

# Percussive Notes

The Journal of the Percussive Arts Society • Vol. 45, No. 6 • December 2007

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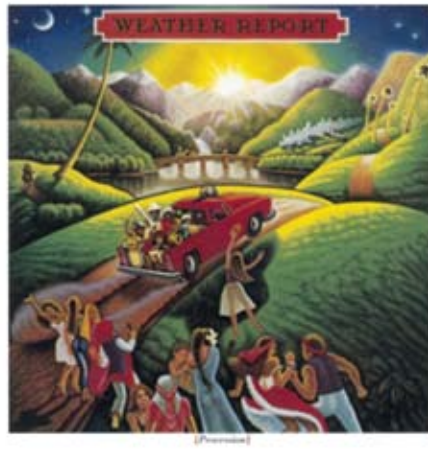
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# Percussive Notes

The Journal of the Percussive Arts Society • Vol. 45, No. 6 • December 2007



## THE DRUMMERS OF



## WEATHER REPORT



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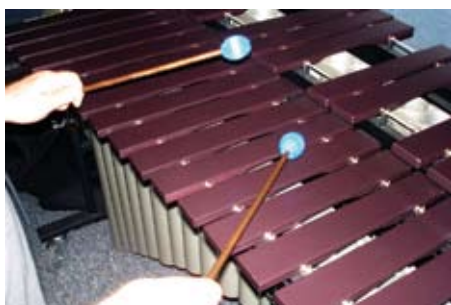
Cynthia Yeh

# Percussive Notes

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# PASIC 2007: One of the Best Ever

BY GARY COOK

Since my last "From the President" message in the October issue of *Percussive Notes*, PASIC 2007 has come and gone. PASIC 2007 was our 32nd official convention and represented a celebration of 46 years of the Percussive Arts Society. Many comments and e-mails we received after the convention praised PASIC 2007 as "one of the best ever." This e-mail from Canadian percussionist Beverly Johnston summed it up well: "I really enjoyed PASIC this year. The talent that was there was mind boggling. I had many of my students attend and they were all blown away by the presentations and the high level of playing. Thanks again for everything. The whole convention was so successful."

If you weren't able to attend PASIC 2007 you can check out some of the events at [www.pasic.org](http://www.pasic.org), [vicfirth.com](http://vicfirth.com), and, of course, on MySpace and YouTube.

The Wednesday Focus Day on timpani was one of our most successful. As one young percussionist stated, "I didn't know timpani could be so cool!" The remaining three days were truly outstanding showcases of world-class talent in every performance style and area imaginable. The exhibition floor was jam packed with a record number of exhibitors showing the latest in percussion gear and publications.

In addition to incredible performances and exhibits, PASIC affords a venue for scholarly paper presentations, panel discussions, hearing tests, hands-on workshops, a listening room with scores and recordings, drum circles, the PAS Hall of Fame awards banquet, and more. Here are just a few of

the terrific panel discussion topics from PASIC 2007: "Building a Powerhouse Percussion Program," "Common Injuries for Percussionists' Prevention, Recognition and Treatment," "A Percussion Degree: Preparation for Life," "The Pedagogy of Great Musicianship," "The Art of Listening," and "The Drummers of Weather Report."

For more on PASIC 2007, visit [www.pasic.org](http://www.pasic.org) and watch for coverage in the January issue of *Percussion News*.

## VISION OF HIGHEST STANDARDS

We are pleased with the praise we receive on the high quality of PASIC 2007. This is a result of a conscious effort to select clinicians and performers who represent the very highest standards in their areas of expertise. From over 500 applications and incredible proposals for PASIC sessions received from individuals, groups, and companies, and after serious and thorough consideration of PAS Committee recommendations, the Executive Committee works with Executive Director Michael Kenyon, PAS Director of Event Production and Marketing Jeff Hartsough, and PAS Program and Events Manager Cory Cisler to create a vision for each PASIC.

After months of refining and planning they eventually implement this vision at PASIC through the diligent work of the PAS staff and many volunteers on the PASIC Logistic Team who make each year's PASIC a greater success. Support of this vision is critical, and the many percussion companies and manufacturers who are PAS Sustaining Members dedicate great amounts

of time, energy, and money investing in PAS and PASIC. To all the staff, volunteers, Sustaining Members, and individuals in the music industry, we express our deepest appreciation for your support.

## PROFESSIONAL DEVELOPMENT SESSIONS

In my October *Percussive Notes* message I talked about the three Professional Development Sessions being presented at PASIC 2007. These sessions were very successful and well attended. Each session focused on different but related aspects of achieving successful careers in music as a percussionist and drummer. The session titles were "The Secrets of Successful Freelancing," "Paths, Presence, and Future—Finding Your Way in the Music Industry," and "Opening Paths, Surviving as a Musician." The latter was presented mostly in Spanish, a first for PASIC.

The presenters for these three sessions have agreed to post their session handouts at [www.pas.org](http://www.pas.org) under Educator Resources or write articles for *Percussive Notes* based on their sessions. Be sure to watch for these future publications. A special thanks goes out to all the presenters for these Professional Development Sessions.

## COMMITTEE CHAIR VACANCIES

In addition to more than 150 events on 12 stages featuring many of the world's best musicians on drumset, orchestral percussion, keyboard, world percussion, marching percussion, and other areas, the 17 standing committees of PAS all met at least once at PASIC 2007 to discuss business and plans

# PERCUSSIVE ARTS SOCIETY

## Mission Statement

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

## PRESIDENT'S CIRCLE

The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

<b>\$500,000 or more</b>	McMahon Foundation
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for the next PASIC. I encouraged members in my October *Notes* message to attend any of these committee meetings that they were interested in. Any members who feel they are qualified and would be interested in serving as a Chair of a PAS Committee are encouraged to consider applying for one of the PAS Committee Chair vacancies posted at [www.pas.org/News/index.cfm](http://www.pas.org/News/index.cfm). Volunteer work as a Committee Chair is hard work but very gratifying and an excellent way to serve PAS and contribute significantly to the future of the society.

### COMMUNITY OF PAS

As I have written before, PAS is about *community*, and you'll find no greater community of percussion and drumming enthusiasts than at a PASIC. Our annual convention is a time and place for sharing concepts and ideas with colleagues, to renew old friendships and make new ones, to become more involved in PAS and the world of percussion, and to be renewed and inspired by new products, publications, provocative thinking and ideas, and the incredible artistry of our greatest performers. PASIC 2007 was clearly a great community gathering of friends and colleagues.

### PASIC 2008

If you missed PASIC this year, mark your calendars now and begin planning and saving funds to attend PASIC 2008 in Austin, Texas, November 5–8, 2008. If you want to be considered as a performer, clinician, or other type of presenter, apply *now* for PASIC 2008. You'll find the PASIC selection process thoroughly explained online at [www.pasic.org/ArtistSelection.cfm](http://www.pasic.org/ArtistSelection.cfm). Application is all made online for PASIC 2008 at [www.pasic.org/NextYear.cfm](http://www.pasic.org/NextYear.cfm). But hurry, the deadline for PASIC 2008 application is December 17.

If you have any questions, I can always be reached at [percarts@pas.org](mailto:percarts@pas.org).



Gary Cook  
PAS President

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**2008–2009 BOARD OF DIRECTORS  
ANNOUNCED**

The PAS membership recently elected 11 members to the Board of Directors for the 2008–2009 term. Each year, 12 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, 2008: Timothy Adams, Anders Astrand, Vic Firth, Dr. Julia Gaines, Neil Grover, Frederic Macarez, William Moersch, Dan Moore, John W. Parks IV, Dave Samuels, and Andy Zildjian.

Peter Erskine and Ed Shaughnessy have each served four consecutive terms on the board and, due to term limits, must now step off the board. On behalf of everyone at PAS, we extend a large thank you for all of the support, wisdom, energy, and prestige they have brought to our organization throughout their many years of service.

**COMMITTEE CHAIR VACANCIES**

PAS currently has two committees with openings, and interested individuals may apply for the following committee chair positions:

**Education Committee:** The PAS Education Committee conducts research and exploration into practical and philosophical materials to assist music educators and percussion instructors in the comprehensive education of their students. The committee understands and enjoys the fact that percussion is an attractant to the general public, and therefore provides opportunities for them to learn more through educational outreach activities. The committee recognizes percussion is an important part of public school education, and therefore provides educational experiences for the professional music-education community. The committee nourishes the ongoing educational needs of professional percussionists by providing workshops, articles, resources, networking, and stimulating discussions.

**International Committee:** The International Committee coordinates efforts and promotes the growth of international membership in PAS by addressing issues pertaining to communication, fiscal matters, philosophy, and visibility. The committee also oversees the administration of the annual PASIC International Student Scholarship.

The application deadline for each of these committees is January 31, 2008. A letter of interest and current vitae are

required for consideration and should be sent to:

Committee Chair Search  
Percussive Arts Society  
32 E. Washington, Suite 1400  
Indianapolis, IN 46204  
Or via e-mail to [percarts@pas.org](mailto:percarts@pas.org)

**2008 PASIC SESSION APPLICATION**

With the recent completion of a fantastic convention in Columbus, Ohio, the PAS staff is already directing its energy toward PASIC 2008 in Austin. A new online application has been instituted this year to streamline and improve the application process. Artists now have the opportunity to upload audio and photos and link to video files on other sites. This process will allow for easier transfer of application materials and improve the programming selection process. More details and application information can be found on the PASIC Website at [www.pasic.org/NextYear.cfm](http://www.pasic.org/NextYear.cfm).

**HALL OF FAME NOMINATIONS**

PAS 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 86 so you will have time to prepare the necessary information and submit your nomination prior to the deadline.

**THANK YOU**

As this is the last publication for 2007, I want to take this opportunity to thank our entire staff, officers, and board of PAS for their outstanding work, patience, vision, and energy. This has been a year of

transition that included a changeover of 50 percent of our permanent staff and our departure from Lawton to temporary space in Indianapolis. The entire staff is to be commended for their efforts this year as we worked hard to create a new team environment.

A new team of officers has continued to provide the vision and oversight to keep the organization on sound financial footing and strategically moving in a visionary direction. The coming year will continue to be a transitional time for the society as we work to improve our technology platform, move into our permanent space, and open the museum. There is no doubt that the new PAS team will continue to build momentum in 2008. The result will be a more relevant and essential organization to our members, built on better community, information, and communication. Thank you for your continued support of PAS and for your participation in our percussion community.

As the holidays near, everyone at PAS wishes you a peaceful and prosperous season and hope that you will make a resolution this year to become more involved in PAS and bring one new member to our society.

**PN**

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## The Dying Art of Jazz Drumming?

*Following are excerpts from a recent discussion in the Drumset topic of the Members Forums section of the PAS Website, posted under the title "The Dying Art of Jazz Drumming?" To view the entire discussion, and participate if you wish, log in to the Members Only section of the PAS Website ([www.pas.org](http://www.pas.org).)*

### Murray Houllif

I'd like to know if anyone else is encountering this issue and what remedies, suggestions, etc. they may have. I've been teaching in a percussion studio for four years. Most of the students want drumset lessons. They range in age from approximately 9 to 16 years. The students are somewhat receptive to working on snare drum technique, enthusiastic about learning rock and funk beats and some Latin beat patterns. The problem I encounter is a complete reluctance on their part to learn the art of traditional jazz drumming, i.e. swing, be-bop, post-bop, etc. I've even experienced some tears from a couple of kids who, in all honesty, stated that they "don't like jazz." I find this perplexing on a couple of levels. First, as a student, I never questioned nor rebelled against my private teacher's suggestions, and, second, what is the future of jazz going to be if youngsters refuse to practice the art?

### Ted Rounds

I haven't taught younger students in a really long time—25 years or so. But both trends were current in the early '80s, both the lack of familiarity with straight-ahead jazz and students' outright rejection of teachers' methods. I'm sure you would agree that this is nothing new. Plato had the same problems with his charges. My current students don't like Mozart.

I believe jazz will always be a niche market, at least as long as people consider Kenny G. to be jazz. Yes, we have to open up worlds for students. That means we have to dive into their worlds, although I prefer to just dip my toes in. History is not linear: if we want students to understand history, we have to understand their history. And their history doesn't include Philly Joe or Mozart—at least, not that they know of.

### Daniel Kirkpatrick

Personally I'm surrounded by some of the greatest young jazz musicians here at North Texas, so to see someone say it is a dying breed is rather odd for me. I believe that some players just take some time to get into jazz. As we grow (both mentally and musically), our list of "good music" only seems to get larger and yet more exclusive. I know a lot of people who only started to take up jazz in college or late high school. I remember the days when my dad would play his records (those big black things...) and I would not want to listen. But the more he played and talked about each group/drummer/etc., the more I became interested. On the other hand, my mother was playing classical music such as Mozart and Beethoven. I love both sides of this musical see-saw and even ended up going to the school my parents met at. When I was 14 I probably would have laughed at anyone who said I would like my parents' music and would go to their college.

### Andrew Munger

I start out all my students playing two things: rudiments and eighth-note drumset grooves. Once they've learned enough rudiments to start into some snare solos, we get into that. That leads into the discussion of how some of the "antique" style solos had a swing to them, how the military drummers evolved into the swing drumset players, how the jazzers started rock, etc. I try to show the history and the tradition, and how everything they hear the latest "trendy" drummer play came from somebody else a couple hundred years ago. Everybody finds a niche. Some stick with the one they came in with, some explore, but everybody gets exposed. I also take the time to learn whatever hot new lick turns them on, just to show that I'm using the same tools the new guy is. Music is music, it has a history, it has a present, it'll have a future. We all gotta know a bit of everything.

### Mell D Csicsila

It's understandable to me. Imagine a drumset teacher 50 years ago saying "I can't get my students to get excited by Foxtrots and Schottishes and the Charleston."

I do love listening to and performing jazz, and I teach jazz independence to my students just like my teacher taught it to me,

but it's a genre that's now way outside the experience/relevance to most students' musical lives in 2007. What passes for "jazz band" in many schools has nothing to do with jazz. There might be one swing tune, but the rest is straight eighth rock charts all the way. The Beach Boys "Barbara Ann" is what passes for "swing feel" in a lot of schools.

If you took lessons in the mid-1980s and worked on music that was 30 years old, you'd be working on Miles Davis, John Coltrane, Stan Kenton. If you take drumset lessons now and work on music that's 30 years old, it's Led Zeppelin, AC/DC, Genesis, Sex Pistols, Lynyrd Skynyrd, Pink Floyd, and even disco. I'm not arguing musical merit, just the relevance of time in this situation. "Kind of Blue" was released almost 50 years ago. Go back to when you were starting out and think about a 50-year-old record. Bix Biederbecke? Nat Shilkret? The Whiteman Orchestra?

I still work on the Alan Dawson stuff, but the Garibaldi stuff is what I really need to turn to. As a side note, I'll go into an elementary school and play "Xylophonia." The kids will ask me if I can play "Super Mario Brothers." I have no idea what that sounds like.

### Richard Jones

Isn't it amazing what kids can teach us! Those kids you work have good ears. "Xylophonia" and "The Super Mario Theme" actually have quite a lot in common. The SMT sounds great on xylophone—in fact I bet that the Green Bros. would have added it to their popular "rag/novelty" literature if it had been composed when they were working.

As for the "The Dying Art of Jazz Drumming," it is certainly not that way in my area. Over the past 15 years or so, I have noticed a marked increase in the number of my private students who want to learn jazz. Even my middle school students show an interest. I believe that it has a lot to do with peer influence. Kids want to be able to do what they see their peers doing. It is not uncommon to be strolling through the restaurant/coffee shop district in my city on a Friday/Saturday evening and find numerous venues with live jazz. Most of them are college kids or high school kids

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playing for tips, but it is jazz and people are there listening. It makes me smile.

#### **Mark Foster**

One of the problems that kids have is that the dynamics and coordination with jazz along with the triplet-based rhythms and advanced phrasing/vocabulary used by jazz players is too much. The instrumentation is “old fashioned” as well. Guitar-based blues seems to provide the transition. Tommy Brechtlein, among others, has a book on blues drumming. It seems to make sense as a transition, both technically and conceptually, into jazz.

#### **Adam Groh**

I try to cast classical and jazz percussion in the most positive light I can. I try to find something that may not be an “authentic” representation of jazz, but has some sort of appeal to a young player. For example, there are countless videos online of famous drummers playing with jazz ensembles. Show a young kid a video of Dennis Chambers playing with Santana to capture their attention, and then pull out a video of Chambers with the Buddy Rich Big Band. Show them that their favorite drummers play jazz too. It works for

other genres, too. There's a video floating around of Travis Barker (Blink 182) playing marching snare drum and doing a bunch of stick tricks. Show that to an aspiring punk drummer and it might just change their mind about marching percussion. Granted, Travis' playing in that video is nowhere near what takes place in a drum corps, but it's enough to get a young, impressionable kid hooked.

I think there are a lot of well-known drummers out there with jazz drumming backgrounds. If some of them would start preaching the importance of at least being familiar with the style it will help the genre immensely. After all, not too many people can make a living as just a punk drummer, or a metal drummer, or whatever. You have to have a diverse set of skills if you want to make it as a professional musician, and not many kids understand that. They don't know that the backup bands for all those famous pop stars are made up of guys who spent their time developing skills in every style of drumming, including jazz, even though their “day job” is playing for Beyonce or Justin Timberlake or whoever.

My biggest thing with students is that I don't necessarily want them to like everything that I like. It's OK to not love jazz or classical music or whatever else, just like it's

OK for a classical musician to not necessarily like rock or country. But I do want to create a sense of appreciation. I want students to know that regardless of genre, there are skills that have to be developed and refined to be successful, and because of that there are great musicians in EVERY genre. You might not like jazz, but if you see a video of a jazz drummer I don't want you to write it off as bad just because you don't like it. Respect everyone, but ultimately, pursue whatever it is that you love.

#### **Ryan Carver**

The problem is that most teachers don't make learning the music fun for the kids. They will play jazz if you make it appeal to them. We live in a world where people need instant gratification. Not every student will like to play jazz but there is a percentage that does want to learn. Try not to push the kids away from the artform, and try to help them learn to appreciate it. Times have changed. You can't teach the same way for 30 years and expect to stay on top. You have to constantly change your teaching methods to conform to the needs of the kids today. Make it fun for them and they will love it.

PN



# PASIC 2007 Panel: The Drummers of Weather Report

By Rick Mattingly

PASIC 2007 was the site of a historic panel discussion featuring six drummers who played in the pioneering jazz group Weather Report from the early 1970s through the mid-1980s: Skip Hadden, Ndugu Chancler, Chester Thompson, Alex Acuna, Peter Erskine, and Omar Hakim. The panel was organized by PAS Drumset Committee Chair Jim Rupp, and I was honored to be asked to moderate the discussion.



PASIC 2007 Weather Report panel (from left): Skip Hadden, Ndugu Chancler, Chester Thompson, Alex Acuna, Peter Erskine, Omar Hakim, Rick Mattingly (moderator)

**RM:** I feel incredibly awed to be sitting at a table with these guys. I remember reading a five-star review of the first *Weather Report* album in *Down Beat* and going out and buying the album. After that, I didn't wait for the reviews; as soon as I saw a new *Weather Report* album, it was mine. Those albums always amazed me, always stimulated me, and these gentlemen were a huge part of that.

I guess the most obvious question to start with is, which one of you guys is the best?

**All:** Laughter and pointing to each other.

**RM:** We recently lost *Weather Report* co-leader, keyboardist, and composer Joe Zawinul, so I would like to seriously start by asking each of you to share a favorite memory of working with Joe in *Weather Report*.

**Hadden:** It was December 10th, 1973...

**Erskine:** What time?

**Hadden:** [laughs] Right. I had met the band and opened for them and saw them play numerous times, and I couldn't figure what the hell was going on. And then to be in there doing it with new material was really amazing. There wasn't anything to draw on and say, "Oh, this tune is going to be like this," because this was all stuff that really hadn't been done before. So there were a lot of different influences.

But we put it together and worked on that by listening to source recordings from Africa. Joe said, "I don't want any of these rhythms, but I want this energy. You figure out a way to do it; I heard that you have lots of energy."

My favorite thing was going to Joe's big white house with the Bentley in the driveway and thinking, "This is how music can be." And Joe made sure I went home on December 20 and had enough money to get Christmas presents for my kids, and that was impressive to me.

