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The Journal of the Percussive Arts Society • Vol. 44, No. 6 • December 2006

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Percussive Notes

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Cal Tjader:
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Percussive Notes

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A Privileged Life

BY RICH HOLLY

Avid readers of this column already know that I consider myself blessed to be a percussionist. In addition to things I've already mentioned over the past two years, I want to take this opportunity—my last as PAS President—to further explain what being a percussionist has meant and done for me.

As a performer, my life in percussion has allowed me to travel the world and perform in many of this planet's finest concert halls and at great music schools and conservatories. My percussion life has taken me to many cities and towns in England, Holland, Norway, Denmark, Sweden, Germany, Austria, France, Italy, Canada, Puerto Rico, several Virgin Islands, Taiwan, and Korea, as well as more than half of the United States. I've made life-long friends all along the way, and the miracle of e-mail ensures that I can correspond with many of them frequently.

Being a percussionist has permitted me to have a tremendous position in higher education, where the state budget provides for an instrument inventory and rehearsal and recording facilities I could never afford on my own. And being a percussionist is how I met my wife.

But by far, the most privileged professional opportunity I have ever had, and I suspect ever will have, is to have served the past two years as President of the Percussive Arts Society. Of course, I am proud of the work we've done regarding our upcoming relocation to Indianapolis, for our work in the area of professional

development for our members, and for the continued rise in membership and membership benefits.

Most of all I am honored to have been able to work alongside hundreds of amazing people. I've gotten to know nearly all of our chapter presidents, I've enjoyed working with all of our committee chairs, and the PAS Board of Directors has been extremely supportive of the initiatives I've recommended. The editors of *Percussive Notes* and *Percussion News* are a group of talented and hard-working individuals, and the society is blessed with a cadre of up-and-coming leaders who I know will ensure our successful future.

In particular, I am indebted to the staff of PAS. To Dan, Hillary, Jeff, Jim, Otice, Paula, Rick, Susan, and Tanya, I give you my most sincere and heartfelt "thanks." Without your dedication and expertise the society would not be as great as it is, and you certainly made my job as President a joy.

Without a doubt the highest privilege I've had is to work with the PAS Executive Committee—the officers of the society. The Executive Committee works closely on an almost daily basis and meets several times a year to conduct the business of PAS. The officers during my presidency are very special people, and I am forever indebted to them for their advice, passion, expertise, and ideas.

Mark Ford is leaving the Executive Committee, having just completed his term as Immediate Past President. I've been friends with Mark for 28 years, and

I will dearly miss our constant contact. Gary Cook, who has served these past two years as President-elect, becomes President of PAS on January 1. I am honored that I can serve as Immediate Past President under his leadership for the next two years. Steve Houghton and I go back 22 years, and it's been great to work so closely with him. He's completing his term as Vice President and will become the society's President-elect in January. Michael Balter has served PAS as Treasurer for the past 16 years, and he has served magnificently. It is with my deepest gratitude that I thank Michael for all of his great work, passion and insights, and for being such a good friend. Lisa Rogers, who served these past two years as Secretary, "moves up" to become the PAS Vice President in January, and I'm glad I get to work alongside Lisa for two more years. Last but certainly not least, Michael Kenyon, the Executive Director of PAS, has kept me on track and inspired me greatly with his leadership. I have thoroughly enjoyed working with him daily for the past two years.

And to you, the members of PAS, I thank you for allowing me the privilege of serving you as President. I've received numerous kind e-mails and phone calls these past two years, each of which has "made my day." Best wishes to each and every one of you as we all work toward the future of the Percussive Arts Society.

Rich Holly

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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2007-08 BOARD OF DIRECTORS ANNOUNCED

The PAS membership recently elected 11 members to the Board of Directors for the 2007-08 term. Each year, one half of the members of the board are elected to serve a two-year term. The election that concluded October 15 will bring in the following members to the full board, and they will begin their terms in January: Keith Aleo, Mike Balter, George Barrett, Michael Burritt, Ruth Cahn, Julie Davila, Christopher Deane, Lynn Glassock, Bret Kuhn, Emil Richards, Alison Shaw.

Special thanks go to Arthur Lipner and Kristen Shiner McGuire for their years of dedicated service to PAS as members of the board. Lipner has served on the board for the past eight years and Kristin served for seven years and was also PAS Secretary for two terms.

Congratulations to first-time board members Julie Davila and Alison Shaw. Julie is currently chair of the PAS Marching Committee, a member of the Caixa Trio and a past Marching Percussion editor for *Percussive Notes*. Alison has recently been appointed chair of the College Pedagogy Committee and is concluding her service as editor of the Keyboard Percussion section of *Percussive Notes*.

NEW OFFICERS BEGIN IN JANUARY

Earlier this year, the Board of Directors elected the new slate of PAS officers, which begins its two year term in January. Current President Rich Holly will now serve as Immediate Past President and Gary Cook will serve as President. Steve Houghton has been elected President-elect and Lisa Rogers will serve as Vice President. New to the Executive Committee this year are John R. Beck, who will serve as Secretary, and Steve Beck, who will serve as Treasurer. John R. Beck is a member of the faculty of the North Carolina School of the Arts and Wake Forest University. John has served PAS as a member of the Board of Directors and as Chapter President of North Carolina, and is active on PAS Committees. Steve Beck is General Manager of Pro-Mark Corporation and was PAS Executive Director from 1988-96. Steve has served two terms on the PAS Board of Directors and one term as Secretary.

Current Immediate Past President Mark Ford will move off the Executive Committee and continue to serve as a Past President on the Board of Directors. Mark served on the Executive

Committee for the past eight years, moving through the Presidency, and like all PAS officers, contributed countless hours and a tremendous amount of energy in providing outstanding leadership to the society.

Also moving off the Executive Committee is Michael Balter, who served an unprecedented 16 years as PAS Treasurer. Michael was recognized for his outstanding contributions and service as the first recipient of the Distinguished Leadership Award at the PASIC Hall of Fame banquet on November 10.

PASIC SESSION APPLICATION

With PASIC 2006 having concluded only a few weeks ago, it is already time to submit your session application for PASIC 2007. This coming year PASIC returns to Columbus and is sure to be another inspiring convention. More details and application information can be found on the PASIC Website at www.pasic.org/NextYear.cfm. Specific information regarding Focus Day proposals and Research Presentation proposals are available on page 82.

PAS HALL OF FAME NOMINATIONS

Hall of Fame nominations are accepted through February 1. The Hall of Fame nomination process is stringent and requires specific information to accompany any nomination. If you are interested in nominating an individual, please review the nomination information on page 87 so you will have time to prepare the necessary information and submit your nomination prior to the deadline.

LOOKING AHEAD

Everyone at PAS thanks our members, supporters, partners and friends for another successful year. We are sure that 2007 will be a tremendously exciting year for PAS as the much anticipated relocation from Lawton to Indianapolis takes place. We look forward to getting settled in our new home, working on the new museum facility and beginning new relationships with partners. This transition has been carefully planned to make sure our member services continue without interruption, and we look forward to adding important new services during the year. From everyone at PAS, we wish you a peaceful, safe and happy holiday season and a prosperous New Year.

PN

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

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- Remo Belli (1986) . Louie Bellson (1978) . Warren Benson (2003) . James Blades (1975) . Michael Bookspan (2003)
- Carroll Bratman (1984) . Harry Breuer (1980) . Gary Burton (1988) . John Cage (1982) . Joe Calato (2001) . Jim Chapin (1995)
- Vida Chenoweth (1994) . Bobby Christian (1989) . Billy Cobham (2006) . Martin Cohen (2006) . Michael Colgrass (1987)
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- Morris Goldenberg (1974) . Saul Goodman (1972) . George Hamilton Green (1983) . Lionel Hampton (1984) . Haskell Harr (1972)
- Lou Harrison (1985) . Roy Haynes (1998) . Sammy Herman (1994) . Fred D. Hinger (1986) . Richard Hochrainer (1979)
- Milt Jackson (1996) . Elvin Jones (1991) Jo Jones (1990) . Roy Knapp (1972) . William Kraft (1990) . Gene Krupa (1974)
- Morris "Arnie" Lang (2000) . Alexander Lepak (1997) . Mel Lewis (2001) . Maurice Lishon (1989) . William F. Ludwig II (1993)
- William F. Ludwig, Sr. (1972) . Shelly Manne (1997) . Ellie Mannette (2003) . Joe Morello (1993) . Clair Musser (1975)
- NEXUS: Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, John Wyre (1999) . John Noonan (1972) . Red Norvo (1992)
- Babtunde Olatunji (2001) . Charles Owen (1981) . Harry Partch (1974) . Al Payson (2001) . Gordon B. Peters (2004) . John S. Pratt (2002)
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REBOUNDS

AN ABUNDANCE OF INFORMATION

After this issue, I will no longer be serving as keyboard editor for *Percussive Notes*. It has been an honor and a pleasure to work with Rick Mattingly, Hillary Henry, and the entire editorial staff. In my time as associate editor I have been amazed at the abundance of information and provocative insight offered by the various keyboard authors that have contributed to the magazine. It is exciting to belong to such an organization, where the dissemination of knowledge and opinions is so directly linked to the passions and interests of the readers.

In addition to enjoying the vast amount of information *Percussive Notes* and *Percussion News* provide, as a member of PAS, you have a responsibility to this publication. Our organization is overflowing with expertise in countless areas. Help your editorial staff to identify potential writers. We all "know people, who know people, who know people." If you read an article that particularly intrigues you, let the staff know. Encourage follow-up articles. If you know someone with a particular expertise that would interest the readers, encourage that person to write.

Having been an editor for this long, allow me a few bragging rights. With all due respect to our brothers and sisters in other organizations, no other professional instrumental organization has a publication like ours. Let's all keep up the good work!

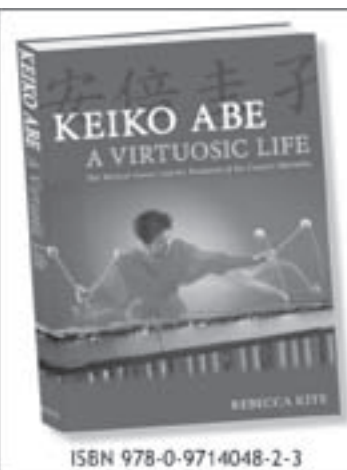
—Alison Shaw

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Stage Fright

Following are excerpts from recent postings in "The Lounge" section of the PAS Members Forum under the title "Stage Fright." To view the entire discussion, and participate if you like, visit the Members Only section of the PAS Website (www.pas.org).

Maria Kolonsky

I am a junior in high school and play in several recitals through the year, but I tend to get stage fright when it comes to performing in front of a lot of people. I'm auditioning for a soloist spot soon and don't want to freeze up in the middle of my audition. Does anyone have any suggestions as to how to overcome stage fright?

Murray Houllif

Most performers, including famous ones, experience stage fright in varying degrees. It's a very human emotion to get nervous onstage. Here are some things which might help.

1. Play in front of as many people as you can before you make your recital appearance.
2. Concentrate on the task at hand, the MUSIC: rhythm, dynamics, tone quality, phrasing, breathing, and other things you may have worked on with your teacher. This enables you to NOT concentrate on who is watching you play.
3. There is no substitute for plain, patient hard work, which almost always pays off. Practice a lot. Practice things slowly. Try not to get upset when you make a mistake; everybody makes mistakes. Practice small, short passages in the piece you are playing. Work backwards: start on the last note of a passage, play the last two notes, three notes, etc. Practice mentally, away from your instrument, thinking about your moves.
4. Tape yourself playing your piece. The tape recorder adds a little pressure, which is like playing in front of people.
5. If you do make a mistake try not to dwell on it or get angry with yourself. No one plays an entire piece "perfectly." There is always something that can be improved/played better. Also, we have good and bad days. Often there's no ex-

planation. We're human, not robots. Just try harder tomorrow.

6. Before a performance get adequate rest and don't eat too much.

Hope these ideas are helpful. And remember, you're allowed to have fun playing music.

D Squyres

1. As percussionists, we are sometimes asked to play on instruments that are not our own, or we have not played on before. Try not to let it bother you. Just accept it is different and go on and do your best.

2. The more prepared you are, the less you have to be nervous about. Know the piece SO well that even if you space out a little, your muscle memory will take over and keep playing.

3. Try playing your pieces several times in the clothes you will be wearing before the actual performance. This is especially true for girls/women. Sometimes dresses and heels are just not practical so make sure you have clothes and shoes you can play comfortably in.

4. You don't want new surprises on the day of the performance. Try to find out where it's going to be, maybe go there ahead of time so you can see what the room looks like. If you can practice in that room, even better. The more familiar you are with your surroundings, the more comfortable you will be.

5. As said before, play in front of as many people as you can, as many times as you can. One of the reasons we get stage fright playing in front of people is that we simply don't do it enough and it feels strange to us.

6. Also as said before, if you do make a mistake, so what? It's not the end of the world. Let it go and concentrate on the stuff that's coming up next. Everyone makes mistakes sometimes, even the best of the best. That doesn't mean you aren't a good musician.

A couple of books are written on this subject as well. Check out this Website: www.innergameofmusic.com.

Louise Conroy

Another good book: *Mastery of Music* by Barry Green. I would recommend this even

to people who don't get particularly nervous. It has a lot of funny performance stories!

Joel Smales

Consider practicing without your instrument. Take some time in a comfy chair (or hammock!) and go through the pieces you will be playing. Sing them in your head, "play" them as you would like to play them in your performance: dynamics, phrasing, expression, mistake-free (and it's OK to make mistakes!).

I used to sing through a passage or air-drum it and make the same mistakes when NOT playing it as I did when I DID play it. That taught me that many of the mistakes I made were more mental. When playing thru the music in my head, I shouldn't have made those mistakes.

Imagine the room/hall you will be playing in. Imagine the audience. Imagine how you will be dressed and how comfortable you will feel, breathing regularly, enjoying yourself and enjoying performing the music for an appreciative audience who wants to hear the fruit of all your hard work.

And practice slow, even the day before your recital, practice up to tempo, but always keep practicing slow. And remember, your nerves may cause you to play faster during a performance, so be sure of your tempos!

Jason DeCristofaro

As a soloist, it can be very intimidating to walk up on stage and be expected to carry the entire performance by oneself. The most important thing to remember is that the time you have on stage is YOUR time. Very often when performing, many musicians (myself included) will want to rush through the piece, getting it over with. Just remember, though, that your recital is your stage time. Take your time, take a few breaths if you have to, get comfortable, and only play when you feel ready, even if seems to take a long time.

Also, the people who come to your recital didn't come hoping to see you fail. They want to see you succeed and enjoy your music. Even if you make a few mistakes, no one is going to really notice.

PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

The most important thing to remember is to have fun. Play the music the way you like to play it. Have fun with the piece, and be creative with it. If you enjoy what you are playing and have fun with the music, so will the audience.

Steven Robert Petersen

Something that has helped me is the fact that you should NEVER care what anyone else thinks about how you play. If you worked hard at your piece or program, that is the only thing that should matter to you. The biggest mistake I have ever made was thinking about what anyone else thought about my playing.

Jim Battles

A strange life lesson has freed me from stage fright: join an improvisational comedy group with members you don't particularly trust. Perform with them and DIE on stage horribly. After that, how scary is reading already written music which you have practiced?

Chad Gard

I want to ditto Joel's sentiment. Mental practice can be extremely productive in many situations. Very rarely do my students believe me when I describe the benefits of mental practice, until eventually I convince them to actually try it. Very seldom after they try it do they argue with the benefits. But I didn't believe my teachers either, until I actually tried it.

I have found two times to be most productive for mental practice: Just before turning out the light when you go to bed, and just after the alarm goes off in the morning. Four minutes of mental practice just before sleeping and just after waking can often be as productive as 60 minutes of practice time in the middle of the day.

Maria Kolonsky

Thanks for all the suggestions! I've actually been playing in front of people more now and it's starting to help a lot. I've yet to try the mental run thru, but it's on my list of things to do. Thanks again!

PN

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 Columbus, Ohio on October 31–November 3, 2007.

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.

Deadline for applications is March 15, 2007.

The winner will be notified in May of 2007.

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.

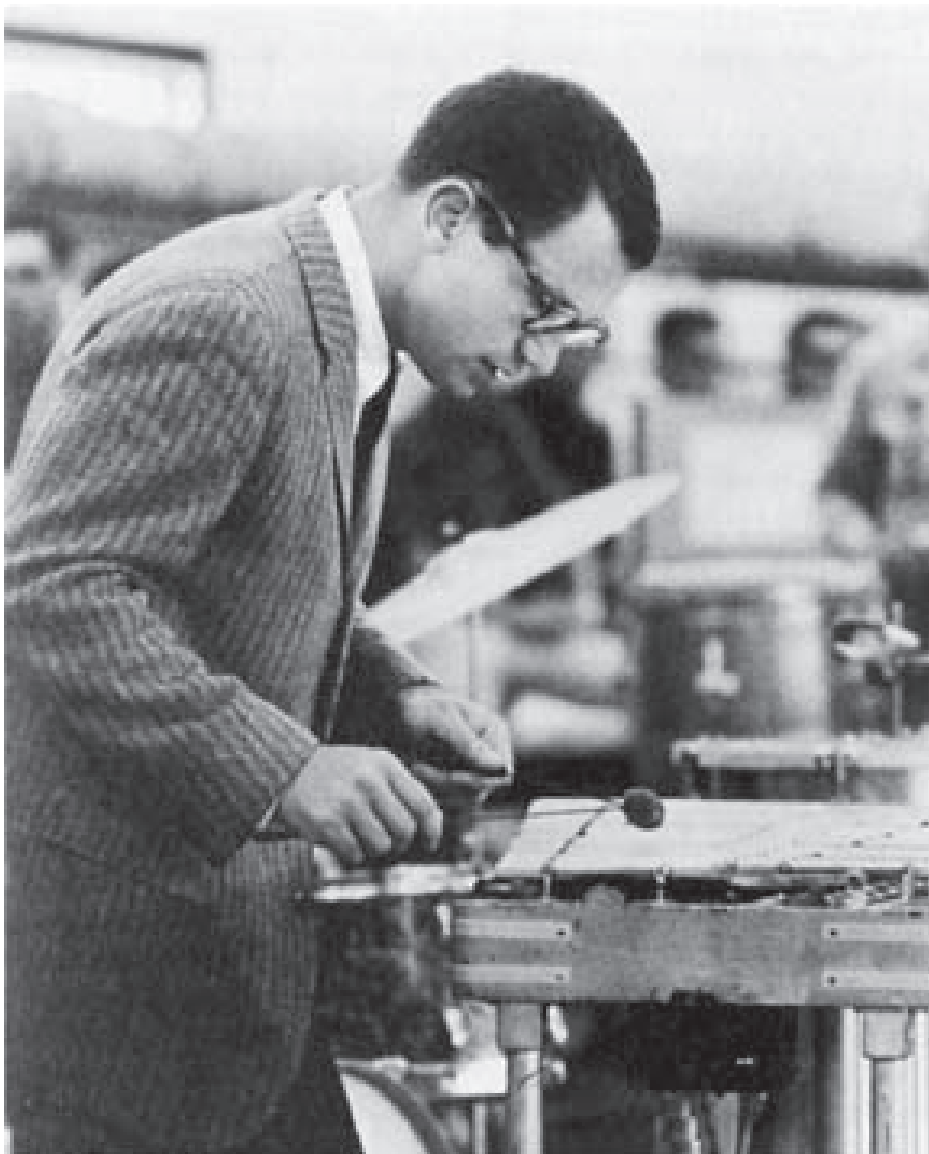
Percussive Arts Society shall make reservations for and pay for a round trip airfare from a city chosen by PAS to the city that is hosting PASIC, and a hotel room for the time the recipient is in attendance at PASIC not to exceed the sum of \$1,500.00. Recipient is required to have a VISA, Master Card 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.

Cal Tjader: A Fusion Pioneer

BY IAN ROLLINS

It would seem historically unlikely that in the 1950s a Swedish-American named Cal Tjader would lead the revolution, which was fueled by the incorporation of Latin music, into West Coast jazz. The Latin style that inspired Tjader was music that had been developed by Puerto Rican, Cuban, and other musicians living in New York.



Geographic location and ethnicity seemed to be against him. Even Poncho Sanchez, who had worked in Tjader's group in the last years of his life was an outsider, as a Mexican-American musician developing an interest in Caribbean music. Tjader was equally an outsider. In fact, this may have been the driving force behind his musical identity and source influences. Critics have stated that Tjader could not be labeled due to a potpourri of musical influences that spanned cultural boundaries—all this in a decade when segregation was a way of American life.

THE WAYNE KNIGHT COLLECTION

Cal Tjader was born Callen Radcliffe Tjader, Jr. in St. Louis, Missouri on July 16, 1925. His father worked as a dancer, musical director, and producer in vaudeville, and his mother was a pianist. Tjader's own musical training began early. At the age of four, he worked with his parents as a tap dancer. The family eventually moved to the West Coast to open a dance studio. While in high school, Cal started to learn drums and played in a Dixieland band, and in 1943 he enlisted in the Navy.¹ As was the case with many young service musicians, his tenure in the armed forces allowed him to go to college under the G.I. Bill.

Tjader studied music and education at San Jose State College and San Francisco State College. Soon afterward, he joined Dave Brubeck, where he played mainly drums from 1949–51 in the Brubeck Trio.² This relationship, time period, and geographical base of operation coincided with the opening of a new club in San Francisco called The Blackhawk, a small place that could pack in about 300 people. Brubeck's trio held residency there playing six nights a week, while the octet played on Sunday afternoons, also sharing each night with other groups, including Tjader's. During the summer months, Tjader's group was more extensively featured.

In 1951 Tjader recorded a 10-inch album for the Galaxy label, an affiliate of the Fantasy label, which was released in 1953 as *The Cal Tjader Trio*. The group consisted of Jack Weeks on bass, with Vince Guaraldi and John Marabuto each playing four of the eight tracks at the piano. Tjader played vibraphone and also drums and bongos. Although it was never reissued as a 12-inch album, *The Cal Tjader Trio* is significant because it was Guaraldi's first studio recording.

Tjader was a major influence on the development of Guaraldi's career, and they maintained a performing relationship throughout the 1950s and 1960s. One of their peak live performances was at the 1958 Monterey Jazz Festival.³ Though they were scheduled to play at 1:00 a.m. after many popular artists, including Tjader's idol Dizzy Gillespie, they received great reviews. This was due in part to the phenomenal playing by the entire group emphasizing a mixture of swing and Latin.

George Shearing, an English pianist, who

had used vibraphone as a standard instrumentation, had a huge impact on Tjader's musical development and on Latin elements of West Coast jazz. Shearing had been through several vibraphonists and multi-instrumentalists before Tjader, and asked him to join the group after hearing him with the Brubeck trio. "Cal was a natural-born musician and, as I've stated many times before, a rhythmic genius," said Shearing. "He was a major part of the quintet's move into playing more Latin material, because he just loved those Latin rhythms."⁴

During Tjader's tenure, Shearing's quintet shifted members and focus, growing to emphasize a Caribbean element. The vibraphone quartet or quintet was understood to be similar to the piano trios and quartets used in jazz and blues, but was also reminiscent of the 1930s New York based string *cuartetos* in the world of Latin music. The Latin influenced hirings of Shearing's group included bassist Al McKibbin, who had previously played in Dizzy Gillespie's big band with Cuban percussionist Chano Pozo, and Cuban-born percussionist Armando Peraza.

"They [McKibbin, Tjader, and Peraza] got on really well," Shearing recalled, "so that when Armando played the timbales, Al would put the bass down and play conga. With Cal playing percussion as well, and Bill Clark, who was our drummer at the time, joining in, it seemed to be all rhythm and no notes."⁵

Shearing's quintet was similarly a starting point for timbalero Willie Bobo and conguero Mongo Santamaria.⁶ As was often the case with pianists using this type of instrumentation, Shearing relied heavily on the performers' knowledge of Latin music to bring that influence to their own jazz-oriented style. Tjader stayed with Shearing's group for only one year. It has been widely remarked that Shearing's greatest contribution to the music was hiring Tjader.⁷

"One of the chief compensations of being with Shearing was that back East I got to hear a lot of Machito, Tito Puente, and Noro Morales," Tjader told *Down Beat* in 1957. "Those bands had a tremendous effect on me. Immediately I wanted to reorganize a small combo along the same lines, only with more jazz feeling incorporated in the Latin format."⁸

The influence of East Coast Afro-Cuban

musicians playing in West Coast bands gave Tjader new insights into music he might not have discovered had he not joined Shearing.

After departing Shearing's group, Tjader spent a short period playing in the house band at The Blackhawk in San Francisco. He then formed his own heavily Latin-influenced group called Tjader's Modern Mambo Quintet consisting of vibes, piano, bass, timbales doubling with bongos, and conga, which immediately upon foundation began a six-month job at the Macumba Club. By 1954 Tjader signed a recording contract with Fantasy and recorded 30 albums in the course of ten years.⁹

His first 12-inch album with Fantasy was titled *Mambo With Tjader*. The majority of repertoire consisted of Latinized American standards. For example, Tjader's version of the ballad "Sonny Boy" moved from an introduction involving a sentimental vocal and vibe opening into a Spanish language, charanga style duet.¹⁰ Generally speaking, the album employed virtuoso vibraphone improvisations over strong grooves played by the rhythm section. This was varied by jazz-influenced vibraphone breaks met with percussion responses in the style of Latin section breaks.

On Tjader's second LP for Fantasy, *Tjader Plays Mambo*, he demonstrated his willingness to move out of the quintet lineup. Four of the tracks, for example, incorporated the four-man trumpet section from Woody Herman's Third Herd. This album was the first recording by Tjader of Dizzy Gillespie's and Chano Pozo's "Guarachi Guaro," later titled "Soul Sauce," which would become one of Tjader's best-known songs. It is worth noting that the compositions on those early albums were generally limited to less than three minutes. This suggests that Tjader was still conceived as a popular artist capable of selling on the 45-rpm singles market.

The 1955 record *Los Ritmos Calientes* added flutist Jerome Richardson, a San Francisco-based musician who had worked with Lionel Hampton, Earl Hines, Charles Mingus, and Oscar Peterson. The inclusion of the flute was a new development, and would soon become a major part of Latin jazz. The recording was an early demonstration of what would become Tjader's influence on other artists, including Herbie

Mann, whose late 1950s recordings similarly incorporated flute and percussion.¹¹

In 1956 an album called *Latin Kick* showcased further innovations as Tjader moved away from stereotypes created in earlier albums. One modification, for example, was his use of the extended LP format to record tracks of three to almost six minutes. This, in turn, allowed for more ensemble freedom and extended solos, and for a focus upon tenor saxophonist Brew Moore, also on the Fantasy label at the time. On some tracks, Moore's tenor solos substituted for the previously emphasized vibes solos by Tjader.

In 1957 Tjader added percussionists Willie Bobo and Mongo Santamaria, both East Coast players, who came to him from Tito Puente's group. Throughout the Fantasy years, Tjader moved through various styles, many of which garnered more attention from different audiences, and included the lighter mambo style, the West Coast cool sound, and more extended and ambitious Latin jazz pieces.¹² However, Tjader, conscious of his market and target audience, usually wouldn't mix styles within a single album.

In 1963 Tjader signed a contract with Verve and stayed with that label well into the 1970s before returning to the Fantasy label. During the last years of his life, Tjader was under contract with the Concorde Picante label. His album *La Onda Va Bien*, recorded for Concorde Picante, received a Grammy Award in 1980 for Best Latin Album.

