Joy*. The new edition offers variations on 21 rhythms from the first book. Also included are rhythms for two drums (one player) and ensemble rhythms for four to six players.

Matthews uses a unique notation system for these rhythms that is accessible to those who read music and those who do not. Instead of a staff divided into measures, a linear system of boxes is used, each one representing part of a beat (1e&a or 123-456-789). A symbol that corresponds to a particular drum sound (open, slap, bass tone, etc.) is placed in each box. By reading from left to right, when the sounds and silences are played at a steady rate, the correct pattern is realized. This way of notating patterns allows trained and untrained musicians to access the knowledge in this book.

—Scott Herring

**DRUMSET**

**Rhythm & Light**

Carrie Nuttall

**\$40.00**

**Rounder Books**

Fans of Rush's Neil Peart may want to check out this hardbound coffee-table book, which features black and white portraits of Peart during the recording sessions for Rush's 2002 *Vapor Trails* CD. Taken by Peart's wife, photographer Carrie Nuttall, the photos are often from unusual angles (e.g., floor level) or focus on unusual subjects (the bottom of two toms and a hi-hat). The book provides an impressionist collage of an artist in his workshop, similar to a series of photographs one might see in an art gallery. This is a portrait of an artist, not a tour souvenir book, and would disappoint readers anticipating smiling shots of Peart behind his drumset or other "normal" drummer promotional material. *Rhythm & Light* is, however, a photographer's perspective of the unusual, and often over-

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—Terry O'Mahoney

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#### **BMG Music Publications**

This play-along CD/book package features over 200 stylistic grooves for bass and drums. The examples are written in score form and includes chord symbols for the bass player (perhaps to allow for improvised bass lines). In addition to the standard styles (Afro-Cuban, rock, blues, Motown, funk, disco, pop/rock grooves with ride cymbal variations), the book includes some infrequently heard rhythms such as the *mazurka*, the *paso doble*, and the Charleston. The example/play-along CD could be used to develop soloing techniques in various styles or for learning to add fills to basic grooves. The working drummer required to play a variety of different dance styles would find this book helpful.

—Terry O'Mahoney

## **INSTRUCTIONAL VIDEO**

### **The Drum Along Drum Circle Video**

I–III

Campbell/Feder/King

**\$35.00**

#### **Warner Bros.**

This 70 minute play-along DVD is for the drum circle enthusiast who does not need any technique instruction about drum circle instruments. The video features the *Doudoumba* rhythm from Senegal, as well as the *Fanga* (Liberia), *Rhumba* (Cuba), *Kakilambe* (Senegal), *Nyabingi* (Jamaica), and the *Shiko* (a modern fusion of Caribbean rhythms). Approximately 10 to 12 minutes long, each pattern begins with one player who is, in turn, joined by others until the entire drum circle is performing.

While based on traditional rhythms, the leaders indicate traditional instrumental choices for each style but choose to include a variety of different instruments in this video (djembes, congas, frame drums, shakers, cowbells, and djun djuns). Each pattern is shown in score form (using symbolic notation) prior to the start of each piece.

Some improvisation takes place as the camera constantly pans from player to player throughout each segment.

The video is meant for the enjoyment of any drum circle participant who wants to learn new rhythms or just jam along, but it might also be useful for drum circle instructors who want to expand their repertoire beyond generic one- or two-bar patterns.

—Terry O'Mahoney

### **The New Drum Talk** III–IV

Bill Matthews

**\$30.00**

#### **Fremont Drum**

This is the DVD companion to the book *Drum Talk* by Bill Matthews and it features 33 “rhythmic dialogues” for two intermediate to advanced conga players. No scores or booklet is included with the DVD, and viewers should have a good working knowledge of basic conga technique before watching this video. The two conga parts that comprise each style are demonstrated separately, then together—often with some improvisation as the segment continues. The styles featured on the DVD include the *fanga*, *makanda*, *kahkilambe*, several *sambas*, *juka*, *petro*, *rumba*, *malanga*, *pacha*, *congolose*, *yesa*, *mozambique*, *congo*, *acpala*, *Ibo*, *comparsa*, *yanvalou*, *mahi*, *nago*, *bembe*, *bintin*, *zopolah*, *long bell*, *gahu*, and *balakulanjan*. While generally informative and enjoyable, one minor drawback to the video is the lack of a count-off for each style, something that would help establish the proper subdivision before beginning each pattern.