**Chancler:** I recorded with *Weather Report* in 1975. I was still in *Santana* when I made *Tale Spinnin'*. I wasn't the original drummer on that album. Another drummer was actually doing the album, and they were halfway done with it and weren't satisfied with what was going on. I was doing a Jean-Luc Ponty album at the time. I walked out of Paramount Studios one day, and Alphonso [Johnson, bass] and Wayne [Shorter, saxophone] and Joe were walking out of S.I.R., which was two doors down on Santa Monica Blvd. So Zawinul came up to me and said, "Ndugu, what are you doing in the next two days?" I told him I would be finished with Jean-Luc, so he

said, "Come and do a session for *Weather Report*." So I went to the session, and that one day turned into a week and a half of recording.

You would have to know Joe Zawinul's voice to get this, and I'm going to keep it clean, but after we did the record he said,

"Ndugu, do you want to join the greatest band in the world, or do you want to continue playing that bleep-bleep you were playing with *Santana*?" [general laughter]

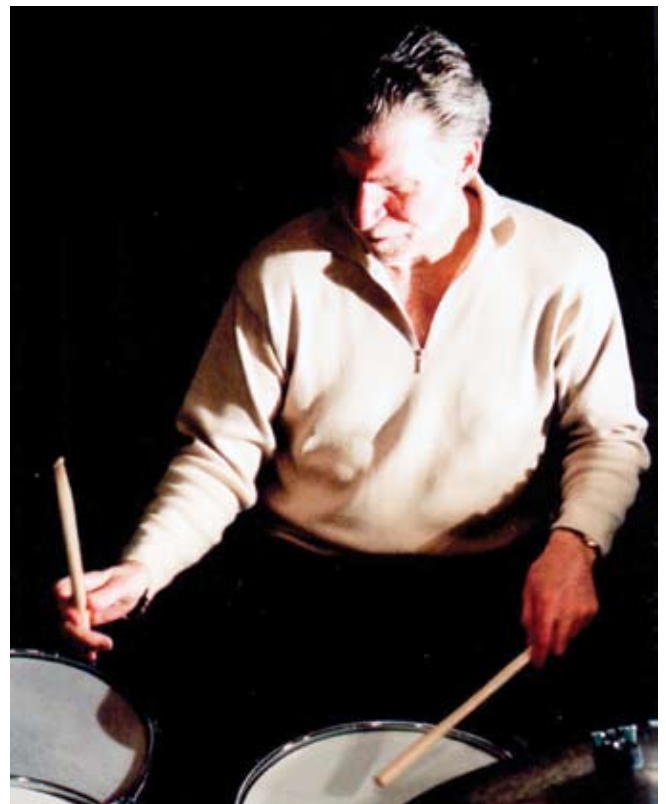
**Thompson:** I'm glad you didn't take the gig because I started in '75. Two things stick out for me. One, we were rehearsing some new stuff just before doing *Black Market*. We were in a rehearsal place, and nobody had bothered to order music stands, so everybody just spread their charts on the floor. And then Wayne, of all people, because Wayne could be so serious sometimes, Wayne said, "Okay, let's run over the music." And we literally, with him leading, ran over the music. [laughter]

The other thing that was really significant for me, Joe and I were talking one day, and Joe said, "As a drummer, man, you've got to play like a boxer. You've always got to have the element of surprise. If you're too predictable, you'll get knocked out." Like Ndugu said, I'm editing to keep it clean; he had a very colorful vocabulary. But that was one of the best lessons I ever got. It took all of a minute to discuss, but he was saying, "Yeah, man, you're bobbing and weaving, and every now and then you've got to surprise: BAM!" I took that to heart. That's been a pretty major thing for me.



*Weather Report*, 1975 (from left): Chester Thompson, Joe Zawinul, Alphonso Johnson, Wayne Shorter, Alex Acuna

**Acuna:** I met Joe in Las Vegas in 1975. I think it was August. A couple of days before I met Joe he called me and said, "Mr. Acuna?" "Yes, who's this?" "Joe Zawinul." "Joe who?" "Joe Zawinul." "C'mon, man." I thought it was a friend of mine playing a joke. "You want to play with the band?" I said, "What band?" "Weather Report." "Weather Report? [pause] Who's this?" [laughter]



Skip Hadden



We arranged for him to come to Las Vegas, but I wasn't working. I had just quit my previous job. So we met at Caesar's Palace, and my car broke down, so I had to borrow a car from a friend of mine—a very raggedy car. I had to stop all the time and put water in the radiator. So I told Joe I was going to take him out, and I went to the parking lot with him and he said, "This is what you're driving?" I said, "Yeah, it belongs to a friend of mine. Let me put some water in it."

So he said, "Hey, by the way, can you walk?" I said, "Of course I can walk. Why?" He said, "Well, you told me you weren't working, so I want to see you walk. I can tell if you can play by the way you walk." So I started walking. "Yeah, man. You can play." [laughter]

**Erskine:** After I had been in the band for a few months, Joe came up to me and said, "You know, you should learn to take bigger steps when you walk. You'll be a better drummer." Joe was always very generous with advice. [laughter]

One time we had recorded a live album, and we had done the tune "Black Market." At one point in the tune I was playing a duet with Wayne. So it's just the engineer and Joe and myself in the studio listening to the playback, and it's just Wayne and the drums. I'm standing next to Joe, and he turns to me with a kind of satisfied grunt and goes, "Sounds good." So I'm feeling pretty good. At that point in time on the playback Wayne starts playing this

dotted-quarter-note hemiola figure, and I had heard them do that on a Miles record, so I joined in, kind of "catching" his rhythm. Joe turns to me with a very sour look on his face and says, "Too bad you had to do that." [laughter]

If Joe wasn't happy with the drumbeat, he would come over and sit at the drums and say, "It has to be more like this." And he would play the same beat every time. [laughter and nodding] It was this kind of boogie-woogie groove, and it took me a while to figure out what he was trying to get. I'd go, "Well, Joe, that's a different tempo." [laughter]

Zawinul was a wonderful, musical father figure for all of us, and he took pride in that. He was also a father figure in a very human sense, and that's how I think of him.

**Hakim:** He used to do that same thing to me with those drumbeats. He'd sit at the drumset, and you're absolutely right, it would be the same groove every time. And then I realized it was the attitude he was trying to lay on us, more than the groove. I came into the band in '82, and I had some compositions, one of which was recorded on the first Weather Report record I did, *Procession*. What blew my mind about Joe and Wayne was that they would take your music and learn what you had on paper, and then after that it would become a Weather Report piece. You would see them rip this thing apart, harmonically and melodically. It was really interesting and

it changed my whole way of composing music, because I would work up a melodic idea, and then I'd work up the initial harmonic idea, but from Joe and Wayne I learned to leave that original melody in place and explore other possibilities with the harmony, and those guys were the masters of harmony, mood, texture. So that was a really incredible experience for me and a tremendous learning experience, not only as a drummer but also as a writer.

When I first got the call for Weather Report, my mother picked up the phone. And I'm sure Joe's voice completely threw her off. [imitates Zawinul's voice] "Hello, this is Josef Zawinul. I'm calling for Omar." And my mother's like, "Who? What?" So when I get home that night, she says, "A guy called here earlier with a really funny voice. His name started with a Z, and he said something about a weather report." And I was like, "Mom, *where did you put that message?*" This was like the most important message she had ever taken for me. I was a huge fan of the band, and five years after I graduated from high school nothing could have prepared me for that phone call.

**RM:** *From all I've heard and read over the years I take it that Joe was the more colorful member of the group. But from past conversations with some of you, I've found that although Wayne may not have said as much as Joe, he had a big influence on the music. So I would like to hear some of your favorite memories of Wayne and your interaction with him.*

**Hadden:** Wayne was demonstrative in another way. It wasn't so much about the music; he would always be talking about films or books, or something like that. Joe would play source recordings from Africa or something, but Wayne would want to talk about movies or cartoons.

As far as him communicating to you physically, one time I didn't know he was behind me at a venue we went to, and he jumped up on me and was sitting on my shoulders drumming on my head, saying, "Skip, you're big!" [laughter]

**Chancler:** When I came in to do *Tale Spinnin'*, no one was really talking to me. I got in the studio, and they gave me like eight bars of "Between the Thighs" and "The Man in the Green Shirt," and nobody counted, nobody said, "Let's just try it," they just started playing. The tape started rolling and no one is talking to me.

By the third day we're doing a Wayne



Peter Erskine

PHOTO BY BRIAN STONE



Shorter tune, “Lusitanos.” And Wayne writes everything out. But he didn’t write a drum chart, so you’re reading from the melodies and harmonies and all of that. So me, being of a studio mentality, I say, “Wayne, what do you want me to play on this?” And he says, “Well, like Gabby Hayes said, ‘Let’s go get these Indians.’” That was *it!* [laughter] So at that point I’m like, “Okay, I’m not going to get any help. I’ll just wing it.”

**Thompson:** That was the beauty of it. He never told you a rhythm. I remember those first rehearsals, he’d say, “On this one, you’ve got to picture a caravan going across the desert. There are all these camels, and everybody is in line, and it’s hot, and the wind’s blowing.” That’s what I was supposed to play. But it was right. That music was so visual, and when he said that and they played the tune, I got it. There was another one where he said there were Nubians, Africans, who were really tall, and they were all together in a field, and that’s what you played.

It was the kind of band where you couldn’t really prepare ahead of time. It either locked or it didn’t. I think they all knew within the first five minutes whether it was going to work or not. There was nothing to go practice. I don’t think anybody ever said to me, “Play this kind of rhythm or that kind of rhythm.” It was never in musical terms. It was always about a visual image...

**Chancler:** Or cartoons. He was really into those.

**Thompson:** Yeah, he was really into the Roadrunner. The other thing about Wayne, obviously he could play the straight-ahead stuff and turn it inside out and upside down, but when Weather Report was happening Wayne’s phrasing had really changed. It was very short phrases. He would say more in two bars than guys would take a whole chorus to say. And when he was finished, he was finished. And he tended to talk like that. He’d say a few words, and then a big space, and then he’d say something else. And the rhythm was like [sings short rhythmic bursts], but he was speaking words. But the way he played was the way he talked, and if you listened to him talk, it was like hearing him solo.

**Acuna:** There are so many things we can say about Wayne because he was, and still is, our hero as far as jazz composition. The music he wrote is timeless. His music is going to be there forever. I knew of Wayne

when he was playing with Miles. I was living in Puerto Rico, and the songs he wrote changed my way of hearing music and reacting to music. I really learned a lot from his compositions.

So when I came from Las Vegas to meet Weather Report, they had all the percussion set up, and I came to the studio, and Chester, Alphonso, and Zawinul are playing this really intense music, and I was like, Wow! I had never heard anything like that in my life. I was coming from Las Vegas playing [sings] “Tie a yellow ribbon...” [laughter] Making a lot of money, but... Anyhow, these guys are *burning!* So modern, so on the nose, everything was so musical.

Wayne is sitting writing. Fifty minutes go by and he’s still writing, and they’re burning, just the three of them. The percussion is there, so I thought I’d better do something. So I went over and started playing. The music invited you to get into it and share what was happening. It’s like if you play with a great team, great players, you also shine. So I started getting into what was going on, and another 15 minutes went by, and Wayne finished his writ-



Weather Report, 1980 (from left): Wayne Shorter, Joe Zawinul, Peter Erskine, Jaco Pastorius, Bobby Thomas Jr. (percussion)

ing and started looking at me. And when we finished, he came to me and said, “Hey Alex, if I were a percussionist, I would play the way you play.” Wow! So I said, “You mean I’m hired?” [laughter] He said, “No, no, no, that’s not what I mean. You are already hired.” Oh, okay. I thought they were auditioning me.

So then we were going to play a ballad. Wayne pulled me to the side and said, “Alex, imagine you are in a Japanese garden,” and he started describing the bridges they built, how the water runs under the bridge, the different plants, the vines, the little trees, the flowers, and the breeze. “Maybe it might rain a little bit. That’s how I want you to play this ballad.” I said, “I got it!”

**Erskine:** My mom and dad came to see me play with the band, and Joe and Wayne were very hospitable and gracious. I had gotten used to Wayne pretty quickly and



Ndugu Chancler

PHOTO BY BRIAN STONE

his frame of reference for speaking about movies like “The Red Shoes,” and he had a really great Walter Brennan impersonation. My favorite impersonation, though, was Boris Karloff bowling.

So I was setting my drums up for soundcheck, and my mom came up on stage and was talking to Wayne. She’s smiling and Wayne’s smiling, and they’re having a good-ol’ talk for about five or ten minutes, and I was kind of relieved. “Oh great, they’re getting along fine.” So she excused herself and came over to me, still smiling, and said, “Is that guy for real?” [laughter] Wayne was very real.

When I joined the band we were having a lot of fun, and we would have post-mortems after every show and talk about the music. I found some photos where Joe and I are sitting across from each other, and in one photo Joe is gesturing with his arms, and in another photo I’m gesturing with my arms, and Wayne is sitting across from us not saying anything. But a few days later, we were in Japan on a Bullet Train, and I was telling a story to the band, and I was aware that there were people around us and I didn’t want to disturb anyone, so to punctuate the story I said, “...and the

next thing I knew, just like that...” and I clapped my hands softly. And Wayne grabbed my arm and said, “No man,” and he clapped his hands very loudly, “like that.” And that was my one music lesson from Wayne.

But as Alex has said, and you can hear in everyone’s stories, there was a lot of love in the band.

**Hakim:** I have a lot of fond memories of Wayne. But you’re right, the way he would talk about music was not in musical terms at all. I remember at rehearsals for *Procession* he started scribbling something on a napkin. After he got done he handed me the napkin, and there was a phrase in 6/4 and a phrase in four. And he said, “Don’t think of it as a piece of music, think of it as an adventure.” And the song ended up being appropriately named “Two Lines.”

I have to reiterate what Chester said. Wayne’s personality and his heart and soul are so connected to his expression that to hear him talk and to hear him play is the same. And that blew my mind when I observed that.

I used to get up early in the mornings on the tours, and occasionally Wayne would call me first thing in the morning, and if we would be in a place like some beautiful city in Italy, he would want to get up early and maybe have breakfast in the park or something, so I had a lot of beautiful early morning times with Wayne. He would be talking about something like the latest Dean Koontz book. His whole vibe was, like you said, about books and movies and characters. It was really remarkable to hang with him.

One of the tunes I wrote that ended up on *Procession* was called “Molasses Run,” and Wayne named it. I had a different title for the song. And I was like, “What does ‘molasses run’ mean?” So Wayne explains to me about a news event from the 1930s that involved smugglers who were smuggling cocaine in molasses barrels. He said every time this thing would show up

in the news, as the “molasses run,” it was very exciting because every now and then they’d open up a barrel and there would be a body in there. So Wayne was referring to the excitement and the mystery and the intrigue. I would have never figured that out, but that’s Wayne Shorter. So that gives you an idea of where he was coming from. A really remarkable character and a super, mad genius of composition.

**Thompson:** You’re talking about a guy who, in the High School of Performing Arts in Newark, New Jersey, wrote a libretto and completely scored a whole opera at age 17.

**Chandler:** And a very well-read, in-depth individual.

**RM:** *You guys were not interchangeable, in the sense that as strong as Zawinul and Shorter’s personalities were, the band sounded different when there were different drummers. You’ve indicated that Wayne gave you tremendous freedom to create your own parts. There has been an implication that Joe was more specific about what he wanted, and yet you must have had a lot of freedom beyond whatever parameters he was giving you. Can you talk a little bit about realizing your own ambitions and finding your own identities in the midst of a situation like that?*

**Hadden:** For me it was possibly a little different because when I showed up, unbeknownst to me, there was already another drummer there. So it was a competition from the very beginning. I’m not into music as sports, so I approached it from how can I make my parts work with what already exists? Because they wanted me to bring my energy; that’s kind of like what I do, bring energy to whatever musical event I’m part of. So I tried to figure out ways to bring the energy they wanted and not put anybody else out of the box, because that’s just not how I am.

So I went in, sat down and played for, I think, eight hours. I’m referring to the one tune where I’m playing a really fast hi-hat ride rhythm. The other drummer, Ishmael Wilburn, had a big kit with a 24-inch bass drum and big toms, and I had my jazz kit—a little 18-inch bass drum, 8 X 12, 14 X 14 toms, my Paiste bright cymbals, ready to do what I do, and it was more compositional than rhythm oriented. It was layered. It was really a dense thing that was built up with the rhythms much simpler and much less chaotic than I had ever heard their music before. So I had to figure out how to make my parts fit in between.



PHOTO: ANDREW MACNAUGHTAN © SABIAN LTD.

Chester Thompson



A lot of people to this day don't know it was two drummers. People will say, "Oh, you're the guy who's playing hi-hat." Well, you have to listen a little closer because I was real proud of making those little parts work and fit in and move forward.

**Chancler:** I was in New York in 1971 working with Miles, and I ran into Alphonze Mouzon on the street. Alphonze was a friend of mine, and he was also a great drummer. He was telling me about this new group he was in: "Miroslav [*Vitous*, bass], Airtio, Wayne Shorter, Joe Zawinul and myself formed a band, and we just got signed to CBS Records, and we're going to be called Weather Report." So I started following this band, and whenever they came to L.A. I would go see them. Well, one time when I went to see them, Alphonze had left and Airtio was gone. I think Dom Um Romao was in the band at that time, and Greg Errico was playing drums.

**Hakim:** Sly and the Family Stone's drummer.

**Chancler:** Yeah. So now it's going from Alphonze Mouzon, who could do all of this stuff, to this pocket guy, Greg Errico, and I'm starting to hear the music move in a direction where they are more groove oriented. So then I heard "Boogie Woogie Waltz," and now I'm hearing a funky groove in three, and then I started seeing Eric [Gravatt] with the band all the time. And Eric reminded me a lot of Mouzon.

All of a sudden I'm in the studio. No one's talking to me, and I have to make some real quick creative decisions. The engineer got a drum sound, and everybody's kind of walking around, and no one's saying anything, and all of a sudden they struck up the band. They had rehearsed this music, so they're ready to go. The drummer they'd had before me was from a group called The Dells, so he was used to playing real simple. So I'm thinking, "Maybe they want a serious pocket." But when they took off, there was nothing that gave me any indication of pocket. They were playing that tune "Freezing Fire," so I just started bashing. And I got in a back-beat every now and then, but I'm doing a Jack [*DeJohnette*] fusiony kind of thing. They're diggin' it, and they never stopped. They ran out of a roll of tape and they put another roll of tape in and were still playing.

Zawinul never said anything to me about music until we got to "Badia." He had this real heavy ethnic influence in his writing: Middle Eastern, African, Moroc-

can, Indian. By the time we got to "Badia" he started describing the inspiration for the song. And if you listen to the song, there's not that much drums on it. Because after he described everything, there was really no space for me with the beauty that he had laid out.

Another time we played a ballad, and Alphonso and the engineer were talking about the beauty of another Wayne ballad, I think it was "Black Thorn Rose" on *Mysterious Traveler*. So we played this ballad, but again, no one talked to me. I was like the Lone Ranger in there. My direction was based on them just taking off and playing. So Zawinul never really said anything to me, but then we'd finish a take, and he'd say, "This is Weather Report, the greatest band in the world."

**Hakim:** He'd say that all the time.

**Chancler:** And then he'd say, "This album is going to be the baddest bleep bleep in the world." [*laughter*]

**Thompson:** By the time we got to *Black Market*, I'd been on the road touring with them for a year. There was a different percussionist before Alex came in, so I had the advantage of a year of things locking in



Weather Report, 1982 (from left): Joe Zawinul, Jose Rossy (percussion), Omar Hakim, Victor Bailey, Wayne Shorter

before we ever got to the studio. Because the music was so loose and so free I was totally thrown by the charts for the new tunes because of the amount of detail. I'd read a lot of music by that time, and I had toured with Zappa for a while, so that's probably the strongest my reading or anybody's had been going into that band, because talk about detail!

But Wayne and Joe's tunes were detailed in a different way. It was never the obvious. Things didn't fall into nice even groups of four or eight. We rehearsed the tunes, but kind of loosely. You needed to know the structure of the song, but basically they never wanted the song to sound the same way twice. That would be a downer for them. It needed to have something fresh and new every single time out. Even in the studio, if you did more than one take, they were not going to be identical takes by any means.