Throughout the late 1950s and 1960s, Tjader responded to the bossa nova craze driven by the popularity of the *Black Orpheus* soundtrack, and worked with Brazilian as well as Afro-Cuban musicians. His most ambitious work in the Brazilian vein can be heard on the album *Amazonas*, produced by Aírto Moreira and recorded in June 1975. On *Amazonas*, Tjader surrounded himself with "superstar" Brazilian musicians including pianist Egberto Gismonti, percussionist Robertinho Silva, flutist Hermeto Pascoal, and trombonist Raul De Souza. There are the usual sounds of 1970s fusion artists borrowing elements of jazz, rock, and funk. However, the last track, "Cahuenga," moves away from the fusion sound in favor of a more traditional Brazilian approach.

On May 5, 1982, Tjader died while on

tour in the Philippines. Though he never spoke highly of himself or his place in the world of music, stating, "I am not an innovator, I am not a pathfinder—I am a participant," it is clear that he was, in fact, a progressive, forward thinking, open-minded musician whose 1950s and 1960s albums helped to break down barriers formerly restricting jazz creativity.¹³

ENDNOTES

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Ian Rollins received his Bachelor of Music degree from Texas Tech University and Master of Music degree from the University of North Texas. Rollins has worked in the Houston area as adjunct instructor of music for the San Jacinto College District, the Houston Community College District, and North Harris College, and has served as clinician for various secondary schools in Houston. He is currently working towards a doctoral degree in musicology from Texas Tech University and serves as a teaching assistant in the percussion, music technology, and musicology areas. **PN**

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
Leigh Howard
Stevens

Cal Tjader: 'Soul Sauce'

Transcribed by Ian Rollins

The following transcription of Dizzy Gillespie's and Chano Pozo's "Soul Sauce" ("Guarachi Guaro") is from Cal Tjader's 1964 album of the same name (Polygram 521668). Although he had recorded it earlier for the Fantasy label, he managed to create success with the song after the release of this recording for the Verve label. "Soul Sauce" includes performances by percussionists Willie Bobo and Armando Peraza and drumset artist Johnny Rae. The performances of every musician could be defined as "textbook."

CHA-CHA-CHA

♩=140 



SOUL SAUCE (GUARACHI GUARO) BY JOHN DIZZY GILLESPIE AND LUCIANO POZO GONZALES
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28 REPEAT 4X'S

33

36

40

44

48

53 GUA-CHI

56 GUA-RO

59 REPEAT AND FADE
GUA-CHI GUA-RO

My Year with the Airmen of Note

BY DENNIS HOFFMANN

Playing with a big band is one of the greatest thrills any drummer can have, especially when the band is one of the best in the world. For 14 months I had the privilege of performing with the Airmen of Note, the premier jazz band of the United States Air Force.

As a member of the United States Air Force Band in Washington, D.C., my primary job is performing with a jazz trio called the Diplomats. Throughout my five-year career I have performed with almost all of the different performing units within the Air Force Band. With the Airmen of Note I have played on four concert tours, two recordings, and numerous local concerts and clinics, all the while learning as much as I could about the art form and constantly working to improve my playing.

As a classically trained percussionist, I had never felt very confident in my ability to “drive” a big band. In this article I will discuss some of the things I’ve learned to help those of you who may feel the same.

THE HI-HAT IS KING

Most drummers talk about that perfect ride cymbal. (Either they have it or they’re looking for it.) Sure, it’s important to have a clear ride and some other great sounding cymbals, but the band focuses on the hi-hat. Keeping a solid 2 and 4 on the hats can make all the difference in keeping a big band together.

Be sure the person farthest from the kit on the bandstand can hear the hi-hat clearly while the whole band is playing. Make whatever adjustments are necessary, whether it’s playing more aggressively, adjusting the angle of the bottom

cymbal, or trying different cymbals. Keep the hi-hat going during fills and solos, and don’t let tricky passages cause you to stop playing a strong 2 and 4.

KNOW THE STYLE

Every style is characterized by certain types of fills, timekeeping, and dynamic level. Listening to recordings is the best way to learn these characteristics. If you’re playing a Count Basie chart, check

mambo.) Check out the bass player’s part as this will usually give some guidance as to what “Latin” style the arranger was looking for.

KEEP IT SIMPLE

In this case, I’m mainly talking about the fills used to set up the band figures. Part of the drummer’s job in a big band is to make the horn players comfortable when they have to play syncopated entrances.

In order to do this, don’t make every fill and set-up sound like you tossed your kit down a flight of stairs. Use simple, two-note fills on the snare or bass drum to set up the horn figures. If a certain passage is tripping you up, just play time through it. The horn players will feel more comfortable hearing some nice, strong time rather than a bunch of out-of-time drum junk. Simple is always better when it comes to playing with a large group.

REAL LOUD OR REAL SOFT

Coming from a jazz trio, this one took some time for me. Thirteen of the finest horn players in the world can put out a lot of sound, especially when the adrenaline starts pumping and lead trumpet players start trying to play two octaves above everyone else.

The drummer is responsible more than anyone else for the dynamic contrast within a piece of music. Playing very softly will bring the overall volume of the band down, because they’ll have to stop wailing in order to hear the time.

Listen to the soloists and build choruses dynamically, just as you would with a small group. Don’t be shy either; play



out Sonny Payne’s playing. If it’s a Thad Jones arrangement, listen to Mel Lewis. (I recommend listening to Mel no matter what style you’re playing.) During my time with the Airmen of Note, we recorded a Glen Miller disc, and studying those recordings gave me a better understanding of the style as well as some insight into the history of big band swing.

It’s also important to have a working knowledge of Latin styles. When a chart says “Latin” on the top, you can’t just play straight eighths and hit a cowbell every so often. Know the difference between Brazilian music (samba, bossa nova) and Afro-Cuban (songo, cha-cha,

with enough energy during the screaming sections to make a real impact.

The size of your drums can help your cause; use a 20-inch or 22-inch bass drum and larger toms than you would with a small group. Exaggerate the dynamics as much as possible; it will make the whole band do the same.

LOCK IN WITH THE BASS

The bass player should be your best friend in the band. Let's face it: the pianist and/or guitarist are in the rhythm section for comping and solo work, so it's up to the drummer and bassist to keep the whole thing in time.

If you're lucky enough to play with a fantastic bass player, like I was, then your job can be pretty easy. Still, we would rehearse apart from the band, playing "time" and talking about the tunes and how we would approach them.

The ride cymbal pattern is an extension of the walking bass line, so it's imperative that those two "lock up." When a drummer and bassist are in sync, the

rest of the band (and the audience) can feel comfortable. And that's why we're here, right?

HAVE A METRONOME ON THE STAND

And, of course, use it. I was responsible for counting off the majority of tunes during rehearsals and performances, so I always wanted to be sure to get the tempos correct. There's nothing better than having someone say, "Did we do that tune faster today?" and then turning on that little machine and having it be exactly the same tempo as the day before.

Always use the metronome when you practice. Not many of us are gifted with perfect time (I know I'm not), and it is human nature to speed things up as we learn them. Practicing with a metronome makes you aware of your tendencies, and you can work to correct those in your practice sessions and rehearsals.

Also, recording your rehearsals is always a good idea. Check your time by lining up your metronome with the

recording. It may hurt a little, but trust me: it's good for you.

I hope these suggestions will be beneficial, whether you are a beginner or have a few years of playing under your belt. I am by no means an expert in the field of big band drumming, but my experiences have taught me a great deal and have deepened my appreciation for all the big band drummers I have always admired. I thank all the guys (and girl) of the Airmen of Note for teaching me so much and for allowing me to be a part of one of the finest big bands in the world.

Dennis Hoffmann received a bachelor's degree in Percussion Performance from Duquesne University (Pittsburgh, PA.) He is a member of the United States Air Force Band in Washington, D.C. and a member of the Tempus Fugit Percussion Ensemble. PN



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Eric Kamau Gravatt

Tracking Down and Learning From a Legend

BY MARK GRIFFITH

Many years back I was fortunate enough to buy McCoy Tyner's recording *Focal Point*. I had already been listening to Tony Williams, Roy Haynes, Elvin Jones, and all of the great drummers. But the drumming on this recording was different.

A few years later, in talking to Vinnie Colaiuta, the Weather Report recording *Live In Tokyo* came up. Vinnie raved about it, and he couldn't stop talking about the drummer, Eric Gravatt. I looked high and low for the album and finally found it. It is an amazing recording. I recognized the name of the drummer, but I couldn't remember from where. I asked some other drummers, but no one recognized his name; how could this be?

Some time passed, until one day I pulled that McCoy Tyner recording that moved me so deeply off of my record shelf. While listening to the record, I got the same chills that I did when I was listening to the Weather Report recording that Vinnie had raved about. It was the same drummer!

Eric Kamau Gravatt is possibly the least known, highly influential drummer in history (although others do come to mind). In 1996, *Modern Drummer* did a small feature on him. In it, both Steve Smith and Terry Bozzio commented on

how Eric had greatly influenced their playing. By that time I had already found as many recordings as I could that Gravatt had played on: Eddie Henderson *Inside Out*, Joe Henderson *Canyon Lady*, Andrew White *Live At The New Thing*, Lloyd McNeil *Asha* and *Washington Suite* (Eric's personal favorites), and most recently Tony Hymas *Hope Street MN*. But I wanted to learn more about this special drummer.

I began to ask every drummer I ran into about Eric. Many great drummers remembered seeing him years ago, and they loved his playing. Those drummers included John Riley, Billy Drummond, Al Foster, Jeff Watts, Billy Hart, and Mike Clarke. It turns out that between his recordings, his handful of tours, and his residencies in Philadelphia, Washington DC, San Francisco, and Minneapolis, Gravatt has had a HUGE influence on modern drumming. However, he still remained an unknown and sort of "mythical" figure in jazz drumming.

Recently, I finally got to see the unbelievable Eric Kamau Gravatt playing with McCoy Tyner in New York, and it was worth the wait! The next day we talked for a long time about drumming, music, philosophy, and life. The interview began with Gravatt asking me a question, the subject of which told me

that this was going to be a fantastic conversation.

Gravatt: So Mark, you're a drumming historian. What do you know about Dee Dee Chandler?

Griffith: *He's the first drummer to ever work and be hired as a drumset player. It was with the Excelsior Brass Band; he was the beginning of it all. Now, the first question I wanted to ask you, Mr. Gravatt, is this: With all due respect to the acknowledged greats of drumming—Tony, Elvin, Jack, etc.—were you influenced greatly by them, or was your development parallel to theirs?*

Gravatt: I used to hear Elvin in Philly a lot, and I remember the first time I heard Tony, it was on the Miles recording at Antibes. They both knocked me out. But I am from Philadelphia, and I heard a lot of great local drummers every day who influenced me as well, namely Eddie Campbell, Sherman Ferguson, and J.R. Mitchell. I have always admired Jack DeJohnette a great deal, and Joe Chambers as well. They are both great all-around musicians: composers, pianists, they do it all. I took a brush lesson from Jack once. I always loved the way he played brushes.

Griffith: *Yes, when Jack plays brushes it isn't always because he has to play quiet. Jack plays really loud and thick with brushes sometimes. He just uses them as another sound, not just a tool to play quietly.*

Gravatt: Exactly, I couldn't have said it better myself.

Griffith: *I have also heard that you began playing Latin percussion instead of drumset. I can definitely hear that urgency in your playing, and a lot of cowbell patterns on your ride cymbal bell as well.*

Gravatt: There was a huge Latin scene in Philadelphia at the time, and I was



studying timbales and congas. I studied all of the fundamental rhythms—guaguanco, pachanga, merengue, bolero, mambo, double mambo—and I listened to a lot of rumba music. I have listened to the *Patato Y Totico* recording for my entire life, and I am still learning from it. Even now, when I listen to that record there is stuff I still don't understand. I don't know how so many guys can be so hooked up in their timekeeping concept. Especially on the tune "Mas Que Nada"; it's like there is some sort of "musical umbilical cord" running between them. It's amazing; I don't understand how they do it.

I played in the *batterie* [percussion section of a Latin band] for a long time. Those instruments have had a huge effect on how I play the drumset. I also learned the difference between playing Latin music and "Latinish" jazz. Sometimes the musicians in a jazz group don't want you to be playing the real authentic Latin rhythms, so you have to simplify it for the sake of the group sound. That's a very important lesson that I learned early on.

Griffith: *The thing that amazed me was that you have always maintained your own voice at the drums. Although your "style" could be lumped into a large group of late 1960s drummers, you have kept a distinctly original way of playing.*

Gravatt: Once I started playing and working more, I really never went out of my way to check that many people out, because I felt that my own thing was working. It wasn't out of disrespect; I wanted to keep my thing strong, and not be influenced by anybody.

But in retrospect, I don't know if that was entirely the right thing to do. We're all some variation of Shadow Wilson, Big Sid Catlett, Kenny Clarke, Elvin Jones, or Dee Dee Chandler for that matter. I still tell young drummers to go back to Kenny Clarke and the ride cymbal. After all of these years I think that Kenny and the ride are unfortunately still overlooked.

Griffith: *But am I mistaken when I hear a lot of the avant garde drumming influence in your playing, in addition to the more traditional guys that you just mentioned?*

Gravatt: Not at all. I used to hear Rashied Ali in Philadelphia at Byard Lancaster's house. He always reminded me of Ho Chi Minh; he is the butterfly that moves mountains. That fluttering thing that he was playing with Coltrane—man, that was perfect. Then there was Sunny Murray, who was so out he made Rashied sound in. His first record with Byard Lancaster and Alan Silva on the ESP record label knocked everybody out. I really dig the way that all of those guys play: Milford Graves, Andrew Cyrille, all of the avant garde guys. At the time, that is where I thought the music was going, but people just couldn't deal with it. On the other hand, you also have a lot of guys around that claim they are playing free or free form. But they are just playing like that because they really can't play well, so you have to watch out for that too.

Griffith: *In 2003, Wayne Shorter said this about you in Modern Drummer: "He had a bounce in his rhythm that would bounce off the floor and carry the music up to the ceiling. He had this ethnic sound—the continent of Africa—but with grace. He has a dignity and the flavor of Africa, and of metropolitan cities, all with the element of surprise."*

What have you learned from the different musicians that you have worked with, or been around?

Gravatt: Through working with McCoy recently, he has taught me how to shape the music to the room, how to bring the music *waaaaay* down, so you have room to go way up. Elvin taught me that you can present very difficult music if you serve it up right. If you give people something that they can grasp onto first, then you have them in the palm of your hand, and you can go from there.

Griffith: *Because you haven't been very active on the music scene for many years, I think there are a lot of inaccuracies about you and your career. Let's clear some stuff up. What happened between you and Miles?*

Gravatt: It has been printed that I turned down Miles' gig, and that's not true. But I must admit that that perception didn't hurt me all that much; it fact, it added to my "cache." Joe Zawinul had heard me with Lloyd McNeil in D.C., and he recommended me to Miles. Miles and I spoke on the phone, and he asked me who my favorite drummer was. I told him Rashied Ali, and he acted like he didn't know who Rashied was. He offered me a tour, so I sent

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him my passport, but someone else's passport didn't go through, so the tour didn't happen. Miles and I talked a few other times, and he always had positive things to say, but things just didn't work out for any more work. But I never turned him down.

I have always suffered a bit from the fact that I am my own man, and when I was younger I was full of "piss and vinegar"—you know, a little too strong willed. I have always been the guy who'd be happy to play with you, but after the gig, I'm not hanging out and drinking and smoking with you. This has unsettled more than a few people throughout the years, and that's fine. I'm a quiet guy, and sometimes being quiet and confident can be misperceived. But there has always been a constant; because I am a very disciplined person, I am usually where you want me to be, five minutes before you want me there, and bandleaders appreciate that. I was told a long time back that a professional is one who, in a world of chance, swings all the chances his way, by virtue of his professionalism.

Griffith: *I am intrigued by how you set up your drums and cymbals.*

Gravatt: I usually put my floor tom up a little higher than my snare so when I play a cross-stick, I can put the butt end of the stick on the floor tom rim to get a little more of a strong cross-stick sound. I keep my crash cymbal low and close to my hi-hat so I can get a rolling

sound between them with one stick. My ride cymbal is up real high and almost vertical. I saw pictures of Frankie Dunlop with his ride like that, but his was upside down. It made sense to have the ride in a very vertical position, up high, and in close to me, because I was playing on small stages, and everything had to be real close. If the cymbal is farther away from you, you're working against gravity, and I play with very thick sticks so I have to be as economical as I can. It's also nice that I can play my ride and floor tom with one stroke.

Griffith: *I usually end by asking drummers what they are listening to today, and if there are any drummers that they have heard recently that they really dug?*

Gravatt: I heard the young drummer Eric McPherson with Jackie McLean's band and he was killin! And there is a group that Terry Bozzio and Tony Hymas played in called The Lonely Bears; I

have been listening to their recordings and they are tearing it up.

I am still listening to a lot of Cuban music—Los Papines and Los Munequitos de Matanzas—and reading *La Musica Sacrada de Cuba* by Fernando Ortiz. I just learned something from listening and studying some old Cuban music. You know that the National Association of Rudimental Drummers named and formalized the paradiddle, but it came from a Cuban bata part. The bata part on the composition for Chango's second wife, entitled "Oya," is actually the paradiddle sticking. And that is music that goes back hundreds of years. There's so much to learn.

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

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Getting the ‘Deal’

The Music Industry’s Endorsement Game

BY RICH MANGICARO

Today more than ever before, professional as well as amateur musicians view getting an endorsement deal somewhat like getting a record deal. It is a mark of success, a statement in one’s career. Many believe that when a company signs them, they must be talented and influential enough to deal directly with the manufacturer. These points are true. However, many also believe that an endorsement means free products, money, features in advertising, and basically a way to increase their fame. This is not quite the true picture.

A good example of this comes from the sports industry. Nike did not sign Michael Jordan to a multi-million-dollar contract in order to help him become famous. It was because he was *already* famous that Nike decided to invest in him with an endorsement relationship. They knew his name would increase sales for them. Of course, with that industry, the sales revenue is substantially different than that of the music instrument industry, so dollars are exchanged in return for the use of the name and likeness of such a celebrity.

The main difference between a music industry endorsement and one with someone like Michael Jordan is that in our industry, sales revenue generated by a high-profile drum figure are substantially lower than sales generated by someone like Jordan for Nike. There are simply more people buying products in the sporting industry than in the music instrument industry. Because of this difference, the sports world can support much larger marketing campaigns than what is generally seen in our industry.

WHAT IS AN ENDORSEMENT?

Technically, an endorsement is an official relationship between a manufacturer and a celebrity or influential artist. This relationship is decided and agreed upon by the manufacturer in hopes of increasing overall sales by utilizing the artist’s name/likeness through association, advertising, promotions, etc.

An obvious example would be Ludwig’s long-standing association with Ringo Starr. Because of this relationship, in part, Ludwig’s notoriety and drum sales over the last 40 years have remained constant and thriving. An artist such as Ringo receives, in exchange for the use of his name and likeness, unlimited free products, involvement in advertising, promotions and a personal relationship with a company. Generally speaking, in the music instrument industry, no money is exchanged between the artist and manufacturer *except* when the manufacturer hires the artist for an event such as an educational seminar or “clinic,” autograph session or an appearance representing the company.

This one point is probably the main misconception among young players when

they think of endorsements. If you are looking to obtain a salary through your endorsement, you would be better off practicing your foul shot instead of your drumming.

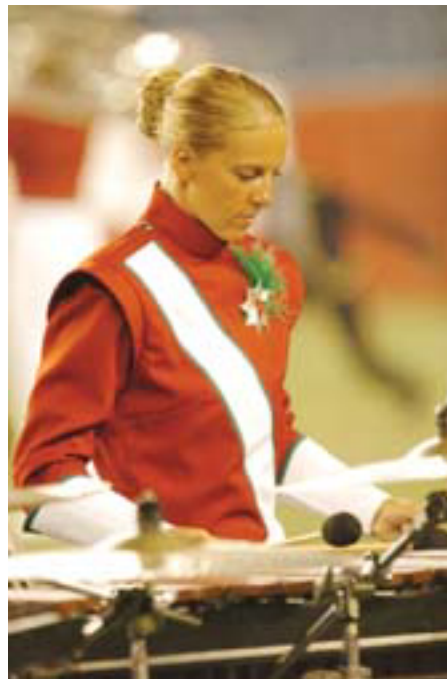
Similarly, in the world of marching per-

“If you are looking to obtain a salary through your endorsement, you would be better off practicing your foul shot instead of your drumming.”

cussion, certain key groups receive endorsement agreements from manufacturers because their influence is so strong and they, in turn, help sales for that company. As Ringo has influenced so many aspiring rock drummers, the same holds true in the marching percussion world.

A fine example would be the Santa Clara Vanguard from Northern California. This group has consistently influenced countless high school marching bands for many, many years with their extremely high standards, amazing talent, and continuing innovation. From this one group’s influence, many band directors around the country model their ensembles around what they’ve seen with the Vanguard. When it comes time to purchase instruments for their school, they will study what they have seen and heard and, ultimately, purchase the same brands. This is the goal and a primary reason for the endorsement between a manufacturer and a drum corps.

Another reason for a company to offer endorsements to high-level marching ensembles is the potential talent within those groups. Hopefully, once the musicians age out of their involvement, they will continue to use those instruments in their professional careers. This often happens and, many times, because the standards are so high in drum corps, players leave their associations much better musicians and go on to succeed in other mu-



Santa Clara Vanguard

sic genres. One of the best examples of this is the great Steve Gadd. Once a member of the Rochester Crusaders, Steve honed his craft early on in drum corps and to this day, you can see this influence as you watch his beautiful playing.

WHY SEEK AN ENDORSEMENT AND WHAT ARE THE BENEFITS?

Ideally, the main reason to seek an endorsement should be to establish a personal relationship with the company who makes the instrument you like best. From this foundation, you have begun a long-term association because you are playing something that makes you sound better. If you sound better, you are more likely to gain the attention you desire, increasing your visibility, and then your company will better be able to serve you.

In exchange, you can reap the benefits of equipment support, discounts, future free products, and involvement in advertising. Keep in mind that it only makes sense for a manufacturer to include you in its advertising campaigns when your name and likeness helps the company increase its sales. More often than not, this is the primary consideration for the manufacturer's decision.

THE MAIN FACTOR IN YOUR DECISION

As musicians, we have many choices when it comes to choosing which tools we use for our craft. As drummers and percussionists, we become collectors for life. It is one of the exciting things about what we do. There are so many great choices these days that it is truly endless. An excellent example of this is the great Emil Richards. This PAS Hall of Fame artist is in the *Guinness Book of World Records* for possessing the largest collection of percussion instruments in the world. If you ever have the chance to visit the PAS headquarters, you will see many of Emil's contributions in the PAS Museum.

The tools we choose ultimately reflect how we sound, how we are viewed professionally and how we play. You should always choose the instruments you like best and that resonate with *you*. I had the extreme pleasure to work for many years with drum legend Ndugu Chancler. Ndugu is one of our industry's best examples of a true endorsee and artist. He has been with the same companies for over 30 years and been a key figure in his companies' overall image, development,



Ndugu Chancler

and sales. According to Ndugu, "You should be able to determine, after you have arrived at an endorsement level, what your needs and requirements are. If you have a strong enough name, you can play whatever equipment you want. I don't think most of us would play equipment that is far below our sound and quality standards. Equipment is a direct reflection of the artist, his integrity, and most of all, his sound and image."

After you make that very important decision about your instrument and if a company makes the decision to sign you, you are already off to a good start. Any company will view you more desirably if your decision comes from a musical place. They know you are on board for the right reason.

Once you "sign on the dotted line," you should look at it as a long-term situation. Seek to build a relationship with your company and it will ultimately serve you

well. When you begin, you may not receive instruments for free, but if you work hard, stay true to your craft, and your visibility increases, eventually you will enjoy the rewards your favorite artists enjoy.

Remember that your company is not there to make you famous, but if you are hard working, honest, and a team player, you will thrive. Be patient and continually communicate with them. This is one of your strongest tools. Know that an artist-relations representative has many artists that he or she must maintain, so the better you communicate, the more willing and able they will be to assist you.

BUSINESS AND SOCIAL "CHOPS"

Your business and social chops may be just as important, if not more so, than playing chops. Be considerate, professional, prepared and *always* on time! Again, from Ndugu, a point *imperative* for us drummers: "To be early is to be on time; to be on time is to be late!"

In closing, we as musicians are lucky to do what we do. As drummers, our job is to make people dance and enjoy themselves—how wonderful! So, when you decide on your tools, keep these things in mind and you will have so much fun. Eventually you will make the right decision about an endorsement. If you make a decision based on musicality and not only the best deal, you will ultimately have a better, long-standing relationship, which will benefit everyone involved.

Rich Mangicaro resides in Los Angeles, working as the percussionist/vocalist for Glenn Frey and Joe Walsh of the Eagles. Previously, for 19 years, he was Director of Artist Relations/Music Education for the Paiste Cymbal Company. **PN**

An advertisement for Freer Percussion Products. The background is a solid blue color. On the left, there are five bass drum mallets of different colors (white, black, green, yellow, and white) with wooden handles. On the right, the text reads: "FREER" in large white letters, with "PERCUSSION PRODUCTS" in smaller white letters below it. Below that, "BASS DRUM MALLETS" is written in large white letters. Underneath, it says "Unique and ahead of the rest." and "www.freerpercussion.com". At the bottom, a dark blue banner contains the text "THE BEST SOUNDS, THE BEST DESIGNS, THE BEST MATERIALS." in white.

Batá for One

Adapting the Batá Ensemble to a Single Player

BY JAMES ARMSTRONG

Batá drumming is one of the richest and most complex musical styles known to percussionists. It is often difficult to find individuals who are interested and committed to learning and rehearsing such music. In many instances, batá drummers must overcome a geographical isolation from communities that utilize the music. Traditional Afro-Cuban batá drumming is most commonly played in a trio setting. This article will focus on how these rhythms can be transferred and re-orchestrated for the single performer.

The sacred music of Santería encompasses an extensive repertoire of rhythms played on batá drums. Santería is an Afro-Cuban religion rooted in the traditional beliefs of the Yoruba from West Africa. Although the drumming practices currently found in present-day Cuba and the United States continue to evolve into their own unique styles, the fundamental concepts are direct retentions of West African concepts. The batá drumming repertoire can be grouped into three basic categories: the *Oru del Igbodu*, or sacred salute rhythms (musical prayers), associated with and played in honor of Santería's many gods (*orichas*); general toques (rhythms) that are used for accompanying a wide range of songs and dances; and *toque especiales*, or rhythms played for particular song sequences. Each toque can contain many different "roads" (sections), variations, and conversations, each beginning with an entrance call specific to that toque.

The batá ensemble consists of three double-headed, hourglass-shaped drums called the *okónkolo*, *itótele*, and *iyá*, each played by a separate individual. The *iyá* functions as the lead drum, or "mother" drum, and is lowest in pitch. It is also the instrument in the ensemble that has the most room for variation within the basic rhythmic framework. The *itótele* is

the middle-pitched instrument, which sometimes responds to variations or conversations led by the *iyá* player. The *okónkolo* completes the ensemble and is the smallest of the three drums.

There are two types of batá; *aberikula* and *aña*. The *aberikula* are un-baptized drums and can be played by anyone. These are the drums most commonly found in music catalogs and available through percussion instrument retailers. The *aña* are baptized drums and are only played by those individuals passing through a series of initiation rites.

When played in the ensemble, or trio setting, the drums rest upon the player's laps. Usually, the open tone head (*eñu*) is played with the dominant hand, while the slap head (*cha-chá*) is played with the weaker hand.

When the three drums are removed from the ensemble situation and played by one individual, they are grouped together on some sort of stand keeping the same configuration. It has only been in recent years that a manufactured stand has been available for this purpose. Latin Percussion manufactures a stand that incorporates all three batá drums for one player (see figures 1A and 1B). It has been argued that Akbar of Sol Drums, a San Francisco-based company, was the first in the United States to develop a stand for three batá. To this date there have been only a few individuals who have successfully attempted to play these rhythms on three drums as a single performer.