—Terry O'Mahoney

### **Performance and Technique** III–IV

Bobby Jarzombek

**\$25.00**

#### **Warner Bros.**

Those familiar with the drumming of Bobby Jarzombek will be excited to view this instructional and performance DVD, featuring his amazing technical skills. Noted for his ability to integrate double bass drum patterns into grooves and solos, Jarzombek clearly breaks down many of his patterns and presents exercises for developing bass drum skills. Particularly useful is his explanation of his use of a lead system for playing double bass, in which he uses the right foot to play numbers

and “ands” and the left foot to play the “e’s” and the “a’s.”

Some of the more unique aspects of Jarzombek's playing include an “open hand approach,” or playing the hi-hat with the left hand and the backbeats with the right. He explains how this avoids crossing the right arm over the left and opens up many rhythmic and tonal possibilities. He also uses many crash cymbals, including several set up behind him. Another instructional section focuses on stick twirls and flips. Jarzombek is a master in this area, and takes seriously the added visual effects, though he makes it clear that the music always comes first.

Along with instructional sections, the DVD includes performances, the best of which is “So It Ain’t.” This is a Latin/rock piece similar to Chick Corea's “La Fiesta.” In all of Jarzombek's playing, the double bass drums play a very prominent part, whether it is during the complex grooves or the many fills. The bonus section has three very informative sections, including “Selecting Cymbals at Paiste,” “In the Studio” and “Soundchecking the Drumset.”

—Tom Morgan

### **The Vibraphone Vol. II** III–IV

Jerry Tachoir

**\$40.00**

#### **Master Study Series**

This instructional DVD by vibraphonist Jerry Tachoir is a no-nonsense approach to vibraphone playing, both as a solo instrument and as part of an ensemble. Subtitled “The Mind of the Soloing Vibraphone Artist,” the video provides a glimpse into the thought processes of a vibe soloist and is meant to accompany Tachoir's book, *Contemporary Mallet Method*.

After an extended introduction (a brief recap of Tachoir's first DVD), Tachoir demonstrates and discusses the roles and responsibilities of vibes in a band (melodies/soloing), chord voicing as it applies to the vibes, solo playing (Burton grip vs. other grips, his approach and history, his approach to orchestration, listening to other instruments for inspiration), special effects (e.g., manual vibrato, bending notes, harmonics), musical theory, his thoughts while soloing, the use of guide tones, and ways to establish a personal musical identity. Tachoir

performs five tunes during the video that help to reinforce his musical concepts. His relaxed delivery and logical thoughts on approaching the vibraphone are enlightening and very educational.

Much of what Tachoir has to say assumes that the viewer has some knowledge of the terms and concepts associated with jazz improvisation. Viewers new to jazz may have to do some additional research to benefit fully from the video. Educators first venturing into the world of improvisation, as well as intermediate to advanced players who have experience with jazz, would benefit from *The Vibraphone Vol. II*.

—Terry O'Mahoney

## **PERCUSSION RECORDINGS**

### **The Artistry of the Marimba**

Linda Maxey

#### **Equilibrium**

Blistering technique and beautiful, sensitive playing characterize this CD featuring marimba master Linda Maxey. This is evident in the first two selections: “Flight of the Bumble Bee” and “Amazing Grace.” Maxey has complete musical and technical control of the instrument. The CD presents a wide variety of music, including many transcriptions arranged by the performer. Most notable is her arrangement of “Carmen Suite,” performed with the excellent accompaniment of pianist Mark Puckett. Other traditional pieces include “Preludio” from Bach's “E Major Partita,” “Introduction and Rondo Capriccioso,” op. 28, by Saint-Saens, and “Green-sleeves,” arranged by Gordon Peters. The CD concludes with the more contemporary “Concertino for Xylophone” by Toshiro Mayuzumi.

Maxey performs this music flawlessly. But along with her excellent technique, she brings a musical depth to these pieces that reflects her years of performing in countless concert venues including Madison Square Garden (age 11) and the Weill Recital hall in Carnegie Hall. This is a classic recording that should be in the library of anyone who loves great music.

—Tom Morgan

# CALL FOR PROPOSALS PASIC 2006 RESEARCH PROPOSAL INFORMATION

The Scholarly Research Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC 2006, November 8-11 in Austin, Texas. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters. Some possible topic areas for presentation include: world percussion, historical aspects of percussion, compositional analysis, historical aspects of drumset, physical and medical related issues, notation for percussion, aspects of orchestral repertoire and performance practices within the varied areas of percussion.

Authors selected to give oral presentations will have a 50 minute session in which to present their research and answer questions from the audience. Most media resources will be available upon request.

Those authors whose proposals are selected to present their research in a poster session, will do so at a time when interested attendees may discuss research results and applications with individual authors. Each presenter will prepare a 30" x 40" poster that describes the research and will provide abstracts of the report for interested individuals attending the poster session.