Alex Acuna

PHOTO BY BRYAN STONE



I had learned before, when I had been in a couple of really challenging situations—and it's a thing I still try to do—when the music starts being played, and it's unfamiliar or something I don't have a point of reference for, I try to turn everything off and just see where my hands and feet go. And nine times out of ten I find that to be the right thing. To me, that's kind of the pure way to approach it. I try not to sit there and go, "Okay, this is going to be a funk beat; I'll throw in a little bit of this and a little bit of that." The beauty is I got to play things I had never played before because I had no plan. And for me, that was what worked in that situation. Just go where it goes. Even if you rehearsed it, it may not go down the same way the next time. So it was about always trying to stay open. That's where I learned how to listen. I learned that you had to be 100 percent into hearing and just responding to what you hear.

**Acuna:** I come from Peru and had lived in San Juan, Puerto Rico, and I had just been in the United States for two years, living in

Las Vegas before joining Weather Report and commuting from Las Vegas to Los Angeles. So everything was new for me: the business, the music, the traveling, staying in hotels, equipment, endorsements, everything. But Joe and Wayne were very considerate of me when it came to treating a fellow musician in the band as an equal. You know, most of us have played behind a great singer or a great entity in the music business, but in Weather Report, you were part of the band. You weren't just the drummer for Wayne and Joe, you were part of the band. And that was great.

Musically, I still listen to the CDs and that music is timeless. I enjoy every single album, every single player; they are all my heroes. But the thing I really appreciate from the band is the freedom they gave you to play music. I was playing percussion when Chester was playing drums. I never touched the drums because I had respect that it was his chair and I wasn't going to show off or anything like that. Plus he's a fantastic drummer and I'm a team player. But one day Joe saw me playing a little bit

and he said, "Man, bring your drums, too. I want you and Chester to play together," like Skip was talking about when they had two drummers. On *Black Market* we used two drummers on one or two of the songs.

When Chester left the band they wanted me to play drums. So I was imitating Chester to the best of my abilities because I wanted to fit in. I didn't feel I should go with my Latin beats and change the whole thing. There is a DVD now from '76 in Montreaux, and the style I'm playing is very much like Chester. I wanted to make a transition; I wasn't imposing my style. When we made the next record [*Heavy Weather*], that's when I said, "Now I can bring my personality to the band."

But the music is the most important thing—to really make the music be the star. That's what I learned from those guys. The music was the star. And yes [*imitates Zawinul's voice*], "Weather Report is the best band in the world."

**Erskine:** I think we can paraphrase Shelly Manne and say that Weather Report was a band that never played anything the same way once. It was always unique.

In the studio it was interesting because we never really talked in the studio. We always just played, and it was more in the day-to-day touring that we talked about stuff. The very first tune I recorded with the band was a hi-hat overdub...

**Hadden:** You're the one! [*laughter*]

**Erskine:** Yeah, and there were some soccer games on TV; the World Cup was just around the corner. So Joe was watching soccer while I was recording. So I played it and came in and said, "How was it?" And Joe looked over and said, "You tell me."

"I think it was good."

"Okay. Watch the game."

**Hakim:** When I joined the band, I came behind all of these guys and all of this history, and as far as the music press was concerned there was all of this pressure. I remember an interview with a real wise guy from *Down Beat* magazine, and he says to me, "How does it feel to have to fill Peter Erskine's shoes?" And I'm like, "Oh my God, what do I say to that?" So I say, "I can't fill Peter Erskine's shoes. It's not possible for me to do that. I brought my own pair." [*applause*]

When I got the call, Marcus Miller got the call as well. Marcus and I had been playing together since high school, so we had gotten a reputation as a team. So the call came for both of us. And Marcus and

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Omar Hakim

PHOTO BY BRIAN STONE

But I realized that in the talks, sitting at the table having lunch together, we were rehearsing the most important part of the music, which is the communication between people. It's not always about what you're playing; it's about what you're *saying*. And those guys were really into that. What are we saying? What are we communicating? What is the vibe? So yeah, we were rehearsing, and the first gig was beautiful because we got up there and finished our conversation on stage.

**Rick Mattingly** is PAS Publications Editor. His articles have appeared in *Percussive Notes*, *Modern Drummer*, *Musician*, *Down Beat*, and *Jazziz* magazines, and *The New Grove Dictionary of Jazz*. He is the author of *All About Drums*, *The Drummer's Time*, the *Hal Leonard Snare Drum Method*, and *Creative Timekeeping*, and co-author with Rod Morgenstein of *The Drumset Musician*, all published by Hal Leonard. PN

I had a little meeting about this, and Marcus's take was very interesting. He said, "To go into that band behind Jaco is going to be the most difficult thing to do, and it has nothing to do with playing. If Jesus Christ put on a Fender bass, somebody in the audience would stand up and go, 'Where's Jaco?'" [laughter]

I was up for the challenge. I thought it would be fun. I was a big fan; I had all the albums. In fact, the first time I heard Weather Report I was with Marcus. The first Weather Report album we heard was *Black Market*, and then we went back and studied everything.

In terms of the musical approach, I'm going to reiterate what everybody said. There was never any specific musical direction from the band. It was always about the mood, the vibe, the adventure element. Fortunately for me, I got into the band at a time when it was very well established musically. And before we recorded, we played a tour. We were playing rearrangements of music I already knew, so that threw my expectations out the window immediately of having anything to hold onto. "I know all this music"; "No, you don't." They played it completely different.

But then we got a chance to play all the music for the *Procession* record on tour. So by the time we went into the studio, I'd had an opportunity to live with that music. But when I first joined the band, the rehearsals were very stressful and disconcerting for me because it wasn't a

typical rehearsal situation where you get some charts and some direction about what's happening. Joe and Wayne would throw a chart at you, we would play half of the chart, and they would say, "Let's take a break." I'd be thinking that we were just starting to sink our teeth into the tune, and they'd want to take a break. There would be a long conversation for an hour, and then I'd think we were going to get back to the tune, but they would put up another chart. And then we'd play maybe the first two lines of it, and Joe would stop and we'd jump to the end, and then we'd take another break. And then there would be another talk. And then we'd stop for lunch. And I'm like, "We're not going to learn any music, and the first gig is next week!"

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## Sound Enhanced

Hear mp3 recordings of the examples in this article in the Members Only section of the PAS Website ([www.pas.org](http://www.pas.org)).

# Triplet Switchbacks

BY JEFF SALISBURY

These triplet phrasing exercises are based on four combinations of clockwise and counter-clockwise motion: exercises 1–4 use left-hand clockwise/right-hand counterclockwise; exercises 5–8 use right-hand clockwise/left-hand counterclockwise; exercises 9–12 use both hands counterclockwise; and exercises 13–16 use both hands clockwise.

Right-handed players use singles starting

with the right hand. Left-handed players use the opposite sticking and motions. These are written for three toms and a snare drum as seen in a standard five-piece drumset.

Using single strokes, we can complete a cycle around the drums with only eight notes. In order to construct triplet phrases of one measure of eighth-note triplets, we can play 12 notes, or one and a half cycles.

This is where the switchback comes into play: after completing the eight notes required to circle the drums, we simply play the first four notes again to complete the one-bar triplet phrase. A simple concept does not necessarily translate to easy execution, as some of these exercises take a little getting used to.

To expand this idea to two-measure phrases, we can refer to the age-old rhythm

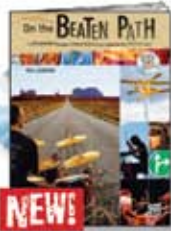
### Single-Stroke Switchbacks

The image displays 16 musical exercises, numbered 1 through 16, arranged in eight rows of two. Each exercise is written on a single staff with a C-clef and a common time signature. Exercises 1-4 use right-hand counterclockwise motion, 5-8 use left-hand counterclockwise motion, 9-12 use both hands counterclockwise motion, and 13-16 use both hands clockwise motion. Each exercise consists of a sequence of eighth-note triplets, with a '3' above the notes, and a repeat sign at the end of each line.



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3-3-2 Switchbacks

1

R L R L R L R L R R L R L R L R L R L

2

R L R L R L R L R R L R L R L R L R L

3

R L R L R L R L R R L R L R L R L R L

4

R L R L R L R L R R L R L R L R L R L

5

R L R L R L R L R R L R L R L R L R L

6

R L R L R L R L R R L R L R L R L R L

7

R L R L R L R L R R L R L R L R L R L

8

R L R L R L R L R R L R L R L R L R L

9

R L R L R L R L R R L R L R L R L R L

10

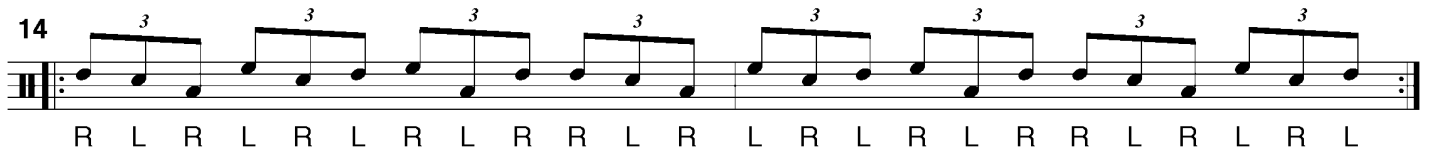
R L R L R L R L R R L R L R L R L R L

11

R L R L R L R L R R L R L R L R L R L

12 

13 

14 

15 

16 

of dividing eight beats into two groups of three and one group of two. In this case, each of the beats contains an eighth-note triplet. By doubling the lead hand at the transition from three to three to two, we deviate slightly from single strokes but make the phrases easier to play. For the last two beats we use the first six notes of the sequence.

By playing these exercises we experience

some challenging motion combinations with intriguing musical possibilities. Don't hurt yourself, just relax and enjoy!

**Jeff Salisbury** teaches drumset at The University of Vermont and Johnson State College. He has played for Albert King, Cold Blood, Chuck Berry, Bo Diddley, Linda Tillery, and many other artists in rhythm &

blues and jazz. His most recent recording is *Siempre Salsa* by Rick Davies. He is a faculty member of Kosa International Percussion Workshops and has served as president of the Vermont PAS chapter. He has appeared in *Modern Drummer* and *Down Beat* magazines and his articles have been published in *Modern Drummer* and *Percussive Notes*. Four articles by Jeff appear on the PAS Website under the heading Hot Licks. **PN**



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# Desperately Seeking “Juba”

## Some Explorations into the Origin of the Flamacue, Part 1

BY PEGGY SEXTON

The flamacue stands unique in the original snare drum rudiments. No other rudiment has a syncopated accent built into its original form, although other rudiments can, in practice, be played with displaced accents.

Obviously, syncopation is not a concept alien to western music. Much Medieval and Renaissance music, for example, was in fact syncopated and often very complex. Three of the Medieval rhythmic modes, Iambic, Dactylic and Anapestic, were syncopated because they employed relatively long notes in the middle instead of the initial position within a note group. This positioning of notes created an agogic accent by length rather than emphasis. Thomas Morley wrote of this type of syncopation in 1597, calling it *driving*, which the Oxford English Dictionary defines as an obsolete term for syncopated music in which notes are prolonged through an accent. Morley writes that the word *syncopation* was a term “which we abusively cal [sic] a cadence.”<sup>1</sup>

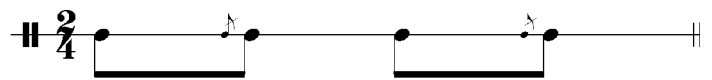
In percussion literature, the flamacue appears for the first time in Bruce and Emmett’s *Drummer’s and Fifer’s Guide: or Self-Instructor* of 1862. Gardner Strube’s manual of 1870 also includes it without the accent. It is not in the modern English manual by Potter, the French Robert Goute manual, or the Swiss manual by Dr. F. R. Berger. Nevertheless George Carroll points out that, although the original Bruce and Emmett version was not equipped with an accent, a number of accent patterns are, in fact, shown for the rudiment in which an initial flam is followed by three alternating single strokes and a final flam.<sup>2</sup> These are shown in the table on page 22, Bruce and Emmett Flamacue Variants.

Other variants of the classic pattern include initial ruffs and short rolls followed by irregularly accented groups. Carroll points out that the current accent pattern on the second note in the group first appeared in the Ludwig rudiment chart during the 1930s and identifies the flamacue as a distinctly American “jazzism.”<sup>3</sup>

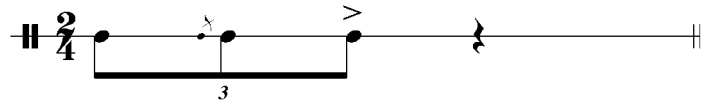
The same year Bruce and Emmett published their book, Col. H. C. Hart self-published his *New and Improved Instructor for the Drum* from several different New York addresses on Nassau Street, Broadway, and Broome Street. As early as 1848 the Broome Street address was a music store owned by Thomas Dodworth, a well-known English military bandsman who had emigrated to the USA.<sup>4</sup> Hart, of whom the National Archives can find no record of active service, may have been a militia colonel of a regiment never called to active service, raising the possibility that he was from New York or Connecticut. The same year his book was published Hart organized a drum corps for the 71st New York Regiment, importing fifers and drummers from Wolcott, Connecticut for that purpose. There are records of him as drum major of the 71st New York and as a band instructor in western New York.<sup>5</sup>

What is interesting about the Hart book, other than its unusual notation system, is that he included several rudiments, which he referred to as “Lessons” rather than by an onomatopoeic name,

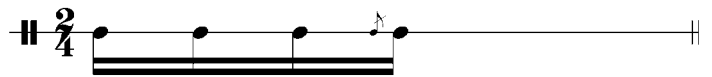
which are definitely syncopated. One of these is “Lesson VI—The Full Blow and Flam.” This actually consists of a heavy single stroke followed by a flam.



Another is “Lesson VIII—The half Blow, half Flam and Full Blow.” This is a triplet pattern with a light flam on the second and heavy single stroke on the third note.



Lesson XXIII, a “Reversed Flam Paradiddle,” begins with two heavy single strokes and ends with a light flam.



What may in fact be a flamacue equivalent is shown in Lesson XXIV, “The Open Double and Single Flam Drag Beat.” This reads as a single stroke, light flam, two alternating single strokes and finishes with another light flam. Such a pattern would create an accent by the position of the flam rather than a heavy stroke as in a normal flamacue.<sup>6</sup>



Terry Cornett theorizes that, if the small dots appearing outside the measure boxes in Hart’s atypical notation system symbolize accents, the Hart book may contain many syncopated accents, principally in paradiddles. Cornett cites “The Grenadier’s Quickstep” as an example. He also notes an apparent example of a flam on the second of a group of four sixteenth notes in “Cease Firing.”<sup>7</sup>

Many Americans will automatically think of jazz and its African roots in connection with the flamacue. When reading about Daniel Decatur Emmett, a 19th-century American popular composer credited with the composition of “Dixie” and various minstrel

show tunes as well as co-author of the Bruce and Emmett book, I encountered something which might, I thought at the time, be related. Emmett (1815–1896) writes of his early musical training:

At the early age of 17 [in 1834], I enlisted in the U.S. Army as a fifer, and was stationed at Newport Barracks, Ky., the then school of practice for the western department. For one year, or more, I practiced the drum incessantly under the tuition of the renowned John J. Clark (better known as “Juba”), and made myself master of the “Duty” and every known “side beat” then in use.<sup>8</sup>

John J. Clark is represented in Bruce and Emmett by “Seely Simpkins” and “Here’s to Our Friends.”<sup>9</sup> Much of the book’s content lacks attribution, and it is possible that Clark had a hand in some of the other beats also. Although, according to Hans Nathan, the War Department had no records of Daniel Emmett’s service at the Newport Barracks, the cited beats attributed to Clark and the inclusion of “Newport” in the book point to Emmett’s presence there.<sup>10</sup>

How did Clark acquire the nickname of “Juba” and what does it mean? *Funk & Wagnalls’ Standard Dictionary of Folklore, Mythology and Legend* states that the juba is a dance song related to the bele or ritual dance to honor ancestral spirits.<sup>11</sup> *American Visions*, an Afro-American arts and cultural periodical, notes that the juba is a potent West African curse.<sup>12</sup> There is, in fact, a Juba river in East Africa, 1,000 miles long, with its source in southern Ethiopia, which

ends in the Indian Ocean. *The Random House College Dictionary*, 1968 edition, identifies it as a lively U.S. black plantation dance with rhythmic clapping, while the authoritative *Oxford English Dictionary* states that the origin is unknown and describes it as a U.S. black plantation dance characterized by clapping, stamping, knee-slapping, and a repetitive refrain using “juba.” All are silent on chronology, but Terry Cornett points out that an ancient king of Numidia (approximately modern Algeria) was named Juba (ca. 85 B.C. – 46 B. C.).<sup>13</sup> Since the word was evidently well-known in the 19th century it must have been established in American English for a considerable period. It is a matter of record that Africans arrived with the Spanish Conquest, therefore it could have come into use any time after the early 1500s.

Harold Courlander associates the juba rhythm with the dead and with work rhythms, noting that it is one of the oldest West African dances in the New World.<sup>14</sup> Lydia Parrish cites two 19th-century writers who say that the juba is at least 100 years old, but Eileen Southern considers one of these, George Cable, an unreliable source who tended to romanticize and was not an actual eyewitness to many of the events he described.<sup>15</sup>

There appears to have been a black juba beat common throughout the antebellum South. Frederick Douglass notes that “It supplants the place of a violin, or of other musical instruments, and is played so easily, that almost every farm has its ‘Juba’ beater. The performer improvises as he beats, so ordering the words as to have them fall pat with the movement of his hands.”<sup>16</sup>



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Douglass' and Lydia Parrish's versions of the Juba song correspond closely:

We raise de wheat  
 Dey gib us de corn;  
 We bake de bread,  
 Dey gib us de cruss; ...<sup>17</sup>

Juba dis an' Juba dat  
 An' Juba kill d' yalla cat  
 An' get over double-trouble  
 Juba!<sup>18</sup>

In Parrish, each verse ends with "Now Juba," leading into the "Juba dis an' Juba dat" refrain. Parrish's informant, Snooks, did elaborate patting routines while crossing hands from one knee to another, adding coordinated steps on the "Now Juba" repetitions.<sup>19</sup>

One 19th-century white informant describes juba patting, done to accompany fiddle and banjo, in some detail:

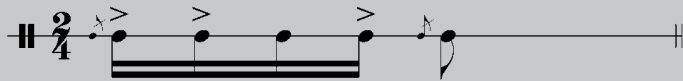
In patting, the position was usually a half-stoop or forward bend, with a slap of one hand on the left knee followed by the same stroke and noise on the right, and then a loud slap of the two palms together. I should add that the left hand made two strokes in half-time to one for the right, something after the double stroke of the left drumstick in

### BRUCE & EMMETT FLAMACUE VARIANTS

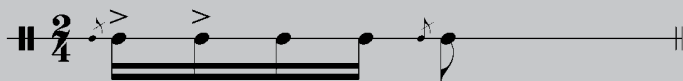
In Bruce & Emmett, on page 8 when the flamacue is introduced as a rudiment, no accents are indicated.

George Carroll points out that a number of different accent patterns are actually shown for this rudiment. Possibly it was intended for use as a rudiment that would accommodate a movable accent more easily than others which contains double strokes. Various forms are shown below with the pieces in which they occur. With the exception of Ex. 2 and 3, these variations occur in only one piece each.