The method of notation used in the following music examples is called T.U.B.S., or "Time Unit Box System." Philip Harland and James Koetting first developed this grid style notation while researching and transcribing West African drum ensemble music. It was later adapted and refined for batá and other hand-drumming styles by John Amira, a highly respected drummer and teacher

based in New York City, as well as others. Essentially, each box within the grid is one unit of time. From there the corre-

Figures 1A and 1B: Three batá stand manufactured by Latin Percussion.



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sponding techniques are placed. For the following examples these techniques are used:

O = open tone

M = muff tone or “dead” stroke

S = slap tone

(T) = touch

X = clave (usually written over the numerical subdivision)

In the case of a technique falling in between the main pulses of time (for instance on a sixteenth note), the corresponding letter is placed on the grid line. An example of this is found in both the *itótele* and *iyá* patterns for *Elegua* (see figure 2A).

Please note that the transcriptions found throughout are written for right-handed players and are in their most basic form. Note also that there are different ways for the calls to be expressed from region to region. Those presented here are as I learned them from my performance experiences within the New York City region.

ELEGGUÁ

The first rhythm to be explored is called *Elegguá*, which is part of the *Oru del Igbo* or *Oru Seco*. The first section of this toque is called *Latokpá*, and is also part of the general toque repertoire. *Latokpá* is used to accompany many songs and dances to various *orichas* (deities) in 6/8 meter. Figure 2A is the full ensemble transcription.

The process of transferring three separate ensemble parts into a one-player situation is somewhat problematic on various levels. A hierarchy of primary melodic importance must first be established. Rhythmic importance and precision must also be considered, not to mention “feel” issues, in addition to several coordination concerns. Each toque presents unique rhythmic and orchestration challenges and great care must be taken in the preservation of rhythmic and melodic content.

The first issue to consider when transferring the ensemble parts to one player is melodic content. Obviously, it is not

feasible (or possible) to apply all primary tones; therefore it must be determined which tones are most important to the overall melodic structure. With the *Latokpá* toque, most open tones can remain intact and can be played with the dominant hand while staying true to the general melodic content. Next is the slap, or *chachá* melody. Again, a hierarchy of importance must be considered, or what slaps are crucial for the overall pulse and feel. In many instances slaps will be doubled or overlap on different drums. When this is the case it essentially becomes a coordination issue. Whenever possible, one must stay true to the basic slap melody and pulse of the toque. Figure 2B shows the *Latokpá* ensemble rhythm transferred to three *batá* drums for one player.

YESA

Next is another of the general toques called *Yesa*, a toque in 4/4. Like *Latokpá*, *Yesa* is used to accompany several songs and dances for various *orichas*. As with

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Figure 2A: *Elegguá* (section 1 – *Latokpá*) for batá ensemble.

	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6				
Okónkolo																						
Left Hand/ chachá													S (T)		S (T)		S (T)		S (T)			
Right Hand/ enú												O			O			O				O
													basic pattern									
Itótele																						
Left Hand/ chachá								S				S			S			S			S	
Right Hand/ enú								O		O (T)				M	O	O		O		O (T)		
							entrance			basic pattern												
Iyá																						
Left Hand/ chachá		S			S			S		S	(T)		(T)		S	S			S		S	(T)
Right Hand/ enú	O	O	O	O	O					M		M	O		M		M	O			M	M
	entrance call						basic pattern															

MM: dotted quarter = 54-66

Figure 2B: *Latokpá* for one player on three batá.

	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6				
LEFT HAND																						
Okon chachá													S					S				
Itot chachá								S				S					S			S		
Iya chachá		S			S					S				S	S					S		
RIGHT HAND																						
Okon enú													O		O		O		O		O	
Itot enú								O		O					O	O		O		O		
Iya enú	O	O	O	O	O								O					O				
	Entrance call						basic pattern															





many of the “general toques,” *Yesa* is somewhat shorter, containing only one basic (or main) section, and a few commonly-played “conversations.” Conversations are variations on the basic pattern and literally contain melodic dialogue between drums.

Figure 3A is the *Yesa* ensemble transcription, including the basic pattern and one common conversation. Note that the conversation also has an “exit call” used to cue the ensemble back to the basic section.

One issue with this particular toque is

tempo, thus creating a coordination dilemma. *Yesa* is fairly fast, and playing all open melody tones with one hand (all *eñu* heads on same side) is virtually impossible while still achieving a consistent and desired feel. Because of these problems the performer may wish to consider turning the *okónkolo* around so the *eñu* head is on the same side as the *iyá* and *itótele* *chachá* heads.

Such is the case with the transcription shown in Figure 3A. This approach has been found to be more beneficial for many of the 4/4 rhythms.

As you can see in both *Yesa* transcriptions, the *okónkolo* plays a vital role in the melodic structure of this toque. Reversing the drum not only splits the melody between both hands, but also allows the player more freedom to incorporate some of the other important tones crucial in the rhythmic and melodic framework.

The re-orchestration and analysis of

Figure 3A: *Yesa* for batá ensemble.

		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X								
		1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&		
Iyá	chachá	S		S		(T)		S		S		(T)		S		S		(T)		S		S		S			
	eñu (O)	O		O	O	O		O		O	O	O		O		O	O		O		O		O		O		
		Entrance call																									
Okónkolo	chachá	(T)		S		(T)		(T)		S		(T)		(T)		S		(T)		(T)		S		(T)			
	eñu		M			O	O					O			M			O	O					O			
		Basic																									
Itótele	chachá	S		(T)		S		S		(T)		S		S		(T)		S		(T)		S		(T)			
	eñu			M		O				O	O				M		O				O	O			O	O	
		Basic																									
Iyá	chachá	(T)		S		S				S		S		(T)		S		S				S		S			
	eñu		O			M		O	O					O			M		O	O			O	O			
		Basic																									
Okónkolo	chachá		S			S				S				S				S				S		(T)			
	eñu	O			O			O		O			O		O			O		O		O			O		
		Conversation 1													Conversation 1 exit (back to basic)												
Itótele	chachá	S		(T)		S		S		(T)		S		S		(T)		S		(T)		S		(T)			
	eñu			M		O	O			M		O	O			M		O	O			O	O		O	O	
		Conversation 1													Conversation 1 exit (back to basic)												
Iyá	chachá	(T)		S		S		(T)		S		S		S		S		(T)		S		S		S			
	eñu		O	O				O	O			(O)		O	O	O	O	O		O	O		O	O			
		Conversation 1													Conversation 1 exit (back to basic)												

Figure 3B: Yesa for one player on three batá.

The figure displays musical notation for a one-player performance on three batá. It is organized into two sections: "entrance call (3xs)" and "basic".

Section 1: entrance call (3xs)

- LEFT HAND:** Includes parts for *Okon ení, Ito chacha, and Iya chacha. The Iya chacha part has rhythmic markings 'S' and 'S' at measures 1 and 3 respectively.
- RIGHT HAND:** Includes parts for Okon chacha, Ito ení, and Iya ení (O). The Ito ení part has rhythmic markings 'O O' at measures 3 and 4, and 'M O' at measures 5 and 6. The Iya ení (O) part has rhythmic markings 'O' at every measure.

Section 2: conversation 1

- LEFT HAND:** Includes parts for Okon ení, Ito chacha, and Iya chacha. The Iya chacha part has rhythmic markings 'S' at measure 1, 'S' at measure 3, and 'S S' at measures 5-6.
- RIGHT HAND:** Includes parts for Okon chacha, Ito ení, and Iya ení (O). The Ito ení part has rhythmic markings 'M O O' at measures 1-3, 'M O O' at measures 4-6, and 'O O' at measures 7-8. The Iya ení (O) part has rhythmic markings 'O O' at every measure.

Section 3: conversation 1 exit (back to basic)

- RIGHT HAND:** The Iya ení (O) part has rhythmic markings 'O O O O O O O O O O' at every measure.

***NOTE:** for this toque the okonkolo is reversed.

the batá ensemble parts to a one-player setting is tedious and time consuming. It is suggested that the performer spend time rehearsing in a traditional trio setting in order to understand the desired rhythmic subtleties involved with each toque before attempting such a task. There are drawbacks and limitations when adapting this material to a one-player situation. With the proper understanding and care taken in transferring the rhythms the player will soon realize the many musical benefits involved. Coordination challenges, melodic complexities, and phrasing issues can open new doors for any serious percussionist. This unique style of drumming is even starting to surface in several contemporary music combinations.

James Armstrong is the Director of Percussion Ensembles at Cornell University and an active performer, clinician, and educator. He freelances throughout the Central New York and New York City region as percussionist for many Cuban and Haitian dance classes and ceremonies. Armstrong is a member of Marassa Duo, a contemporary chamber percussion duo that respectfully utilize many of the concepts contained in this article in their original compositions. PN

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Forming a Well-Rounded High School Percussionist

BY ERICK SAOUD

In a perfect world, all students who come through the classroom would fall in love with percussion to such a degree that it would be unfathomable to do anything else with their life. Sadly, however, a vast majority of percussionists in high school marching and symphonic bands, jazz bands, percussion ensembles, and orchestras will not choose music or percussion as a career path. Unfortunately, as educators we don't always do what's best for our students in terms of their development into adults, preparation for the challenges that lie ahead, and/or having a lifetime enjoyment of the arts. With this thought in mind I encourage many directors and educators to rethink the lessons and concepts they teach in their classroom, and examine the long-term goals they set for their students.

High school students are generally drawn to percussion because of their love of music and their desire to play percussion instruments. However, by the end of the senior year many students have lost the love and passion that brought them to music in the first place. It is lost in endless rehearsals, tedious drills, hours of practicing in small rooms, and in the day-to-day monotony that can be found in many high school music programs. They are also graduating without any understanding of composers such as Stravinsky or Berlioz, the ability to sit through even a portion of an opera, being able to differentiate between Brazilian and middle-Eastern music, or appreciate a piece of framed artwork.

Since we know that a large majority of students will not follow music as a career path, are we doing them a disservice by not providing a better-rounded curriculum? In addition to giving them the technical, musical and ensemble skills needed to achieve a high level of success at the high school level—and later at the collegiate level, if they choose—shouldn't

we also be developing in our students a lifelong appreciation of the arts, the ability to write a competent research paper, and a basic understanding of the development of music in the hemisphere in which they live?

SIX IDEAS FOR DEVELOPING A WELL-ROUNDED CLASSROOM

It can be quite difficult trying to balance the responsibilities and expectations associated with being a percussion/music teacher and providing your students with all of the experiences you envision. Some



Hand-drumming ensemble performing at a Friday night football game.

of the ideas that follow may not normally be associated with a music or percussion class, but developing a wide-reaching curriculum will enhance every student's education. It will develop well-rounded performers who are better prepared for college and keep their love of music, and interest in the arts, thriving for the rest of their lives.

1. Develop a Hand-Drumming Ensemble

A hand-drumming ensemble can be a great way to develop a set of skills most percussionists do not have when they leave high school. It also exposes them to cultures and musical styles that they may never have known existed. Whether you begin with a Brazilian ensemble, an

African hand-drumming group, or an Afro-Cuban band, the possibilities are endless.

A beginning set of instruments can be relatively inexpensive and the techniques easy to teach, even for novice teachers. Use classroom rehearsal time as needed to give the students a break from their marching or symphonic music. Students will love the variety in their daily schedule and it will serve to keep their interest in marching and symphonic band literature. (Since the school I teach at doesn't have a marching band, my hand-drumming ensemble performs in the bleachers at Friday night football games.)

In addition, plan a field trip (or encourage the students to go on their own) to the local museum or art gallery when they have an exhibition relevant to the African, Brazilian, middle-Eastern, or Caribbean culture that you're studying. Try to reinforce your classroom concepts in as many different ways as possible.

2. Assign Research Papers

It is understood among many teachers that the writing skills of college freshmen are currently unacceptable. Comprise a list of 20–30 percussion topics for your students to choose from, along with a set of guidelines and information about plagiarism. Topics can be as wide-ranging as John Cage, Dave Hollinden, percussion writing in the music of Beethoven, "The Rite of Spring," Keiko Abe, Evelyn Glennie, Machine Music, Buster Bailey, and drumheads. Set deadlines for choosing a topic, turning in the outline, and completing the rough draft. Not only will the research paper expand their knowledge about a variety of percussion topics, but it will also help them gain the writing skills they need to be successful in college and throughout their lives.

Take this a step further and set aside your final exam period for oral presenta-

tions. The students will benefit from the public speaking and the class will be treated to a mini-lecture on each topic. Writing skills are critical for all students and should be addressed in every classroom, not just English.

3. Reinforce Life Management Skills

Music teachers are well aware of how a performing ensemble instills the concepts of responsibility, organization, and preparation. Unfortunately, these traits don't always transfer into the other aspects of student life. When students begin their collegiate career they often become lost in the unending freedom, failing to make the connection between what they may have learned in band and percussion class and real life. Consider reinforcing these ideas in ways other than the weekly lecture on responsibility and preparing/practicing music at home. The following are some useful tools in developing life management skills.

- Weekly Percussion Practice Sheets
Students should turn in a practice

sheet each Monday, detailing what they practiced the previous week, how often, and what they need to practice next week. They should also be given the responsibility of assigning themselves a grade for the week. Have space for a parent's signature to help discourage students who abuse the privilege of assigning their own grade. Take points away if the sheet is not signed, or is not turned in at the beginning of class on Monday. Leave blank sheets in a designated spot in the room and make it the student's responsibility to fill them out and turn them in each week. Remind them during the first few weeks, but soon after they should remember on their own.

- Assign Duets/Trios

Nothing reinforces responsibility and preparation like performing in front of the class. Unlike a solo performance—in which you can only let yourself down—duets and trios elicit the feeling of responsibility equally among all members. No one wants to be embarrassed in front of his or her classmates, and if one per-

son is not prepared, everyone will know it. Large settings, such as marching and symphonic band, can give students a sense of security and being lost amidst a large number of people.

- Keep a Calendar

Have your students keep a calendar, either inside their music notebooks/folders, or in their backpacks. They can use one calendar for all of their classes and engagements, or keep a separate music calendar. Students need to be organized and a calendar is crucial. They will use calendars all their lives, and no time is too soon to get started. We've all grown tired of hearing, "I forgot..."

4. Create Interdisciplinary Events in the Arts

Many students take part in choir, art, dance, and theater. Consider including some of these disciplines in your next concert.

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Note: Important Rules Changes for 2007

PURPOSE: To encourage, promote and reward high quality percussion education, and musical excellence among high school and collegiate percussion ensembles by selecting the most qualified groups to appear each year at PASIC.

AWARDS: Three high school and three collegiate percussion ensembles will be invited to perform at PASIC 2007 (October 31–November 3) in Columbus, Ohio. Each ensemble will be featured in a 50-minute (maximum) Showcase Concert.

ELIGIBILITY: Ensemble Directors and/or Professional Soloists are not allowed to participate as performers on the recording. All ensemble members (excluding non-percussionists e.g. pianists) must be members of PAS. All college/university students must be enrolled in the school of the ensemble in which they are performing. A student may not participate in a percussion ensemble from more than one school. This will be verified when application materials are received. Ensembles selected to perform at PASIC are not eligible to apply again for three years (resting out 2 PASICs).

PROCEDURES: 1. Send six identical unmarked CDs to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442.

RECORDINGS MUST BE OF LIVE CONCERTS. Live is defined as being performed in front of an audience. Studio recordings, session recordings, or edited recordings of any kind will be disqualified. CDs may not exceed 30 minutes in length. Only recordings made since January 2006 are eligible. Include official concert program for verification of above requirements. All compositions and/or movements must be performed in their entirety. Recordings become property of PAS and will not be returned. 2. Recordings will be numbered to insure anonymity and will then be evaluated by a panel of five judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities, and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements are the responsibility of the performing ensemble. 4. Ensembles will be notified of the results in June.

PERCUSSIVE ARTS SOCIETY 2007 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: High School College/University

School Name _____

Ensemble's Name (if different from above) _____

Director's Name _____

Address _____ City _____

State/Province _____ Zip/Postal Code _____ Country _____

Phone Number (include area code) _____

Director's E-mail _____

On a separate page list director and ensemble members and their PAS Membership Numbers. Indicate the number of students returning next Fall. (Please note: without ensemble membership names and numbers your application cannot be processed).

On a separate page titled "Track Listing" provide the following information:

Track # Composition title or movement, and composer

Do not include names of performers or soloists, the school name, or other identifying marks.

Please include a \$35 U.S. Contest Application Fee; make checks payable to Percussive Arts Society.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____

DEADLINE IS APRIL 16, 2007

ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT AND DIRECTOR MEMBERSHIP NUMBERS, TRACK LISTING, 6 RECORDINGS, CONCERT PROGRAMS) MUST BE RECEIVED BY APRIL 16, 2007

play student artwork during your percussion ensemble concert. You can take this a step further by having the students create works based upon specific pieces being performed on the concert.

- **Incorporate Dance**

Combining percussion and dance is an old idea, but one that doesn't seem to be utilized very often. Many colleges and universities have dance programs, while high schools have dozens of students who study dance privately. Invite dance majors or your high school students to choreograph a routine to accompany an appropriate percussion ensemble piece, or to perform with your hand-drumming ensemble.

- **Live Paintings**

Creating a full size painting in under 10 minutes can be a challenge for even the most accomplished artists. The influence of music on artwork, and vice versa, is seen throughout history. Few things are more exciting for an audience at a percussion concert than watching a painter create a work based on music being performed live on stage, especially when the music can be seen in the finished painting.

5. Music at the Beginning of Class

Playing music on the stereo is a great way to introduce students to different forms of music that they may not learn about in the classroom. Try to begin each day (or a few classes a week) with music they may not have heard before, or something that will reinforce what's happening in class that week. For example, students should know the sound of a sitar when they hear one and be able to associate it with the Indian culture, or be able to identify the difference between the playing of Max Roach and Dave Weckl. After the tardy bell rings, lower the volume on the recording to a background level and take 60 seconds to explain the music and answer questions. Your students will begin to appreciate this daily activity and it will get the class off to a good start.

6. Start a Life Board

Designate a small space on your bulletin board for articles on topics that will enhance or shape the students' future lives in some fashion. A good place to begin is a review of an Itzhak Perlman con-

cert published in the Houston Chronicle in 1995. Perlman tells the audience—after performing the majority of a violin concerto with a broken string—to make music with all that you have, and then, when that is no longer possible, to make music with what you have left. It is a worthwhile lesson that can be applied to everything your students attempt in life. "Lessons Learned On and Off the Field" (*Percussive Notes*, December 2003), by Paul Buyer, deals with the lessons of life and how students can apply them to their musical training and beyond. Both are excellent examples of articles that will influence your students in a positive way.

CONCLUSION

Understanding that a majority of students will not study music or major in percussion after they leave high school can have a tremendous effect on the concepts you teach in your classroom. The ideas presented in this article—or ones you develop on your own—do not have to take away from the preparation and rehearsing that is done on a daily basis. They are meant to be used in a supporting role, broadening the students' experiences in an effort to create great well-rounded percussionists, musicians, and young adults.

Erick Saoud is the Instructor of Percussion at Hendrix College and the Episcopal Collegiate School in Little Rock, Arkansas. He is a member of the Arkansas Symphony Orchestra and cofounder of the percussion/clarinet duo PRIZM. PN

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Starting a Private Teaching Business

BY HOMERO CERÓN

After 30 years of living in the U.S., plus eight years of playing music in Mexico, I would like to share some thoughts on the business of music (playing, teaching, and other related endeavors). While music schools train us as players and teachers and most of us dream of getting full-time jobs as performers and/or teachers, the truth is that there are only so many jobs out there that *can* fulfill those expectations. I have seen plenty of good musicians give up because they have been unable to score a promising job with which to start their professional life.

Freelancing can be a great tool to custom-build our own careers. We can apply our energy in the areas that interest us the most in the percentages that make the most sense to our situation.

When I was in high school, my piano teacher told me that in music we could do three things: play it, teach it, and/or write it. While that idea still holds true, each category now has so many ramifications that the lists are virtually endless.

Today we can teach in the school systems, community college, university, privately, neighborhood centers, private schools, music stores, etc. We can also do workshops, master classes, group sessions, corporate bonding sessions, drum circles, and music therapy. I'd like to focus on starting a private teaching studio.

Working for yourself can be a rewarding endeavor; however, the responsibilities are great as far as bookkeeping and networking are concerned. Dealing with taxes is something that must be done right from the beginning in order to avoid problems as your business grows. Developing and keeping contacts is another aspect of the business that needs great attention, since the stability of your future will depend on those contacts to a great degree.

GETTING STUDENTS

If you are new to a community or to any given business, you have to build credibility. One of the most basic items to always have available is a business card. Make sure to include your education and degrees on your business card, and try having a separate phone number for your business.

In order to recruit students, contact music teachers in local schools, post business cards in music stores, place an ad in local newspapers, and/or take lessons yourself from well-established teachers in your area of expertise. These older, more experienced players/teachers will be a great referral tool, as they are often booked solid with students and have to

“Be professional with your teaching schedule and make a point to be on time; that way your clientele will be held to the same standard.”

refer prospective students to someone else.

If you contact music/band teachers, consider offering one or more free master classes to promote your private practice. You may be able to use the school band room as your teaching space; this will eliminate the need for those students to have to travel to a music store or your home.

Senior-citizen centers can also be a source of new students. Many retirees are searching for something interesting and meaningful to do with their free time.

STUDIO SPACE

If you do not have a teaching space in your home, try finding a spot at a music store that offers lessons. You may be able to rent a studio by the week or month, which is often cheaper than paying the store a certain amount per lesson. If you can find other teachers who want to do this, then you can split the rent.

Making house calls can also be an op-

tion. Try scheduling your routes accordingly or put aside a day to do this.

RATES AND RULES

Setting your rates and having a set of rules for cancellations and make-ups is a good idea; have a printed sheet with your rules and conditions.

Do some research to see what the market is in your town, then calculate what you should be charging, taking into consideration your experience, expertise, education, and other factors (house calls, early/late lessons). You may want to be paid monthly, quarterly, or by the lesson. Keep in mind that if you are going to give credit for cancellations, being paid by the month or quarter might result in too

much administering work.

During slow times, offer discounts to keep the studio active. Reward your loyal students with extra time when you have it, or extra attention like follow-

ing up with phone calls when the student has an audition or a special event coming up. Keep in contact with your students' parents and have them monitor their son's or daughter's practicing. This will also show your concern for their progress.

Review and update your studio's rules and conditions to stay up to par with your market and times. Give yourself periodic raises and add amenities to your studio (e.g., coffee and magazines for parents who wait).

Be professional with your teaching schedule and make a point to be on time; this way your clientele will be held to the same standard. If you have to miss or cancel a lesson at the last minute, or even on the same day as the lesson, offer to give the student a free lesson or a discount.

Schedule an annual recital where your students can perform. You can go into this with other teachers and save on the advertising and/or rental of a hall. Search for performing opportunities for your stu-

dents (churches, high school plays, local orchestras) and use this as a referral service to the community.

FINANCES, TAXES AND INSURANCE

Make sure to keep good records of your income and disbursements. You want to get all tax credits, but you also want to pay your fair share of taxes.

At first it may not make a lot of sense to hire an accountant to help you with your taxes, but make sure to always keep records of everything so when the time comes, the accountant will be able to better serve you with this.

Once your business is steady and stable, consider opening a dba (doing business as) bank account for this purpose only. This way you will have a proper name for your business, which you may be able to use for other purposes, should you want to expand.

Use a specific credit card for all business-related expenditures (this may not need to be a business credit card) or pay with check for these expenses. You want

to be able to track how and where you spent the money.

Some states may require teachers to have a business license; make sure you have one if you need it. You may be able to use this same license for other music-related endeavors.

If you set up a studio at your home, mention this to your insurance agent and have a home office rider in your policy. You don't want to be caught off guard should you have an unfortunate accident or situation.

These are just a few tips and ideas as to how get started with a private teaching practice. There is not just one way of doing it, nor a single best or worst way. You will have to find the methods that work best for you.

Homero Cerón is Principal Percussionist with the Tucson Symphony, Timpanist of the Tucson Pops, percussion instructor at Pima Community College, leader of Latin jazz group Cool Breeze, and operator of his own private studio. PN

SUBMITTING PROGRAMS ONLINE

PAS members are invited to submit formal percussion solo and ensemble programs for inclusion in program listings. Please include:

Venue (i.e., the name of the school)

Date of Performance

State . Country

Name of Performer or Ensemble (including director & any guest artists)

Composition Title

Composer's First and Last Name

Arranger Name

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WALKING BALLAD (♩ = 60)

Track 9

Solo Changes

WALKING BALLAD (♩ = 60) (PLAY 5 TIMES)

Track 10

A G- G-(♭7)/F# G-7/F G-7/E E^bΔ D-7 C-9 B^bΔ

A[♯] D7^b9 G^Δ E-11 E^b-11 D-11 G7^b9

B C-7 F7^b9 B^bΔ E^bΔ7+11

A[♯] D7^b9 G^Δ A[♯] D7^b9

A G- G-(♭7)/F# G-7/F G-7/E E^bΔ D-7 C-7 B^bΔ

A[♯] D7^b9 G^Δ D-11 G7^b9

C C^Δ B-7 A-7 C-(♭7) B-7 E7+5 A⁶sus B^bΔ

A-11 D7^b9 G^Δ E7+9 A[♯] D7+9

The Football Field vs. the Recital Hall

A mallet perspective

BY GIFFORD HOWARTH

There has been tremendous growth in the competitive arena over the past ten years in the United States. The indoor percussion activity has grown to an impressive size and has become a major ensemble in hundreds of high schools throughout the country. When you amass the number of competitive high school marching bands, indoor percussion ensembles, and drum corps in the United States, the numbers are impressive. It would be impossible to guess, but I would venture to say that these competitive ensembles have introduced mallet percussion techniques to a large percentage of young percussionists. One can even point to this vehicle as a major reason for the growth of exposure to mallet percussion for high school students.

The percentage of college percussion majors that are involved in the different competitive groups has also increased dramatically. The mallet player in a higher level competitive group (DCI top 12, WGI World Class) today is most likely also a percussion major. Without being able to question every performing group that is out there, I would estimate that 90–95 percent of the mallet performers are music majors.

The main question I am surfacing is: Do performance practices and techniques used within the competitive arena work well in the collegiate school of music/conservatory setting? I understand this is a touchy topic, and one for which the an-

swer will vary depending on the person asked, but I feel it is important to address some inherent issues.

The reason for choosing this topic came from experiences I recently had while doing some work as a visiting clinician at a couple of colleges. Several students prepared solo literature, and I started noticing a trend; most of the students who informed me they had marched in a competitive group seemed to have one style or approach to the instrument regardless of the literature they were performing, be it a movement from a Bach cello suite,

opened listening skills, solid rehearsal and practice techniques, a venue to build up the players' chops, and they can help alleviate stage-fright issues by placing the performers in front of large crowds. (Keep in mind, however, that one important skill the competitive activity does not develop is sight reading.)

Let us first look at some relationships between these two arenas. Focusing strictly on the mallet percussion side of things, a question that has been addressed to me within the competitive arena is where I see the technical de-

mands developing in the future. Unlike the trend-setting atmosphere within the competitive arenas for the battery percussion sections, the mallet sections are not developing "ground breaking" new techniques. They are *borrowing* techniques and approaches that have been established in the collegiate percussion arena for quite some time. This is important to un-

derstand. The collegiate techniques have directly influenced the competitive groups. What has happened to a certain extent is that these techniques have been adapted to fit into a more competitive structure.