A completed PASIC Session Application must be submitted for either format, in addition to an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project.

Send all proposals and PASIC 2006 Session Applications to:  
Percussive Arts Society,  
701 N.W. Ferris Avenue,  
Lawton, OK 73507-5442

Additional information regarding the Scholarly Papers and Research Posters may be directed to Laura Franklin  
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### A Blessing

John Hollenbeck Large Ensemble  
**OmniTone Records**

Combining 20th-century classical music techniques with contemporary jazz styles, John Hollenbeck has created a recording that transcends genres and categorization. While Hollenbeck uses standard big band instrumentation, the compositions borrow techniques from free jazz, minimalism, European jazz, Caribbean music, and chromatically dissonant contemporary classical music.

The recording begins with a haunting, ethereal setting of the poem "The Irish Blessing," featuring the fluid voice of Theo Bleckmann. After the opening statement, the tune evolves into an ECM/Pat Metheny-sounding section with extended chromatic counterpoint and soli sections. The next tune, "Folkmoot," written to honor pianist Marian McPartland, features a spirited piano solo by Gary Versace, a brass chorale section, and beautiful contrapuntal horn writing. "RAM," Hollenbeck's tribute to free jazz pioneer Muhal Richard Abrams, is a free jazz odyssey that finds Hollenbeck driving the band with a "broken" swing feel. The influence of the Art Ensemble of Chicago may be heard in "Weiji," which is based on a Morse Code-like tom/bass drum pattern and includes a brass chorale section that leads into a lilting Latin-esque finale. A bass solo by Kermit Driscoll begins "Abstinence," which slowly evolves from a gentle melody (colored by Hollenbeck's fine brush work) to an agitated funk groove. The orchestration found in "April in Reggae" sounds like it could have been an alternate take of Bernstein's "West

Side Story," with its interlocking melodies and angular horn lines supported by a shifting swing/reggae rhythmic feel. A poem by Hazrat Inayat Khan—"The Music of Life"—is the inspiration for the final tune. It again features the unique vocal timbre of Bleckmann's voice set against a Gil Evans-sounding harmonic palette.

Although Hollenbeck is the leader, composer and drummer on this recording, *A Blessing* is really about the sound of the ensemble and how well Hollenbeck is able to synthesize his many musical influences into an interesting collection of extended works for "large ensemble." All of the tunes are lengthy, multi-sectional works that change character several times, creating a sense that each one is a miniature "suite" rather than just one piece. Hollenbeck never really solos, but his presence is felt in his excellent support and shaping of the music.

—Terry O'Mahoney

### Music for Hammers and Sticks

Peggy Benkeser, Tom Burritt:  
percussion

### Innova Records

This CD is dedicated to works for piano and percussion. Four of the six works are duos or trios for piano and percussion, while the remainder of the CD is rounded out with a multi-percussion solo and a marimba solo.

The opening track, "At the Abyss" by Alex Shapiro, is a three-movement work for piano, marimba and percussion. The first movement sets the metallic sounds of gongs, cymbals and cowbells against linear passages in the marimba and piano. The middle movement, "Re-

flect," focuses on the watery sounds of vibraphone and bowed crotales and cymbals. The final movement is up-tempo, even taking on a quasi-swing feel, with the sounds of a ride cymbal and improvisational sections on vibraphone.

"Busted" is a new multi-percussion work by Steve Mackey, using a quasi-drumset instrumentation. The work begins with a rather esoteric and lengthy introduction that finally settles into a 4/4 groove. One of the unifying concepts of this work is the sound of a police whistle that insistently interrupts the established ideas.

"Play," by Belinda Reynolds, is a duo for marimba and piano in which the composer uses the musical alphabet (A-G) to spell words to use as motives. The work is quite tonal, easy to listen to and, as the title suggests, playful.

"Heavy Circles," by Joseph Harchanko, was written and dedicated to Tom Burritt. The work is inspired by Kandinsky's painting by the same name, and as the composer states, "the circles...suggest a sort of playfulness against the very dark and somber background." Parts of "Heavy Circles" are reminiscent of Druckman's "Reflections on the Nature of Water," with the substantial technical challenges handled brilliantly by Burritt.