Example 1: "The Dutch" (34)



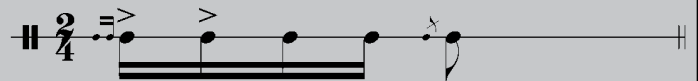
Example 2: Used in 18 pieces: "The Downfall of Paris" (44), "Quickstep" (46), "Girl I Left Behind Me" (52), "Quickstep No.2" (54), "Quickstep No.6" (55), "Biddy Oats" (56), "Downshire" (66), "Colonel Andrews" (68), "Larry O'Brien," "The Muffled Drum" (76), "Dixie" (79), "Cuckoo" and "Sole-leather Quicksteps" (81), "King William" (82), "Prince Eugene" (82-83), "Prince Edward" (83), "British Grenadiers" (84), "Poor Cato" (92)



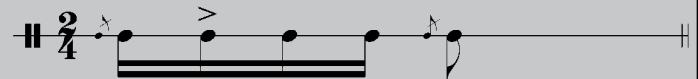
Example 3: Used in 12 pieces: "The Downfall of Paris" (45), "The Girl I Left Behind Me" (52), "Quickstep No.6" (55), "Captain Whiting's" (67), "Colonel Andrews" (68), "Larry O'Brien" (76), "Ft. McHenry Quickstep" (77), "Dixie" (79), "King William" (82), "Prince Eugene" (82-83), "Prince Edward" (83), "British Grenadiers," "Hog Eye Man" (84)



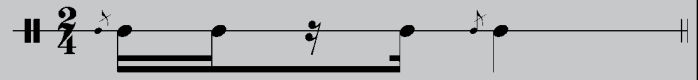
Example 4: "Newport" (71)



Example 5: "Larry O'Brien" (76)



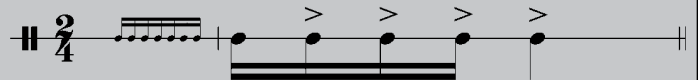
Example 6: "Seely Simpkins" (78)—Juba Clark's beat



Example 7: "King William" (82)



Example 8: "Hog Eye Man" (84)



Example 9: "Poor Cato" (92)





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beating the kettle-drum. In rare instances I have seen the triangle in these crude orchestras or trios, and have heard that before the triangle came into vogue the dried and resonant jaw-bone of the ox or horse was used this way, the sides being rhythmically struck with a rib.<sup>20</sup>

The only references to John J. "Juba" Clark I was able to locate were in connection with the career of Dan Emmett. Given the African origin of his nickname, I originally started searching for a black soldier in some standard reference books such as *The Negro Almanac*, works by black music historian Eileen Southern and black military historian Benjamin Quarles, and various primary source materials collected by Southern relating encounters with early American black music.<sup>21</sup> Neither these nor histories for the Civil War revealed anything. A more productive method was piecing together information from the National Archives and Records Administration, Washington, DC, and consulting Joan Christo of Bruner, Christo Associates, Inc., Forensic Document Examiners. Tod Butler of the National Archives and Records, and George Carroll of Carroll's Drum Service, a serious student of historic drumming, both provided background information that was very useful in interpreting the material.

Something of a surprise was the first physical description from 1820. There is no mention that Clark was a black man, an assumption on which I had been operating because of his West African nickname. His complexion in fact is described as "light," with hazel eyes and dark hair. His subsequent enlistment record in 1829 described Clark's complexion as "dark," not a surprising development since Army life normally requires much time outdoors. After narrowing the search from several John J. Clarks, I wondered how I could be absolutely sure I had the right John Clark, the "Juba" whom Daniel Emmett credited with his early drum instruction. One fact recurs consistently through all the enlistment records of this particular John J. Clark: all of them invariably list his occupation as "Musician."

Where might John "Juba" Clark have become acquainted with black music and drumming? His home state of New York, along with many other American metropolitan areas, boasted a vigorous black musical culture.<sup>22</sup> Could a particular black military drummer have taught him the rhythm? Simon Vance Anderson has noted that during the American Revolutionary period, black and white soldiers mingled and performed together fairly freely.<sup>23</sup> It would indeed have been amazing if some African rhythmic sophistication did not find its way into Anglo-Celtic music during this period. Could the juba beat have influenced a flamacue-like rudiment that was eventually formalized into standard procedure by John J. "Juba" Clark and finally published by Bruce and Emmett? Could the juba beat in its early period have been a set of rhythmic counterpoint lines that gradually fused into a single syncopated pattern?

*Part 2 of this article will continue to explore the possible connection between the original Juba beat, African drum practices, and their possible influence on the flamacue. The author would like to thank Joe Cochran and Terry Cornett, who read the article and offered helpful suggestions.*

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**Peggy Sexton** is a University of Texas music graduate whose teachers included William Schinstine, Robert Swan, Harvey Biskin, Fred Hoey, Susana Windisch, and Larry Crook. She has played with the Austin and San Antonio symphony orchestras, the Texas Bach Collegium, the Texas Early Music Project, the early and ethnic music group Heralds and Minstrels, and the Balcones Community Orchestra of Austin, Texas. In 1992 she founded the Tactus Press, a specialist publisher of historic and ethnic percussion books. **PN**





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# Rock de Rack!

## Two Steelband Approaches to the Panorama Competition

BY JENNIFER GUZZO

**“R**ock de rack!” Pelham hollers as we focus our energies to excite the evening’s crowd. Literally: Make the pan racks rock. Arouse the audience and work them up! Fuel their energy and stimulate them to gyrate! Entice them to revel in the moment and experience the song!

Panorama, the premier steelband competition held each year in Trinidad and Tobago, is not judged solely on the difficulty and quality of the musical arrangement or performing with 100-percent perfection. Through the years, the event has transformed to become a Panorama that is energetic, moving, and entertaining—not simply a performance, but a presentation that “rocks de rack!”

The players’ energy and movements are so great that the large racks, which hold the steelpans, rock with pleasure and desire. As a player, the excitement has you bobbing to find the notes on your pan(s). The presenta-

tion “rocks de rack” when the judges are convinced that your band has captured the audience’s appeal because their animated reactions of thrill and passion cannot be contained.

At the start of the New Year, I began beating pan every night with the steelband Sagicor Exodus. I played 3-cellos, which mainly function harmonically, outlining chord changes while strumming like a guitar. During each practice, our musical arranger, Pelham Goddard, laid down the Panorama arrangement of his and Gregory Ballantyne’s tune titled “We Jammin’ Again,” sung by Roger George. Over the course of several weeks, almost 150 players learned his arrangement, but due to the competition’s maximum limit, only 120 players were allowed to perform.

Panorama has three stages of competition for the conventional small, medium, and large band categories: preliminaries, semi-finals, and finals. These stages eliminate

bands, narrowing the margin among the leading steelbands in Trinidad and Tobago. On the final night of competition, only those steelbands with cohesive musical interpretation and performance perfection make their presentation, an unforgettable occasion for the players and crowd. The excitement of the Panorama competition (held on the Saturday prior to Ash Wednesday each year) kicks off Carnival. More than 30,000 people witness and experience the thrill as these steelbands put on their show to persuade the country that they are the best!

Across the islands of Trinidad and Tobago more than 200 steelbands thrive in their local communities. All have varying approaches in band organization, rehearsal techniques and strategies, and performance practices for playing out and competing throughout the year. I have had the fortunate opportunities to compete in Panorama with two of the top conventional, large steelbands: Sagicor Exodus (2007) and Petrotrin Phase II (2005). By involving myself in these steelbands, I experienced and learned from the arranging styles of two versatile and talented pan arrangers and these bands’ differing approaches to the Panorama competition. Although these steelbands co-exist as polar opposites in their practice and performance styles, both “rock de rack” in their contending presentations in the Panorama competition!

### **EXODUS: A CONSERVATIVE, STRUCTURED APPROACH**

When practices for the Panorama competition commenced in Exodus’s panyard, I identified the band’s style. I witnessed their organization and leadership and recognized their focus on mental attitude as an approach to winning the Panorama competition. The band’s manager, Ainsworth Mohammed, gathered the players together to set the band’s expectations. Exodus is a band with “discipline, professionalism, and perfection.” Every player and member of the Exodus community must understand



Jennifer Guzzo with Exodus on Carnival Tuesday

the intense time, energy, and lifestyle commitments required to “rock de rack” in the Panorama competition. The relentless rigor begins that first night of practice, and the dedication and perseverance cannot cease. Ainsworth spoke of support, motivation, discipline, respect, teamwork, energy, and prayer. His commitment to uphold Exodus’ standards firmly reinforced the band’s endeavors. Exodus strives to achieve success in the Panorama competition and strike the adjudicators and crowd with an articulate, musical presentation that communicates quality and precision.

Exodus is highly esteemed across the country and valued as one of the most organized bands in the pan industry. Their conservative, structured approach produces a commanding musical execution and accounts for their respectability. Players, mainly community-based with few internationals, are attracted to these qualities, which are bolstered by the band’s management. The management handles the groundwork and sets the stage for promising success in the band’s performances. They make preliminary assessments of performance venues by locating and inspecting rehearsal and performance space, examining specifications of stage size and other criteria, and preparing and finalizing details. They also arrange panyard events, play-outs/ gigs, and oversee steelpan and panyard maintenance. Because of the band’s managerial preparation, organization, and commitment, Exodus maintains their professional formality and respectability.

In preparation for Panorama, Ainsworth himself designs the band’s theme T-shirts, with this year’s “hammer in hand” paying homage to all pan tuners. Without these tuners to define the steelpan’s tonal quality, pan would not sound “sweet” and would not have developed into the sophisticated melodic instruments we have today. Ainsworth also ensures that on the culminating final night of the Panorama competition, the band stages a glamorous presentation. Exodus’ well-suited uniforms and décor flash with a silver, black, and white color scheme. This seeming drab set of colors possesses trickery. What you see is not what you hear. The formality of Exodus’ uniforms and stage presence submits to a musical expectation that is conservative and less progressive to the ear, but the resulting presentation arrives with a startling blast. When Exodus’ Panorama presentation resounds, there is a flare and burst of

music that explodes with colorful fireworks of sound.

The quality of Exodus’ musical execution begins that first night of practice on the Panorama arrangement, as Pelham’s knowledge of music theory and score reading enables him to compose and notate his arrangements for each section of the steelband. By handing out scores to each section leader, he ensures that the tune is learned

quickly, allowing for rehearsal time to add the musical finesse.

In recent years, younger players have come into the band with some musical training and ability in reading music, in part a reflection of the pan education programs within the schools. Pelham’s talents in conjunction with the players’ abilities enable Exodus pannists to have a unique appreciation and understanding for what

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they are playing, conceptually and in the physical art of beating the notes out on the pans.

The players' musical comprehension brings confidence because they recognize what they can accomplish by "drilling" the music. As a very technically oriented steelband, Exodus "drills" the tune, ensuring quality by playing it precisely, accurately, and musically. Sectional rehearsals are also held for the pannists on weekends to improve cohesiveness and musical interpretation within pan sections and within the whole steelband.

After learning the tune, our drill master, Dr. Pat Bishop (prominent musician, painter, and director of Trinidad and Tobago's Carnival Institute), dissects and analyzes the arrangement. She elucidates the roles of each steelband section so that every player understands their function within the context of each musical phrase. Accomplishing this task is of superlative importance to the musical presentation and considered a master achievement. I felt as though I was working with an orchestral conductor, as she scrutinized the eight-and-a-half minute masterpiece—phrase by phrase, voice by voice.

Pat's abilities with the music and the players hold a crucial role in elevating the quality of the band's musical presentation. She enabled Exodus to embrace a complete, cohesive interpretation of Pelham's arrangement, and as a band, we could finally convey our musical message. On that final night of the Panorama competition, our musical energy saturated the atmosphere,

stimulating the audience to sway to the music's rhythm. Exodus players jumped up in excitement and "rocked de rack," placing third in the Panorama competition!

## PHASE II: ENERGY AND FEEL

How does Phase II rouse up a crowd? There is a volcanic eruption of heated energy when Phase II players "rock de rack" on the Panorama stage. Their explosion of molten lava engulfs the audience, entrancing them into a heated craze. The crowd has "gone wild!" This captivated spirit cannot be forgotten. Etched in my mind and in "meh blood" are my fiery experiences of 2005 playing "Trini Gone Wild" on tenor (melody) pan with Petrotrin Phase II Pan Groove and winning the Panorama competition.

Phase II is renowned as one of the top steelbands in the country, placing first in the Panorama competition in 2005 and 2006, and second in 2007. Their fame attracts community and international pannists who thrive on the band's potent, communal energy, their practice and performance styles, and personal desires to work with the gifted and ingenious composer and pan arranger Len "Boogsie" Sharpe. Although the band does not have the organization and discipline for which Exodus is known, Phase II proves that these attributes are not a necessity to captivate the audience and "rock de rack" in a winning Panorama presentation.

Vibrations of chaos and energy surround all who enter Phase II's panyard, as the pannists are eager for Boogsie to lay down

the music of his Panorama arrangement. He is not constrained by the conventions of music theory, employing liberties in harmony, in chord voicings, and in the structural form of the Panorama arrangement. His brilliance is recognized not only within his arrangement but in the entirety of Phase II's musical presentation. He does not read or notate music, but his musical ear makes him a genius.

Boogsie's arrangements are created in the panyard as he sits in his chair, closes his eyes, and begins singing what he hears. He calls out to each pan section the letters of the notes to play, and then sings and taps the rhythm. The section leaders' job is to make sure that the music is passed along player to player. Once each section is given their musical phrase, the band plays, and Boogsie decides what to keep and what to change. The arrangement's musical evolution slowly progresses each night in lengthy, late night/early morning practices. Boogsie's arranging and perfecting does not cease until the band is literally on stage that final night of the Panorama competition.

In Phase II, beating pan is the vehicle that cultivates the energy within the players. More than 160 players learn Boogsie's musical arrangement, and their fiery energy transcends through the panyard and into the community. As the empowering sound of steel pans saturates the atmosphere, listeners become infected with its intensity. The potency of this commanding energy is addictive. As a player or spectator, you cannot hide from the spirit. It calls to the soul, hypnotizes the mind, and induces the body to revel to the rhythm of the music.

It is this energy that molds the presentation of Phase II. Merle Albino De-Coteau, a prominent adjudicator for the Panorama competition, has expressed her belief that, "Music is about the feel first and then the ideas." One cannot question the "feel" of Phase II, expressed through the music and players as they smile, laugh, jump up, and interact with gestures of choreography. Their animated actions induce an intense energy that radiates and spellbinds the audience.

This year, Phase II's "ideas" surpassed all other bands, elevating their Panorama presentation to the next height. Home Construction Limited (HCL) sponsored the band and their unique, progressive portrayal of Boogsie's tune "Sharin' Licks," sung by the calypsonian "Crazy."

The audience was mesmerized when HCL Phase II's presentation began with



Boogsie teaching Phase II in 2005.



a procession of *jab-jabs*, characters of the "pretty devil mas" from the traditional masquerade. The *jab-jabs* painted their faces, dressed in alternating red/ black and yellow/ black costumes ornamented with rhinestones, and wore white leg stockings. They swung and cracked their thick, hemp whips, instilling fear in more than 30,000 people who had come to witness the Panorama competition. Phase II's costumes, bright multicolored jackets of fluorescent pink, green, gold, orange, and white, complemented the music and players' explosion of energy, entertaining the crowd until the last note was played.

### EXODUS AND PHASE II "ROCK DE RACK"

How do these two steelbands of opposite polarity "rock de rack" in the Panorama competition? Their unique band organization and practice and performance styles are the elements that attract pan lovers. Exodus and Phase II's charisma radiates inexplicable energy and "feel" that consumes and compels audiences to sing, revel, and jump up to each band's sound. Their distinguishable presentations illustrate musical and creative ideas that fascinate audiences audibly and visually.

Exodus's more formal style reflects professional qualities in band organization, attitude, and discipline. Their presentation displays the players' comprehension of the music's intrinsic qualities that produce its ebb and flow of energy. "Drilling" the music articulates the energy's wave-like movement, so to convey the nuances with musical accuracy. Exodus' conservative and delineated style has gained respectability, recognition, and support from the country and has produced an expectation aimed toward perfection in their expressive, Panorama presentation.

Phase II's flamboyant musical style captivates listeners, bewildered by Boogsie's progressive arrangements that do not adhere to a prescribed convention. The players' "feel" is expressed when their irrepressible energy ignites, as they beat pan with a fierce determination and passion. As a listener, you are consumed by a sound that leaves you entranced until the panists' final pulsations of notes on the pans.

These two bands leave you in a whirlwind of amazement that is unforgettable. When you see a band from afar, you know what band it is. When you hear a pan arrangement, you know what band is performing and who arranged the music. Pan arrangements by Pelham adhere to struc-

tural forms that uphold the conventions of music theory. Exodus's pans exude a pure tonal quality, heard as pannists delicately caress the notes they play. Boogsie's arrangements are avant-garde bursts of art, enlightening listeners with an unrivaled sound. When Phase II players beat pan, their explosive proclamation overwhelms the anticipation of a "sweet" sound.

Exodus and Phase II's distinctive qualities define their approaches to the Panorama competition. They maintain their methods of band organization, attitude, musical interpretation, preparation, and performance styles that enable them to execute presentations that rank among the best in Trinidad and Tobago. Both steelbands "rock de rack" and will have you equally "rocked" during their musical renditions in the Panorama competition!

**Jennifer Guzzo**, a graduate student in percussion at California State University, Long Beach, is a 2006/2007 Fulbright Scholar in Trinidad and Tobago. She is researching "The Women's Role in the Steelpan Movement" in affiliation with the Centre for Gender and Development Studies, University of the West Indies, St. Augustine. You can e-mail Jennifer at [jguzzo@csulb.edu](mailto:jguzzo@csulb.edu). **PN**

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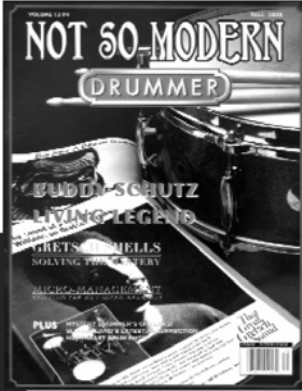
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# Adapting Drumming for Individuals with Special Needs

BY REX BACON, MT-BC

**A**s a percussionist and music therapist, I am often asked to provide drumming instruction for students who have special needs. Individuals with special needs may have deficits in emotional, behavioral, or physical areas. There are already organizations that use drumming to benefit individuals with special needs, including the Rhythmic Arts Project and the Disabled Drummers Association. In both the clinical and the educational setting, individuals with special needs can benefit from learning how to play hand drums or drumset. Drumming can help various problem areas including improving focus to task, developing frustration tolerance, and providing physical rehabilitation in addition to learning basic music skills.

Dr. Kenneth Bruscia, Professor of Music Therapy at Temple University, defined *adaptive music instruction* as “the teacher or therapist uses adaptive or compensatory techniques to facilitate or maximize the private music studies of students with disabilities” (*Defining Music Therapy*, 1998). Music educators and recreational drumming facilitators may be asked to work with individuals with special needs. Through my clinical work with many clients in the music therapy setting, I have found the following ideas, concepts and techniques very useful.

## ASSESSMENT

It may be helpful to consult with someone who knows the student and how his or her particular disability affects the skills required to play percussion instruments. Family members or staff who work with the student may be able to give you a sense of the student’s immediate capabilities. Also, performing some kind of initial assessment in the lesson setting will provide the teacher and student a starting point. Learning to play a drum requires physical effort and coordination as well as being able to understand instructional materials such as verbal directions and printed music. Depending on what the student wants to learn, it may be helpful to observe areas such as attention, physical coordination, receptive communication, and the understanding of symbols. An example of skills to observe in an assessment lesson may include:

- sitting at the drumset
- demonstrating the best posture to play the drumset
- demonstrating the best manner of holding the drumsticks
- demonstrating the best manner to play all the drumset components such as kick drum, cymbals, hi-hat, and toms
- playing a steady rhythm on the snare drum
- repeating rhythms demonstrated by the teacher (“echoes”)
- reading different forms of notation

## CONSISTENCY

In order for learning to occur and skills to develop in this context, it is important that the experience be as consistent as possible. This includes the format of the lesson, the exercises that are practiced, and the reward the instructor uses to reinforce progress gained. When there is a level of predictability, the student becomes

more at ease and therefore more receptive to the experience. If the lesson has too many differences or fluctuations, this may cause some anxiety in the student.

The teacher should take skill areas and set small, achievable goals that lead to mastery. For example, the student can work towards three-way coordination of playing hi-hat, bass drum, and snare drum by practicing two-way coordination with two of the three sound sources. Also, repeating the same exercises for many lessons will help the student consistently develop and retain skills while creating a feeling of mastery.

It is important to balance repeated exercises that develop core skills with new experiences so that the student remains focused on the task and eager to learn. The teacher may want to explore what the student enjoys most about drumming. This could be improvising with the teacher, playing along to music, or watching an instructional DVD. The teacher can develop a reward system based upon completion of exercises and reinforce the achievement with praise and an activity that the student enjoys.

It is important to recognize that the drum lesson can be a place where a student with special needs feels a genuine sense of accomplishment and validation, which may be difficult to receive in other settings. Here is an example of a 45-minute adapted lesson format:

**Check in** (5–10 minutes): review of lesson’s format, purpose of exercise to be played, and reinforcement utilized for successful completion.

**Echoes** (10 minutes): Teacher plays rhythms on a conga drum or bell and the student repeats them on drumset or a hand drum.

**Exercises** (15 minutes): Teacher and student practice exercises related to lesson material, such as basic timekeeping grooves.

**Reward** (10 minutes): Student’s choice for successful completion of exercises.

## ADAPTATIONS

It may be helpful to adapt traditional instructional materials at first in order for the student to experience some immediate level of success. I often replace traditional notation systems with alternative notation systems that utilize much more basic concepts like colors, words, or letters. Instead of traditional printed sheet music, I use the time-unit box system that is frequently used for writing hand drum music. Teachers can place words like “bass” and “snare” in the boxes or abbreviate it to just single letters like B and S (Example 1).