There are different styles and approaches to mallet playing and several work well. It is not a question of "good" and "bad" technique. The issue at hand focuses on whether a certain style of playing or approach works well *all the time*.



Abe's "Memories of the Seashore," or a high-velocity contemporary work. Projection seemed to be the main focus behind the playing. This concerned me, and I thought about why it was happening.

RELATIONSHIP BETWEEN THE TWO

Before we continue, this is not an "anti drum corps" or "anti WGI" article. As one who has taught and judged in these activities, I understand the benefits that these groups give to developing percussionists. These include greatly devel-

COMPETITIVE REALITIES

There are several performance “realities” in the competitive field that are somewhat necessary because of the activity itself. One, because the groups are adjudicated, there is this striving for “uniformity of technique.” Two, because of the playing environment, the need for projection is always present. And three, the type of instruments used in the competitive arenas can be different than those found in colleges due to dealing with weather.

The concept behind uniformity of technique simply means if you have four marimba players on the field or in the gym playing in unison, you want them to look and sound the same. So instructors go to great lengths to achieve this uniformity.

There is, of course, more than one correct approach or playing technique used to help make this happen. One of the popular approaches is the sharp, exact, all wrists, pulsed-out upstroke and downstroke approach. This makes the group look pleasing to the eye, but should

it be used all the time? This “piston-like” stroke is very valid and has a lot of positive benefits behind it. (Some of our greatest professional players today use this type stroke quit a bit. But notice how relaxed they are when they play.) However, when this stroke is used to play at the upper dynamic ranges, a large amount of extra tension is used to produce the needed volume, and this can lead to physical problems. Regardless of dynamic range, nuance, or expressive musicality, this single type of stroke seems to be used.

Projection of the mallet parts has always been an issue within competitive groups. A mallet choir will never win the battle against a full drumline or wind section. Things have gotten a little better on this front with the addition of amplification, but it is still an issue. More often than not the mallet players are told to play louder so their parts can be heard. A lot of times, especially in the younger groups, we come across what I call the “industrial arts class” approach. The stu-

dents are not *playing* the instruments; they are *attacking* the instruments so hard that they can do physical damage to the instruments and themselves.

Mallet students need to understand that when they are out of the competitive venues and at school in their auditoriums, the need for this approach is not present. Personally, I believe this approach should never be used. Re-orchestrate the mallet parts if they cannot be heard, or simply take them out if you are sold on keeping all the other musical elements present.

Focusing mainly on marimbas, there is a sound quality difference between rosewood and synthetic-bar instruments. That rich, warm sound of rosewood bars is impossible to duplicate. The quality of the synthetic instruments has been getting better and better over the years, and the need for these instruments is apparent. Most competitive groups use these synthetic-bar instruments because they cost less, they work well out in the elements, and the bars are less likely to

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crack. Imagine what happens to a nice rosewood instrument if a student uses the “industrial arts class” approach. I am sure there are many unhappy college professors out there spending too much money on replacement bars.

Realize that when playing on rosewood, one needs to be more sensitive. Rosewood bars are more likely to respond to subtle nuance changes in the player’s approach, and this is something one might not be thinking about when worried about projection.

THINGS TO THINK ABOUT

Listen to your body. If you feel extremely tense while playing and feel pain in certain parts of your arms, wrists, or hands, do not “fight through the pain.” You very well may be developing serious physical problems.

It is important for students who are moving from one arena to another to focus on the quality of sound they are producing all of the time. Regardless if the students are on the front sideline of a football field, in a gymnasium, or on stage in their school auditorium, the bottom line needs to be about getting a good quality of sound. Here are a couple of concepts that might help in this department.

Change Mallets

Start on a new solo piece and purposely use mallets that are too soft for what you need. Stick with these mallets for a couple of weeks and only play as loud as *mf*. Work hard at utilizing the full dynamic range within this *mf* limit. After a couple of weeks change mallets back to what you would use in the competitive group. Notice the drastic sound change. At this point, work extra hard and focus on playing with the same limited dynamic range from before. Notice how much harder it is to play at the lower levels. Really focus on your control at the lower dynamic levels.

Experiment with different strokes

Approach your playing from a relaxed, fluid standpoint. Purposely use more arm than normal and think of being “loopy” when you play. A term that can describe this is a “legato” stroke. This will feel different than what you are used to. However, notice the sound difference, especially in the lower ranges of the instrument. Change back and forth between the piston-stroke style and the

legato style and see what you and your teacher like best.

Different playing areas

Experiment with striking the bars in different locations and see what your ears are telling you. Try the center of the bar, off center above the resonator rail, near the node, etc. Also change the area of the mallet head that makes contact with the bar. Purposely play with your hands a little higher than normal so you change the angle of the shaft for the downstroke. The pile of yarn near the top of the mallet head will make contact with the bar rather than the center of the mallet head. This will change the sound also.

Record yourself

This is something that students do not do enough or at all. You will be amazed as to what you *think* you sound like versus what you will actually hear when you are not “in the moment” listening to yourself. With the advancement of cheap recording devices, it is easy to get a high quality, instant recording of your playing. Besides “quality of sound” issues, tempo issues can also be exposed when you listen to yourself on a recording.

SUMMARY

The involvement of a college percussion major in a competitive ensemble can be a beneficial experience for the student. It is important for students to understand that *all* of the skills and approaches they learn in that competitive arena may not apply well to their everyday college performance practice or experiences.

Dr. Gifford Howarth is Assistant Professor of Music at Bloomsburg University in Bloomsburg, PA. He has presented workshops and clinics focusing on mallet and marching percussion throughout North America, Europe, and Asia. He has been on the instructional staff of many DCI/DCA corps including The Cadets, the Syracuse Brigadiers, and the Rochester Patriots, along with WGI percussion ensembles including Northcoast Academy and The Project. He is a national adjudicator for WGI Percussion along with several state wide marching bands and indoor percussion ensembles. For information about his publications and upcoming events, visit www.giffordhowarth.com. PN

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Percussion in the Theater

BY JOSH GOTTRY

Many percussionists have opportunities to play percussion in a theater production, either at the high school, college, or professional level. When an opportunity like this comes along, there are certainly a few considerations that may be different than a traditional ensemble situation. Playing in musical theater incorporates everything from drumset to sound effects to classical percussion instruments and techniques, and requires a high level of performance and flexibility with a limited amount of preparation time. It certainly is a fun challenge if you get the chance!

READ THE MUSIC (BUT NOT LITERALLY)

As with most performances, you likely get the gig in part because of an ability to read music. For professional theater performance, this can be even more critical when one or two rehearsals may be a luxury. If you fill in as a substitute mid-run, the extent of preparation may even be as limited as getting the music a week ahead and coming to watch the production once to take notes from a seat in the audience. Without the ability to read and follow the score, there is simply no way to do the gig.

On the other hand, musicals can be like many jazz charts in that the music you read and the music you play may be quite different. Straight quarter notes on the snare and bass drum often mean a swing or two-beat feel, but might instead indicate a march of some sort. Theater percussionists will see anything from clearly indicated percussion parts to “play time” with some quarter-note slashes, and everything in between. Having a pencil handy to make notes on specific interpretation is critical, especially considering the amount of music involved in a two- to three-hour production.

Be sure to do your homework by watching the movie of the musical or hearing a cast recording if available. A music director’s worst nightmare is a drummer who takes more than one run-through to start making things happen, so do your research and prep-work to en-

sure you’re ready to appropriately interpret what you see on the first reading.

The process of preparing to successfully read and play percussion in the theater is still the same as in most other settings. Just like studying orchestral excerpts prepare you for playing in the symphony, don’t neglect time to review music from theater productions as you have opportunity. They are often harder to come by since most are rental parts, but if you can find a local theater that would let you come down and play



A typical pit set-up at Broadway Palm West Dinner Theater with all the instruments at the ready.

through or borrow the music to study each time they start a new production, you establish a greater comfort level with what you may be seeing. Also, consider methods such as *The Ultimate Drumset Reading Anthology* by Steve Houghton, which incorporate various styles, notation, and situations that you may encounter. Many of these methods may also include a CD, which can give you some great ideas in addition to giving you a “band” with which to practice.

PIT LOGISTICS

If you are playing alone or have lim-

ited space in the pit, a pencil also comes in handy as you make decisions of what parts are most important to cover and create choreography for getting back and forth between the instruments. In making these decisions, consult with the musical director and recordings, but also consider simple logistics, such as whether the three bars of xylophone (also doubled in the trumpet) is worth trying to play at the expense of continuing a section of two-beat drumset time. If you are friendly with some of the other musicians and the music director is agreeable, using another player to cover a simple accessory part during their rests while you play something else can help as well.

A sample setup for the percussionist in a musical dinner theater is shown here. In this particular show, the drumset is the primary focus for the percussionist. The setup incorporates some limited timpani parts (just one drum for now; one more is in the rehearsal hall for shows that require two timpani) and bells. The trap table to the left is used for sticks, mallets, and small accessory instruments. A gong can be hung from a hook in the wall behind the drummer if needed. Note that the setup and music stand put the player in position to clearly see the music director/pianist.

KNOW YOUR STYLES AND INSTRUMENTS

Being comfortable with a variety of styles with different textures and at all dynamics is also critical to playing in the theater. Samba, rock/funk, swing, a little two-beat—possibly all in one show! Certainly there is rarely need for much embellishment; just lay down a comfortable groove for those on stage and let them perform with a firm foundation. Consistency is a plus; this is not the time to try out the new things you figured out in the practice room, and the sooner you can lock in what you’ll be playing, the more comfortable the cast and other musicians become.

Beyond drumset, it is also necessary to be comfortable with a variety of percussion instruments. Timpani, snare drum, mallet percussion, and accessories all

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show up in musical scores, and when they do, you must be prepared to play them. And don't forget all the toys. Start a shopping list now: bird call, ratchet, wind chimes, woodblock, siren and slide whistles—the list goes on and on. If you play for more than a couple of shows, you may need all these items and a few more.

Beyond owning and knowing how to play each of them, you need to be prepared to be part of the stage action for special effects, fight scenes, ambiance, etc. It may be as simple as mixing toms and cymbal crashes for a sword fight or adding timpani glissandos, triangle, ratchet, cowbell, etc. for a reading of "The Night Before Christmas," but realize that you are now taking direction from both the music director and the artistic director.

When you play, make sure to recognize the role of each part or instrument you play—supporting or feature—and your approach to the instrument in that respect. A triangle or cymbal roll may be needed just for a bit of ambiance, and in that case should be played with subtlety. On the other hand, a rimshot or slapstick coordinated with a "smack" on stage needs to be much more obvious.

CLICK ANYONE

If you are fortunate to play in a theater with an entirely live orchestra, count your blessings. At some point, however, you may play with some sequenced material, likely including a click or met-

ronome track. Make sure you are comfortable playing with the click by playing regularly with a metronome or recordings. When playing with a metronome, be sure to try things at several different tempos (for preparation in general) or determine the specific tempo of each tune from the music director and always practice at the tempo of the performance (for preparation of a specific musical). If you can play along with a cast recording of the musical, playing with a sequenced track becomes much easier to handle.

Also, take the time to practice playing with headphones. Sometimes just figuring out how to keep the cord out of your way can be a distraction you don't want to deal with on the gig. (Personally, I've found that pulling a section of the cord through a back pant belt loop and running the cord up my back keeps things out of the range of motion quite well.) If you are playing live, but with a conductor/performer, consider yourself the metronome. Commit to being confident of tempos by practicing with a metronome at home, and consistently be focused on any direction you are given.

THE LONG ROAD AHEAD

Shows in high school and college typically consist of two or three weeks of rehearsals followed by six or eight shows. However, in professional theaters, 20 performances is often considered a short run. As you play week after week, remember to keep the show fresh in your

mind—you never know who may be watching that particular night. Also, be flexible for minor changes or additions from directors, conductors, or even cast members, since you will inevitably be asked to add a cymbal or timpani roll here or there for "dramatic effect." If nothing else, remember that your job put you in a position to accompany and enjoy a show that everyone else is paying to see!

Josh Gottry earned his BM in Percussion Performance from Northern Arizona University and is currently pursuing an MM in Composition at Arizona State University. Gottry is Adjunct Percussion Instructor for Chandler-Gilbert Community College and maintains a private percussion studio. He is a seven-time ASCAP grant recipient with over 20 pieces published for percussion. He is Principal Percussionist with the Mesa Symphony Orchestra and first-call alternate percussionist for the Broadway Palm West Dinner Theater. Gottry is Vice President for the Arizona PAS State Chapter and maintains a Website (www.gottrypercussion.com) including free percussion resources. Special thanks to the Broadway Palm West Dinner Theater and their percussionist, David Jolley, for his assistance with this article.

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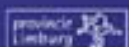


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Playing vs. Practicing

BY JOEL SMALES

Practicing your instrument is the only way to improve significantly. When you spend time alone with your marimba or snare drum, you are able to focus on technique, musicality, and personal development as a musician. It is very easy to play our instruments and think that we are practicing. Is there a difference between practicing and playing? This is a question I frequently ask my students. I believe there is.

Okay, so there I am, in my practice room, playing all these great licks and grooves—fast, with finesse, impressing everyone outside my practice room door with all these great things I can play. I spend an hour or more playing all this material that I have mastered, maybe even playing it a bit faster than yesterday. Wow, I'm good! I come out of my practice chamber, sweating, towel draped over my shoulder, water bottle in hand, ready to take a short break from my masterful playing before heading back in to play something else I already know.

The nice thing is, everyone who has heard me “practicing” is really impressed and thinks the world of me. Gosh, what greater thrill is there?! But am I really making the best use of my time? Am I not just reinforcing what I have already learned, what I already know? Will I be able to grow as rapidly as a musician, or grow at all if I just continue to play the things I already know how to play?

My viewpoint in this: Playing my instrument is just that, playing. It means I am playing what I already know how to play, reiterating the same musical statements over and over. Sure, I am getting better at playing those beats and licks, but am I getting better in general?

Practicing is working on material that I cannot yet play, or have difficulty playing, or need to increase my tempo or fluency with. Practicing means that I am taking the time to slowly learn the material before me; it means that I recognize that there are things I cannot yet play and, in order to play them, I need to dis-

sect them by practicing them slowly, paying attention to details such as dynamics, phrasing, hand position, correct notes, sticking, etc. Outside my practice room door, it may not sound like a great flurry of notes showcasing this hot performer playing fluently all over the marimba or

“Everyone who has heard me ‘practicing’ is really impressed...but am I making the best use of my time?”

drumset with perfection, but that's okay. Inside my practice room, I am learning more music, learning to be a better musician, and taking the time for details.

I have a motto: The slower you practice, the faster you learn.

If I practice slowly, I have more time for my mallets to play the correct notes, I have more time to see the phrasing and dynamic markings in my music, I have time to count difficult rhythmic passages, I have more time to check and adjust my tunings on timpani. And by practicing slowly, I am not making needless mistakes.

When I practice too fast, I make many mistakes. Then I try it again—same mistakes. Try a third time, same mistakes. I am reinforcing the mistakes because I am simply going too fast. When I slow down, I make less mistakes, which means I learn my music much faster. So, the slower I practice, the faster I learn.

It is very easy to get into a rut of playing the same material over and over. It boosts your ego, helps your confidence, and sounds good to anyone listening. It is also true that we should keep up our repertoire and not allow any of the solos we have learned to slip. So in this sense, it is a good idea to review material you already know, just so that you can maintain your repertoire. But do not spend all of your time doing this. You simply won't grow as a musician.

I know many people who spend lots of time playing the same thing over and over, playing drumset along to CDs, play-

ing the same timpani solo year after year without learning anything new. Other people are passing them by as they continue to practice. The people who practice are the ones who become better musicians, the ones who get hired for gigs and recordings. We must continue to hone our skills and learn new material and technique. There are always new ideas in our heads musically, but we will never achieve the next level unless we practice. And remember, as the great Peter Erskine has said, practice is playing.

Joel Smales is director of bands at Binghamton High School's Rod Serling School of Fine Arts in Binghamton, NY. He holds music degrees from the Crane School of Music (BM) and Binghamton University (MM). As a performer, Smales performs with the Tri-Cities Opera and Binghamton Philharmonic Orchestras, leads his own percussion trio and plays drumset, steel pan and jazz vibes regularly. He has performed on over 30 CDs and his published works include percussion solos, ensembles, method and text books published by Kendor, HoneyRock, House Panther Press, Connecticut Hill and Phantom. His articles on music and percussion have appeared in *Percussive Notes*, *School Band and Orchestra*, *School Music News* and *Band World* magazines. Joel is the PAS New York State Vice President and the Percussion Chair for the New York State School Music Association. **PN**



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More about the Tavoletta

BY MICHAEL ROSEN

In the “Terms” article from Vol. 42, No. 3, June, 2004 issue, there was a question about “travolette,” which are called for in “Suor Angelica” by Puccini. This was a misspelling. The word should be tavolette, which is plural for tavoletta or a small piece of resonant wood struck with a wooden hammer. (See the June, 2004 issue of *Percussive Notes* for a detailed description.)

I received an e-mail from Michael Skinner, who plays in the Royal Opera House at Covent Garden in London, about this instrument. He sheds some more light on the subject, telling us that, “As regards ‘Suor Angelica,’ I actually played the instrument you referred to on the Sutherland/Bonyng Decca recording with the National Philharmonic Orchestra in London, UK in November of 1978. My recollection is that it was spelled tavoletta on the music. [Thanks for the correction, Michael.] I was told that it was an instrument used for summoning nuns to prayer in a convent. We borrowed one from a church in London called the Brompton Oratory. Decca had to receive permission from the Bishop! It was similar to the old-fashioned paddle castanets with a centre bar but instead of the castanets on either side, there were thin, rectangular pieces of wood about three to four inches square and it was played by shaking it from side to side in the manner of ‘stiff-arm’ pop tambourine. I think it was shaken to an exact sixteenth-note rhythm.”

Skinner describes a very different instrument than my experience and research has discovered, but it demonstrates the diversity of the possibilities for percussion instruments. My conclusion is that the instrument is different depending on which custom or religious ritual is followed. For example, a similar instrument is to be found in Eastern Orthodox Romanian Church services to this day. It is called a toaca (see photo) and since Romanian, a Romance language, is similar in many ways to Italian I would suspect a similar morphological root.

From the liner notes to the CD by Angela Gheorghiu entitled *Mysterium* I found the following description:

The hollow crack of the toaca opens the album and introduces the set of four Romanian songs. In the Middle Ages Romania was invaded over and over again by barbarians and later by the Turks. They pillaged the churches taking all the bells to use the metal to melt down for guns. So instead of bells the priests used the toaca

to summon the faithful to prayer. Naturally we have bells again now, but all the churches have retained this instrument. It’s part of our heritage.

It is also a traditional musical instrument connected to the life of the village community whose function is to create “space purification” in order to open the way between God and man and to bring God’s blessing into one’s life. It is called a toaca or bell-board. It is a wooden block that is struck with one or two wooden mallets. According to Grigore Lese, who is a specialist in the culture of the Eastern Orthodox Church, “The bell board voice is a voice from another world...its voice makes the connection between sky and earth, between what is visible and what is invisible. When I hear Toaca’s voice I forgive all who have done any harm to me, and then I try to become much ‘sa devin mai bun’, a much better person.”

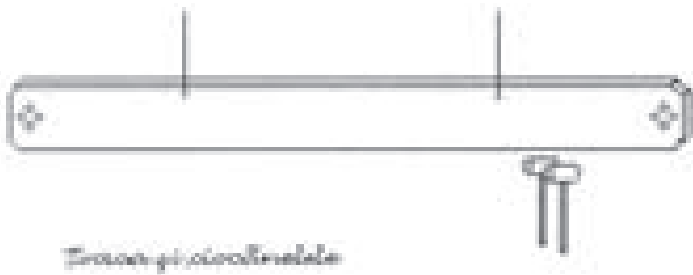
In an article entitled “In Search of the Simantron” from the April 13, 2006 issue of *New Music Box* (The Web Magazine from the American Music Center), composer Art Jarvinen (California Institute of the Arts) mentions also that the simantron is used by Eastern Orthodox priests to announce the hours of prayer. He also tells

us that the tuaka (or touka) is a long wooden board hit with wooden hammers that, to me, is the same as the toaca but spelled differently.

Jarvinen says that other names for the instrument are simander, simandrum, and klepaloo, with several other names depending on one’s language or dialect. In Serbian it is called a



A priest from St. Mary’s Romanian Orthodox Cathedral in Cleveland, Ohio playing the toaca in a religious procession. [Lynn Ischay] © 8.16.2004. The Plain Dealer. All Rights Reserved. Reprinted with Permission.



Toaca: The wooden bell board that is struck rhythmically with two wooden mallets.

klepalo and sometimes a talantron (or talanton). The author goes on to tell us the history of the instrument and its use in traditional music. I highly recommend this informative, well written, and detailed article, which even contains sound examples of the instrument. It can be found at <http://www.newmusicbox.org/article.nmbx?id=4600>.

The names Jarvinen tells us about bring to mind the instrument that Iannis Xenakis calls simantra and uses effectively in several of his pieces, especially "Persephassa." Xenakis describes the simantra as follows: "Les simantra bois sont des pieces de bois très dur et sonore de 60 x 6 x 2 cm environ suspendues, frappes avec une batte de bois ou une baguette a tête dure ou metallique." (The wooden simantras are pieces of very hard and sonorous wood about 60 x 6 x 2 centimeters in size, suspended and struck with a wooden beater or a mallet with a metallic or very hard head.)

When I perform "Persephassa" with the Oberlin Percussion Group I use pieces of what is called Philadelphia Fence (left over from a renovation project in our house!); about five inches wide and between three to five feet in length, a different length for each of the six players. The sound is a rather loud, hollow, clacking noise.

These florid and spiritual descriptions are interesting, but what does it all mean to us as percussionists sitting in the pit waiting for the cue to play the tavoletta in "Suor Angelica"? I would use a small piece of wood struck with a wooden mallet, leaving the voices from another world to those who hear it that way; or use the type of instrument Skinner describes in his informative letter.

I would like to add the term "a sipario Calato," which appears in the campana (bell) part in "Suor Angelica." It means "play when the curtain falls."

And just to muddy the waters a bit in the name of "isn't that



Simantron: hand made by Art Jarvinen.



Simantra used by Oberlin Percussion Group for "Persephassa"

interesting!," here are some other ways the word tavoletta is used in Italian, none of which are related to music:

- A chocolate bar: una tavoletta di cioccolata
- A Macintosh writing tablet: una tavoletta grafica
- The tablets of the Ten Commandments: le tavolette dei Dieci
- A child's swing: una tavoletta di un'altalena
- To put the pedal to the metal or drive fast: a tavoletta
- A clip board: una tavoletta portablocco
- A toilet seat: una tavoletta per il bagno

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. He was a member of the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. **PN**

HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

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Diving In: Starting an Electronic Percussion Program

BY GENE FAMBROUGH

Electronic percussion has been around for roughly 25 years, but has yet to find a prevalent, permanent home in many areas of percussion. Drumset artists utilizing MIDI technology are still few and far between, public schools struggle to afford basic acoustic instruments, and colleges with MIDI percussion ensembles are seen as fortunate, if not groundbreaking.

This current age of technology gives us the Internet, cell phones, mp3 files, the iPod, the Blackberry, and the laptop computer on which this article is written—so why haven't we embraced technology more in our profession? Is it fear of the unknown? Possibly. Is it lack of funds? Most certainly. Although there are may be other reasons, these are the greatest obstacles facing many of us. This article seeks to address these issues and to guide the college percussion teacher in ways to overcome them.

APPLICATIONS

What are the benefits of electronic percussion? Even a single mallet controller can be utilized in many ensembles within a typical university setting. Some examples include: wind symphony or wind ensemble (to cover celeste, harp, or piano parts), percussion ensemble (as an extra keyboard instrument as well as choir or synthesizer effects), and even with an indoor drumline or marching band. It could even find a place in an opera production, since many orchestra pits do not provide adequate room for chimes and timpani.

The quality of sounds from today's instruments is truly remarkable, making concerns of ensemble blend a non-issue. For the same amount of money as a new vibraphone, literally hundreds of instruments could be added to your ensemble.

As teachers, we are always looking for ways to broaden our students' range of experiences to help them become complete

musicians. One of the ways we can do this is by encouraging growth in all areas of musical literacy: sight-reading, applied performance, and composition. Compare these aspects to the facets that make humans literate in language—reading, speaking, and writing—and you can see the importance of this balance.

With the development of an electronic percussion ensemble, you can provide students with an outlet for developing composing and arranging skills, since there is no practical body of existing literature for this type of ensemble.

FINANCIAL OPPORTUNITIES

Within the first semester of my arrival on campus at the University of Alabama at Birmingham (UAB), a perfect opportunity presented itself. The School of Arts and Humanities was soliciting proposals for "mini-grant" funding. The purpose of these grants was to support the integration of new technologies into the curriculum and was primarily aimed at junior faculty. This was my chance to "dive in" to the world of electronic percussion.

Although your particular school may not offer this type of specific program, there are certainly grant programs at every institution, and it may just take some time to research where the money is available. Check into research-type grants that will allow you to utilize the relative "newness" of these instruments. Community and state arts organizations exist

all over the country, and regularly request submissions for new proposals. To be sure, they don't receive requests for electronic percussion very often! Another potential source might come from a contemporary music organization in your community looking for a new and different addition to its concert presentations.



MIDI studio



Stage

If these avenues are not available, you can always try to request an instrument purchase from your dean or chair. It may take some begging and pleading, but if they see the potential benefits it may be worthwhile.

DEVELOPING AN ENSEMBLE

It is best to start small and address inexperience first. The primary goal can be to obtain a mallet controller to use in various ensembles. Students (and teacher) can learn the instrument in applied lessons and apply these skills in ensemble settings. At UAB, our initial request stated the eventual goal of creating a performance ensemble utilizing electronic percussion instruments. As each request was successful, another was submitted the following year. The following timeline shows the instrument purchases that formed our current “electro-acoustic” percussion ensemble.

Year One: Alternate Mode MalletKAT controller (three octave), Roland KC-550 keyboard amplifier. A great way to get started in electronic percussion; it is relatively easy to learn and the playing technique carries over from traditional keyboard instruments with little transition time. It can be purchased “with sounds,” eliminating the need for an additional synthesizer or sound source and easing the transition for the non-technically oriented (such as myself).

Year Two: Alternate Mode DrumKAT MIDI controller (Turbo, version 4.5). Although the MalletKAT is a great instrument to start with, it only scratches the surface in terms of the power and flexibility of MIDI percussion. A DrumKAT was the next logical step in developing an electronic studio. The DrumKAT Turbo is essentially a powerful computer inside a casing that provides ten playing surfaces. Many students are surprised that it is more powerful than the MalletKAT. As I tell them, the hardest part is deciding *what* you want the instrument to do, because the possibilities are almost limitless.

It should be noted that the DrumKAT is a MIDI controller, and that it does not contain any sounds on board. In order to function fully, an external sound source is needed (drum machine, synthesizer, etc.). As part of our Music Technology degree, we have a Computer Music Ensemble for students in that program. Fortunately, an extra rack-mount synthesizer (Roland SC-880) was available as a sound source for our DrumKAT. This has proven to be a fortunate opportunity, as both are 32-channel MIDI. This means that they can produce 32 different sounds (timbres) simultaneously—literally a full orchestra, wind symphony, or percussion ensemble.

Year Three: Roland SPD-s sampling pad, Roland HandSonic controller, two Roland KC-550 keyboard amplifiers. These purchases allowed the formation of our first electro-acoustic ensemble. There were three primary reasons for starting as an “electro-acoustic” ensemble: 1. the lack of a significant number of electronic instruments, 2. the lack of student experience with these instruments, and 3. the experimental nature of the group. On this basis, our first semester was to conclude in a “Demonstration/Performance” instead of a full length, formal concert.