—Scott Herring

### Wild Hands

Orlando Cotto

### Orlando Cotto

Orlando Cotto is joined on every track of this recording by other marimbists and/or percussionists. Most of the selections are duos for two marimbas, many of them inspired by Latin-American tradi-

tional music. Examples of these include "Ensayo Rustico" by Amaury Veray, "Si Te Toco" by Juan Campas and "La Comparsa" by Ernesto Lecuana. Cotto shares the musical material in these selections with marimbist Juan Alamo. This rich, popular flavor is balanced by more standard Western repertoire, including Akira Yuyama's "Divertimento for Marimba and Alto Saxophone" (Randall Smith, saxophone), Fredrik Andersson's "The Loneliness of Santa Claus" (Kunihiko Komori, marimba) and a charming arrangement of Maurice Ravel's "Alborada Del Gracioso." Yuyama's "Divertimento" is handled with precision and grace, while Cotto and Kumori give an intense, yet chilling rendition of "The Loneliness of Santa Claus." On the title track, "Wild Hands," the listener is treated to a kaleidoscope of sonic possibilities, including bars struck with the mallet shaft, glissandos, dead strokes, and vocalizations from the performers. The variety of styles presented on *Wild Hands* will make it appeal to the general listener as well as those looking specifically for marimba recordings.

—Scott Herring

### PERFORMANCE DVD

#### D 2

Terry Bozzio/Chad Wackerman

#### \$39.95

#### DW DVD

This DVD presents the encore performance of the Terry Bozzio and Chad Wackerman drumset duet. The performance is an extended improvised selection with the two



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drummers playing massive drumsets, each complete with double bass drums and numerous melodic tom-toms. The communication and musicality of this performance is stunning. At times it is hard to believe they are improvising, as they take turns playing the "melody" and playing accompanying or supporting parts. As they explain in a short discussion section of the DVD, they are thinking compositionally, leaving space much the way Miles Davis would in his solos. It is clear they have reached a very high level of musical interaction, and it is exciting to watch and listen to.

This DVD not only presents a great performance by two contemporary master improvisers, but it also documents another important step in the evolution of the drumset.

—Tom Morgan

#### Odd Man In

Emil Richards/Joe Porcaro All-Star Big Band

**\$24.98**

#### AIX Records

Percussionists Joe Porcaro and Emil Richards return to their jazz roots with this in-studio big band performance DVD. Featuring the cream of the Los Angeles studio players, Porcaro (on drums) and Richards (on vibes) lead the band through ten Count Basie-style swing/Latin tunes. The double-sided DVD includes bonus audio tracks of the session, musician bios, short interview/monologues by Porcaro and Richards, split screen shots of Porcaro and Richards, and multiple camera-angle shots. The band sounds great, with a smooth swing feel and great soloists. The many sweeping camera shots of the entire band recording in a circle help to create a feeling of actually being in a recording studio. Highlights of the video include a drum feature for Porcaro ("Yo Go Jo Po") as well as numerous bebop vibe solos from Richards.

—Terry O'Mahoney

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# CALL FOR PROPOSALS PASIC 2006 FOCUS DAY

## "Percussion 2, 3, 4— Chamber Music For Percussion"

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2006 Focus Day, Wednesday, November 8, 2006, in Austin, Texas. The theme for the day is "Percussion 2, 3, 4 – Chamber Music for Percussion."

This category can include new works or historically significant works which consist of percussion duos, trios & quartets, or combine the use of percussion with woodwinds, brass, strings, and/or voice in any combination of two, three or four players. The percussion part(s) must hold equal importance to the other parts, i.e. a marimba solo with piano accompaniment would not qualify, nor would a brass trio with minimal timpani accompaniment. We encourage proposals featuring works that truly belong in the category of chamber music for percussion, not solo (or small ensemble) works with accompaniment. Proposals should focus on works that are completely acoustic, use a small number performers (2–4) with no conductor, and are intimate in nature.

The committee looks, as a result of this Focus Day, to significantly expand the repertoire in this category of percussion works, and seeks the inclusion of both emerging and established composers and performers. All proposals that qualify for inclusion on Focus Day 2006 will be given equal consideration.

A completed session application must be included for proposal to be reviewed.