Teachers can substitute High and Low or H and L if working on other instruments instead of a drumset.

If the student is struggling with the adapted notation, the teacher may want to place whatever symbols he or she is using on the actual instrument. An example would be writing the words or letters on a piece of paper and sticking that on the drum. I have written *bass* in the middle of my hand drum and *tone* on the edge in order for students to understand where those sounds are played.

It may be useful to focus on quarter note and eighth note rhythms when using this alternative box notation system depending on the student's ability to comprehend rhythm and subdivisions. The teacher can help students develop their technique by exploring ways to rearrange exercises that have already been played correctly by maintaining the same rhythm but altering the sounds or tones (Example 2).

As the rhythms become more complex, eighth notes can be represented with two small symbols in each box (Example 3). As the student becomes more proficient, you can introduce a multiple-row box system to begin practicing striking two sounds at the same time (Example 4) or playing more than just two sounds (Example 5).

Another technique I use with my students is an echo game where I play rhythms on a hand drum and the student repeats the rhythm either on the drumset or another hand drum. Initially, I play a single measure of rhythms, careful to end all of the rhythms on beat 4, which gives students a moment to recognize the end of the phrase. This reinforces a sense of phrase and length of the measure. I encourage students to try to focus playing the rhythm as accurately as possible instead of replicating the tones perfectly. If they are comfortable with this technique, I ask them to either avoid watching my hands or close their eyes to help develop their listening skills. Gradually, I extend the phrases and make them slightly more complex.

The teacher can explore different musical concepts using this simple call-and-response form. Students can recognize dynamics by how loud or soft the echoes are played. I may begin very softly

Example 1

Bass	Snare	Bass	Snare
B	S	B	S

Example 2

B	B	S	S
S	B	S	B
B	S	S	B

Example 3

BB	S	BB	S
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and gradually increase the volume to demonstrate crescendos or play one note much louder than the rest to introduce accents.

You can encourage creativity by having a student respond to alternate ways of playing a drum such as scratching the head or flicking the fingers into the drumhead. Again, with these exercises I believe it is important to focus on basic rhythms like half, quarter, and eighth notes. This technique allows students to develop a rhythmic vocabulary, begin to utilize basic music elements, and develop an understanding of the different sounds of a drum.

## LEARNING

Individuals with special needs have different ways of learning. It is the teacher's responsibility to find which way they learn the best. Some students may understand communicated ideas from verbal explanation, others may respond better to seeing the idea physically modeled, while others learn best by slowly walking through the physical motions themselves. (For more information on learning, check out Howard Gardner's book *Frames of Mind: the Theory of Multiple Intelligences*.) Ideally, a good assessment will provide at least an initial starting point, and as time progresses, the student's strengths and learning style will appear.

Dr. Robert Krout is a music therapist who has written adaptive method books for learning guitar. His ideas and techniques are also adaptable to drum lessons. Teachers will help students progress in the most efficient fashion if they use any and all adaptive tools available. Teachers can help choose the most accessible playing devices, which could be sticks, rods, hands, mallets, or Blades. Music distribution companies are now selling adaptable playing devices like mallets with Velcro straps and "hand tone" Blades. Some examples of teaching aids that are easily accessible are:

- Having the student slowly count, sing or say the rhythm before playing it
- Modeling *exactly* what you wish the student to play
- Using a variety of prompts such as verbal reminders, modeling the skill, or placing your hands over the student's hands and performing the physical motions necessary. (It is important to ask the student's and parent's permission before doing this.)

Finally, I suggest that the teacher think of the student's develop-

Example 4

rest	Hi-hat	rest	Hi-hat
Bass	Snare	Bass	Snare

Example 5

rest	Hi-hat	rest	Hi-hat
Bass	rest	snare	rest



ment as a continuum by recognizing where the student is during each particular lesson instead of where he or she *should* be after so many lessons. This will help both parties realize that learning can occur as a gradual progression instead of the stepwise achievements that traditional instruction facilitates. Meeting the individual where he or she is instead of trying to fit someone with disabilities into a specific regimen of drumming allows for individuals with special needs to experience the enjoyment of making music at many different levels.

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**Rex Bacon** is a board certified music therapist, professional drummer, and drum circle facilitator. Rex received his B.A. in Music Therapy from the University of Dayton in 1997. As a full-time music therapist, Rex has specialized in using drumming as a primary intervention in various healthcare settings including a mental health center, children's home, alternative school, and a prison. He has presented drumming workshops on special need populations to colleges, social service agencies, and music therapy conferences. Rex is a member of the American Music Therapy Association, PAS, and the Disabled Drummers Association. PN

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1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal, 32 E. Washington, Suite 1400, Indianapolis, IN 46204.
2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.
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# Drumming Up Some Business

BY JACK GILFOY

**A**t the age of eight I asked my parents for a snare drum for Christmas. I got it, and the rest is history—perhaps not the way I had originally planned, but I'm still drumming. These days I also do a lot of teaching, and there are many ways to teach.

Somewhere along the way I realized that I could increase my income sources if I had some stuff to sell. Okay, that's an old story, but it still is true. I tell my Business of Music Students (Indiana University School of Music at IUPUI) that they should have something to sell. If you can put together several things, that's even better. Apparently that idea occurred to U.G. Leedy, William F. Ludwig, Vic Firth, Remo Belli, and numerous other drummers as well.

These days, it's a whole new world. Yes, new companies keep cropping up just to make sticks, drums, etc. But a current crop of entrepreneurs are finding services and products to sell using the latest technology. I am referring to Websites and Web marketing. Just go to most big name drummers' sites and I'll bet there are things to buy without any middlemen. It's the age of a direct deal between the buyer and the person who has the product or service.

The upshot of all of this is that there has never been a better time for drummers and percussionists to actually make a living doing what they love to do. And you can be living anywhere. You do need to come up with ideas for products or services, and you will have to successfully market your products. But doing business on the Internet has literally leveled the playing field. Anybody can do it now, not just the big drum companies.

You possibly noticed the recent *Percussive Notes* article by Wes Crawford about his *Drumset Play-Along* DVD (PN Vol.45, No.4). Wes started playing drums at the age of four. Now, Wes has a lot of goods and services for sale, mostly from his Website (MusicAndGames4U.com). In terms of playing, Wes has worked with many bands and singers in the Washington, D.C. area. He has produced several CD and DVD projects. Wes teaches drumset at the college level

and directs a summer percussion camp. He also is involved in designing drums and sticks. And in his spare time, Wes is active with the Washington, D.C. chapter of PAS.

Then we have Jared Falk, who would be happy to sell you *his* well-produced *One Handed Drum Roll* DVD. Jared, from Abbotsford, BC, Canada, has been playing the drums for ten years, and he already has a lot of products for sale on his site (RailroadMedia.com). Jared has packaged book/DVD materials on rock, jazz, and Latin drumming as well as double bass drum technique and the Moeller system of drumming. One can easily say that Jared is on a roll (I know...). But here's the best part: he's giving away free drum lessons via the Internet (FreeDrumLessons.com). As any business person would tell you, this is all

**There has never been a better time for drummers and percussionists to actually make a living doing what they love to do.**

about good marketing via giving a little bit for free to interest the potential buyer. Jared also has also put together packages for bass players and audio engineer types. His company, Railroad Media, advertises that more "stuff" is on the way. I'm sure there is, because the entrepreneurial spirit has clearly bitten Jared.

So we are back to my point about having as many things to sell as possible. Combine that with new ways to make the sale through the latest technology, and add a dash of thinking outside of the box. Wes produced what is arguably the first virtual play-along DVD for drummers. This is a classic example of "find a need and fill it." Wes saw a need involving drummers who don't have a band to play with as yet. His DVD is one step closer to really playing with a band. The "find a need" idea is a classic in the world of good business success.

As for Jared, he's not just producing products for drummers. Even though there

are many things to sell to drummers, Jared has produced items for other folks as well. And his use of current methods of distribution and attracting new customers, even though he doesn't live in New York or L.A., is clearly out-of-the-box thinking.

Neither Wes nor Jared are yet in the league of well-known, big-name drummers. But they are getting there. Their products show that they are still enjoying playing the drums. And because they have several things to sell, these guys are well on their way to making a great living in the music business.

*This is my first article as the new Career Development editor of Percussive Notes, and my agenda is to explore the many ways that drummers and percussionists have made and continue to make a living in an ever-changing world. If you would like to share your career moves with the PAS, please send me an e-mail at jgilfoy@aol.com.*

---

**Jack Gilfoy** is a drummer, bandleader, educator, and producer in Indianapolis, Indiana. Jack was the first jazz drummer to complete the percussion program at Indiana University, developed by George Gaber, and he holds BM and MS in Education degrees from IU. Jack also studied jazz drumming with Shelly Manne and Joe Morello. In 1965 Jack started touring as the personal drummer for Henry Mancini, an association that lasted until Mancini died in 1994. Jack has also performed with Teddy Wilson, Erroll Garner, Doc Severnsin, Randy Brecker, Jamey Aebersold, Larry Elgart, Nelson Riddle, Tommy and Jimmy Dorsey, Andy Williams, Johnny Mathis, Nancy Wilson, and Elvis Presley. Since 1965, Gilfoy has been involved as a teaching artist with Young Audiences of Indiana. In 1988 Gilfoy started teaching at Indiana University (Bloomington and Indianapolis). His current title is Director of Jazz and Music Business Studies, IU School of Music, Indianapolis (IUPUI). Another long-standing part of Gilfoy's musical life has been recording and producing concerts and recordings. **PN**



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# Four-Mallet Sticking Options for Marimba Part I: Basics

BY NATHAN DAUGHTREY

Over the past 30 years, the marimba has grown immensely, both figuratively and literally. The size of the instrument has grown from 4 octaves to 5 1/2 octaves. The literature has increased from very few solo works to what is likely thousands of works. Much time has been spent discussing and expanding the technique and the creation of new terms like *double verticals* and *inside independents*.

There has been quite a bit of discussion surrounding two-mallet sticking, using ideas borrowed from snare drum, such as alternating and double sticking; however there is much more involved in determining four-mallet sticking that requires additional terminology. My goal, therefore, is to dissect and explain four-mallet sticking options in a clear, succinct manner that can be applied to a wide range of pieces.

The following four-mallet sticking options are the result of several years of pondering and refining, condensing, and categorizing many complicated ideas into just a few concepts that can be applied to a wide range of pieces by a wide range of players with different technical and musical abilities. The importance of selecting an effective sticking for a given passage cannot be overemphasized. Effective sticking has the power to:

- increase note and rhythm accuracy;
- make the performer look and feel physically more comfortable;
- facilitate musical interpretation and phrasing.

Ultimately, most stickings are combinations of two or more options. The following points are discussed in the order of difficulty, with one musical example from a beginning four-mallet solo for marimba and one from a more advanced solo (with a couple of exceptions) and demonstrated through the scope of Independent (or Stevens) Grip. Additionally, the musical examples were chosen for one of three reasons:

1. They were written by a non-percussionist and therefore are not as biased toward the technical possibilities of the instrument;
2. They are primarily monophonic in texture (single-line) and therefore provide more sticking challenges and options;
3. They were written for the purpose of learning four-mallet marimba technique.

Throughout this article, and for all stickings in the music examples, mallets are numbered from 1 to 4, low to high (or left to right).

## ALTERNATING STICKING

For *alternating sticking*, the right and left hands alternate every stroke. This is the most common choice when determining sticking, as it is the easiest to transfer from two-mallet playing. Since we do not typically start out with four mallets in our hands as percussionists, there is a great tendency to play as many passages as possible with alternating inside independents. Try playing Examples 1 and 2 with both sticking options and you will discover that your accuracy increases and your horizontal arm movement decreases by using four-mallet alternating sticking.

This sticking option is divided into three types:

1. **Inside Alternating**—only inside independent strokes (mallets 2 and 3) are used.

Example 1a. *Teardrops for Marimba* by Mitchell Peters, m. 33

Example 1b. *24 Caprices, No. 2* by Niccolò Paganini/ Daughtrey, mm. 1–2

2. **Four-Mallet Alternating**—still alternating left and right, but the outside mallets are incorporated into the sticking as well.

Example 2a. *Teardrops*, m. 33

Example 2b. *24 Caprices, No. 2*, mm. 1–2

Example 2b shows two staves of music in G major, 6/8 time. The first staff has fingerings 1 3 2 3 2 3 and stickings L R L R L R. The second staff has fingerings 1 3 1 3 1 3 and stickings 1 3 1 3 2 3. A long arrow below the second staff indicates a continuous melodic line.

3. **Double Vertical Alternating**—both left and right hands alternate double vertical strokes.

Example 3a. *Chorale and Variations* by George Frock, m. 41 (Var. II)

Example 3a shows a piano accompaniment in 4/4 time. The right hand part consists of quarter notes, and the left hand part consists of eighth notes. The label "Right hand" is above the treble clef and "Left hand" is below the bass clef.

Example 3b. *Spiral Passages* by Jon Metzger, mm. 221–222

Example 3b shows a piano accompaniment in 2/4 time. The right hand part has a rest followed by a melodic line, and the left hand part has a melodic line. Stickings R, L R L R, and L R L R are indicated above the right hand staff.

**CONSECUTIVE STICKING**

For *consecutive sticking*, groups of two, three, or four notes are played in ordered succession (consecutively) across the mallets. You will find this sticking option throughout solo marimba literature, as it is a very natural motion and technique. (Numbers refer to mallet positions.)

Two notes: 1–2 / 2–1 / 3–4 / 4–3 (2–3 or 3–2 would simply be alternating)

Three notes: 1–2–3 / 2–3–4 / 4–3–2 / 3–2–1

Four notes: 1–2–3–4 / 4–3–2–1

Brackets show each group of two, three, or four notes in the examples below to illustrate the forms of *consecutive sticking*.

Example 4a. *Three Pieces for Three Mallets, Mvt. III* by Mitchell Peters, m. 2

Example 4a shows a single melodic line in 12/8 time. It consists of four groups of three eighth notes, each with a bracket underneath. Fingerings 1 2 3, 1 2 3, 1 2 3, and 1 2 3 are written above each group.

Example 4b. *WarHammer* by Daniel McCarthy, m. 112

Example 4b shows a melodic line in 2/4 time. It features double sticking in the second measure, indicated by a bracket over two consecutive notes. Fingerings 1 2 3 4, 1 2, and 2 3 4 are shown above the notes.

**DOUBLE STICKING**

*Double sticking* occurs when two consecutive notes are played by the same hand or mallet. There are two types:

1. **Double Vertical** (Double Double)—two mallets in one hand strike twice in immediate succession. Brackets indicate where the doubling stickings occur.

Example 5a. *z'Rondo* by Ginger Zyskowski, m. 3

Example 5a shows a piano accompaniment in 4/4 time. The right hand part has double vertical sticking, indicated by brackets over pairs of notes. Stickings R R, R, R R, and R are shown above the notes.

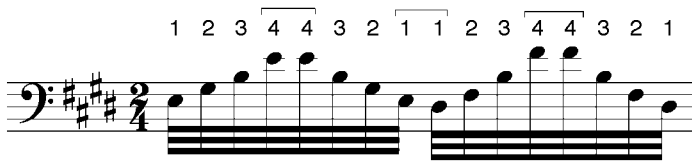
Example 5b. *WarHammer*, m. 20

Example 5b shows a melodic line in 2/4 time. It features independent double sticking, indicated by brackets over pairs of notes. Stickings L R L, R L L R R, L R R, L L R, and L R L are shown above the notes.

2. **Independent** (Independent Double)—a single mallet in one hand strikes twice in immediate succession. Brackets indicate double sticking.



Example 6. 24 Caprices, No. 1, m.1



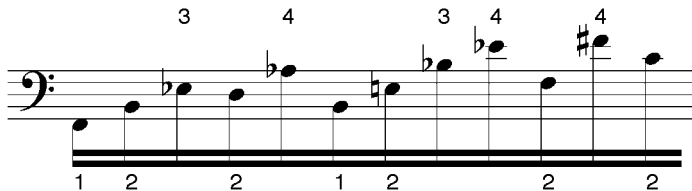
Independent double sticking is not found very often in early developmental solos for four-mallet marimba.

**PLANE STICKING**

For *plane sticking*, each hand plays notes on a different horizontal plane (i.e., accidental bars or natural bars). This is a great way to keep your hands out of the way of one another. It is slightly more difficult to identify opportunities for *plane sticking*, as it has the potential to combine each of the other sticking options. Start by looking for a passage with several accidentals, keeping in mind that this sticking can only work if there are no more than two consecutive notes on a “plane” at a time. No example is provided from a beginning-level piece, as this is primarily found in more advanced works.

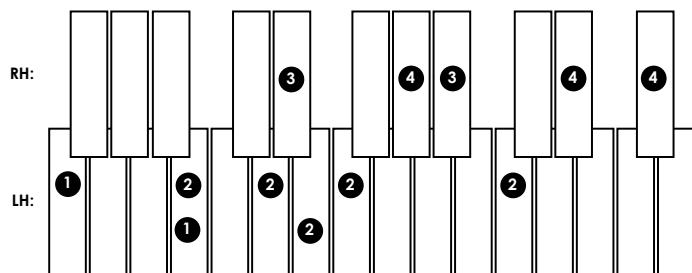
Example 7a. WarHammer, m. 1

RH: accidentals



LH: naturals

Example 7b. WarHammer, m. 1 (keyboard illustration of Example 7A)

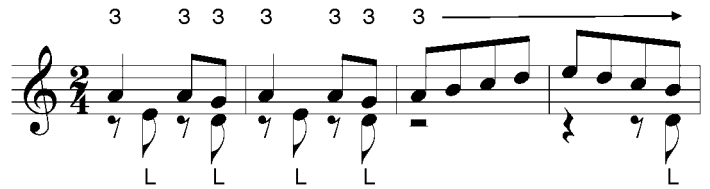


Numbers represent stickings only. They are not meant to represent mallet placement on the bars.

**MULTIPLE INDEPENDENT STICKING**

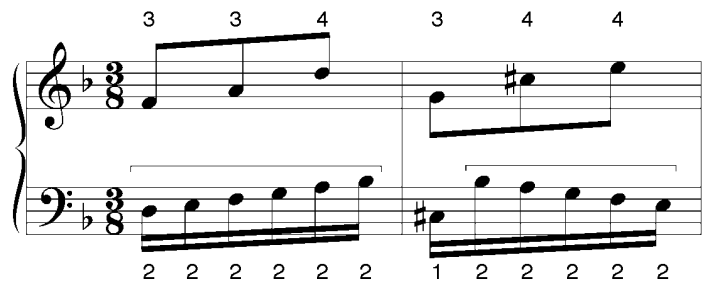
For *multiple independent sticking*, one mallet plays three or more notes in a row (usually scalar motion) using an independent stroke (inside or outside). This is only necessary for passages in which each hand is operating independently from the other.

Example 8a. Three Pieces for Three Mallets, Mvt. I, mm. 1–4



In this example, the right hand is using *multiple independent sticking*, while the left hand independently plays double vertical strokes.

Example 8b. 2-Part Invention No. 4 by J.S. Bach, mm. 3–4



In this example, the left hand is playing a scalar passage using *multiple independent sticking* while the right hand is playing inside independent strokes.

**GUIDELINES FOR DETERMINING FOUR-MALLET STICKING**

Now that we have established the five basic types of four-mallet sticking options, it is important to address the practical applications when learning a piece of music. Each guideline is intentionally broad so that you may think critically about how each applies to your own ability level.

1. Identify which grip you are most comfortable with. This has a great impact on the functionality of some sticking options.
2. Identify the basic musical elements (tempo, dynamics, rolls, overall mood/style, etc.) of the piece you are working on. All of these elements impact your sticking choices.
3. Choose which mallets you will be using. If you are using graduated mallets (different hardness/articulation in each mallet position) instead of uniform mallets (four of the same hardness/articulation), you will need to adjust your sticking to create the most musical interpretation. If you decide to switch to different mallets while working on a piece, be sure to consider the impact on your chosen sticking.
4. Use the composer’s/performer’s sticking suggestions as a *starting point*. Remember, however, that these stickings are likely based on the composer’s/performer’s technical ability and facility and, therefore, might not be appropriate for you.
5. Approach one musical phrase or figure at a time. It is very easy to get overwhelmed when determining sticking for an entire piece of music.
6. Identify important notes in each musical phrase or figure. These notes should not be played in the middle of a double stick-

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ing or a double lateral stroke. In other words, it is important to lead into important notes with some form of alternating sticking.