ENSEMBLE CURRICULUM

Time is a precious commodity at any level, especially in higher education. When forming a new ensemble, many problems became evident. There was no open time in my teaching schedule, student schedules were already full, and room sched-

uling was never easy. The logical solution was to create a summer ensemble specifically for electronic percussion.

Another issue was finding a rehearsal/studio space. The moving of electronic equipment before and after rehearsal can be quite extensive due to the amount of cables and power connections. Although it can be done, it is easier to keep the instruments “wired up” and in one location, which also allows student access outside of rehearsal.

Our course runs for two months (June and July), meeting twice weekly for two hours each day. Extra rehearsals are usually scheduled closer to the concert date and students practice and collaborate together outside of class time. Enrollment for this ensemble has consistently been four students; a five-person group (including myself) has proven to be the ideal size.

Each student is required to provide a composition for the ensemble; this can be an original composition, an arrangement or transcription, or guidelines for improvisation. As the instructor, I provide several compositions, but also teach the students about the instruments and guide them through the composition process. This process usually takes several weeks at the beginning of the semester. The remainder of the term is left for rehearsals and preparing sound patches.

Since the group is “electro-acoustic,” it is not limited to electronic instruments. We use an acoustic drumset and any other percussion instrument the student may desire. Some students have utilized LP turntables within their compositions to capitalize on their DJ experience. This can be an interesting (and unexpected) addition to a college-level ensemble.

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After World War II, Gibbs toured with Buddy Rich, Woody Herman, Louie Bellson, Benny Goodman and formed his own band for the Mel Torme television show. Gibbs led his own bands in the 50's and in 1957 formed the critically acclaimed big band "The Dream Band". Throughout his career he has enjoyed world acclaim playing with jazz luminaries, Buddy DeFranco, Charlie Parker, Dizzie Gillespie, Horace Silver, Max Roach, Art Blakey, Elvin Jones and Tito Puente.

Terry Gibbs is a Percussive Arts Society Hall of Fame member with 65 albums to his credit, winner of three major jazz polls and creator of over 300 compositions. This scholarship is in honor of the indelible mark Gibbs has left on the world of vibes.

One \$1,000 scholarship will be awarded.

Eligibility: The scholarship is open to any full time student registered in an accredited college or university school of music during the 2007–2008 academic year. Applicant must be a current member of the Percussive Arts Society.

Application Materials: All applicants must submit a completed application, a letter of recommendation verifying age and school attendance, and a DVD/video.

Criteria: The DVD should be no longer than ten minutes in length. Additional time will not be considered and may negatively affect evaluation of the application.

The selection(s) within the DVD should represent live jazz vibraphone performance and not be edited.

The applicant must be visible throughout the submitted performance(s).

The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.

Download and application: www.pas.org/news/contests/index.cfm

Deadline: All materials must be received in the PAS offices no later than March 15, 2007

For More Information Contact Percussive Arts Society 580.353.1455

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EXPANDING THE ENSEMBLE

Successive grant requests have fortunately all been approved, leading to a fairly complete MIDI percussion studio. The ensemble inventory has expanded to allow for greater expression through additional controllers, synthesizer, and amplifier.

Year Four: Alternate Mode MalletKAT Express (two octave). An additional keyboard controller was needed to allow greater harmonic and melodic capabilities. In the second year of the ensemble, the inclusion of a bass guitar player was a crucial step in our development. With two mallet controllers in addition to the DrumKAT and bass guitar, rich textures and more complex harmonic material were now attainable.

Year Five: Zendrum MIDI controller, Kurzweil PC2R synthesizer, Roland KC-550 keyboard amplifier. As the inventory of instruments grew, it became necessary to obtain an additional amplifier for performances. A new rack-mount synthesizer was added for a new sound palette—notably from a different manufacturer than our first sound module. The Roland SC-880 synthesizer has two MIDI-in ports; therefore we use it as a sound source for both the Zendrum and DrumKAT.

As our ensemble has almost outgrown our rehearsal studio, future purchases will be less “gear-oriented” and focused on increasing our capabilities. Octave expanders, software upgrades, pedals, and cables will be the next tools of growth. Eventually, a sound system will be needed, with instruments linked via mixing board and computer.

CONCLUSION

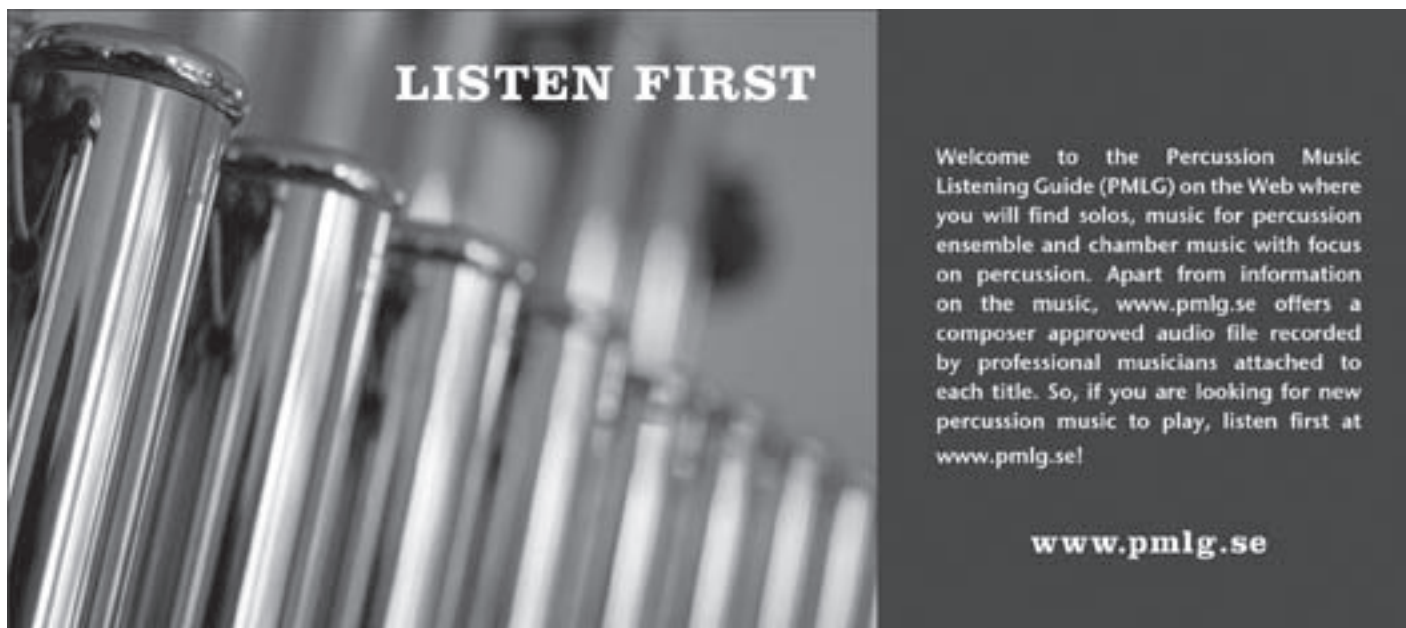
The advantages of this type of ensemble are numerous: access to an incredible amount of new sounds, new technology to attract today's student, a new creative outlet for students that otherwise may not have the initiative or opportunity, and increased involvement with technology always supports the new “buzzword” of higher education accreditation standards. Experimentation in programming our newest instruments has also proved that the thrill is still quite rewarding.

With a little research, you may be able to uncover a great source to enable the beginning of a MIDI percussion program. Grant funding programs are common at colleges and universities, and many states have arts councils that award monetary support to artists and educational programs. Many programs will match dollars from another source, so if you can get your chair or dean onboard, you may be able to “dive in” yourself.

Thanks to Bert Brouwer (Dean, UAB School of Arts and Humanities), Dr. Jeff Reynolds (Chair, UAB Department of Music) for their continued support of requests for this program, and to Dr. Norman Weinberg (University of Arizona School of Music) for graciously providing music arrangements.

Gene Fambrough, DMA, is Assistant Director of Bands and Percussion Instructor at the University of Alabama at Birmingham. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama. He directs the UAB Percussion Ensemble and Steel Band, 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. Fambrough served as percussion coordinator/arranger for the Spirit of Atlanta in 1997.

PN



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Welcome to the Percussion Music Listening Guide (PMLG) on the Web where you will find solos, music for percussion ensemble and chamber music with focus on percussion. Apart from information on the music, www.pmlg.se offers a composer approved audio file recorded by professional musicians attached to each title. So, if you are looking for new percussion music to play, listen first at www.pmlg.se!

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Lower Back Pain Part 4: Arthritis In The Lower Back

Rheumatoid Arthritis Vs. Degenerative Arthritis

BY DR. DARIN "DUTCH" WORKMAN

When people hear that they have "arthritis," there is a sense of mild panic. As a doctor, I discuss the various types of arthritis with patients on a daily basis.

There are many types of arthritis. The type I see most is Osteoarthritis, commonly called degenerative arthritis. Simply put, it is the natural aging process—perhaps accelerated. I describe it as "getting old before your time."

"Osteo" means bone, and "arthritis" means joint inflammation. If I had to have arthritis, this is the one I would choose, because it is a little more possible to decrease the pain with a little change in the way you live and move.

There are many other types of arthritis, and it can be very confusing to figure out the various types and their symptoms. For this reason, we are going to discuss the most common types. In addition, I have boiled it down to a small table of important facts about each of them.

TWO BASIC TYPES OF ARTHRITIS

When diagnosing arthritis, the first step is to find out if it is inflammatory or non-inflammatory. If it is inflammatory, it is almost sure to be osteoarthritis (aka degenerative arthritis).

Inflammatory arthritides are those that cause swelling, redness, and heat. The inflammatory arthritides are many and diverse. For this reason, I have selected the most widely known inflammatory arthritis (rheumatoid), and compared it to osteoarthritis—the most common non-inflammatory arthritis, so you can see some of their major differences. The more you look at them, the less confusing it becomes. There are many more symptoms to compare, but these are the most obvious to see when differentiating the two.

If you can see from the table in Figure

2 that you do not have degenerative arthritis, you should consult a doctor that specializes in arthritides (rheumatologist). If you do have degenerative arthritis, follow the guidelines below, and if you aren't getting relief, see your physician for further advice.

For the remainder of the article, I am going to focus on degenerative arthritis—the most common type that I have treated in the past couple of decades.

DEGENERATIVE ARTHRITIS

Percussionists commonly have pain as a result of the high level of movement that commonly occurs while playing. In addition to that, we haul heavy and cumbersome equipment. I have yet to find a player that hasn't had an injury resulting from moving equipment. In fact, I have yet to meet an honest player that hasn't had injury due to playing.

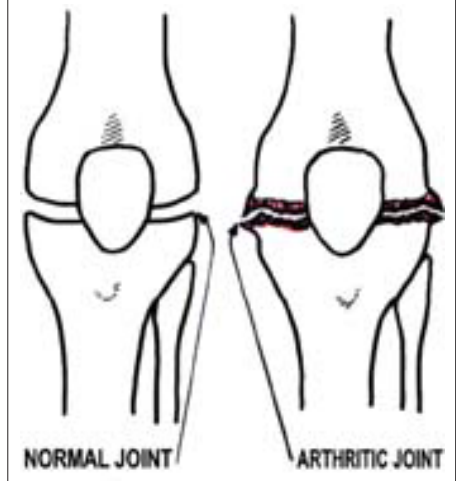
If you have arthritis, the longer you have had it, the worse it gets. Usually the intensity increases rather gradually over a period of months or years. This separates it from other injuries. Many people play with various levels of pain from arthritis for years. However, sooner or later the pain will get your attention or eventually prevent you from playing if you don't address it. Just remember that you cannot undo the damage of arthritis once you have it.

If you have arthritis you will most likely feel achy pain in the lower back when getting up in the morning, or when resuming movement after rest. You will also feel pain on movement of the lower back. This pain will be worse in the morning and after activity, but decreases during the day or during activity once you get "warmed up." Over an extended period of time, it usually progresses to tenderness, grinding, and painful loss of range of motion.

The things that cause degenerative arthritis are repetitive, inefficient movements (microtrauma), or one large injury to the lower back (macrotrauma) such as a fall or lifting something too heavy for you. This causes the joint or joints to be painful and function differently than the way they were designed to. This lower back injury is usually found in players who are on their feet a lot, sitting for prolonged periods of time, or carrying heavy equipment. Obviously this covers all types of percussion work.

It is always better to have never had pain or injury at all than to have an injury that is fully healed. Even if you never have problems with the area again, you still have the setback from the time off, or the change in technique due to the body compensating for the injury for

Figure 1. Below is an example of a normal joint (left) and a joint with degenerative arthritis (right). Degenerative arthritis is commonly the result of wearing down of the joint from improper use. (Dr. Darin "Dutch" Workman 2001).



whatever period of time. In addition, you have the doubt or worry implanted in your mind wondering if you are going to have another problem. It is best to never have reason for that concern.

For this reason, prevention is really the key to any injury. Most people just blow off that statement until they suffer a debilitating injury and have to go through the usually lengthy healing and rehabilitation process.

If you are having pain during playing, something in your playing is wrong and can be improved. In most cases I see for this injury (or any other injury for that matter), there are flaws in technique. Low back and neck pain usually stems from poor sitting or standing posture, poor throne height, or playing while fatigued.

Since we do so much lifting of equipment in hauling and playing, proper lifting techniques are very important in trying to prevent this injury (see Part 1 of this series, April 2006).

Stretches tend to loosen the body up in preparation for hauling equipment and playing. General stretching of the major muscle groups around the spine and/or muscles surrounding the affected joint will help reduce the possibility of injury. It will also prevent further injury if you already have pain.

In stretching, the main idea is to re-

lieve pressure on the joint from one muscle pulling on another (opposing muscle pull). It also makes the muscles more flexible and energetic. (A few

stretches will be shown in the next article in this series.)

Exercises are most effective in strengthening the body in order to prevent injury. However, if you have been injured and the injury is mostly healed, a mild exercise program will help you heal and strengthen the area for a better rehabilitation effect. Postural exercises will help strengthen the general muscles around the back and increase the core body strength, which is extremely important and many times ignored in the percussionist.

Strong muscles greatly aid the joint in its motion, and protect its ligaments and intricate parts from unnecessary wear that leads to osteoarthritis.

With this injury, by the time you feel it, it's been there too long and you will have to address it. You can slow the degenerative process by correcting what caused it, but there is no proven way to reverse the damage already done.

If you are suffering with the pain right now, and are looking for a way to reduce

Figure 3. Note that the normal joint below has smooth, rounded, clean corners and edges, while the arthritic one shows rough, thick edges, bone spurs, and decreased space between the bones. This indicates a degenerative disc (degenerative arthritis: wearing down of the joint from improper use). The spurs are the bone's attempt to heal.

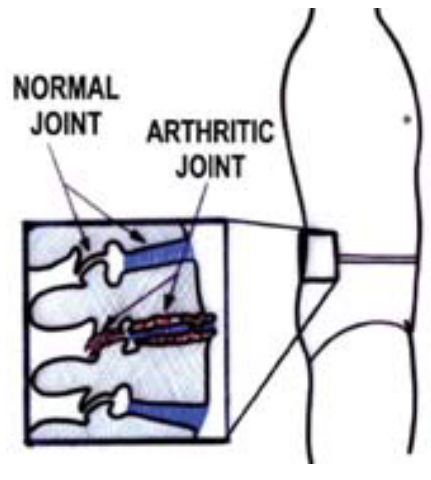


Figure 2. Differences Between Osteoarthritis and Rheumatoid Arthritis

FINDINGS	OSTEOARTHRITIS (Degenerative arthritis)	RHEUMATOID ARTHRITIS
Swelling	No (Non-inflammatory)	Yes (Inflammatory)
Joints affected	Usually only one joint— fingers and large joints	Usually many joints— wrist and hands
Pain/stiffness	Not much	Great amount
Antiinflammatories	Not much relief	Helps greatly
Joints hot/swollen	Rarely	Very common
Other body symptoms	Rarely	Common
In the blood	Not much	Yes
On both sides of body	No	Yes
Bone changes	Bone spurs	Bone erosions



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it enough to continue playing, here are a couple of things that have helped others. Try a program we call RICE. This is short for Rest, Ice, Compression, Elevation (see Part 2 of this series, June 2006). This will cool down the area and, in turn, will reduce the swelling, causing a reduction in pain.

Some down time really helps cool down the injury. More activity causes more heat and blood flow to the injured area. This produces swelling and pain.

I have found that when musicians practice more often each day, but for about half the time, they don't inflame the injury and they play with less pain.

Try to find furniture that supports your body better while playing or resting. Sleeping well each night for eight hours is one of the most valuable things you can do to help your body. Along those lines, there may be better equipment options—things that allow you to play longer without resistance to your body movement.

Although I don't encourage covering symptoms of an injury, aspirin or muscle relaxers may help control the pain for a period of time until the injury can be resolved. Just make sure that you don't use drugs as a crutch, because the injury will continue to get worse.

Usually, with this injury the damage done cannot be undone. The sooner you treat it, the better off you will be. This is somewhat like having your car out of alignment. The further you drive it, the more abnormal wear you will have on the tire until it breaks down. The best thing to do is fix the alignment, and even then, the damage to the tire cannot be removed.

If you have tried the suggestions above for about two weeks and have had no relief, see your doctor for his or her opinion and professional diagnosis to rule out (among other things) other arthropathies.

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Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree and is a Certified Chiropractic Sports Practitioner. He has authored numerous injury and prevention articles and is releasing a book on prevention and treatment of drumming injuries. Workman is the chair of the PAS Health and Wellness committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 30 years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com.

PN

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Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. **Whenever possible, please include a performance or rehearsal tape of ensemble music.** Also, if possible, include a translation if text and CD liner notes are not in English.*

Difficulty Rating Scale

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

PEDAGOGICAL/REFERENCE TEXTS

A Fresh Approach to Mallet Percussion

I-III

Mark Wessels

\$14.95

Mark Wessels Publications

Those who teach beginning students must be heartened by the recent appearance of instructional literature tailored to the needs of beginning keyboard-percussion students. An excellent example of such literature is Mark Wessels' *A Fresh Approach to Mallet Percussion*, a 99-page, spiral-bound text designed for use in the classroom as well as the percussion studio, intended to "provide the student with a logical approach for learning to read music, develop keyboard technique, and grasp the basics of music theory."

It goes farther than other publications in addressing the unique problems of the beginning mallet player, starting with an explanation of how to position the music stand to facilitate reading and the introduction of the upper keyboard, so that students can develop a peripheral awareness of the "black keys" while keeping their eyes glued to the music. As an additional aid to reading, the first portion of the text uses oversized notation.

Other features not usually found in similar methods include the introduction of the bass clef; a section devoted to technique with exercises for alternating strokes; double stops (including octaves) and roll studies; and a section devoted to music theory that covers all major scales.

Students will find imaginative learning opportunities in "speed tests" and "pencil games." In the latter, the student writes the name of specific bars on line drawings depicting the keyboard. Duets and a generous amount of supplemental reading material including 54 melodic studies are also available in printable PDF format transposed into "sharp keys," transposed "up an octave," and transposed into bass clef. (Rather than including photos of the keyboard mallet instruments, it would have been more useful to illustrate the grip, stroke, and proper playing position.)

In addition to its exceptional approach to teaching music reading, mallet performance and music theory, there is a nine-page supplemental "mini method book" for the beginning timpanist, a CD-ROM that features a speed note reading tutor, video lessons for the beginning timpanist with supplemental music reading studies, and an "audio accompaniment CD" with percussion ensemble arrangements by Marc Jacoby performed by members of the University of Texas at Arlington Percussion Ensemble.

—John R. Raush

A Fresh Approach to the Snare Drum

I-IV

Mark Wessels

\$16.95

Mark Wessels Publications

Did you ever wish you could send beginning snare drum students home with something that would keep them on track and inspired until the next lesson? It is now possible with Mark Wessels' new edition of *A Fresh Approach to the Snare Drum*.

This new edition still features the excellent exercises and clear format that made the book so popular. But it has been enhanced with two play-along CDs and an instructional DVD/CD-ROM. The accompaniment CDs allow the student to practice along with a real snare drummer (Wessels) and other percussion instruments playing many different musical styles. This makes practicing even the most elementary exercise very enjoyable, and students get the benefit of a metronome without realizing it. Also included are multiple percussion solos and instruction on playing the basic accessory percussion instruments.

The *Getting Off to a Great Start* DVD provides video lessons with Wessels discussing and demonstrating basics such as setting up the drumkit, tuning, grip, and all the topics presented in the first part of the book. In addition, Wessels has teamed up with Vic Firth and



Hudson Music to include video clips of Buddy Rich, Gary Burton, the UMASS Marching Percussion Ensemble and several others. This will allow the elementary student to see what the world of percussion is all about and will certainly be inspiring and motivating. This book takes advantage of all the current technology and brings the world of total percussion home with the student.

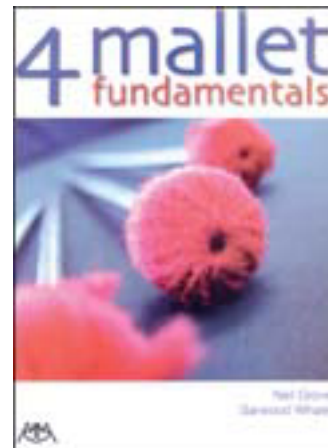
—Tom Morgan

Four Mallet Fundamentals

Neil Grover and Garwood Whaley

Meredith Music Publications

\$14.95



Four Mallet Fundamentals is a combination of Neil Grover's *Four Mallet Primer* and Garwood Whaley's *Four Mallet Exercises*. This new compilation gives young students exercises and etudes that help build technique and musicality.

The introduction addresses the four-mallet grip (Musser/Stevens) and how to use the book in practice. Progressing from very easy to moderately difficult, the exercises begin with four-mallet block chords and rolls leading all the way to independent mallet motions similar to independent rolls. The musical studies are all well-known, idiomatically harmonized tunes from the classical literature ranging from Bach to Brahms.

Beginning four-mallet students will enjoy working from this text,

as they will be able to play a short piece after only one or two practice sessions. *Four Mallet Fundamentals*, in combination with other technical and musical studies, will round out a complete four-mallet curriculum.

—Scott Herring

Mallet Repair (Revised Edition 2006)

Arthur Press

\$10.95

Arthur Press

This 24-page text contains valuable information on constructing and repairing timpani and keyboard mallets, customizing snare sticks, and making concert style brushes. The text opens with a glossary that covers the types of materials that will be needed to successfully follow the steps covered in the book. The text is full of excellent photographs, and the descriptions under each photo are clearly presented. The suggestions or techniques described in this text will be beneficial to professional players and students of all levels.

—George Frock

The Percussionist's Art: Same Bed, Different Dreams

Steven Schick

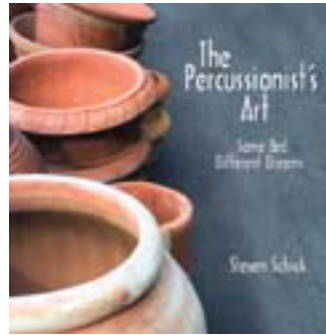
\$39.95

University of Rochester Press

This is a book about solo percussion music, written by a gifted musician and virtuoso percussionist. In this repertory Schick notes that “each piece has a unique instrumentation, a unique set of performance problems, and a unique musical and emotional profile as a result.” And, one might add, a unique notational scheme.

The first two of the book's seven chapters provide a brief overview of percussion music in the 19th and 20th centuries, and identify compositions that were significant in the development of the repertoire. Topics of subsequent chapters include memory, performance and an understanding of the material of percussion by examining important works from the repertoire.

During the early 20th century, orchestral percussion used as noise set the stage for ensemble works such as Antheil's “Ballet



mécanique” (1925) and Varèse's “Ionisation” (1931). Schick's insightful discussion of “Ionisation” gives the reader a new appreciation of that composition. Other ensemble works, such as John Cage's “First Construction (in Metal)” (1939) and Steve Reich's “Drumming” (1971) are also examined.

Schick approaches the solo repertoire from the perspective of a performer rather than a theoretician, covering issues ranging from his rationale regarding the instruments he has selected for a piece and discussions regarding a workable setup and a “performance cho-

reography” to a consideration of interpretative goals. The literature examined includes compositions Schick labels “pieces of the first generation,” which can be described as extremely challenging works requiring very large setups such as Stockhausen's “Nr. 9 Zyklus” (1959), and Wuorinen's “Janissary Music” (1966).

In the following era, a “second generation of percussion works” that were “less concerned with the quantity of sounds and more concerned with their qualities” made their appearance. The author discusses Gordon's “XY” (1997); Globokar's “Toucher” (1973); Lang's “The Anvil Chorus” (1991); Ferneyhough's “Bone Alphabet” (1992); and Xenakis' “Psappha” (1975). Other works examined are Rzewski's “To The Earth” (1985) for four flowerpots played while reciting a Homeric hymn; Lewis' “North Star Boogaloo” (1996) for performer and prerecorded tape; Adams' “The Mathematics of Resonant Bodies” (2003); Dillon's “La Coupure” (2000); Hibbard's “Parsons' Piece”

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(1968); Globokar's "Corporel" (1985), which uses the body as a percussion instrument; Feldman's "King of Denmark" (1964) played with fingers and hands; Smith's "...And Points North" (1989); Gaburo's "Antiphony VIII: (Revolution)" (1984); "Nr. 9 Zyklus"; Lang's "Anvil Chorus" (1991); Xenakis' "Rebonds B" and "Rebonds A" (1989); Woods' "Rogosanti" (1986); and Reynold's intense "Watershed" (1995).

The 242-page clothbound book is accompanied by a CD containing the author's performances of "Janissary Music," Part I, "The Anvil Chorus," "XY," "Wail" from "The Mathematics of Resonant Bodies," "Bone Alphabet," "Rebonds B," "Rebonds A" and a performance of "Ionisation" by the percussion group red fish blue fish. Readers will also find 79 figures scattered throughout the text, most of which are musical examples excerpted from the works discussed.

This book gives scholars, composers, aficionados of percussion music, and percussion students and teachers an invaluable resource that can be considered the definitive source of information about the major works in the solo repertoire and the art of multiple percussion performance. One can scarcely turn a page without finding observations by the author that will help percussionists develop musically, intellectually, emotionally, physically and spiritually.

For those percussionists who may occasionally feel inferior to colleagues in other instrumental areas, the following observation by the author bears repeating: "No other instrument and no other repertoire requires as personalized, mutable, and self-constructed set of skills as does playing percussion."

—John R. Raush

Roadshow: Landscape with Drums

Neil Peart

\$27.95

Rounder Books

This is Neil Peart's personal "road diary" from his 30th anniversary tour with his band, Rush. Written during the 2004 tour, its first person narrative style makes it an easy read. It is filled with personal thoughts, backstage activities, encounters with and background information on his colleagues and staff, personal anecdotes, philo-

sophical references, and even drummer jokes. It is also part travelogue, as it documents his penchant for traveling the highways and byways between gigs on a motorcycle. The 395 pages fly by rather quickly as it lends a personal insight into the life of a well-read, traveling rock musician.

—Terry O'Mahoney

KEYBOARD PERCUSSION SOLOS

Lament and Soliloquy III

Ginger Zyskowski

\$12.00

C. Alan Publications

While published together, "Maurie's Lament" and "Soliloquy for Marimba" could be played as two combined movements or as separate pieces. Both works are for solo marimba using a five-octave instrument and are intended for the beginning four-mallet student.

The chorale-like "Lament" consists of a melody repeated three times: an opening monophonic line followed by a slight variation of the melody in octaves, then another variation with added chordal accompaniment. The ending gradually fades away through a descending line of four-note rolling chords.