Send all proposals and 2006 session applications (with CD if possible) to:  
Percussive Arts Society,  
701 N.W. Ferris Avenue, Lawton, OK 73507

For additional information:  
Rick Kurasz,  
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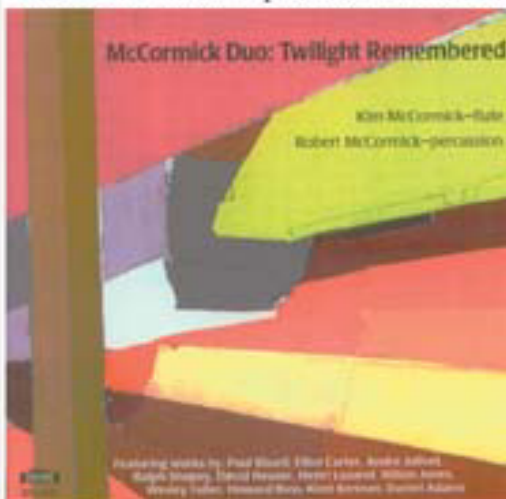
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## PERCUSSIVE ARTS SOCIETY 2006 SOLO TIMPANI COMPETITION

**PURPOSE:** To encourage the highest level of artistic expression in the art of performance and literature for solo timpani. The contest is designed to select four finalists to compete at the PASIC 2006. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

- First Place:** \$1,000 plus a matching grant of \$1000
- Second Place:** \$750 plus a matching grant of \$750
- Third Place:** \$500 plus a matching grant of \$500
- Fourth Place:** \$250 plus a matching grant of \$250

The matching grants will be awarded to the institutions represented by the four finalists at the time of PASIC 2006, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

**PROCEDURES:** The contest is for college level students who are current Percussive Arts Society members ages 18–25 at the time of entry. Each performer must submit a CD plus 4 copies (5 total) to PAS. Please write the repertoire contained on each track on your CDs (do not include your name). The CD must be no longer than 15 minutes in length. All entries will be numbered to insure anonymity and will then be evaluated by a panel of judges. Each finalist chosen to compete at PASIC 2006 will not have to pay the convention fee but will be expected to assume all costs pertaining to the event including travel, room-board, etc. Finalists will be required to verify age. Selections on the CD must be from the repertoire listed below. The first work must be the required piece listed below; additional selections may be shortened to stay within the 15-minute restriction. Disqualification will occur if the CD is in excess of 15 minutes, the repertoire included is not from the required list, or selections have been electronically altered or edited (other than shortened to accommodate the time restriction).

### REPERTOIRE LIST:

Required Composition:

“March” from Eight Pieces for Four Timpani, by Elliott Carter

Chose an additional piece(s) from the following:

- |   |   |
|---|---|
| “Raga No. 1” by William L.Cahn                    | “Eight Pieces for Four Timpani” by Elliott Carter |
| “Rituals” by Bruce Hamilton                       | “Four Verses” by Murray Houllif                   |
| “Rhythm Gradation” by Toshi Ichianagi             | “Des pieds et des mains” by Frédéric Macarez      |
| “Suite for Timpani” by Graham Whettam             |   |
| “Variations for Solo Kettledrums” by Jan Williams |   |

**APPLICATION FEE:** \$35 per entry payable to PAS

**SEND CDS TO: PAS, 701 NW FERRIS AVE., LAWTON, OK 73507**

Performer's Name: \_\_\_\_\_

Age \_\_\_\_\_ PAS Membership # \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Country \_\_\_\_\_

ZIP or Postal Code \_\_\_\_\_ E-mail address \_\_\_\_\_

Phone Number \_\_\_\_\_

Summer Phone Number \_\_\_\_\_

Teacher \_\_\_\_\_

CD Track Information \_\_\_\_\_

**DEADLINE FOR ENTRIES IS APRIL 15, 2006**

# FROM THE PAS MUSEUM COLLECTION

## TIMBALETTES

Donated by Carroll Bratman 1993-01-05

Timbalettes are a pair of small, mounted, tunable drums modeled after larger timpani or kettledrums. Manufactured in France by the ASBA company, it is apparent that the name of the instrument originates from the diminutive form of "timbales," the French word for timpani. Although the date of manufacture is unknown, it seems likely that this instrument was manufactured in the early 20th Century due to the casting of the knobs and the decorative design of the stand.

Identical in size, each drum has a 10 1/2-inch head mounted on a metal bowl that is nine inches deep. One drum has a plastic head and the other has a head made of a thin animal membrane; both overlap the drums' edges and are clamped to the bowls by metal retaining rings.

The tension on the head is adjusted by means of an interior tuning mechanism that pushes against the inside of the head. This mechanism, which has a circular construction with six arms, is manipulated by two knobs. One knob is connected to the side of the bowl and the other is connected to this mechanism at the bottom.

When mounted on the stand, the drums rise to a height of 38 1/2 inches. The base of the decorative, cast-iron stand is 10 1/2 inches in width.

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



Close up view of a tuning knob on the side.



Close up view of the ornamental, cast-iron base.



View of the interior tuning mechanism, visible through the translucent head.

Two Timbalettes, mounted on an adjustable stand. Note the tuning knobs on the bottom of each bowl.

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