7. Look for patterns and note groupings throughout the piece. This will often overrule *plane sticking* if you have applied it to a given passage.

8. Use *double sticking* as a last resort. Unlike two-mallet playing, double sticking is not as necessary since you have more mallets from which to choose. For some passages (see Examples 5 and 6), however, there are no other options.

9. Try as many sticking options as possible. If you constantly try to think outside the box and try new things, it will become easier and easier to identify and assign stickings.

### CONCLUSION

When you are first trying to determine the sticking for a certain passage, start by going through each of the five four-mallet sticking options (alternating, consecutive, double, plane, multiple independent) and decide which combinations of each will best serve you and the music. Selecting the most appropriate stickings for four-mallet marimba playing can be a very daunting task because of the many possibilities.

To simplify the process, I have reduced this information by grouping all of the sticking options into manageable categories that are easier to grasp. Stickings we select as individual performers will change over time as we become technically and musically more proficient. Once you have absorbed the information in this article, watch for Part II of this article, which will deal with more advanced sticking options, including close-interval sticking and four-mallet arpeggios and scales.

### MUSIC EXAMPLES

Bach, Johann Sebastian. *Two-Part Invention No. 4*.

Froch, George. *Chorale and Variations*. C. Alan Publications, Greensboro, NC: 1997. Used by permission of C. Alan Publications.

McCarthy, Daniel. *WarHammer*. C. Alan Publications, Greensboro, NC: 1999. Used by permission of C. Alan Publications.

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Paganini, Niccolò. *24 Caprices, Op. 1, No. 1 in E Major*. Adapted by Nathan Daughtrey. C. Alan Publications, Greensboro, NC: 2001. Used by permission of C. Alan Publications.

Paganini, Niccolò. *24 Caprices, Op. 1, No. 1 in E Major*. Adapted by Nathan Daughtrey. C. Alan Publications, Greensboro, NC: 2001. Used by permission of C. Alan Publications.

Peters, Mitchell. *Teardrops for Marimba*. Mitchell Peters, Los Angeles, CA: 1975. Used by permission of Mitchell Peters.

Peters, Mitchell. *Three Pieces for Three Mallets*. Mitchell Peters, Los Angeles, CA: 1978. Used by permission of Mitchell Peters.

Zyskowski, Ginger. *Memory's Glimpse / z'Rondo*. C. Alan Publications, Greensboro, NC: 2000. Used by permission of C. Alan Publications.

**Dr. Nathan Daughtrey** is a freelance soloist and composer based in Houston, Texas, where he also performs as a member of the Trommel Percussion Group. He holds degrees from the University of North Carolina at Greensboro, where he also taught as a Visiting Lecturer in Percussion for three years. He has appeared nationally and internationally as a soloist and clinician. He has been involved in many recording projects, including his own solo CD, *Spiral Passages*, and his upcoming second CD. As second- and third-place winner of the 2005 PAS Composition Contest, Daughtrey is also very active as a composer, with his concert band and percussion works being performed worldwide. His compositions are published by C. Alan Publications.

PN

# Rhythmic Phrasing in Improvisation

BY ED SAINDON

Not only does the specific selection of notes, level of harmonic sophistication, and technique of a player contribute to the overall sound of an improviser, but a large part of a player's sound and voice is determined by rhythm. Many improvisers primarily work on developing improvisational techniques based on specific note selection. Consequently, rhythm is usually last on the list of priorities and never fully gets as much attention as it should. As a result, the world of rhythm offers the improviser and composer many untapped possibilities.

More often than not, many improvisers resort to playing primarily consecutive eighth notes. In addition, there is either a lack of phrasing or the phrase lengths tend to be very repetitive and constricted by the chord progression. As a result, the lines tend to be monotonous, predictable, and hemmed in by the barlines. Assimilating the concept of rhythmic phrasing will give the improviser a sense of phrasing free from the barline. The goal should be to integrate the concept of rhythmic phrasing in one's playing so that the rhythms become instinctive and a natural part of one's vocabulary in the improvisational or composing process.

A fringe benefit of working on this rhythmic concept is that the player's time, ability to hear longer phrases, and overall sense of form should improve as a result of playing these rhythms. Working on these concepts, players should begin to "hear" more interesting rhythms that "float over the barline." The end result will be a sonic erasing of the barline and a sense of time that is characterized by rhythmic freedom.

## RHYTHMIC PHRASING

The term rhythmic phrasing refers to the grouping of notes (called a *rhythmic unit*) based on a specific rhythmic pulse such as eighths, triplets, or sixteenth notes. Depending on the time signature, rhythmic pulse, and rhythmic unit, the phrasing will generally tend to cross the barline, thereby obscuring the overall sense of time.

The terms *grouped* and *phrased* are interchangeable. "Triplets phrased in four" or "triplets grouped in four" are both correct.

The rhythmic unit may be delineated by a number of techniques. As will be evident in the following examples, the rhythmic unit may be created via the use of accents, rests, partial subdivision, and pitch. In all of the examples, the initial rhythmic unit will be indicated with a bracket.

The term *cycle* is the time it takes for the rhythmic unit to play itself out from beginning to the end and to begin again on the downbeat of any succeeding measure. For example, eighths phrased in four in 3/4 take two measures for the rhythmic unit to start again on the downbeat of the third measure. This two-measure cycle will consist of three units of the eighths phrased in groups of four.

## 2-Measure Cycle



## RHYTHMIC PHRASING IN IMPROVISATION

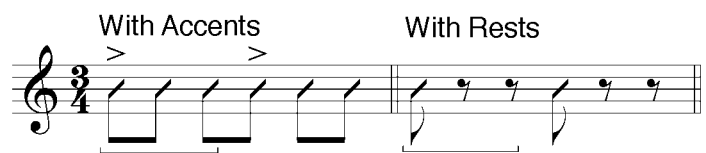
Try improvising using the examples in this article. At first, try playing the rhythms using a specific scale. The more one practices and "hears" these various rhythmic groupings, the more they will seem to naturally appear in one's improvisation. Eventually, the goal is to be able to play these rhythmic units over the progression of a composition.

The improviser is also encouraged to be able to start a rhythmic grouping on any beat or on any partial of any pulse in the measure as opposed to only beginning the cycle on beat 1. The improviser should know where he or she is in the form of the song as well as know where beat 1 is of every measure.

In addition, it is suggested to freely go back and forth between various rhythmic units based upon different rhythmic pulses such as eighths, triplets, and sixteenths without the cycle of each rhythmic unit necessarily having been completed.

## EXAMPLES OF RHYTHMIC PHRASING

### Eighths Notes Phrased in Three in 3/4 (1-Measure Cycle)





Eighth Notes Phrased in Three in 4/4 (3-Measure Cycle)

With Rests

With Pitch

Triplets Phrased in Four in 3/4 (4-Measure Cycle)

With Rests

With Pitch

Triplets Phrased in Five in 4/4 (5-Measure Cycle)

With Pitch and Rests

Sixteenth Notes Phrased in Five in 4/4 (5-Measure Cycle)

With Pitch

Quarter-Note Triplets Phrased in Five in 4/4 (5-Measure Cycle)

With Pitch

### MIXED TRIPLETS IN 4/4 WITH PITCH AND RESTS

In the following etude, the circled number refers to the rhythmic grouping. For example, the etude begins with triplets phrased in four (1-measure cycle). Measure two begins with triplets phrased in five (5-measure cycle).

The improviser is encouraged to create his or her own variations based upon the concept of rhythmic phrasing. While this article included a random sampling of rhythmic units with various pulses in 3/4 and 4/4, other possibilities include the use of other time signatures, polyrhythms, and rhythmic units from two to seven.

For a more in-depth look into the rhythmic concepts covered in this article, check out *Exploration in Rhythm, Volume 1, Rhythmic*

*Phrasing in Improvisation* by Ed Saindon, published by Advance Music (Germany).

**Ed Saindon** is a Professor at Berklee College of Music in Boston, where he has been teaching since 1976. He is also active as a clinician on mallet keyboards and jazz improvisation. His latest recording is *Depth of Emotion*, featuring Dave Liebman on soprano sax and Ed on vibes, piano, and marimba in a quartet configuration. For more information, visit [www.edsaindon.com](http://www.edsaindon.com) or e-mail Ed at [edsaindon@comcast.net](mailto:edsaindon@comcast.net).

PN

The musical notation consists of five staves of music in 4/4 time. Each staff contains a sequence of eighth notes grouped into triplets. The first staff starts with a circled '4' above the first triplet, followed by a circled '5' above the fifth triplet. The second staff has a circled '2' above the eighth triplet. The third staff has a circled '4' above the first triplet and a circled '7' above the seventh triplet. The fourth staff has a circled '4' above the fourth triplet. The fifth staff has a circled '4' above the fourth triplet. Brackets are used to group the notes within each triplet.

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# Tchaikovsky: Romeo and Juliet

BY MICHAEL ROSEN

What we see on the page of a percussion part is not always what we play. For example, the duration of cymbal notes or timpani notes are rarely indicated. The composer has left these decisions, either intentionally or not, to the player's discretion. Sometimes the duration is obvious, such as when the entire orchestra stops or the note changes pitch in the orchestra while the same note remains in a timpani part. Some cymbal players read the duration of each note precisely while others will let the same note ring. It's a matter of taste, experience, and style, and a perusal of the score often helps make our decisions.

Every once in a while a part comes along that is obviously incorrect, either due to a copyist's/ editor's mistake or simply something that the composer overlooked. It is up to us as performers to interpret the music as best we know how. One of the most obvious examples of this problem is in the cymbal part to "Romeo and Juliet" by Tchaikovsky. This part is the most often asked-for excerpt for cymbals on auditions and therefore demands our attention.

The subject of "Romeo and Juliet," from the Shakespeare play, is a favorite of composers, and Serge Prokofiev and Constant Lambert both wrote scores for ballets on this subject. There are also more than 21 operatic adaptations of the story, ranging from Bellini and Gounod through Riccardo Malipiero, to probably the most famous one by Leonard Bernstein in *West Side Story*.

Tchaikovsky's "Romeo and Juliet" was written in 1869 and first performed in Moscow in 1870 under the baton of Nickolai Rubinstein; it was the composer's first notable orchestral piece. Tchaikovsky made revisions in the same year and additional revisions a decade later. The version that is most often performed today is quite different from the original, which, unfortunately, is seldom performed.

The two most popular editions are the Edwin F. Kalmus edition (No.74) and the Boosey & Hawkes edition of 1943. The percussion parts are identical in both editions. However, in the original edition



**CYMBALS & BASS DRUM**

2

115 **E** **CYMS** *mf*

118

122 **CYM.** **B.D.** *f*

126

131 **F** **B.D.**

136 **G**

177 **H** 38

215 **I** 30

245 **K** 17 **L** 18

280 **M** *ff* 2

(Kalmus No.A7973), the part is very different and includes a timpani solo.

**ORIGINAL VERSION (1869)**

In the original version the sword fight solo at Letter E is the same. However, that is where the similarity ends. Note the differences in this version and the Kalmus edition most often to be found on our music stands.

**KALMUS EDITION NO.74**

There are two obvious errors in the cymbal/bass drum part—whether they are copyist’s errors or oversights by the composer. The first, and the most egregious, is in the eighth measure before Letter P where a cymbal crash is written on the second quarter note. It should be on the second eighth note instead. There is no question about this error because the brass play on the second eighth note with the cymbals, and the same material has been played before (correctly notated) in the seventh measure before Letter F. In addition, the cymbal plays on the second

eighth note in all the recordings listed below.

The other error, in my opinion, occurs in the ninth measure of Letter S. In this measure the bass drum is not written in the part, although the material is exactly the same with the same orchestration as has occurred in the ninth measure of Letter F,

in the ninth measure of Letter O, and again at Letter S. In several of the recordings listed below, the bass drum is added at this measure, an interpretation with which I agree.

Now we get to the sections that are more controversial: At the ninth measure after Letter E there are three measures with cymbals on the third beat. The composer repeats the same material at the first three measures of Letter S and again nine measures after Letter S. However, the cymbals are omitted in the two latter places. Is this intentional or an oversight? What to do?

I happen to like it with the cymbals at these two places, but maybe that’s because I’m a cymbal player. One could make the argument that the lack of cymbals changes the orchestration in a subtle way. I like it with the cymbals there because it adds power to the part, and the musical material is the same.

But then again, Tchaikovsky knew what he was doing; look at the last chord of his “Fourth Symphony”: no cymbal on the last note. But that’s because he wanted the timbre of the brass to predominate. Both arguments are strong. Note that in the performances listed below, eight orchestras do not play cymbals at Letter S and four do. Note also that some add the missing bass drum at the ninth measure after Letter S.

The most interesting performance, for me, is the Stokowski recording where he adds the cymbals at the ninth measure after Letter S but doesn’t have the cymbals enter until one measure before Letter O, leaving out a measure of cymbals. Then at five before Letter S there is neither cymbals nor bass drum. He also takes interesting liberties with dynamics and tempi.

Stokowski was known for his individualistic performances and arrangements of standard orchestral repertoire. To best illustrate this point I recommend a recording of "Night on Bald Mountain" by Modest Mussorgsky with Stokowski conducting. It's a joy for percussionists because of all the extra parts the conductor added. Check out the xylophone part!

In any case, I suggest that you play the part that is on your stand and not add the cymbal crashes I recommend unless you have discussed it with the conductor before the first rehearsal. No conductor wants to

be surprised by something that is not in the score, and during a rehearsal is no time to discuss the aesthetic merits of changing the part.

### RECORDINGS

Here are some recordings of "Romeo & Juliet" to compare. Timing is from the slowest, from over 25 minutes, to the fastest, less than 18 minutes.

1. Vienna Philharmonic, Lorin Maazel, conductor (Columbia CS6463)  
Letter S: no bass drum/no cymbals.
2. USSR Symphony Orchestra, Yevgeny Svetlanov, conductor (Angel SR40166)

Letter S: bass drum/no cymbal.

Nine after Letter S: bass drum/no cymbal.

3. San Francisco Symphony, Seiji Ozawa, conductor (DeutscheGrammophon 2530308)

Letter S: no bass drum/no cymbal.

4. Philharmonic Symphony Orchestra of New York, Leopold Stokowski, conductor (Columbia ML4273)

Two before letter O: bass drum/no cymbals; cymbals enter one before Letter O. 11 before Letter P: dynamic is *mf* with a *diminuendo*.

Five before Letter S: bass drum/no cymbal.

Letter S: adds cymbals through next 12 measures.

Takes the most liberties with tempi.

5. National Symphony Orchestra, Antal Dorati, conductor (London C56891)

Letter S: adds cymbals through next 12 measures.

6. Cleveland Orchestra, Lorin Maazel, conductor (Telarc CD80068)

Letter S: no cymbals until the 17th measure. but bass drum added in measure eight.

7. Chicago Symphony, Claudio Abbado, conductor (1989, CBS Records (Masterworks MK44911)

Eight after Letter S: bass drum plays but no cymbals.

8. Gewandhausorchester Leipzig, Kurt Masur, conductor (1991, Teldec 2292-449432)

Eight after S: bass drum plays at nine after S but no cymbals.

9. New York Philharmonic, Leonard Bernstein, conductor (CBS Masterworks (MYK36723)

Letter S: adds cymbals through next 12 measures.

Measure before Letter O: adds a crash on the third beat.

10. Philadelphia Orchestra, Ricardo Muti, conductor (1989, EMI CDC7491152)

No cymbals at Letter S.

No bass drum on ninth measure of S.

11. Berlin Philharmonic, Herbert van Karajan, conductor (1983, DG 410873-2)

As written in the Kalmus part, except that the cymbals play on the second eighth note before letter P, not the second quarter note.

12. Orchestra Sinfonica RAI, Sergiu Celibidache, conductor (1988, NuovaEra 0316327)

Letter S: adds cymbals through next 12 measures.



*Steel Lyubjana*  
**Romeo et Juliette.**  
**Ouverture-Fantaisie.**

**Piatti e Gran Cassa.**

P. Tchaikowsky.

Andante non tanto quasi Moderato. *strings.* Allegro. Molto meno mosso. *strings.*

20 17 A 23 B 17 8 C 4 6 10 6

Allegro giusto.

*Small*

Edwin F. Kalmus

209 West 57th Street  
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I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about Terms Used in Percussion. I will answer you directly and then print your questions for the benefit of readers of Percussive Notes. You can e-mail your question to me at michaelrosen@oberlin.net, or send your question to me through regular mail at Oberlin Conservatory of Music, Oberlin, OH 44074.

**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

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# Sam Tundo

## Memories of the Detroit Symphony Orchestra

BY JOHN DORSEY

**A**fter 37 years as percussionist with the Detroit Symphony Orchestra, Sam Tundo retired in December, 2005. "Symphony Sam" spent most of those years as the bass drummer in a four-man percussion section. When Ray Makowski retired in 1994, Tundo moved over to play mostly cymbals, and the section was reduced to only three full-time percussionists.

Born in Detroit in 1937, Sam moved to Florida for symphony work but was glad to return when his hometown orchestra had an opening. He has had a very active performing career, playing in a variety of situations other than orchestral, and he has done quite a bit of teaching as well, including nine years at Wayne State University. Armed with a dynamic personality, his genuineness is noticeable at once. He has an obvious vitality for life and a vivacious sense of humor. Always willing to help others and always willing to share an opinion, people have a good time when Sam is around.

**Dorsey:** *When did you start playing percussion?*

**Tundo:** I was about eight years old. I wanted to play trumpet. When I went home and told my folks I wanted to play trumpet, they said, "How much is it?" When I told them it was a couple of hundred dollars, they said, "Pick something that's cheaper." So when I went back to the school, they said, "You just need this book, a pair of sticks, and a practice pad [to be a drummer]." So my dad made the practice pad, I bought a pair of sticks, got the book, and started playing.

**Dorsey:** *How did your childhood environment help you in your pursuit of music?*

**Tundo:** My dad listened to the Met [Metropolitan Opera] every Saturday. We went to the symphony at the State Fairgrounds when Valter Poole was conducting. We went to Belle Isle to see the Detroit Concert Band with Leonard Smith. My dad was a music lover. My mom was, too.

**Dorsey:** *Did your parents encourage your musical endeavors?*

**Tundo:** They did not *discourage* until I want-

ed to play with an orchestra. They said, "You're not going to make any money. Be a teacher." That's why my degree is in music education. I tried *not* to play with an orchestra, but finally I sent out some resumes, took a couple of auditions, and went with the Florida Symphony.

**Dorsey:** *With whom did you first study percussion?*

**Tundo:** A gentleman named "Doc" Mayers. He was a terrific drumset player. I was with him for a good while. We worked



out of a few books like Haskell Harr and some rudimental things, but mostly we worked on drumset.

**Dorsey:** *Were you involved with music in high school?*

**Tundo:** Sure: band, orchestra, dance band. I was even in the choir one year. I think they let me in because I got the sympathy vote. "Let this poor guy in, he's about to graduate!"

**Dorsey:** *Were you involved in any other musical activities outside of school?*

**Tundo:** I jobbed all through high school and college. That's how I made my money. I did some teaching also.

**Dorsey:** *Do you remember your first gig?*

**Tundo:** It was playing drumset for a wedding. I was around 15. My dad drove me there and picked me up at 1:00 in the morning.

**Dorsey:** *Did you study music in college?*

**Tundo:** Yes, at Wayne State University, from 1955 to '59. I studied with Jack Ledingham, a member of the Detroit Symphony. I also studied with Art Cooper, who was principal of the orchestra. He did not teach at Wayne, but I took some lessons from him while I was at Wayne and some when I was home between New Orleans and Santa Fe. He was terrific on small instruments—snare drum, too—but especially tambourine, triangle, and stuff like that.

**Dorsey:** *What did you work on in lessons with Ledingham and Cooper?*

**Tundo:** With Ledingham, we worked mostly on snare drum and xylophone out of the Goldenberg and Podemski books, and the Paul Price book, too, I think. With Cooper, it was mostly work on the small instruments like castanets, tambourine, and cymbals.

**Dorsey:** *Were you involved in any groups outside of school?*

**Tundo:** Some drumset things, but mostly I worked with a group called the Blue Note Quintet playing vibes and congas. It was basically a Latin group. In those days, the Arthur Murray thing was going crazy. The mambo and the cha-cha and all that Latin stuff was really hot, and we did a lot of that. Basically I was playing vibes through college, although actually I started as a senior in high school playing vibes in that group. We worked at least two or three nights a week, so it really helped pay for school. I played with them until I went down to Florida.