"Soliloquy" focuses primarily on the double lateral permutation 1234, and several rolled chords sections. Although the sixteenth-note permutation provides constant motion, the slow harmonic changes allow students an opportunity to look ahead to the next chord. In addition to the double lateral stroke, this piece offers decent exposure to double vertical and single independent strokes.

While both pieces use mainly closed-voiced chords, "Lament" has a definite melody to grab onto, while "Soliloquy" focuses primarily on color changes to create unity between each section.

—Brian Zator

Return of the Wooden Soldiers III

Ed Hartman

\$12.00

C. Alan Publications

This short solo for xylophone with piano accompaniment is described by the composer as "a miniature

march inspired by 'Parade of the Wooden Soldiers' by Leon Jessel." Hartman's composition, which is *not* an arrangement or adaptation of Jessel's piece, may induce a bit of nostalgia for the popular literature written as solos for xylophone during that instrument's so-called "golden age." Many of the solos of that era, such as the popular xylophone rags, contain challenging passagework. That is not the case here. In fact, if a sticking scheme dictated by forethought and expediency is applied, "Return of the Wooden Soldiers" falls quite comfortably on the keyboard.

Hartman has combined a catchy melody with colorful harmonies for his "soldiers," enhanced with a simple but effective piano accompaniment that is well within the capabilities of the student pianist. This solo gives intermediate students an entertaining diversion while they increase their familiarity with the xylophone keyboard.

—John R. Raush

Marimba Meeting I, Two Solos for Marimba IV–V

Eckhard Kopetzki

\$10.00

ConTakt Musikverlag

This new work—which is actually two solos for marimba—was written by a composer who has won three PAS composition contests. The first of the two solos, "Marya," opens with quarter and eighth-note patterns in 4/4 with the quarter note at 132. After a 10-measure introduction, meters of 7/8 and 6/8 are interspersed and a few dynamic contrasts occur. The overall effect is dance-like, and the opening 41 measures repeat before moving on to a concluding section that is primarily in 2/4 with the quarter note at 50. This section of 28 measures uses sixteenth notes with several ritards that follow with a *tempo* markings. The work concludes with a gentle ritard and a diminuendo. While there is some interesting melodic material, the primary focus of this movement seems to be rhythmic drive and irregular patterns.

The second solo, "Ayana," is metrically more complicated, involving alternating measures of 3/8, 2/4 and 7/16 as well as 6/16, 5/8 and 5/16. The tempo, marked eighth note = 160, stays steady with the exception of one *meno mosso* marking in the last three measures. Sev-

eral dynamic changes add musical interest and additional technical challenge. Very interesting rhythmic patterns are achieved between the two hands, so coordination of the right and left hands is one of the more significant challenges in this solo.

In both solos, sticking indications are included in some passages. One frustrating aspect is that there is a major page turn in the middle of each solo, so one would have to memorize the music or illegally duplicate pages to perform the pieces.

—F. Michael Combs

Night Music IV

Sean Daniels

\$12.00

C. Alan Publications

This 158-measure, unaccompanied solo for four-mallet vibraphone presents several contrasting styles in its sectional structure. After a pen- sive 25-measure introduction, the second section explores the lower register of the standard three-octave vibraphone with primary tonal references to F Phrygian. The third section combines challenging contrapuntal lines in both hands before returning to some of the thematic material of the introduction, with an opportunity for the vibraphone soloist to improvise in the codetta. This composition would be appropriate for the undergraduate junior or senior percussion recital.

—Jim Lambert

Rain op. 13 IV

Dimitris Papadimitriou

\$12.00

C. Alan Publications

"Rain" is an intermediate/advanced solo for unaccompanied marimba. It uses four-mallet technique and requires a five-octave marimba. The piece alternates between *largo* chorale sections and *allegro* sections, mostly in 8/8. The *allegro* sections are built on a 3-3-2 eighth-note ostinato played with the left hand, and a melody made up of longer note values played with the right. A *rubato* cadenza near the middle of the piece contains a short passage employing a one-handed roll in the right hand with a moving line in the left. Most will find the short one-handed roll section significantly more difficult than the rest of the piece. After another ostinato section, a second

rubato section moves to a very fast section in 7/8, reminiscent of the earlier ostinati but in a lower register. The piece concludes with another chorale marked Maestoso. This composition is tonal and very accessible to a wide audience.

—Tom Morgan

The Celtic Xylophone (Book 1) V
Arr. Nathan Daughtrey
\$36.00

C. Alan Publications
Scored for solo xylophone and three accompanying marimbas, *The Celtic Xylophone* includes three compositions: “Irish Washerwoman,” “Londonderry Air (Danny Boy)” and “The Absent-Minded Woman.” In the preface, the arranger suggests that these compositions may be performed in a suite or separately.

“Irish Washerwoman” opens in F major before modulating to G major and ending in A major. This two-minute arrangement is not only challenging for the soloist (in an almost theme and embellished varia-

tions structure), but also quite a “stretch” for the accompanying marimbists.

“Londonderry Air” opens in C major and ends in D major. The technical demands of the xylophone part provide a true virtuosity in the appropriate performance of this well-crafted 3 1/2-minute ballad.

“The Absent-Minded Woman” is a brisk Irish reel that opens in G major before modulating to D major. The tasteful scoring of the accompanying marimbas almost have a ragtime feel to their interplay and support of the xylophone soloist.

—Jim Lambert

La Catedral: Preludio Saudade V
Agustín Barrios Mangoré
adap. Nathan Daughtrey
\$10.00

C. Alan Publications

Agustín Barrios Mangoré (1885–1944) is remembered not only as a superlative guitarist but for significant contributions to the literature for his instrument. His most famous work, the two-movement “La

Catedral,” has been available from C. Alan Publications in an adaptation for solo marimba by Nathan Daughtrey. Seventeen years later Mangoré added the “Preludio Saudade” (“nostalgia”), recently adapted by Daughtrey as a solo for five-octave marimba.

The work features an idiomatic setting for guitar in which both melody and harmony are embedded in a series of broken chords that unfold in a stream of continuous sixteenth notes. These chordal patterns also lay remarkably well on a marimba keyboard when the player makes use of four mallets. In fact, the marimbist should negotiate most of the patterns in this 49-measure prelude with little difficulty if mallets are alternated in the sequence Daughtrey suggests (4–1–3–2–3–1–4–1, with mallet 1 playing the lowest notes and mallet 4 carrying the melody).

Set in B minor, the “Preludio” fulfills the expectations of music that promotes a “sense of sadness and longing.” It fits the idiosyncra-

sies of the marimba so well in terms of tonal characteristics and its compatibility with four-mallet performance that it would not be difficult to assume it was originally written with the marimba in mind. Marimbists may wish to play it as a self-contained piece; however, it can now be added, as Mangoré intended, to complete his earlier two-movement work.

—John R. Raush

Oenanthe V
Dimitris Papadimitriou
\$16.00

C. Alan Publications

“Oenanthe” is a brief, two-minute virtuosic work for solo marimba (four octave). Written in a *quasi-moto perpetuo* style, the composer makes extensive use of interlocking thirty-second notes. Although the harmony moves relatively slowly, the performer must have the chops to cleanly execute the repetitive rhythms. The modal melodic material is assigned to the right hand and frequently presented in octaves

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and fourths. Due to the rhythmic repetition, the performer must work extra hard to bring out subtle dynamic and coloristic changes to hold the listener's interest. "Oenanthe" would make an exciting opening, closing or encore for an advanced student's percussion recital.

—Scott Herring

Reminiscence

Toshio Hosokawa

\$10.95

Hal Leonard

"Reminiscence" is a 12-minute marimba solo written for and premiered by Kunihiko Komori. The majority of the work makes use of tremolos in the lower half of the instrument. The entire work is written at extremely slow tempos, the fastest of which is eighth note = 60.

The lush, expressive qualities of the marimba are explored in depth, with a wide dynamic range spanning *ppppp* to *fff*. A successful performance of "Reminiscence" will require the skills of a seasoned marimbist who can artistically bring out subtle timbral variances of the instrument.

—Scott Herring

Winds of Saturn

Steve Fitch

\$15.00

C. Alan Publications

The 298 measures of "Winds of Saturn," a work for solo marimba, are organized into sections that display a variety of musical styles, tempos and moods, making it an excellent piece with which to measure a student's progress in mastering

four-mallet performance.

In two sections ("Equatorial Winds" and "The Winds Return") an appropriately blustery ambience is suggested through the use of sixteenth notes with many chromatically altered pitches, moving in perpetual motion at a rapid tempo. In dramatic contrast (in a section titled "Titan"), a sudden key shift from C to D-flat major heralds a hymn-like passage of slowly moving, four-note rolled chords. In "Cassini in Orbit," double-stop thirds and mixed meters are used to produce a spirited, dance-like effect. Two sections in 12/8 ("Storm on the Surface" and "Dance of 100,000 Rings") are characterized by an identical rhythmic device: a six-against-four cross rhythm.

The numerous Italian terms and phrases scattered throughout the score of this publication have important ramifications for an expressive interpretation. Determining the meaning of *violentamente e molto dolorosa, sospirato, con abbandono, trionfale, con veemenza e bravura, somnesso*, and *acciaccato*, which will probably require some homework, will guide the performer in molding this solo for a low-A marimba into a memorable musical experience.

—John R. Raush

C:M

Thomas McKenney

\$20.00

C. Alan Publications

Composed for Dr. Julia Gaines, "C:M" is written for solo marimba with electronic accompaniment. The score comes with the accompaniment on a CD that includes a performance track and a rehearsal track with a metronome click added. The performance notes state that the accompaniment was written "with Csound, a comprehensive audio processing system. Frequency modulation was used to create all of the sounds for this accompaniment."

The marimba part requires four-mallet technique and a five-octave instrument. The performer is called upon to play several passages on the edge of the bars with the mallet handles. The harmonic vocabulary is essentially atonal and polytonal and the accompaniment includes both pitched and non-pitched sounds. The piece is energetic with much dynamic contrast in both parts. There is much interaction

throughout, with both the marimba and electronic accompaniment taking the lead role at times. The piece gradually builds in excitement and finally reaches a climax in the last ten measures.

—Tom Morgan

**Concerto for Marimba and Chamber Orchestra
Version for Solo Marimba, 2 Pianos,
and 3 Percussionists**

Scott Blasco

\$56.00

HoneyRock

This is a three-movement concerto for a five-octave marimba. The composer and publisher have wisely scored the orchestra parts into a reduced ensemble of two pianos and three percussionists, which should generate more opportunities for performances of this exciting concerto.

The movements contrast in style, tempo and mood. The marimba score is written without a key signature, but accidentals and linier patterns provide unity and variety of materials. Each movement is full of technical and musical challenges, and four-mallet technique should be used throughout the concerto.

Of particular interest is the complex rhythmic materials found in each movement. There are no performance notes, so a soloist may want to take some liberties on which long tones are to be rolled. (There are a few notated rolls in each movement, which, of course, must be observed.)

—George Frock

Dance on Wahbekaness

Daniel McCarthy

\$20.00

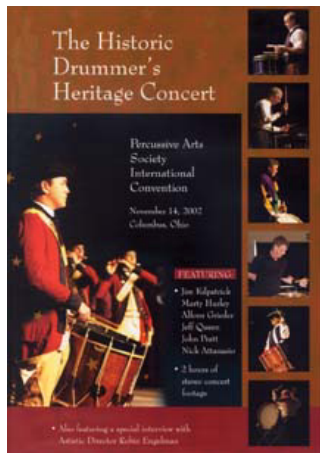
C. Alan Publications

Commissioned by Nathan Daugherty, "Dance on Wahbekaness" is a marimba solo requiring a five-octave instrument. McCarthy says, "The title describes a late, moonlit night walk in winter on Lake Wahbekaness in Interlochen, Michigan." Judging by this music, McCarthy's walks must be quite adventurous, groovy, whimsical and serene.

Lasting about nine minutes, the piece establishes a syncopated groove but also has rapid runs creating a sense of flexibility as well. After the first two sections of the dance, a calmer melody is sung in

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octaves over left-hand chords. A rhapsodic interlude transitions the piece back into a closing variation of the opening dance sections. After a loud climax, a much softer and slower variation of the dance theme brings the piece to a peaceful end.

Technically, this piece is very challenging in regards to the notes and stroke types involved. The brisk tempos in the dance sections also make the syncopations and independent lines rather difficult.

—Brian Zator

KEYBOARD PERCUSSION ENSEMBLES

Aria

Emma Lou Diemer

\$12.00

C. Alan Publications

Originally composed for organ, "Aria" has been adapted masterfully by Nathan Daughtrey for marimba quartet. Harmonically, this

60-measure ternary-structured composition centers on G Mixolydian in its first and third sections. The middle section references the dominant of G Mixolydian, D major. The lushness of the voicings in the internal parts provides a sophistication beyond the grade III level of this accessible keyboard percussion quartet. The opening tempo of quarter note = 72 "is tempered with the notation "rather slowly and expressively."

This quartet could be performed on just two marimbas: players 1 and 3 on a low-A marimba; players 2 and 4 on a five-octave marimba. The performance notes suggest that the parts can be doubled, which would provide a larger sound to this beautifully-crafted, lyrical composition.

—Jim Lambert

String Quartet in F major

Ludwig von Beethoven

arr. Paul Bissell

\$15.00

Go Fish Music

The *allegro* movement from Beethoven's first string quartet adapts well to four marimbas. The work, notated in a driving tempo of quarter note = 160, includes rapid passages with high technical demands as well as lyrical sections that require considerable skill at performing smooth and connected rolls.

This transcription has moved a few of the parts around from the original string quartet to allow the music to be performed on two instruments (one five-octave and one low-A marimba) by four players. However, the arrangement would adapt better if each player had his or her own instrument. Some of the original bowings are replaced with accented notes, and only values of dotted-quarter note or greater should be rolled.

The score is very easy to read, but each part has at least one major page turn.

—F. Michael Combs

Momentia/Minutia

Scott Blasco

\$22.95

HoneyRock

The rhythm of this new work for four marimbas is the most captivating element of the piece. Written in 15/8, the phrasing is almost like a game—trying to figure out how to group the notes in a pattern that is understandable and that would be reasonable to count. In the first six measures, the eighth notes are beamed in groupings of 3, 4 and 5 notes with shifting accents but, by measure seven, the pulse settles into a regular pattern of five groups of three eighth notes in each measure with regular accents. This interesting rhythmic pattern continues throughout the 133rd measure of the piece.

Essentially the work is based on three musical elements: 1. steady and driving eighth-note patterns in five groups of three eighth notes, 2. quarter notes that go over the barline for several measures, and 3. flowing arpeggios. While there are

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a number of dynamic contrasts, the meter never changes. Four marimbas are needed to perform this work, and marimba IV has to be five octaves.

This composition was written to support a slide show of photographs of Lake Michigan, and—according to the composer—the work reflects aspects of water and light in motion.

—F. Michael Combs

Sanctuary

Akemi Naito

\$18.00

HoneyRock

“Sanctuary” is a marimba duo transcribed by Naito from her accordion solo of the same name and requires low-A and five-octave marimbas. Rolls are played throughout the piece with Naito “wanting to capture a spiritual sublimity in a serene space and time.” Additionally, the work is always “longing for a sound backed by purity,” as stated in the program notes.

Moderate tempos of quarter-note = 84, 92 and 72 are used with rhythms no faster than quarter notes. The challenge of this work is in the effect created through the constant tremolos and unique harmonies. Naito generates waves of sounds by stacking each pitch on top of one another on different beats. This helps bring attention to a moving line while the underlying chord structures are constantly evolving. This wave of entrances permeates this 12-minute work. Additional nuance is created through the many dynamic changes and shadings provided.

—Brian Zator

Tree of Life

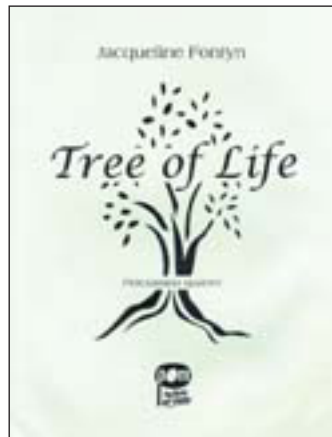
Jacqueline Fontyn

\$9.32

POM, Perform Our Music

This work for four players involves primarily percussion keyboard instruments. In addition to two vibraphones, two marimbas (one being a bass marimba), glockenspiels and chimes, the players must also use drums, woodblocks, temple blocks, cymbals, bongos and a few accessories. One full page of the score details all instruments needed and a second page provides performance notes.

The work has four movements, each in a unique style. Movement I has three sections, opening in 4/4



with the quarter note marked 96, followed by a faster middle section using a great deal of tremolos, and closing with a brighter section with sixteenth notes and sixteenth-note triplets.

Movement II stays in 4/4 (except for one measure in 3/4) and the quarter note stays steady at 112–116. Movement III is slow (quarter note = 50), mysterious, and focused on tone color.

The fourth movement is a dance (*danzante*) and, other than the first two measures in 7/8, the work stays in 3/4 with the quarter note at 132–138. This movement combines sections of unison material with passages that alternate among the players. The concluding movement is marked *risoluto* and opens in a fairly steady rhythmic pulse. Improvisational material combined with glissando effects provides an interesting middle section before a rather slow, final, 14-measure statement.

The use of metal instruments—vibes, bells and chimes, in various combinations—is especially effective in this work. While five movements make up the total composition, it might be possible to perform only selected movements. However, a performance of all five movements would be most rewarding since this work does an excellent job exploring new combinations of keyboard and non-pitched percussion.

—F. Michael Combs

Wounded

Stuart Saunders Smith

\$65.00

Smith Publications

During his keynote address at the PASIC '89 New Music/Research Day, Stuart Saunders Smith com-

mented that “there is a huge multiplicity of color variations on any single percussion instrument. To mix too many (instruments) together...is a ridiculous waste of color.” This philosophy is borne out in his “Wounded,” which exploits the “color variations” of either three or four xylophones. The title is taken from the final sentence of an introductory text, which concludes: “the boy learned to hear the trees sing, and learned their songs. This boy of the woods became the singer of the woods. Over time, outside his vision, his mother planned to cut the pine into lumber, and that is what happened. His pine forest became stumps. His trees were dead. He was wounded.”

The publication provides each xylophonist with ten pages of music. Each page is divided into a number of “musical events.” Together, the players choose five to seven of the ten pages for performance. However, the xylophonists each determine the order that their pages will be played without input from their colleagues. Also, the order in which the musical events on a given page are performed become the spontaneous choice of each player, who is asked to choose events “that take into consideration the overall sound of the group.” Players may repeat events up to three times, but not consecutively. Finally, every time an event is repeated, the players must alter it completely in terms of tempo, dynamics, phrasing, accents and mallet choice.

The fact that the score is rhythmically complex with virtuosic challenges for the performers will come as no surprise to those familiar with Smith’s music. Here, the player is faced with the difficulty of performing rhythms in the context of a two-part contrapuntal fabric, in which beats are frequently subdivided (revealing the composer’s penchant for quintuple and septuple subdivisions) and subdivisions in one part overlaid with conflicting subdivisions in the other.

By assuming some of the prerogatives of the composer, the role of the performer takes on an added dimension. The result is that the performer can now enjoy a creative process usually reserved for the composer or those involved in improvisation.

—John R. Raush

SNARE DRUM

Valse pour Chalida

Bernard Zielinski, Jean-Pascal

Rabie

\$13.50

Alphonse Leduc

This is a very easy solo for snare drum or tom-tom with piano accompaniment. The piece comes with two versions of the solo: one written with quarter and half notes, and a second, slightly harder, version that adds eighth notes, drags and flams. The piano accompaniment works for either version.

The most unusual aspect of the piece is that the composer has utilized a five-line staff and assigned notes for the right hand on one space and notes for the left hand on another. It is unclear why this method of notation has been chosen over R-L sticking indications.

While the piece is very simple, it contains much dynamic contrast that will help students develop a sense of musical execution. The goal of the composer is to get elementary-level students involved with playing with an accompanist.

—Tom Morgan

TIMPANI

50 Master Etudes for Timpani: Piano Accompaniments

Alexander Lepak

\$45.00 for total collection,

\$1.50 each

Windsor Music

This publication provides piano accompaniments for 50 of Alexander Lepak’s timpani etudes. The etudes are scored for four timpani and will challenge the soloist with tuning changes, changing meters, rhythmic modulation and advanced technical passages. There are no tuning assignments notated, so all pitch assignments are left up to the performer.

The piano parts are less challenging than the timpani etudes, so a pianist of moderate experience could perform them. The notation style is penned manuscript and it is beautifully presented. This is a collection that advanced timpanists will find to be a treasure, and many could be used on recitals.

—George Frock

DRUMSET

Kid's Drumset Course

Dave Black and Steve Houghton
\$15.95

Alfred Publishing

This drumset method is intended for students who have completed Alfred's *Kid's Drum Course*. It is written for a basic drumkit that includes a bass drum, snare drum, mounted tom-tom, ride and crash cymbals and hi-hat. A floor tom is optional. The correct positioning of these components is explained, and drumset notation using a five-line staff is demonstrated.

The text proceeds with a quick review of the basics of music notation, matched grip and stroke, and addresses playing the ride cymbal, bass drum and hi-hat, accompanied with photographs. The initial exercise is a practice warm-up that involves the coordination of bass drum, snare drum and right hand on hi-hat. (Students who have worked in the *Kid's Drum Course* have already been introduced to the coordination used in drumset performance as well as the ride rhythm, fills, swing and rock styles, and improvisation.) A generous assortment of "practice loops" and "warm-ups" scattered throughout the text's 46 pages are important pedagogical features.

The method addresses one-measure drum fills, the "cross-stick," two-beat rhythm, two-bar fills, the double paradiddle and paradiddle-diddle, and two-bar fills using sixteenth notes. Basic elements of music theory are also introduced or reviewed, including measure repeat signs, dotted notes, sixteenth notes, syncopation and jazz style. The student is introduced to the fermata, ties, first and second endings, 12/8 time, a brief history of Dixieland, triplets, the basic jazz ride rhythm, jazz fills and trading twos and fours.

The text includes 26 songs in a variety of styles, including medium and medium-bright rock, country ballad and country two-beat, half-time rock, slow and medium funk rock, medium rock boogie, show 2-beat, bright fusion, R&B ballad, Dixieland and swing, all provided with accompaniments on the play-along CD, which also includes most of the exercises.

The opportunity for students to

perform the drumset parts notated in the text with a CD accompaniment that approximates performance with a live band is one of the significant features of this method. Another is the continuous introduction and review of fundamental elements of music theory, and an emphasis on counting and its application in learning new rhythms. Whereas some books devoted to drumset instruction seem to concentrate almost exclusively on technique, this method also recognizes the importance of developing musical parameters.

—John R. Raush

Bass Drum and Hi-Hat Technique

Michael Packer

\$19.95

Hal Leonard

Those familiar with Michael Packer's book *Feet Don't Fail Me Now* will be interested in his new DVD that applies the Moeller technique to the bass drum. Performing on a set consisting of hi-hat, bass drum, snare and ride cymbal, Packer explains and demonstrates every exercise contained in the accompanying booklet. He makes use of his own prototype bass drum pedal, which is essentially a regular pedal without the heel piece. This allows the heel to rest on the floor, which Packer claims provides for better balance. This pedal was not available commercially at the time the DVD was recorded.

The exercises begin at a very elementary level and are designed to help the student develop the "preparation motion," "leg stroke," "ankle stroke" and "down motion." After practicing exercises for each foot separately, the student moves on to exercises that combine the feet. Finally, the techniques are applied to various grooves and applications in various styles, concluding with three longer hand and foot etudes. The DVD also includes three performances by Packer with the Brian Pezzone trio that demonstrate the way he makes use of these techniques in a musical setting.

This is an excellent resource that helps de-mystify bass drum and hi-hat technique. This clear and logical approach will be beneficial for virtually any drumset player.

—Tom Morgan



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Block Rockin' Beats

Dawn Richardson

\$14.95

Mel Bay

Dawn Richardson, from 4 Non Blondes fame, has written a well-organized rock drumming method book that utilizes what she calls the "block" approach. The book is made up of 19 blocks, each beginning with a simple concept and gradually developing into more complex variations.

Blocks 1–5 are basic rock beats. Each two-measure exercise should be repeated many times, slowly at first. They can be played straight, with even sixteenth notes, or in a swing style. Blocks 6–8 are "Fills and Hits." Richardson provides short templates, or basic rhythms, that can be learned on one drum and then moved around the set. Students are encouraged to be creative and develop their own ideas based on these templates.

Other sections cover topics such as hi-hat variations, fast beats, hip-hop feels, jungle and drum 'n' bass, and bass drum practice exercises.

This is a new twist on the typical rock drumset book. The exercises are well sequenced and there is room for the student to develop individual applications to the exercises. A play-along CD would be a nice addition, but even without it the book will appeal to young students who want to learn contemporary rock drumming patterns.

—Tom Morgan

Grooves for Drums & Bass

II–IV

Cristiano Micalizzi

\$19.95

Hal Leonard

Drummers and bassists are often told that they need to work together but often are not presented with material that helps them to understand (visually, at least) how this should work. Cristiano Micalizzi's method book, *Grooves for Drums & Bass*, presents 51 bass/drum play-along examples in a variety of popular styles (pop, rock, Latin, folk, shuffle and jazz). With variations, there are over 200 different musical examples. Written in score form (with chord symbols and notated bass lines for the bass and completely notated drum parts), bassists and drummers can see how their respective musical parts fit with each other. In tandem with the play-along CD (which can be

II–III

"panned" to exclude either part for practice purposes), beginning to intermediate drummers and bassists can really begin to "get their groove together."

—Terry O'Mahoney

Reggae Drumming II–IV

Peter Epting

\$27.95

C. Alan Publications



This 130-page drumset method book provides examples of a number of different subgenres of reggae, including rockers, roots, ska, raga, dancehall and jungle as well as fill ideas, solos, technical accent exercises, four-bar phrase examples and ternary beats (also known as half-time shuffle). It includes an example/play-along CD and the text is bilingual (German and English).

—Terry O'Mahoney

Three Pieces for Drums

IV–V

Heins Von Moisy

\$14.95

Hal Leonard

This is a set of three short, contrasting solos for drumset. The notation is written for a four-piece kit, consisting of bass drum, mounted and floor toms, snare drum, hi-hat and two cymbals. The composer expands the color of the set with notation for rimshots, stick shots, cross-stick, playing on the rim, open and press rolls, and playing on the bell of the cymbal.

The first solo is to be performed with medium-hard timpani mallets, the second with a brush in one hand and stick in the other, and the final piece with drumsticks. The solos vary in tempo and each has creative challenges. All three pieces are written in common time, but



there are several rhythmic passages that include cross-patterns. In addition to the solos there is a page of exercises that will be beneficial in preparing the pieces.

—George Frock

Understanding Groove for Drum Set

V–VI

Nucleo Vega

\$24.95

Mel Bay

This book is for the advanced drummer who is ready to move beyond simple exercises and explore the subtleties of what it means to create a groove. This book is full of insightful text and illustrations that help students begin to think about how they mentally count and physically hit the drum.

The most striking aspect of Vega's approach is his unique syllable system, which is influenced by North and South Indian tabla drumming and educational research conducted by Edwin Gordon, Jaques-Dalcroze and Carl Orff. He uses these verbal systems to help create the correct tension and release. The verbal system is transferred to the hands and feet to produce a natural, flowing groove. These concepts are demonstrated on the accompanying CD and DVD.

Other topics covered include consistency in groove, internal reference points, understanding shape and beat placement. Vega discusses many important issues that are usually left for students to discover on their own. This thoughtful book provides a consistent approach to drumming that can be applied to any musical context.