**Dorsey:** *What other orchestras did you play in before your position in the DSO?*

**Tundo:** I played in the Florida Symphony for two seasons, 1959 to 1961. I toured with the North Carolina Symphony in '61. And then I went to New Orleans. New Orleans had no summer season and someone else's misfortune was my good fortune. The Santa Fe Opera Company got stuck and they needed someone that summer. I spoke to the director, John Crosby, and we were negotiating pay and he said, "I'll tell you what, you come out here at the price I'm suggesting, and if we hire you back we'll give you a raise." So I went out there and I stayed for seven years. I was seven years in New Orleans [principal percussion, 1961–67 seasons] and seven years in Santa Fe [timpanist, summers 1962–68]. I was in New Orleans from September to June, and Santa Fe from June to September. In fact, when I was offered the job in the DSO, I thought it was a pretty good deal—the south in the winter and the mountains in the summer.

**Dorsey:** *Did you do any work outside of those orchestras?*

**Tundo:** I did some jobbing in New Orleans. While I was down there, I met a couple of the drummers on Bourbon Street. These guys worked seven days a week because New Orleans had no "blue" laws. I like to play jazz, so I said, "I'll play one night a week for you and you can take some time off." They said, "Terrific!" Well it's more

difficult than you think, playing for babes walking out there kicking and bumping and grinding. They want you to catch their moves. I'm playing jazz with the band and they really got mad and said, "Later with the jazz, man. You watch US!" I did that for about a week and a half, and finally I said, "No, I can't do this." I wanted to play with the band because they were good musicians, but it was tough for me to do that other stuff.

I did a number of shows while I was there, too: *Damn Yankees*, *Hello Dolly*, and *A Funny Thing Happened on the Way to the Forum*. Bob Hope came to town and I did his show. I worked with a couple of the big bands there and did some of that. It was fun. I played drumset for most of it, but I played 25 performances of *West Side Story* and I played all the keyboard stuff.

**Dorsey:** *When did you join the DSO?*

**Tundo:** September, 1968. I had been in town visiting, and I saw Jack Ledingham, my teacher, and he told me he was going to be leaving the orchestra. So I started practicing and I kept in touch with the personnel manager, and when the auditions came around, they gave me a call.

**Dorsey:** *How many other people auditioned for the position?*

**Tundo:** I think there were seven.

**Dorsey:** *Who listened to your audition?*

**Tundo:** Sixten Ehrling [music director], Sam

Bistriski [violinist and personnel manager], Sal Rabbio [timpanist], and Bob Pangborn [principal percussionist].

**Dorsey:** *Was the audition screened in any way?*

**Tundo:** Nope, they didn't do that in those days. And they didn't send a repertoire list with specific excerpts. You were expected to know what to play. You'd learn from teachers what the standard excerpts were, and they're pretty much the same then as now. The music was on the stand at the audition and you either knew it or not, or you just got through it somehow.

**Dorsey:** *What did you play at your audition?*

**Tundo:** The normal stuff. "Porgy and Bess," "Sorcerer's Apprentice," "Colas Breugnon," "Petroushka" maybe, "Bolero," "Scheherazade," "Carnival Overture," tambourine, triangle, cymbals, and bass drum. I played the end of "Rite of Spring" because that was one of Ehrling's favorite things. But that was ridiculous because that last page is just "bang, bang, bang, bang, bang, BANG"! It's not like the rest of the orchestra's playing; it's the rest of the orchestra that messes you up!

**Dorsey:** *When you joined the orchestra, did you know that you were going to be the bass drummer?*

**Tundo:** Yes, and that was okay because I knew I was going to a good job. I had a set of custom mallets made by a fellow named Ron Dowd, from Woodstock, Ver-

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mont. He was in New Orleans, and when he was in school and taking auditions, he worked for an upholsterer. He learned how to sew these things really well. He made two pairs of rolling mallets and one big "boomer" for me.

**Dorsey:** *What made them special?*

**Tundo:** The weight and the core. The cores on the rollers were cork floats that fishermen use. The handles were just plain-old pine dowels, but they were quite long. It took a while to get used to them, but then I liked them. The one large mallet had a wood core about the size of an egg, and he covered it with whatever and then put

the outside felt covering on it. It was a little bit oblong shaped so that I could use the small end for quick notes and the flat side for bigger notes. It was a terrific mallet. That was just a pine dowel also.

**Dorsey:** *How did you tune the bass drum?*

**Tundo:** I kept the batter head a little bit tighter than the other head. It pretty much came out to about a third—a minor third to a major third. But you can't have the opposite, sounding head too loose or there's no resonance. I would tune the batter side first and then tune the other side lower.

I always try to think of the *bass* drum

as the bass drum so that it is a *low* sound, something that supports the orchestra. A lot depends on the size of the drum. You can't take a 30-inch bass drum, loosen those heads up, and expect it to sound good. It may sound low when you're next to it, but when you get out in the audience it's just a "blap." The bass drum should be the bottom of the orchestra. If there's a lot of loud playing, I tighten the drum just a little bit, especially if there are a lot of loud rolls, because then you can get the volume and not have the head fighting you.

**Dorsey:** *How do you play bass drum differently*



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for different styles of music, such as Strauss vs. Mozart, etc.?

**Tundo:** In Mozart's day, they used a very hard mallet, so I try to do the same thing. In Richard Strauss's music, you have a little leeway because you have some interpreting you can do. Mahler, same thing. I tried to do it as musically as I could. Listen to it and use your musicality and try to make it a musical experience.

**Dorsey:** Did you like the change when cymbal player Ray Makowski retired?

**Tundo:** Actually, I really liked it when we had four people back there. But when he left, I started playing more cymbals. Ray said in his last couple of years, "Hey, anytime you want to swap, just let me know and we'll swap." So we did some swapping, and that was nice because we each got to do something else. After he left, I started doing all the cymbal playing and got locked in there. I enjoy playing cymbals; I enjoy playing bass drum. Bass drum is a very musical instrument—very underestimated. People think of the bass drum as a John Philip Sousa timekeeping machine. It isn't—not when you're playing Mahler, Rachmaninoff, and some of those things.

**Dorsey:** What do you look for when picking out a pair of cymbals?

**Tundo:** I listen for highs. You can get a darker sound on brighter cymbals, but if you have cymbals that are dark to begin with, it's hard to get highs out of them.

**Dorsey:** How do you get a darker sound on cymbals?

**Tundo:** I try to play as close to edge-to-edge as I can.

**Dorsey:** Where did you pick up your cymbal technique?

**Tundo:** It was pretty much hit and miss. I watched other people and read things. I got some things from Ray Makowski and some from Sam Denov.

**Dorsey:** You often turn your cymbals out toward the audience when you crash them. Why?

**Tundo:** It's a little bit for show, but I also think it sends the sound out. At least I hope it does, but I'm never out in the audience to hear it. [laughs] Classical music is becoming more and more showbiz. I'm not trying to be a showbiz guy, but I think when there's a big cymbal crash, since it's my normal motion anyway [up], I figured

I'd just turn those things out and let the people say, "Wow! Did you hear that?"

**Dorsey:** What about playing cymbals in different styles?

**Tundo:** For Beethoven's Ninth that we played recently, I used 18-inch Constantinoples [new] for the real soft stuff. It worked out really well with a nice, bright sound. And once the *fortissimo* stuff started I had 20-inch Constantinoples, so it would be basically the same sort of sound. For Tchaikovsky's Fourth, I used 20-inch heavy A's because the heavys sound good at the hall. I used the 20s all the way through. I read an article where someone said they use only 16s or 18s, which I think are much too small. That's a cymbal player's concerto, almost, especially the end. You have to do your pushups or whatever it takes to get through those eighth notes at the end.

The thing I've had the hardest time with, and I've finally got a pair of cymbals that work, now that I've just retired, is "Pictures at an Exhibition"—the "Chicks"

movement. Keith Aleo at Zildjian sent me a pair of 16-inch A thins. They worked out beautifully.

**Dorsey:** How is it that you started playing drumset in the orchestra?

**Tundo:** When I got here, Bob was doing the drumset playing. There were a couple of times when he wasn't there, and so I played. And for whatever reason, a year or so later he said, "Why don't you do it all?" I had wanted to do it from the start because I had been doing it in New Orleans. I stopped doing it not long ago because there are shows that I don't know, and there were tunes coming up in the pops shows that I felt completely out of touch with. As long as we were doing bebop, jazz, or straight-ahead rock 'n' roll it was not a problem, but once we started getting into the funk and some of this other stuff, it wasn't the same. I did a couple of shows where I felt really inadequate, and I thought it wasn't fair to the orchestra or to the audience. That's when Dan Maslanka started coming in and do-

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ing all the pops. Dan's doing a great job, partly because he plays drumset all the time. I wouldn't play drumset for a couple of months, and my hand and foot coordination was going right out the window, so I was always playing catch-up. So after a while I said, "Forget it, it's not right."

**Dorsey:** *The percussion section was recently featured in a performance of Michael Colgrass's "Déjà Vu." How did that come about?*

**Tundo:** We had been trying for a long time to do something with our percussion section: Rabbio, Pangborn, Fickett, and myself. We wanted to do something with orchestra. We'd had Evelyn Glennie in, and we went to Järvi and said *we'd* like to do something. Järvi said, "No, too much noise." Thank you, maestro. We pursued it anyway. Then Rabbio retired, but we still pushed to do something. Järvi still wasn't interested. Then Fickett retired. Bob continued to pursue it, though. He went to the people doing the programming and was able to get it programmed. There was no vote on what we were going to play. That was sort of decided by Bob, but it's a good piece. That was after we got Ian [Ding] in, so there were four of us, and we had a terrific time doing it.

**Dorsey:** *How much practicing did you need to do on your own to stay in shape for the job?*

**Tundo:** I tried to play every day—sometimes just some scales on the marimba. I enjoy rudimental playing, and I think

rudiments are a good discipline. Even if I were to do just the last couple of pages of Haskell Harr, it would be *something*. I would practice cymbals from time to time, playing some soft crashes, then some loud crashes. When I was preparing for an upcoming clinic, I told the stagehands that I needed the stage after rehearsal. I was on stage playing with a few pair of cymbals, and one of the other musicians walked by and said, "Practicing cymbals?" I said, "Drop dead you little creep. Of course I'm practicing cymbals!"

**Dorsey:** *Do you think percussionists get respect from the other members of the orchestra?*

**Tundo:** Sometimes. We get our respect at pops concerts or if we have something that's really exposed. I think that's unfortunate because it's when everybody's playing and we're able to be part of that ensemble that it's important to have a section that works well. Does anybody come up to the snare drummer after "Bolero" and say, "That was really good"? No, it's rare. I've had a couple of people come up after a Mahler symphony and say, "Gee, I really enjoyed your bass drum playing." You know who used to do that all the time? The tuba player, because we had a lot of notes together. I would always listen for when he had things, and I'd go over and say, "Great job."

**Dorsey:** *You worked under six music directors. Did you have a favorite?*

**Tundo:** I think [Antal] Dorati was really terrific. He was a real maestro. Even though he was hard of hearing, he seemed to hear everything that was happening on stage. He was aware of the percussion section, which I thought was good. When we recorded "Miraculous Mandarin," at the end, for the last two notes in the bass drum, he asked me to play on both sides of the drum—that is, the first note on one side and the second note on the other side. Whether he knew that I kept one head lower or not, I'm not sure, but he got what he wanted and it sounded terrific. He had a few other little suggestions through the years, like changing a few bass drum dynamics or adding accents in Mahler symphonies because he knew what he wanted to hear.

He was a great music director. He did a terrific job with Haydn, Beethoven, and was really great with Mahler. But the French stuff wasn't necessarily his bag. When he programmed for the year, he'd have the guest conductors do the pieces that he didn't feel like doing or that they could do well. I think that's what a music director is supposed to do. In my mind, he was the epitome of a music director. He didn't just get in his car and go home at the end of the rehearsal. He'd go down to the office and see what was going on there, and he was in touch with everything. If he was going to be out of town, he would give a day and a time period where if anybody wanted to talk to him, they could call during that time so we could always be in touch with him. He would get on the podium at the beginning of a rehearsal and tell us what was going on. "We're talking about a tour to such and such.... We would like to do a chamber series...." You got it right from the horse's mouth, right off the bat. No secrets.

If you weren't doing the job, he'd call you in and say, "I don't think you're doing your job." You wanted to please him. He's the one who raised the level of this orchestra to where it is. He would say, "The difference between second-rate and first-rate is very, very small. All you have to do is step up." And I think everybody did. That '79 tour was terrific. Dorati's the man.

**Dorsey:** *Who are other conductors you worked under that you felt were particularly good, and why?*

**Tundo:** Rafael Frühbeck de Burgos took us on tour 25 or 30 years ago, playing two or

The advertisement features a stylized tree diagram with three main branches. At the top, there are four line-art illustrations of different percussion controller setups. Below them, the text reads "www.AlternateMode.com" in a large, bold, sans-serif font. Underneath that is "KAT Percussion Controllers and Accessories" in a smaller, italicized font. The tree branches into three categories: "LIVE PERFORMANCE" (with sub-points: Band & Orchestra, Theater, Concerts & Gigs), "REAL TIME SEQUENCING" (with sub-points: Studio Work, Soft Synths, Home Production), and "PRIVATE PRACTICE" (with sub-points: Home Bands, Dorm Room). At the bottom of the advertisement, a slogan reads: "WHATEVER THE NEED... WE HAVE THE Mallet OR DRUM CONTROLLER AND COMPLETE LINE OF ACCESSORIES FOR YOU!"



three different programs, and it was really good. Then we didn't see him again until a couple of years ago. He came in and did "Firebird Suite," and he had gone up a number of notches. Everybody said, "Oh Lord, 'Firebird'! We're going to play this thing again!" Well, he started rehearsing and he'd stop and say, "That A-flat should carry over to where the basses enter. That E-minor chord relates to this thing happening in the cello." Whoa! I've been playing this piece all my life, and I've never heard all that! He just did Beethoven's Ninth with us and it was terrific! He's another one that's way up there—a real maestro.

Another might be Paul Kletschy. He came to the orchestra a long time ago while we were still at Ford Auditorium. Same type of thing. "Pictures at an Exhibition"—how many times have we done "Pictures"? All of a sudden you're playing music!

**Dorsey:** What about Järvi?

**Tundo:** Järvi's a lot of fun. He's not necessarily a great music director. He wants to come in and conduct and have a great time. "Enjoy yourselves!" he says. That's great, and that's what you *should* do. And you do with him.

**Dorsey:** Did you learn anything from the two auditions (timpani and percussion) you've had for the orchestra in the past few years? Was it what you expected?

**Tundo:** What I learned, and also expected, is that there are a lot of people out there looking for your job. I always tell people, if you think you can't be replaced, just look over your shoulder. They're lined up for your position. I learned that there are a lot of really good players around. Out of the semi-finalists we had in this last audition, probably 90 percent could have done the job.

Auditioning is a drag. If you're having a really great day, you might get the job. If you're one hair off, you don't. The best way to do it is to work with the orchestra for a month or two or six, but that's impractical.

**Dorsey:** What do you think that Brian Jones or Ian Ding had that put them at the top, or what do you think they did right?

**Tundo:** They were "on" that day. You listen to notes. You listen to interpretation. I listen for feel and the musicality.

**Dorsey:** With new union rules, collective bargaining, and attitudes, how has playing in an orchestra changed over the years?


**Tundo:** All around the country it's become a better job. We've had our conflicts in the years that I've been here. We were out for 12 weeks, we were out for nine weeks, we were out for three weeks. The first year I was here, we were out for a week. We've had our problems. We've done our givebacks. For the musicians it's good, but I think we need to play a bigger role in the total picture of the orchestra. You can't just say, "I'm going to go out there and play my notes and then I'm going home." I think it's everybody's job to keep the audience happy and to educate them. People come up to talk. They want to know that you're a real person, not some dude up there in a white tie.

It's just like the music director's job has changed. He's no longer just somebody

who conducts the music; he's got to be a fundraiser. I think the members of the orchestra have to be there talking to people, letting people know we're normal people. You need us and we need you. We're playing off of one another. I think that part has changed. It used to be you just go play your job, get your paycheck, and go home. The only time you worried about it was when they said, "You have no contract. You're not getting paid." Then all of a sudden, it's "Hey, wait a minute." Now the orchestra has to be a little more in touch with their audience. I think that's a little different than it once was.

**Dorsey:** Do you think we're shooting ourselves in the foot by asking for too much?

**Tundo:** I don't know. I had a discussion with a friend of mine not too long ago. He had taught school, but he said, "I'm going to go back to school to be a dentist." And



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he did. Well, *we* can't do that. I mean, we could go be a dentist, but I can't decide at 38 years old that I'm going to be a symphony musician. Most of us have been playing forever, and that's what's helped us reach that level where *we can* do that. So I think we've earned the right to make a living wage.

**Dorsey:** *Does the symphony orchestra have a future?*

**Tundo:** Absolutely. The plan may have changed a bit. I think you have to be a little more diverse than just Mozart and Beethoven. The orchestras have to meet the needs of the people where they are. We fill the house for Mahler. We fill the house for Beethoven. We fill the house for pops concerts. We fill the house for the classical Christmas stuff. You have to recognize what your audience wants and give it to them. One of the managers said that even though all these people fill the house for four or five pops concerts, they are not the contributors. That's something to think about. You can't just say, "Let's do all pops!" That's not going to work either. The people who contribute are the people who come to the classical concerts. You do what's necessary for your locale.

**Dorsey:** *Did you have any favorite experiences while in the DSO?*

**Tundo:** When we were on that tour with Dorati, we played a Mahler First in France that was absolutely spectacular. That was a highlight. Doing "Rite of Spring" with Dorati was another one. He did it without a score. Dorati was not a stick technician. You hardly knew where "one" was. One of the things he taught us was to listen. You know "Rite of Spring"; that thing's horrendous! It came off beautifully. It was quite an experience. Another great experience was the Lucerne Festival with Järvi. We did, I think, four or five different concerts there. We did all the stuff that Järvi liked. He does Russian music very well—Prokofiev, Shostakovich. We did the Prokofiev Fifth, and it was terrific.

**Dorsey:** *Did you have any scary or unusual experiences in the DSO?*

**Tundo:** We were in Worcester with Aldo Ceccato conducting. We were playing "El Salón Mexico," and with those meter changes, he was conducting from memory. He got going and, sure enough, he's out in left field someplace and had no idea of what he was doing. So Sal Rabbio

and I thought we heard [*sings a phrase from the piece*] so we both just, BAM, came in on timpani and bass drum, and everybody grabbed a hold of it. And off we went. That was scary. He's up there doing circles, and with all the 5/8, 7/8 stuff flying around...yeah, that was exciting.

Another one was when we were doing a piece by Colgrass at Carnegie Hall, also with Aldo. He tried to do it by memory and there was a problem. There was one time at Meadowbrook, we were doing "Fountains of Rome" with Aldo. He said, "It would be really nice if, near the end with the chimes and little violin chords, we would dim the lights." The stagehands don't know the piece, and they dimmed the lights until it's black on stage and we've still got two-thirds of a page to play. I'm playing the chime part, and I just kept on playing. Actually, the audience loved it because it sort of disintegrated. That wasn't so much scary as comical.

**Dorsey:** *Why did you decide to retire?*

**Tundo:** Well, I think it's time. I have a couple of other things I want to pursue, and I think this is the time to do it. I've been there a little over 37 years, and I've had a *great* time, but things are changing. It doesn't mean I'm not going to play, it just means I'm not going to play with the orchestra. I don't want to wait until I'm 75 years old before I start trying to do something else, so this works out.

**Dorsey:** *What are your plans now that you're retired?*

**Tundo:** I've been a boater for a long time, and I got my Merchant Marine Master's license, so I started doing work on the water. I've been with the Coast Guard

Auxiliary for over 20 years. I do search and rescue, and I do safe-boating classes and that sort of thing. I've always been interested in that, and that's one of the things I going to do now that I'm retired.

**Dorsey:** *What advice would you give to percussionists aspiring to play in a major symphony orchestra?*

**Tundo:** Go get it. One thing that I've seen with some new people is that they are a little bit disillusioned with their job as a percussionist in a symphony orchestra. There are times where you will do more counting than playing. In orchestras that do pops concerts or other special concerts like parks concerts, we'll play a lot. But during our regular classical concert series you're going to be sitting for a bit. At least a couple of young people I've spoken to are disappointed with that. They think they are going to be playing all the time. It's not that way. You stand up and play a couple of triangle notes or smash the cymbals as hard as you can, then you sit down.