—Tom Morgan

STEEL DRUM

And Sometimes the Ears

V

Stuart Sanders Smith

\$15.00

Smith Publications

The program notes to this work for solo tenor steel drum reads, "There is an irony in transforming an instrument of the sun into an instrument of the night. And sometimes the ears will hear the eclipse."

The work is set in three short movements: "urgent," "ending" and "trapped." Two major challenges in each of the three movements are the rhythmical figures and the dynamic contrasts. Subdivisions frequently shift from groups of 3, 5, 6 and 7, often appearing with dotted notes and rests, making the rhythms virtually unperceivable. The dynamic markings range from *ppp*- to *ff+*, and the performer is often given only a few notes to make an extreme dynamic shift.

The performance notes indicate that the second movement should be played with four mallets made of chopsticks with rubber wrapped around the end. The third movement is notated on a double treble grand staff, with the two voices creating interesting polyrhythmic structures.

The technical and musical challenges in "And Sometimes the Ears" will require a steel drum player who has exquisite control over the timbral and dynamic aspects of the instrument.

—Scott Herring

PERCUSSION ENSEMBLE

Sonic Adventures for Percussion Ensemble

I–IV

Steve Riley

\$60.00

C. Alan Publications

This is a collection of six ensembles, graduated in difficulty, intended to develop percussion ensembles at the elementary to intermediate level with literature that is both approachable and entertaining. The easier pieces in the collection focus on "musicality, counting and logistics." The more difficult ensembles address matters of snare drum technique, four-mallet technique on



keyboard percussion, and timpani tuning/pedaling, etc.

Each of the ensembles has a full-page introduction containing “pedagogical focus points,” much like a lesson plan that underscores the instructional goals of each piece. The pfp’s are articulated so clearly that a band director or instructor who is not a percussionist will be easily able to understand them.

The ensembles are conservative

in instrumentation, from the first work for bells, snare drum, bass drum and crash cymbals, to the last, most advanced piece, which requires four timpani, four snare drums, a spring drum, bass drum, four toms, a vibraphone and two marimbas, bongos, woodblocks and cymbals.

The pfp’s for “Four Aces,” a Grade I quartet written in quarter and eighth notes, address sticking, dynamics and crash cymbal techniques. “Opening Night” (Grade I/II) is a percussion quintet that addresses counting, ensemble balance, handling more than one instrument, and playing flams and rolls on the snare drum.

“Timesliding Towards Twirling” (Grade II/III), a percussion quintet that uses a steady eighth-note pulse and mixed meters, requires changing instruments and implements, introduces the D minor and F major scales to the xylophonist and marimbist, and ends with a section giving three students the opportunity to show off their stick-

twirling skills. “Changing Hands Rag” for percussion quintet (Grade III) uses swing-styled eighths, and requires techniques unique to tambourine, triangle and maracas.

In the final two ensembles, sixteenth notes are introduced, and multiple instrument setups increase in size. “Ancient Tower Bells” (Grade III) calls for specialized techniques such as tambourine thumb rolls and the ethereal effect created when a timpanist rolls on an inverted cymbal placed on a timpan head, while pedaling up and down. In “Percintegration” (Grade IV), the vibraphone and two marimba parts require performance with three and four mallets; the marimba parts also call for rolled marimba chords; and the four timpani are split up between the four players, with each timpanist expected to tune and pedal his or her timpano as well as execute rolls, including legato rolls.

All those who examine this collection should be impressed by its unique contribution to the training

literature at the elementary to intermediate levels. It would also be useful for college techniques and pedagogy classes. A CD with good performances of all six ensembles would be a valuable addition for non-percussionists using the text.

—John R. Raush

California Girls

Brian Wilson, Mike Love
arr. Murray Houllif
\$12.95

Kendor Music

This is a percussion sextet scored for bells, xylophone, vibraphone, marimba, drumset and tambourine/conga drums. Written to be performed in an easy swing style, Houllif has captured the mood and spirit of this 1960s Beach Boys hit. Each of the keyboard percussion parts can be performed with two mallets, except the xylophone, which has occasional phrases with three-note chords. The marimba part can be covered with a four-octave marimba, although two phrases have an optional low B-flat

III

LAWRENCE UNIVERSITY CONSERVATORY OF MUSIC

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Above, Dane Richeson, director of percussion studies, conducts members of the Lawrence University Percussion Ensemble. The group has two CDs; previews are on the website.
www.lawrence.edu/conservatory/percussion/

notated. The drumset only needs a minimum setup (bass drum, hi-hat, crash cymbal, snare drum and one tom). This should be a fun piece for young ensembles, and will certainly be a way to feature the percussion section in a middle school band program.

—George Frock

Spiritus!

Jared Spears

\$11.95

Kendor Music

“Spiritus!” is a three-minute percussion quintet scored for four concert toms (player 1), snare drum (player 2), bass drum/tambourine (player 3), suspended cymbal/triangle (player 4) and a pair of timpani (player 5). Although written to accommodate very young students, Spears incorporates examples of current percussion performance techniques found in solo and ensemble literature as well as music written for band or wind ensemble. These include frequent stick/mallet changes, anticipating multiple percussion performance by assigning more than one instrument to a player, altering normal playing areas and modes of attack (e.g., striking sides of timpani bowls with the heads and handles of timpani sticks, and playing with the hands), and expanding the palette of sounds that can be coaxed from an instrument or from the sticks themselves through the use of rimshots and stick clicks.

From a musical standpoint, the quintet uses devices such as motives passed from player to player and rhythm patterns treated melodically. It presents typical challenges encountered in ensemble performance, particularly in terms of precision and balance. Rhythm should pose no particular difficulties; accents and dynamics will require more attention, however.

Moving at the rapid tempo of quarter note = 132 with a directive to play “with spirit,” this tightly written piece would be an excellent choice for middle-school level contests and festivals.

—John R. Raush

The Hunt

Noah D. Taylor

\$48.00

C. Alan Publications

“The Hunt” is a work for solo marimba and percussion ensemble

with eight players. The instrumentation for the ensemble is fairly involved using several additional keyboards, timpani, bass drum, toms, and a long list of common and exotic percussion instruments. The marimba part is only moderately difficult, some of which can be played with only two mallets.

A solo marimba chorale begins the work with the other keyboards joining soon after. The slow beginning gives way to the furious and energetic “hunting” music. Alternating 3/4 and 7/8 measures are punctuated by tom-tom, snare drum and cymbal hits. The 6/4 section that follows is more languid and emphasizes the long sounds of cymbals, vibraphone and bass drum. As this section progresses the energy builds, leading to a virtuosic marimba cadenza. A brief restatement of the opening hymn introduces the coda, which is lively but less aggressive than the original “hunting” music. This work will provide ample challenges to the skilled marimbist and accomplished percussion ensemble.

—Scott Herring

Hurricane

Stanley Leonard

\$42.00

C. Alan Publications

This five-minute, 30-second percussion ensemble is scored for 14 performers. A suggested, almost symmetrical setup permits this ensemble (which includes no keyboard percussion instruments) to be as stimulating visually as it is musically. Included in the part assignments are conventional instruments such as tam tams, suspended cymbals, woodblocks, temple blocks, congas, snare drums, bass drums and tom-toms, as well as a rainstick, one steel drum, three brake drums and a bull roarer.

Opening very softly and sparsely, the rhythmic energy of this composition builds with conventional rhythms in 4/4 for the first 91 measures before transitioning to 6/8 for the remainder of this 169-measure composition.

The performance notes suggest that this composition not have a conductor and have a “light show” to augment its presentation (although no directions for lighting are included in the score).

—Jim Lambert

The Percussionistas

Mark Petersen

\$32.00

C. Alan Publications

This driving, rock-style percussion ensemble was composed for the Emerald Ridge High School Percussion Ensemble. It is scored for ten percussionists: 1. chimes/bells; 2. xylophone; 3. vibraphone; 4. four-octave marimba; 5. five-octave marimba; 6. four timpani; 7. large cowbell, triangle, temple blocks; 8. cabasa or sandblocks and bells; 9. four concert toms; 10. drumset and optional second vibraphone.

Opening with a tempo marking of 144 bpm, the composition initially is more rhythmically than melodically focused, with a syncopated four-measure F-minor riff that is broken up with a tom-tom fill. After this 16-measure (primarily 4/4 meter) introduction, a clever duo-ostinato in the marimbas provides harmonic underpinning for a xylophone and vibraphone duet (only two-mallet technique is required by the keyboard percussionists). The thinning of the timbral texture is contrasting to a return of the opening motive by the full ensemble.

The middle section of this ternary composition is slightly slower (a tempo marking of 132) with more contrapuntal interplay in the keyboard percussion parts and the drumset performer moving to the optional second vibraphone part (which doubles the lead bell part). A return to the thematic content of the opening section starts at measure 96 and leads to an emphatic ending at measure 113.

“The Percussionistas” would be an effectual opener for a percussion ensemble concert or it could be a superb contest composition for an advanced high school percussion ensemble.

—Jim Lambert

Quakers & Conures

Rodney Money

\$39.00

C. Alan Publications

“Quakers & Conures,” inspired by clown-like macaws found from Mexico to South America, is a raucous percussion ensemble piece scored for xylophone, vibraphone, two marimbas (low-A), four timpani, snare drum, cymbals, hi-hat, small-suspended cymbal, four toms, cowbell and bass drum. The

IV

vibraphone part requires four-mallet technique.

The piece is in 4/4 with occasional mixed-meter passages that create an almost comical disjointed effect. The tempo is constant throughout, at 126–132. The keyboard parts are full of sixteenth-note passages that may look intimidating to the inexperienced percussionist, but the frequent use of scales and repeated figures make these parts very playable for even the intermediate mallet player. The four-mallet vibe part will require a more advanced percussionist.

The mood of the piece is circus-like, with much dynamic contrast punctuated by the snare drum, cymbals, bass drum and tom-toms. A high school percussion ensemble with a few competent keyboard percussionists will enjoy the challenge and excitement of performing this work.

—Tom Morgan

Sizzle!

Nathan Daughtrey

\$32.00

C. Alan Publications

“Sizzle!” is written for five percussionists playing small multiple percussion setups using instruments common to middle school and high school music programs. Instruments have been selected according to their tonal characteristics, providing three different timbral categories: skins (bongos, snare drum, medium and low toms, bass drum), woods (woodblock, temple blocks, claves, slapstick, log drum), and metals (assorted cymbals including a hi-hat, splash and large China cymbals.) In addition, “Sizzle!” incorporates five different vocal effects. It is recommended that players utilize headset microphones in the vocal sections.

The ca. 4:19 piece is well-crafted, making use of several familiar compositional procedures, such as a four-bar rhythmic “theme” passed in fugue-like fashion between several players, and the incorporation of a rhythmic ostinato in 7/8 composed of accented sixteenth notes. A mixture of 5/8, 7/8, 4/4 and 2/4 bars adds to a palpable rhythmic excitement. Features such as its unusual vocal effects and some dramatic drumming opportunities scattered throughout the ensemble composed of accented sixteenths played by four and all five percussionists

IV

PERCUSSIVE ARTS SOCIETY 2007 SOLO MARIMBA COMPETITION

PURPOSE: To encourage the highest level of artistic expression in the art of performance and literature for solo marimba. The contest is designed to select four finalists to compete at the 2007 PASIC. 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 2007, 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 years of age 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 CD's (do not include your name). 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 2007 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 selection must be the required composition, the second selection must be an entire piece from Category I, and the third selection must be an entire piece from Category II. Disqualification will occur if the selections are not recorded in their entirety, the repertoire included is not from the required list as stated below, or selections have been electronically altered or edited.

REPERTOIRE LIST:

Required Composition:

Siciliano mvt. from Sonata No. 1 in G Minor for Violin Solo, BMV 1001 by J.S. Bach

Category I - Choose one piece from the following:

- Variations on Japanese Children's Songs* by Keiko Abe . *Scirocco* by Michael Burritt
- Caméléon* by Eric Sammut . *Rhythmic Caprice* by Leigh Howard Stevens
- Rumble Strips* by Gordon Stout . *Ilijas* by Nebojsa Zivkovic

Category II - Choose one piece from the following:

- Dances of Earth and Fire* by Peter Klatzow . *See Ya Thursday* by Steven Mackey
- Velocities* by Joseph Schwantner . *Mirage for Marimba* by Yasuo Sueyoshi
- Khan Variations* by Alejandro Vinao

APPLICATION FEE: \$35 per entry payable to PAS

**SEND APPLICATION MATERIALS TO:
PAS, 701 NW Ferris Ave., Lawton, OK 73507**

DEADLINE FOR ENTRIES IS APRIL 16, 2007

Performer's Name: _____

Age _____ PAS Membership # _____

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should attract the interest of older groups as well as those at the high school level.

—John R. Raush

Tierra del Fuego

IV

Walter Mertens

\$69.86

Beurskens Muziekuitgeverij

“Tierra del Fuego” is a piece for a percussion ensemble of 11 players (and an optional 12th on electric bass). Mertens capitalizes on the large instrumentation by using all of the mallet-keyboard percussion family of instruments (including two sets of vibes), plus piano, timpani, drumset, floor tom, bass drum, congas and bongos, RotoToms, tam tam and hand percussion, plus exotic instruments such as slit drums, siren, brake drum and thunder sheet.

Following a short introduction, a cadenza-like passage centered around a repeated phrase on xylophone leads to an up-tempo, rock-styled *tutti* for which Mertens combines repetitious rhythms and a simple melodic/harmonic scheme into a satisfying whole.

A section at a slower tempo follows that features a pedal point in the piano and timpani using repeated eighths underpinning dissonant chords played in both vib parts, marimba and piano. The climactic moment occurs when extremely dissonant chords are joined by a “rhythmic dissonance” created by layering quarter-note triplets and half-note triplets over straight eighth notes in piano and timpani, perhaps as a musical reference to the violent weather found in the region specified in the title of the piece. All players except the pianist join in the performance of a repeated rhythm pattern leading to an exciting finale, achieved as players who were using their hands on the membranophones in their setups return to sticks and mallets for a dynamic concluding statement.

Mertens seems to have discovered a successful formula for writing for very large ensembles (including those with younger students), which involves taking advantage of a large instrumentation and keeping melodic and rhythmic elements relatively simple. The result is a large ensemble work that offers approximately six minutes of light musical entertainment suit-

able for high school and college groups.

—John R. Raush

Chromatic Fantasy

V

Scott Roberts

\$29.00

C. Alan Publications

“Chromatic Fantasy” is scored for piano and nine percussionists playing bells, xylophone, vibes, two marimbas, chimes, timpani and various common percussion instruments. Although ten players are used, there is only a brief moment where the entire ensemble is involved, giving the work the feel of a smaller chamber piece. Instead, the composer uses various combinations of three, four and five players to alter the color and texture.

As the title implies, the keyboard parts feature many chromatic flourishes and arpeggiated chords throughout. The middle section is an extended canon involving the mallets and piano, leading to a gradual rhythmic and dynamic crescendo. The tension is released in the short, introspective coda that uses much less rhythmic activity and emphasizes the long sounds of vibes, bells, marimba and piano. The marimba closes the work with a final chromatic slide into a C natural that gradually dies away.

—Scott Herring

In the History of Man

V

Ben Wahlund

\$18.00

HoneyRock

This is a challenging duet for drumset and five-octave marimba, written for the Quey Percussion Duo. The percussion part calls for a four-piece drumset with two ride cymbals, crash cymbal, hi-hat and a foot-mounted cowbell. To avoid a balance problem, the performance notes call for the marimbist to play more like a jazz vibist, and the drumset player to approach the instrument “as a concert multiple percussion setup that happens to be performed while sitting.” The



drumset part is completely notated.

This is a very “groove-oriented” piece, beginning with an F inverted pedal in the top voice of the marimba, punctuated with three-note chords and bass drum on offbeats. This idea of the marimba playing a repetitive pattern with one hand, with contrasting melodic and rhythmic material coming from the other hand, supported by the drumset, is exploited throughout the piece. The level of complexity continues to increase, with extended sections in odd meters and greater interaction between the two players. The piece concludes in the manner that it began, with the F inverted pedal gradually fading away into nothing. This is a well-conceived piece for two instruments that are not usually considered compatible for duet writing.

—Tom Morgan

Oferendas

V

Ricardo Coelho de Souza

\$65.00

C. Alan Publications

“Oferendas” was commissioned by the Texas Christian University Percussion Ensemble and premiered on their PASIC 2005 showcase concert. The work requires 11 players and lasts approximately eight minutes. Souza uses the percussion orchestra as his instrumentation framework: two vibraphones, four marimbas (two 4.3 octave and two five octave), timpani, glockenspiel/crotales, xylophone/chimes/cymbal, percussion one (tam-tam, triangle, suspended cymbal, China cymbal, crash cymbals and snare drum), percussion two (bass drum, suspended cymbal, three toms, tambourine and sizzle cymbal).

The keyboards are the primary voice within the ensemble, and each player helps maintain the underlying sextuplet pulse throughout the entire work. Played at an adagio tempo of quarter note = 68, longer melody lines are sung over unwavering ostinatos. Souza uses one primary melody re-orchestrated several different ways but always has that sextuplet foundation and constant motion. The long lines and accompaniment trade-offs is very reminiscent of Maslanka’s “Crown of Thorns”; however, “Oferendas” uses the same melody throughout and creates variety mainly in re-orchestration and harmonization.

All vibraphone and marimba

parts require intermediate to advanced four-mallet technique, and the timpani has many tuning changes. The other parts are moderately challenging and provide a pleasant backdrop to the keyboards.

—Brian Zator

DNA

VI

Joan Tower

\$35.00

Hal Leonard

“DNA” is a percussion quintet commissioned for Frank Epstein and the New England Conservatory Percussion Ensemble. The composer provides an interesting and clear description on how the title and composition techniques relate to the biological forms found in genetic DNA. Using this form as a starting point, the composer has built the piece around pairs of instruments and within the ensemble performers. Each performer performs on two to three drums plus a variety of metal and wood accessories. Meters, tempi and dynamics change throughout this one-movement work. The interaction of motives between the players will require focus and maturity. This is an exciting piece that is well-constructed.

—George Frock

Groovelocity

VI

Till MacIvor Meyn

\$29.00

C. Alan Publications

Composed for the Percussion Art Ensemble, “Groovelocity” is a difficult percussion trio that exemplifies both groove and velocity from beginning to end. Lasting about ten minutes, the trio consists of one marimba player and two multiple percussionists. Percussion one uses crotales, claves, mounted tambourine, snare drum, temple blocks, large tam-tam, two splash cymbals (shared), two cymbals (shared), two triangles (shared), small ice bell (shared), five tom-toms, pedal bass drum and large bass drum. Percussion two uses vibraphone, hand-held tambourine, five tin cans, large tam-tam, two splash cymbals (shared), two cymbals (shared), two triangles (shared), small ice bell (shared), three cowbells, brake drum, four bongos and a conga.

This work is composed as a true trio and not a marimba solo with duet accompaniment. All three

parts require talented and mature players to handle the many time signature changes, independent rhythmic and melodic content, and the overall difficulty level of each individual part. The structure of the work follows an A B A' C form with fast, energetic and rhythmically intense A and C sections. The middle portion is an abstract break from the perpetual motion created before and after.

Meyn creates interesting colors through the many instruments used, but balance could be an issue at times. The piece, however, has very detailed dynamic markings to counteract the balance concern. In the hands of three very talented percussionists, "Groovevelocity" could be an exciting closer to a graduate level or professional recital.

—Brian Zator

Octet for Percussion

Maurice Wright

\$40.00

HoneyRock

At first glance, this work appears to be a mallet ensemble, but of the four movements, only three are primarily (not exclusively) for keyboard mallets. The third movement, "Junk," is for found objects: metal, plastic or wooden containers of graduated size. A ticker (whatever ticking sound one would feel appropriate) is played quietly throughout. Lasting about four minutes, this inner movement does not seem to be particularly related to the other three movements, so it could be performed as a single work or even omitted.

The first movement, "Stream," is a bright piece that stays in a steady 2/4 at quarter note = 88. The work is "indebted" to the theme of the fifth "Brandenburg Concerto."

Three marimbas (one being a bass marimba), two vibraphones, chimes and two sets of timpani perform material that is basically quarter, eighth and sixteenth notes. The dynamic contrasts add both musical interest and some additional technical challenges. The blend of these colors should produce very interesting sounds.

Movement II, "Ghost," is primarily in 3/2 at a *grave* tempo (half note = 68). All marimba notes are rolled, and the four vibes and two timpani players are asked to sing their notes. The half note speed is constant and the sonorities should

produce unique and unusual effects.

The final movement, "Octet," is an exciting work lasting about five minutes in which the quarter note stays at a constant 76 bpm until the final 31-measure ending, which is marked 100 bpm for the quarter note. There are a number of meter changes throughout this movement and some dynamic changes. In addition to xylophone, two marimbas, chimes, and two vibes, this movement also calls for steel drums and RotoToms. Unison sections are very challenging but can be especially effective if performed accurately. The counterpoint material is well-written and, again, very effective if played accurately.

The total time for the entire work (all four movements) is about 16 minutes but, considering the new ideas presented and the wealth of musical and technical challenges, "Octet" would be well worth performing.

—F. Michael Combs

Xyprexia

Daniel McCarthy


\$54.00

C. Alan Publications

In this work for percussion/marimba solo and percussion sextet, the solo part uses a five-octave marimba and a multiple percussion arrangement that includes tom-toms, bongos, three indeterminate metal sounds, doumbek and tabla. The accompanying percussion parts require an additional five-octave marimba, a low-A marimba, vibes, timpani and various other common percussion instruments.

The solo part requires a marimbist of considerable skill to execute McCarthy's characteristic sweeping lines and independent rolls, as well as a percussionist who is knowledgeable in the area of tabla and doumbek. The accompanying percussion parts are often syncopated, requiring six players with a solid sense of time and chops to execute frequent thirty-second-note passages.

—Scott Herring



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MIXED INSTRUMENTATION

Classical Kick, 2nd Edition V
Ira-Paul Schwarz
\$36.00

C. Alan Publications
“Classical Kick,” 2nd edition, is cast in the form of a suite in three movements scored for violin, clarinet and a five-octave marimba. The three contrasting movements, which reveal the skilful touch of an experienced composer, utilize the marimba in several different musical scenarios. In most of the first movement, the marimba part is written as a single melodic line in the context of a three-part contrapuntal fabric. The short *andante* movement, marked *sentito* (“expressive”), features a melody introduced by the marimba, with a simple accompaniment of broken chords played by the clarinet, and displays the lyrical capabilities of all three instruments. Although much of the writing for marimba is also linear, the performance of rolled double stops in the right hand coordinated with a bass line played by the left hand is considerably more challenging.

The final movement (*rondo caprice*) uses a rollicking 6/8 meter with brief excursions into 2/4 and 3/4 to provide a dance-like flavor, reminiscent of the *gigue* that formed the last movement of the Baroque suite. The marimba part in this final movement is even more pianistic in nature, with a number of passages that require the coordination of right and left hands in the simultaneous execution of two separate lines. But of most importance are the opportunities for a memorable performance of this well-written score, resulting from the interaction of the marimbist with the two other instrumentalists.

—John R. Raush

Mixed Music V
Eckhard Kopetzki
\$30.00

ConTakt Musikverlag
This is a duo for alto saxophone and percussion/marimba (one player). The marimba part is written for a low-A marimba, but the composer provides optional notes if a lower-range marimba is available. The percussion and marimba parts are printed on separate scores, which will facilitate reading when per-

forming on the different instruments. The percussion part calls for bass drum, two toms, tam-tam, tin can, two bongos and a small splash cymbal.

The marimba part is written for four-mallet performance, and alternates between sustained roll patterns and rhythmic patterns, which are often ostinatos. The notation clearly defines how the material is to be performed, with many of the more difficult patterns aided with sticking suggestions. The dialogue between the saxophone and percussion is effective and challenging.

—George Frock

Music & Motion V
Jeff Calissi
\$20.00

C. Alan Publications
“Music & Motion” is a mixed instrumentation duet scored for trombone and marimba. The marimba part requires advanced four-mallet technique and a five-octave instrument. Opening at a tempo of 76 bpm, the tempo moves forward to 86 bpm, then to 96 bpm before returning to the opening slower tempo at the conclusion of this duet.

The technical demands on the marimbist require a significant amount of sensitivity to the lyricism in the trombone part. A large portion of the trombone part is in tenor clef, permitting the trombonist to showcase the upper register. Although the composition ends in C minor, there are references to other tonalities throughout this five-minute composition. This duet could be equally appropriate for a graduate percussion or trombone recital.

—Jim Lambert

Quintessence II V
David Gillingham
\$40.00

C. Alan Publications
“Quintessence II,” originally for concert band, brass quintet and solo percussionist, has now been arranged by Nathan Daughtrey for brass and percussion soloists with piano reduction of the wind score. The work is set in two movements, the first of which is slow but fanfare-like, and the second more joyful and exuberant.

The first movement is scored for solo marimba and features sweeping arpeggiated lines often spanning most of the range of the

required low-A instruments. The percussion solo part for the second movement is scored for a drumset and multiple percussion setup consisting of tom-toms, five timpani, bass drum and bongos.

The drumset scoring for this movement is less about groove and more about color and punctuation. However, some of the multiple percussion licks require substantial right- and left-hand independence. The virtuosic brass parts call for five skilled performers in addition to a talented pianist.

While retaining the character and energy of the original concert band version is unrealistic to expect from a piano reduction, it does offer a viable alternative for brass and percussionists to perform “Quintessence II” as a chamber work.

—Scott Herring

Winter Sun: A Choral Symphony in C V
John Burge
\$40.00

Hal Leonard
“Winter Sun” is a work in five movements for SATB choir and percussion ensemble (five players) commissioned and premiered by the Ottawa Choral Society. The text is drawn from five poems by Canadian poet Margaret Avison that share an imagery of a northern winter awaiting the arrival of spring, and serve as a reminder of our own mortality. The subtitle of the ca. 30-minute work relates to a compositional feature that is quite unusual: all five movements have a common source for pitch material: the C major scale, devoid of any chromatically altered notes.

Burge’s expertise in writing for chorus is readily apparent throughout the score in notable examples such as the last, highly motivic movement, in which *divisi* soprano, alto, tenor and bass voices are woven into a rich eight-part polyphonic texture.

With the exception of four timpani and glass wind chimes, the tonal palette selected to color the wintry scenes in the text is devoted exclusively to metallic timbres using cymbals, tam-tam, bell tree, crotales, sleighbells, two glockenspiels, two vibraphones and two sets of chimes. Scoring for *two* vibraphones and *two* sets of chimes was a stroke of brilliance used to advantage throughout the work.

For example, the first movement displays an ostinato composed of four quintuplets in which the first note of each group is played on one vibraphone and the remaining notes on the other. Moreover, players reverse parts from measure to measure, adding an interesting twist to the existing antiphonal effect.

In the second movement, both vibists join together in the tandem performance of sixteenth-note broken chords. In the last movement, in one sublime moment for percussion alone, a magnificent climax is achieved when the contrapuntal texture abruptly changes to a series of chords played by all the keyboard percussion marked *fff*, joined in the last bar by timpani!

Each of the chime players performs with two mallets, permitting the sounding of complete four-note chords. In the opening measures of the initial movement, chimes sound two-note chords reminiscent of church bells. The four timpani are effectively used in the performance of pedal points. Burge’s penchant for doubling timpani notes at the octave adds depth and resonance to many passages.

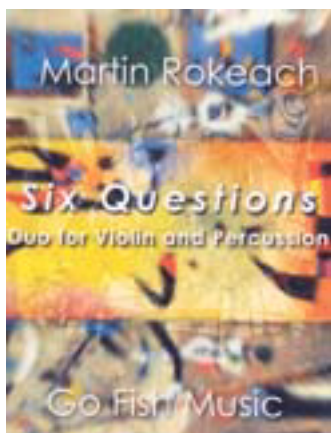
Although suggestions concerning mallet selection for vibes and bells are not provided, a rather delicate glockenspiel part in the third movement should prompt a warning about using exceedingly hard bell mallets such as the brass-headed variety. Similarly, percussionists playing chimes may wish to mitigate the sharp attack of leather chime mallets.

This literature is tailor-made for music programs at the collegiate level that boast both vocal/choral and percussion programs. Both choral directors and conductors of percussion ensembles should eagerly embrace the opportunity this work offers for a memorable musical collaboration that will delight audiences at a choral program as well as at a percussion ensemble concert.

—John R. Raush

Six Questions VI
Martin Rokeach
\$20.00

Go Fish Music
“Six Questions” is a creative duo for violin and percussion that is presented as a theme and a set of six variations. The percussion palette



consists of many colors, scored for a five-octave marimba, vibraphone, chimes, seven tin cans of graduated pitches, splash cymbal, tam-tam, one tympanum, bass drum, floor tom, cowbells and two triangles.

Rather than drawing a diagram for suggested setup, the publisher provides a photograph, which assists in the instrument placement.

The composition opens and closes with a slow statement of the theme, presented almost as a violin solo, augmented by occasional brief statements or comments by the percussionist. This rather short motive is presented and expanded in a variety of tempi and styles. Both the violin and percussion score are creative in the use of contrasts in texture, techniques and expression. Of particular interest is variation four, which is spiced with the violinist performing a quick waltz, with one of the three beats being a pizzicato that comes off sounding like a percussion timbre.

The percussion score is presented with all stick, mallet and instrument changes clearly notated. Both performers will find the dialogue and unison passages challenging, but fun to work on in preparing this work for performance.

—George Frock

PERCUSSION RECORDINGS

Born in Brooklyn

Instinctual Eye

Barking Hoop Records

Drummer/percussionist/leader Kevin Norton, clarinet/alto saxophonist Frode Gjerstad and bassist Nick Stephens comprise the group

Instinctual Eye. Their latest release, *Born in Brooklyn*, is a responsive/reactive modern free jazz recording that features extreme and unusual timbres, frequently shifting tempos and feels, and a wide range of emotion and energy. The two pieces, "Fitzcarraldo's Beautiful Nonsequitur" and "Born in Brooklyn," often resemble contemporary classical chamber music (when Norton is playing vibes) or frenetic musical duels (when Norton moves to the drumset). Norton, one-time drummer for free jazz icon Anthony Braxton, prods and drives the ensemble from the outset and transcends musical genres with grace, ease and musical expertise.

—Terry O'Mahoney

Codes

Ignacio Berroa

Marsalis Music

Ignacio Berroa has spent a lifetime supporting other artists, including Dizzy Gillespie, McCoy Tyner, Mario Bauza, Tito Puente, Danilo Perez and others, but he finally steps into the limelight on this 2006 CD release. From the opening track to the final wisps of sound, the depth of Berroa's groove jumps from the speakers and attacks the listener with passion and fire.

Berroa and an all-star line-up (including pianist Gonzalo Rubalcaba, bassist John Patitucci, and *conguero* Giovanni Hidalgo) set the tone for this outstanding Latin-jazz recording with a driving Afro-Cuban 6/8 feel on Chick Corea's "Matrix." The Afro-Cuban influence continues with Berroa's "Joao Su Merced," an extended homage to the Yoruban musical tradition. Dizzy Gillespie's "Woody N' You" is treated to a number of rhythmic modifications that juxtapose an Afro-Cuban 6/8 feel with double-time swing. Wayne Shorter's "Pinocchio" is given a freewheeling



Afro-Cuban interpretation, with great interplay between Berroa, Rubalcaba and bassist Armando Gola. The two ballads, "Realidad y Fantasia" and Antonio Carlos Jobim's "Inútil Paisagem," provide a nice contrast to the other, more muscular tracks. "Partido Alto," an airy Brazilian jazz tune, and "La Comparsa," a danzon/swing cut, provide an even clearer picture of Berroa's musical palette.

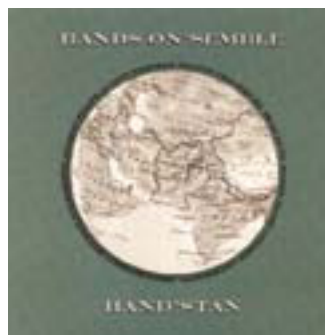
The intricate rhythmic web that Berroa weaves is simultaneously spellbinding and invigorating. Although he only solos on two tunes, Berroa sounds great throughout the recording. He's a rare breed of player who is a master of both Afro-Cuban and jazz styles, and *Codes* is the latest evidence of that.

—Terry O'Mahoney

Hand'stan

Hands On/Semble

Self-published



Hand'stan is the latest recording from the Hands On/Semble percussion group. Using a multitude of exotic instruments, members Randy Gloss, Andrew Grueschow and Austin Wrinkle meld musical styles from around the globe into a pulsating, earthy experience for the listener. The ensemble augments their ranks on this recording with guest artists Abbos Kosimov, Swapan Chaudhuri, Adam Rudolph and Houman Pourmedhi.

There are three extended compositions on this recording. "Two Weeks Time, Tweaks Time" is a mystical six-part "suite" highlighting a series of improvised solos on different instruments (pandeiro, tabla, etc.) prior to an extended "trading solos" section. "Xinwan Padma" (by guest Brad Dutz) is an ethereal composition that often sets a glass marimba melody against a tabla and pandeiro vamp. Its Brazilian/Indian sound is accen-

tuated further by the udu drum and tuned gongs. "Tantana/Butterfly" is an earthy, African-inspired call-and-response/solo vehicle for guest artists Kosimov and Pourmehdi that pulsates with atmosphere.

—Terry O'Mahoney

Jimmy Cobb

Jimmy Cobb

Marsalis Music

From the opening bebop drum solo to the last swinging note, drummer Jimmy Cobb demonstrates he's still a driving force at age 75 on this 2006 jazz quartet release. Accompanied by pianist Ellis Marsalis, bassist Orlando Le Fleming and saxophonist Andrew Speight, Cobb performs both original compositions and obscure jazz tunes.

The recording fits firmly in the straight-ahead jazz vein with swing tunes "Mr. Lucky" by Henry Mancini, "Tell Me" by Ellis Marsalis, and Cobb's own pieces "Tune 341," "W.K." and "Composition 101." The theme from the *Superman* movie ("Can You Read My Mind") is transformed into a gentle jazz waltz, while "There Is Something About You (I Don't Know)" is performed as a jaunty bossa nova. Cobb's more subdued side is displayed on ballads "Eleanor" and Richard Tee's "Real Time."

The strong time playing, melodic hard bop solos and sensitive brushwork found here show why Cobb was the sideman of choice of Miles Davis and so many other artists. Chronologically he's 75, but Jimmy Cobb plays with the joy and spirit of someone a third his age.

—Terry O'Mahoney

Latin Jazz Project

Milliken University Percussion

Ensemble

First Step Records

Latin Jazz Project features eight tunes arranged for keyboards (marimba/vibes), bass guitar, piano and percussion. Although the liner notes describe the group as "a world-fusion music ensemble," their instrumentation and repertoire clearly stick to the Afro-Cuban tradition. Dizzy Gillespie's tune "Tanga" sets the mood for the recording with a driving beat and nice solos by vibist Paul Seiz and guitarist Brandon Weber. Coltrane's "Africa" is given a rather ethereal/atmospheric treatment while "Cold Duck Time," the Eddie Harris clas-



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sic, is delivered in psychedelic, 1960s funk style. “La Comparsa” is a nice change of pace as the instrumentation is pared down to just trumpet and percussion for a more traditional Cuban approach. Pianist Chris Reyman arranged “Might As Well Be Spring” in 7/4 and contributes heavily to Chick Corea’s “Samba Song.” “Oyo Como Va” and “All Blues” round out the set.

Directed by Brian Justison, the group is described as a percussion ensemble but more accurately (at least for this recording) resembles a Latin-jazz band in its instrumentation. The group sounds good and the arrangements are solid, but a more prominent percussion mix and more non-pitched percussion solos (e.g., timbales, congas) would have been a welcome addition.

—Terry O’Mahoney

Live in Seattle

Joe Locke/Geoffrey Keezer Group
Origin Records

Live in Seattle was recorded in 2005 at the Ballard Jazz Festival and contains an eclectic mix of styles from fusion to hard swinging jazz to James Taylor. Vibist Joe Locke and pianist Geoffrey Keezer are joined by bassist Mike Pope and drummer Terreon Gully.

The group comes out of the shoot burning with Locke’s “Van Gogh by Numbers,” which is a fusion tune with a head that alternates between 4/4 and 7/8. The highly orchestrated beginning flows into powerful solos from Keezer and Locke, followed by a drum solo by Gully over the opening ostinato. “Honu,” by Keezer, is a nice contrast, setting a more reflective mood. This beautiful ballad features Locke’s vibraphone melody floating over Keezer’s broken-chord accompaniment. Gully’s sensitive cymbal work adds just the right colors. Another Keezer original, “Fractured,” is a swinger *a la* Elvin that

features an unbelievable solo from Locke over the floating time feel, along with great solos from Keezer and Pope.

James Taylor’s “Native Son” is given an interesting new twist as a 3/4 funk tune with Keezer switching to electric keyboard. The effect is a very soulful rendition of this pop standard. Locke’s “Miramar” is another haunting ballad featuring a particularly beautiful solo by Keezer with subtle accompaniment from Locke and Gully. The hip-hop and reggae styles are well represented with Keezer’s “Tulipa,” which provides a great vehicle for Gully and his polyrhythmic interaction with the vib and piano solos. The CD ends with a high-energy samba, “The King (for T.M.),” with its intricate melody played by the vibes and piano in unison. The solo section alternates between a samba feel and up-tempo swing that gives everyone a chance to blow.

One can hear the influence of so much jazz history in this music: Chick Corea, John Coltrane, Elvin Jones, Weather Report, McCoy Tyner and many others. This kind of depth that each musician brings to the music makes this a very special group and this recording a very important documentation of a great live performance.

—Tom Morgan

Michael Carvin

Michael Carvin
Marsalis Music

Drummer Michael Carvin might be described as a “jazz foot soldier”—one of the guys in the trenches whose name doesn’t get mentioned very often but who has been around forever. Marsalis Music has chosen to spotlight his contribution to jazz with this quartet date featuring Dezron Douglas on bass, Carlton Holmes on piano and Marcus Strickland on saxophones. Using his strong, muscular style (reminiscent of Art Blakey), Carvin drives his way through eight straight-ahead jazz standards with the restraint of the quintessential sideman.

Carvin presents a spectrum of jazz drumming styles by performing up-tempo swing tunes (“I’ll Remember April,” “In Walked Bud,” “Hello, Young Lovers”), shuffles (“The Lamp is Low”), and ballads (“Prisoner of Love/Body and Soul,” “Forest Flower,” “You Go To My

Head”) as well as a metrically altered version of “A Night in Tunisia.” Choosing to primarily remain in a support role, Carvin does step into the solo spotlight on “A Night in Tunisia” and “In Walked Bud” with some thematically based solos that combine elements of Max Roach and Philly Joe Jones’ style.

—Terry O’Mahoney

Monk’s Bones

Monk’s Music Trio
CMB Records



Monk’s Music Trio, a jazz trio led by drummer Chuck Bernstein, specializes in the performance of music by jazz legend Thelonious Monk. Their latest recording, *Monk’s Bones*, is a collection of nine Monk originals performed with two guest trombonists: Roswell Rudd and Max Perloff. The tunes are Monk classics (and a few of his lesser known works) and the band members seek to capture the quirky nature of the composer in their individual soloing.

A dissonant delivery of “Monk’s Dream” opens the recording with pianist Si Perloff often imitating Monk’s unique approach. Bernstein demonstrates his melodic solo style in a 16-bar introduction to the next tune, “San Francisco Holiday.” Several ballads, including “Crepuscule with Nellie,” “Round Midnight” and “Ugly Beauty” slow down the pace and serve to balance the medium tempo swing tunes (“I Mean You,” “Little Rootie Tootie”). “Friday the Thirteenth” is given an unusual treatment, as Bernstein plays a Brazilian *berimbau* like a juke joint slide guitarist throughout the track. “Blue Monk” purposefully sounds like a “drunken” version, with both trombones interpreting the melody simultaneously.

—Terry O’Mahoney

Music for Flute and Percussion

Marc Grauwels, flute, and Marie-Josée Simard, marimba and percussion

Naxos

This new CD is one of the most musically interesting albums to be available recently. One would think that over 70 minutes of flute and percussion duets might be tedious, but this duo keeps every moment alive with no problem holding the listener’s attention.

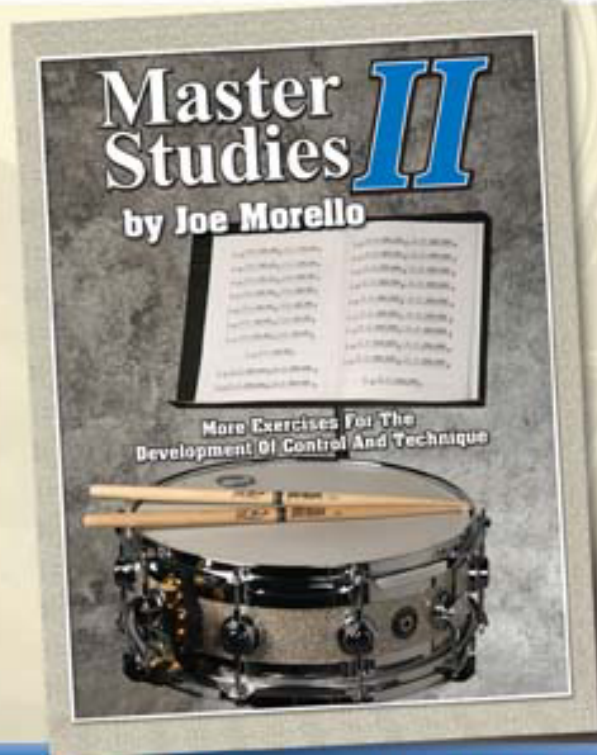
One of the eight works on the CD is a solo marimba performance of Keiko Abe’s “Wind in the Bamboo Grove,” which provides a most interesting interpretation of this well-known work that has now become a classic for advanced players. Simard’s very musical and creative rendition is likely to cause a renewed interest in this work.

The first work on the CD is “The History of the Tango” in four movements, which was originally scored for flute and guitar. This setting takes full advantage of the capabilities of the marimba and vibes as well as congas and bongos. The four movements are programmatic, starting with “Bordel 1900,” followed by “Café 1930,” then “Night Club 1960” and concluding with “Concert d’aujourd’hui” with traces of Bartók and Stravinsky that brings the tango into the 20th century.

“Initiation” by Michel Lysight is a two-movement work with very expressive melodies combined with interesting rhythmic combinations. Other works include a composition by Alic Wilder using the flute and alto flute in combination with bongos, Zarb and log drum. Wilder’s work is titled simply “Flute and Bongos No. 1.” Karen Young’s “Ode to Nature” calls for alto flute and bass flute with marimba and vibraphone. Ravi Shankar’s “Raga: The Enchanted Morning” is a free work without meter and uses flute with marimba. Arvo Pärt’s “Spiegel im Spiegel” is written in a slow tempo for alto flute and marimba.

—F. Michael Combs

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Night of Moon Dances

Eckhard Kopetzki; Thomas

Lechner, marimba/percussion;
Andreas Steiner, marimba;
Marion Andersons, saxophone;
Percussion Ensemble of the
Hochschule für Musik,
Trossingen, conducted by Franz
Lang

Cavalli Records

Two works heard on this CD, which features six compositions by Eckhard Kopetzki, have already earned two first-prize awards, one in the 2002 PAS composition competition for "Canned Heat" for solo percussion, and another in that same competition the following year for "Three Movements for a Solo Dancer," a marimba solo. The title track, "Night of Moon Dances" for solo marimba and four percussionists, was composed for the finale of the 2004 International Marimba Competition in Belgium. Another piece, "Mixed Music," a single-movement duo for alto saxophone and marimba/percussion, was commissioned by the "Culture Days" of the City of Oberasbach. Two other pieces heard on this CD are "Wooden Delight," a single-movement composition, and "Drumming Rites" for percussion quartet.

In "Wooden Delight" for two marimbas, Kopetzki has written a score that alternates lyrical interludes with music suggesting a primal influence performed with

frenzied abandon punctuated with vocal shouts, a virtuosic *tour de force* impressively handled by Thomas Lechner and Andreas Steiner.

Some of the most memorable moments on the disc are those showcasing Lechner's work on the marimba in the two-movement "Night of Moon Dances" and "Three Movements for a Solo Dancer" for solo marimba. The musical charm of these pieces is largely dependent on their lively, infectious rhythms, expressed in an engaging, imaginative marimba part tastefully embellished by the four percussionists in "Night of Moon Dances."

"Mixed Music" for alto saxophone and solo percussion—one of the musical highlights of the disc, thanks to strong performances by saxophonist Andersons and Lechner—provides an entertaining excursion into music conveying a jazz-like ambience, in which Lechner treats his multi-percussion setup as a drumset. Lechner has additional opportunities to display his considerable talents as a multiple percussionist in "Canned Heat."

The music on this disc reveals a successful collaboration between composer and percussion soloist that defines something of a symbiotic relationship. While it might be said that Kopetzki is fortunate to have a percussionist with Lechner's talents to perform his music, it is

just as apparent that this music has provided Lechner with literature that seems tailor-made to display his abilities. In the final analysis, the listener is also the beneficiary of their relationship.

—John R. Raush

Within You Without You

D'Drum

Cornucopia Records

D'Drum is a Dallas (TX) based world music ensemble featuring multi-percussionists Ron Snider, John Bryant, Doug Howard, Jamal Mohamed and Ed Smith. Their second CD, *Within You Without You*, features flutist Jim Walker, and the overall sound is somewhat reminiscent of the Paul Winter Consort. The eight works on the recording freely combine a myriad of diverse musical styles into an intriguing collage.

"Within You Without You," a George Harrison tune, opens the recording and is given an African/Balinese treatment by the group. "Gong Song" is a lush, serene ballad featuring vibes and cimbalom, while "SummerFall" sounds like a joyous vamp-based percussion/flute free-for-all. Another gamelan-tinged work, "Girikusuma," begins with a rubato introduction that soon alternates between traditional gamelan and lively dance sections. "Nebula" is one of the more ethereal works on the recording, created by the use



of vibes, flutes and suspended cymbal swells. A wonderful darabuka solo serves as an introduction for "Lamaj," which has an African 12/8 tribal dance feel. A dreamy, slow Chinese march called "Borobudur" relies heavily on the expressive flute timbre to capture the mood. The final piece, "WinterSpring," begins with a three-way melodic improvisation featuring bass flute, cimbalom and vibes that reminds one of Japanese shakuhachi music. A lively dance section follows that connotes the arrival of spring.

The addition of Walker, who plays a number of different flutes, really broadens the musical palette of the group without detracting from its percussion focus. The ensemble's precision and soloing are both excellent and the compositions always interesting and multifaceted.

—Terry O'Mahoney

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CALL FOR PROPOSALS PASIC 2007 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 2007, October 31– November 3 in Columbus, Ohio. 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 2007 Session Applications to:
Percussive Arts Society, 701 N.W. Ferris Avenue,
Lawton, OK 73507-5442
(580) 353-11455

DEADLINE: DECEMBER 15, 2006

CALL FOR PROPOSALS PASIC 2007 FOCUS DAY

"Paukenzeit —Celebrating the Solo Timpanist"

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2007 Focus Day, Wednesday, October 31, 2007, in Columbus, Ohio. The theme for the day is "Paukenzeit – Celebrating the Solo Timpanist."

Focusing on music for the solo timpanist, the committee seeks proposals for performances and other presentation formats of new and historically significant works for solo timpani. This includes unaccompanied solo timpani, accompanied solo timpani (including single instrumental, vocal, electro and/or electro-acoustic accompaniment), percussion ensembles and various instrumental chamber ensembles featuring solo timpani, and concerti. In all categories, compositional design/intent must focus on timpani as the featured solo voice. Extended instrumentation to the solo timpani console is acceptable, provided that its use can be considered but an extension of the timpani voice, and not a multiple percussion solo.

The New Music/Research Committee looks, as a consequence of this Focus Day, to significantly expand the knowledge of the PAS community of current and potential activities in music for solo timpani, thereby sparking further experimentation in both performance and repertoire. Consequently, the committee seeks the interest and participation of both emerging and established composers and performers. All proposals that qualify for inclusion on the 2007 PASIC Focus Day will be given complete and careful consideration. Please note: Expenses and the securement of instrumentation and funding sources will be the sole responsibility of the artist. This includes the logistical and financial considerations involved with additional performers. Please prepare and submit your proposal with this consideration.

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

Send all proposals and 2007 session applications (with CD if possible) to: Percussive Arts Society, 701 N.W. Ferris Avenue, Lawton, OK 73507-5442

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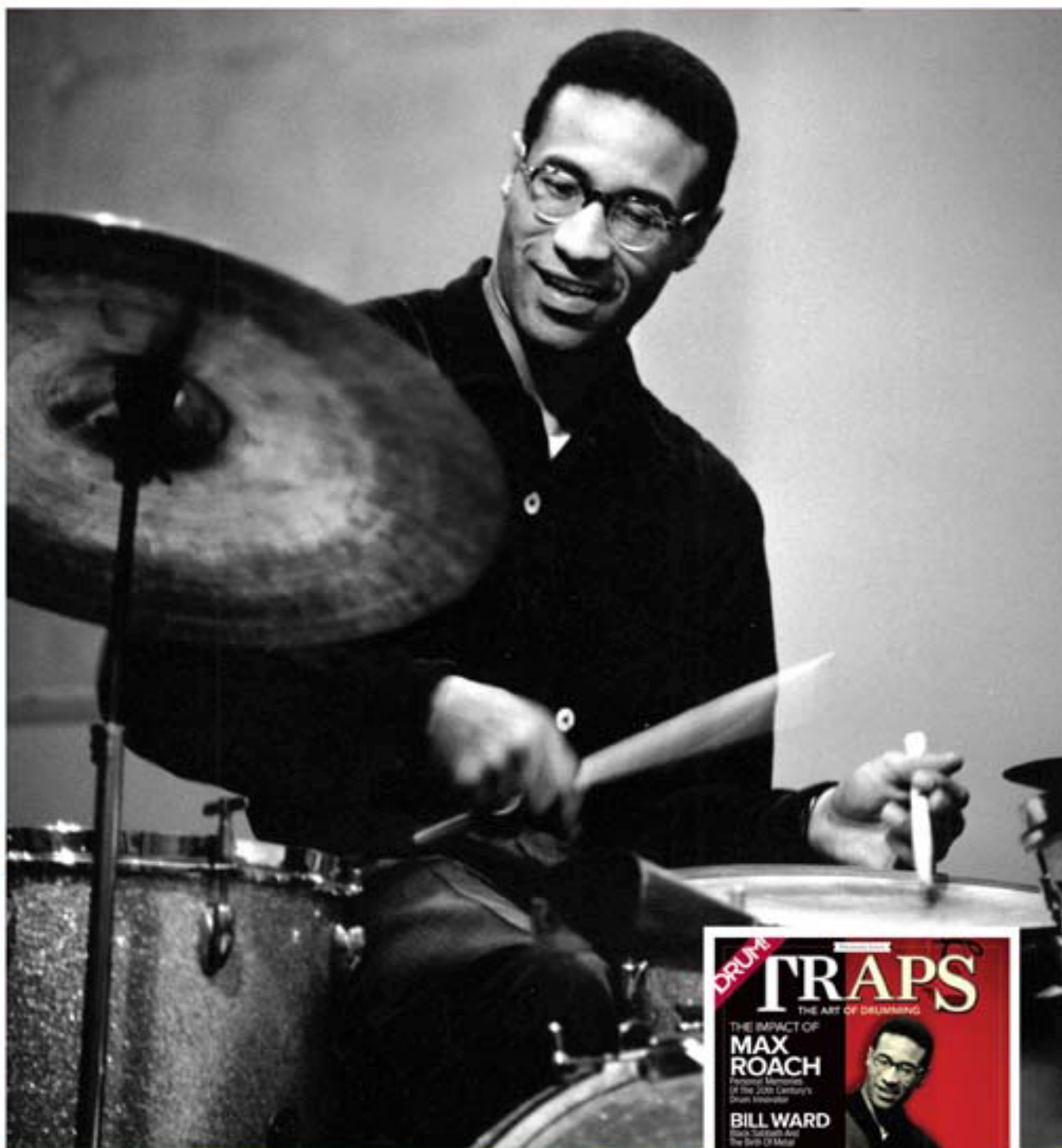
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2007 PERCUSSIVE ARTS SOCIETY 34TH ANNUAL PERCUSSION COMPOSITION CONTEST

PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

2007 CATEGORIES

Category I: Marimba Solo (unaccompanied)

First Place: \$1500.00

Second Place: \$ 500.00

Third Place: \$ 250.00

Category II: Medium Percussion Ensemble (5-8 players)

First Place: \$1500.00

Second Place: \$ 500.00

Third Place: \$ 250.00

First, second and third place winners in each category are allowed to encourage presenters to perform their winning work at a future Percussive Arts Society International Convention or other PAS sponsored event. PAS reserves the right to not designate a winner if the judges determine that no composition is worthy of the award(s).

ELIGIBILITY AND PROCEDURES:

- 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 16, 2007.

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

2007 PERCUSSIVE ARTS SOCIETY 34TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

Entry Agreement

My signature below affirms my acceptance of the procedures and policies of the Percussive Arts Society Percussion Composition Contest. I further warrant that the enclosed composition is original and has not been previously commissioned or published in any format. I understand that failure to adhere to the contest procedures, policies and this agreement will constitute withdrawal of any prize I might be awarded.

Signature of Composer _____ Date _____

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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 2007–2008 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.

Download an application: www.pas.org/news/contests/index.cfm

Deadline: All materials must be received in the PAS offices no later than March 15, 2007.

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 580.353.1455

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PERCUSSIVE ARTS SOCIETY HALL OF FAME NOMINATIONS

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.

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, 2007

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

DEAGAN MODEL NO. 50 CAPRICE MARIMBA

Donated by Susan L. Owen Bissiri, 2006-06-01

The Deagan Caprice marimba, model number 50, was a short-lived, top-line instrument manufactured between 1946 and 1949. This model re-introduced the use of metal in the construction of Deagan marimbas after the ban on its use during World War II. Having a four-octave range of C to C, it set this range as the standard for the post-war construction of marimbas. The instrument is 36 1/4 inches high and 69 3/8 inches long. The largest bar measures 16 1/8 x 2 1/8 x 7/8 inches and the smallest measures 7 1/8 x 1 5/8 x 1/2 inches.

This marimba belonged to PAS Hall of Fame member Charles Owen. It was used in countless performances during his extensive career as soloist with the United States Marine Band, Principal Percussionist with the Philadelphia Orchestra, and Professor of Percussion at the University of Michigan. Its most notable appearance is in Owen's recording of the Creston "Concertino for Marimba and Orchestra, Op. 21" with the Philadelphia Orchestra for the Columbia Masterworks album *First Chair Encores, Vol. 2*.

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



PAS Hall of Fame member Charles Owen with his Caprice marimba.



Detail from Columbia album *First Chair Encores*, which featured Owen on this instrument.



Deagan Model No. 50 Caprice Marimba.

Ney Rosaura



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The series features rattan shafts and rubber cores, coupled with special yarn and cord choices to assure the player of a pure and natural sound that projects the full capabilities of the instrument.

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