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**John Dorsey** is Associate Professor of Percussion at Eastern Michigan University and Principal Percussionist for the Michigan Opera Theatre Orchestra, the Ann Arbor Symphony Orchestra, and the Saginaw Bay Orchestra. In addition, he substitutes frequently with the Detroit Symphony Orchestra, with which he has also recorded and toured. He also performs for professional musical theater productions, national touring artists, percussion groups, jazz/dance bands, and other freelance opportunities in Southeast Michigan. He serves as President of the Michigan PAS chapter. **PN**

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# Launching Your First Videoconference

BY KURT GARTNER

Whether it's a timpani pedal mechanism, a metronome, or an audio recording device, yesterday's cutting-edge technologies generally represent today's "old news," accepted as common items of daily use. Currently, we are in a period of growing acceptance of the videoconference as a viable, practical medium for musical collaboration. According to dictionary.reference.com, the term "videoconference" originated between 1970 and 1975. Since those formative years, videoconference technology has become far more affordable and technically accessible.

## INVENTION IS THE MOTHER OF NECESSITY

A few years ago, Allan Molnar (who recently completed a term as PAS Music Technology Committee Chair) was racing around at a PASIC with a portable DVD player, proselytizing the virtues of videoconferences. Currently, Allan and others respond to requests for videoconference information at an ever-increasing rate. Allan deserves the lion's share of credit for increasing the awareness and use of this technology among PAS membership (and beyond).

The purpose of this article is to provide the information necessary to launch your first videoconference. Keep in mind that this is not a discussion of high-end, broadcast-quality technology, but technology that can be implemented in the home, studio, or classroom.

## QUICK START CHECKLIST

Before reading the rest of the article, you may want to refer to this basic checklist of videoconference requirements and work on your own:

- Computer (this article refers to both PC and Mac platforms)
- Compatible camera and microphone, which connect to your computer (USB or

FireWire are common)

- Videoconference software (many programs are free)
- Internet connection (faster is better)
- Ancillary audio (sound system) and video (monitor and/or projection)

## COMPUTER HARDWARE REQUIREMENTS

Computer technologies overtake one another at an alarming rate, so it's difficult to write an article—a snapshot in time—and declare what represents an adequate computer system to use. If your computer's processor, memory, and other components are robust, your computer's performance will be of higher quality.



Dr. Julia Gaines (University of Missouri) observes a Kansas State University jury performance.

You may want to start by using your existing hardware and testing its performance before running to your favorite computer store for a completely new system. If you simply want to use the videoconference as a platform for discussions with peers, one-on-one lessons, and the like, you may be satisfied with your existing gear. If you plan to participate in "high stakes" projects such as public performances, you may wish to invest in newer equipment.

The primary variables that will

determine your computer's capacity to handle videoconferences are processor speed and internal memory (RAM). Another associated variable is the quality of your computer's graphics adapter—the circuit board that sends graphical information to your monitor. Although you may not need to upgrade these components, it's often handy to know "what's under the hood."

To see your PC's vital signs, click on "My Computer," then click on "View system information" (under "System Tasks"). There, you will see your processor speed and amount of RAM. You can see a description of your graphics adapter in the Device Manager.

On a Mac, you can view your system information by clicking on "About this Mac" from the Apple pull-down menu. By clicking on the "More Info..." button, you can see detailed information about the rest of your hardware, including graphics.

## COMPATIBLE CAMERA AND MICROPHONE

Many new computers are manufactured with built-in camera/microphone combinations. Personally, I prefer the flexibility of external cameras and microphones, since I often need to aim the camera in a direction other than that of the computer monitor (such as in lessons or concert performances). Most PCs have USB ports, which connect with

most "webcams," which can sit on your desktop or clip to the top of your laptop. Of course, you get what you pay for, but you can certainly have a decent camera at minimal expense.

Many PC cameras are sold with small microphones, which typically plug into the 1/8-inch microphone jack on your computer. As a musician, the odds are good that you already own a microphone that's better than the one you get with an entry-level USB camera. A good rule of thumb is that any microphone with a 1/8-

inch connector should connect successfully with your computer's standard sound card.

Most Macintosh computers have FireWire (IEEE 1394) ports, which offer connectivity with many digital movie cameras as well as the iSight camera—which is already out of production.

The above info represents the simplest options. The next step in better audio quality could include the use of professional microphones and an audio mixer, sending line level outputs to the computer's 1/8-inch line input jack. Of course, these steps may lead you to the use of even more peripheral hardware such as a digital audio interface, but that gets beyond the scope of the basic approach of this article.

### VIDEOCONFERENCE SOFTWARE

Videoconference software exists for both PC and Mac platforms, and some software actually allows PC-to-Mac videoconferences. In my experience, success comes most easily when all participants in a videoconference are using the same software on the same platform (i.e., PC or Mac). Yahoo Messenger, Windows Live Messenger, and AOL Instant Messenger are examples of downloadable software. To get started, visit the Website of your chosen software company, download the software, and follow the prompts to set up the software and establish your account. Many messenger programs (and account access) are free, and many are offered in both Mac and PC formats.

Questions to ask include:

- What platform am I using, and what platform are my collaborators using?
- What are the computer requirements of the software I wish to use?
- Will the software allow full-screen video of my collaborator on my monitor, or other features such as multi-point conferences?

iChat software was developed for use on Macs, but it is designed to connect with other users of iChat as well as users of AOL Instant Messenger (IM), whether on PC or Mac platform. iChat users may log in via their Instant Messenger (free) or .mac (subscription-based) accounts. In other words, you can (theoretically) use either iChat or IM on a Mac to connect with either PCs or other Macs. Due to many variables—often beyond the understanding of the author—connections between PCs and Macs are less reliable than PC-to-PC or Mac-to-Mac connections.

Speaking anecdotally, the most reliable connections that I have experienced were Mac-to-Mac iChat connections.

Once you have your software downloaded and installed, you will be prompted to establish your account and confirm the presence of peripheral hardware such as your webcam. The "screen name" that you create will be the identifier that others will use to find you online. While setting up your account preferences, you'll also establish a "buddy list," which is the online equivalent to the speed dial function of your telephone. Also, most software allows you to restrict your online visibility to the screen names of others whom you specify, such as those on your buddy list (or a more restricted list of screen names, which may be changed at your discretion). When you're running your software, your buddies who are currently online will be specified on your buddy list, which is constantly updated.

If your camera is connected correctly, you can initiate a videoconference by

selecting a buddy and clicking on the videoconference button within your messenger software. In the case of iChat, this appears as a highlighted camera icon next to the screen name of the person you wish to contact.

### INTERNET CONNECTION

It's important to remember that videoconferences are real-time, two-way (or more) communication, which means that massive amounts of data are traveling between your computer and those of others with whom you connect. To some extent, the quality of your videoconference is only as good as the bandwidth (data transfer rate) of the slowest point of connection. Most consumer-grade Internet services such as DSL (digital subscriber line) and cable offer sufficient bandwidth for a decent video image. Faster means of connection, such as ISDN (integrated services digital network) offered in corporate and university environments, provide even greater bandwidth.

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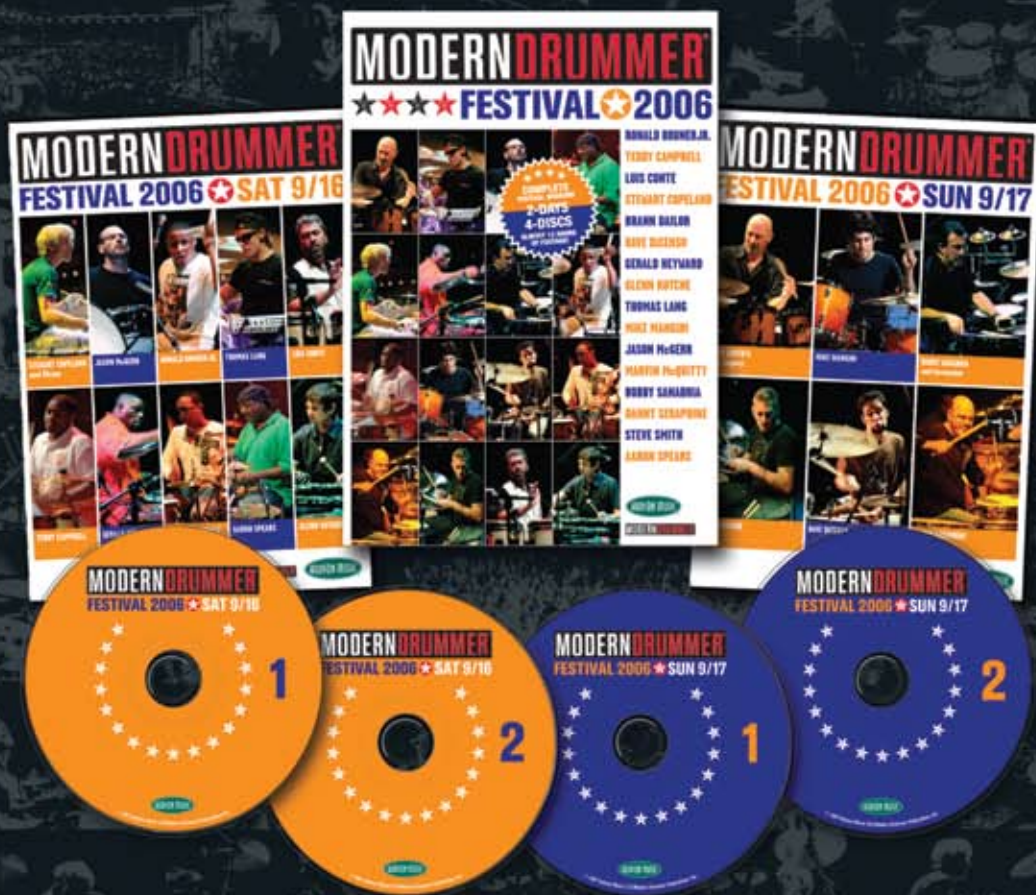
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Videoconferences may be conducted using wireless Internet connectivity (such as a wireless router), but given the choice, you may prefer the relative stability of a hard-wired connection. It's always a good idea to test your wireless connection ahead of time and have the hard-wired option available. As this article is being written, companies are developing better, more stable wireless platforms, including wireless broadband services, which are not tied to physical transmission points such as the wireless routers found in many homes and offices.

#### ANCILLARY AUDIO AND VIDEO

In its most basic form, you may conduct a videoconference using a simple microphone plugged into your computer, along with your computer's monitor and internal or desktop speakers. If you need to transmit the audio and video to more persons in a larger space, you may want to incorporate a video projector and a sound system. You can run the line-level audio out of your computer to a mixer or directly to an amplifier to get a bigger sound to your audience. In this situation, you may need to take measures to reduce the feedback effect that may be produced by the sound of your amplifier running back through your microphone.

The three most basic solutions to the feedback problem are (1) adjusting the proximity of the microphone and speaker(s); (2) reducing the volume level of your amplifier; (3) adjusting the feedback-defeating component offered in some

messenger software. Most computers can be easily connected to projectors or large monitors to allow more people to see the videoconference.

#### OTHER TIPS

As percussionists, we are used to the notion of arriving at any performance far ahead of the scheduled start time. Take this attitude into all of your videoconferences, since you may have connectivity issues associated with your buddy list, the compatibility of software, your cameras, etc. Therefore, it's very handy to maintain telephone contact as you establish computer contact.

Of course, it's very handy to conduct your first videoconference with someone who's already familiar with the process. Sometimes, connectivity of the actual video portion of your "chat" may be blocked by settings of firewalls, routers, or other variables beyond your control. Lowering firewalls on your own should be a last option, exercised at your peril. Often, you can solve the connectivity problem by simply restarting the messenger software (or rebooting the computer entirely). If you're in a school setting, the firewall may be set at an institutional level, which means that you'll have to use your people skills to convince the right person(s) to help you through the process. Like any other skill, you will become increasingly comfortable in working through your technical checklist as you launch a videoconference.

Climbing to the summit of any technical hill can seem to be a daunting task, but the

rewards of establishing videoconferences can return rewards of great value. Eventually, you will stop asking yourself, "How can this technology really help me?" and you will begin asking yourself, "How did I ever get along without this?"

**Dr. Kurt Gartner** is Professor of Percussion at Kansas State University. As a 2006–2007 Big 12 Faculty Fellow, he collaborated with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. He received his Doctor of Arts degree from the University of Northern Colorado (Greeley) and received the Graduate Dean's Citation for Outstanding Dissertation for his research of the late percussion legend Tito Puente. In association with this research, Gartner also studied percussion and arranging at the Escuela Nacional de Música in Havana, Cuba. He serves PAS as Music Technology Editor for *Percussive Notes*. PN



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# Different Strokes: A Percussionist's Journey to Recovery

BY JOE NEBISTINSKY

Sometimes when we begin to think that we are important, life throws us a curve that changes our entire direction. For me, this happened in a way that got my attention and has changed my life.

I was beginning to feel pretty good about myself. My day job is teaching instrumental music, where I get to direct a great percussion program and a hot jazz band. My private studio was full of good students. I was really busy and was being asked to do more clinics. In addition, I had a great relationship with a few industry companies. I was feeling especially good about a successful clinic I presented at PASIC 2005 in Columbus, Ohio. Having been a PAS member since 1977, I was happy to be at a point in my career where I had some valuable stuff to share, and people who wanted to listen.

## FEELING WEIRD

I was asked to present a clinic at the 2006 Pennsylvania Music Educators Convention in Valley Forge. A few weeks before the convention, I was feeling a little strange and dizzy at times. I got checked by my doctor. Except for being a little overweight, I was in good health. My doctor said I looked pretty good for a 46-year-old. He told me to go to the convention. He made arrangements for me to have a 24-hour heart monitor when I came home.

The day before the clinic was a long one. I had four episodes when I felt really weak. It was strange, but I didn't *really* give it a second thought.

I often have a hard time sleeping the first night in a hotel room. The night I arrived was especially bad. I could not sleep. When I finally got up around 6:00 A.M., I felt very

weak on my left side. My left leg and foot did not seem to work right. My left hand and arm were also affected. I had a hard time shaving. This time the feeling was not going away. I began to think, "When this conference is over, I'm going to the doctor."

My clinic was scheduled for 8:00 A.M. By the time it began, I was feeling weird and starting to get nervous about it. My adrenaline was starting to flow as I did my last-minute preparations. When 8:00



arrived, I was having mixed feelings. I was excited about "doing my thing," but concerned about how I was feeling.

After my introduction, I came out and started by saying that I was not feeling well, but happy to be there. I went through my material and made it to the end of my presentation without much trouble. My left side was still feeling weird and weak. I was not able to demonstrate some things with my left hand, but I covered it well.

After I finished, a friend who was in the audience came up to the front to congratulate me, and he also asked if I was okay. I told him I was not feeling well, and

I decided to head home. After I packed up my clinic materials, I stopped at the exhibit hall to say good-bye to a few friends. I was not feeling any worse, but I was not getting any better. I decided to get a bottle of water for the road. While I was paying for the water with my right hand, I dropped the bottle from my left hand twice. That concerned me more and I walked the long length of the convention center to my car.

I decided to call my wife and tell her that I was coming home, and ask her to call my doctor.

After I finished loading the car, she called me back. My doctor told her that I should get out of the car, go back into the hotel, and take an ambulance to a hospital. He thought that something serious might be wrong with me. Now I was really nervous. My heart began to race. All kinds of strange things began going through my head.

I should mention here that I had never been a patient in a hospital before. I never had a broken bone, illness, or operation. Soon, I found myself in an ambulance going to a hospital. When I arrived, the kind people there called my wife. She immediately

started the drive to the hospital.

## UNCERTAIN DAYS

I went through a bunch of tests over the next four days. The results came back that I had suffered a stroke. They called it a "mild stroke." I was told that many people fully recover and get back the ability to "function."

Wow! I had spent 35 years practicing to get my right and left sides working together, and now I could not hold a glass of water with my left hand. I couldn't even walk to the restroom unassisted. What was I going to do? I started asking questions



like, "How long is it going to take for me to fully recover?" Everyone was kind and caring, but they just would not answer me.

I later found out that I had some positive factors working for me. I was relatively young and had a good health history. I did not want to admit to myself that medicine is not an exact science. No one was willing to predict if and when I would recover.

The physical therapists and occupational therapists gave me exercises like trying to squeeze a piece of foam. I learned a lot about the brain and how it works with the rest of my body. I tried to impress everyone there so they would let me go home. I could not sleep. I even lost my sense of humor. My wife points to my humor's return on my last day in the hospital. A new physical therapist came to my room and asked me, "What brings you to our hospital?" I replied, "An ambulance!"

The tests they performed could not identify what caused the stroke. Eventually the doctors decided that I could go home. That is where my story of recovery begins.

### THE ROAD TO RECOVERY

When I got home I realized that I had a long road ahead. I could not even go up and down stairs. I was taken to physical and occupational therapy three times each week. I was also given exercises to do at home that took up about two hours each day. I had nothing else to do with my time except concentrate on improving my abilities.

I was still feeling paranoid because the doctors still could not find a cause for the stroke. They said that there are some strokes that never have a cause identified. This made me concerned about whether or not this might happen again.

I did not have the courage to pick up a stick or mallet for a few more weeks. Eventually I did, and I was really discouraged for the first time. My left hand went diagonally instead of up and down! Soon I was able to bring my sticks and mallets to the occupational therapist. She needed to see what I wanted to be able to do.

She informed me that many of her patients simply wanted to be able to brush their teeth and shave normally. My expectations were much higher. I needed to be able to play again. She, like all of the others, gave me no guarantee, but promised to do her best to help me improve. I started practicing again.

The team of people working with me

wanted me to start very slowly. In the beginning, I was permitted to practice only for 15 minutes each day. Once I started practicing, I did not want to stop. My practice sessions soon got longer and more frequent. I had plenty of time to devise a plan for my routine.

One particular conversation with a therapist really made me think. She asked me if I thought I was a good teacher. Trying to be modest, I said, "Yes, I am." She said that I had to learn to play all over again, from the beginning. This time, however, I had a good teacher, with lots of experience to help me: ME. I thought about what she said. That is when I decided that I *could* do this.

### THE (NOT SO) PATIENT PLAN

I needed a logical plan that would get me playing fast. I am not a very patient person. I like to see results fast. I wanted to be able to do it all again—snare drum, drumset, mallets, timpani, world percussion. I wanted it all back.

I decided to concentrate on snare drum and hand percussion first. I began spending

more and more time with my Roland Rhythm Coach, an electronic practice pad with a sophisticated metronome. I charted every exercise and rudiment that I practiced. I worked on speed and endurance. Each day I could see improvement.

I practiced both matched grip and traditional grip. Since my left hand was affected, traditional was more of a challenge. This did not surprise me, since I am right handed.

I learned a lot of things about my brain during this process. Some things I learned from the great therapists, others I learned by accident. They wanted me to tap my toes together. Being a drumset drummer, I thought, "no problem." I was wrong. Even though I was telling my brain "tap," my left foot always hit the floor late. Frankly, this scared me.

I was asked to try it again two days later. This time I thought about doing a flam with my feet. The result was that both feet hit the floor together. I was giving my left foot a "head start." I was on to something.

I was also having trouble playing a single

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paradiddle. At first I thought I was not even going to try the double or the triple. I then decided to attempt the triple paradiddle. When I played it, the additional notes gave my brain time to get ready for the diddle. It worked. I was playing the triple paradiddle. It was not pretty, but I was able to do it. I then applied this concept to other aspects of my practice routine. I began seeing fast results.

I was told that one's peripheral vision was often affected in patients like me. The team was surprised when they tested me. My peripheral vision was actually better than the average person. They attributed this to the fact that I played marimba. I had my body well trained before the stroke.

Overall, the doctors and therapists were amazed by the progress I was making. I was told that they had never had a more motivated patient. They also said that my level of fine motor training and performance skills before the stroke was helping me now.

Now it was time to sit down at the drumset. I was nervous about this because I was told that many people who suffer my type of stroke have problems with coordination. The drumset would be my test. I began by playing some slow, simple rock grooves. I was surprised how weird it felt. My backbeat was always late. I really had to anticipate (rush) 2 and 4, and it worked. All of my practice sessions were tiring mentally, but this was exhausting. I really had to work on my mental endurance.

Weeks went by. I was now going to therapy, doing my exercises, and practicing several times a day. I decided to make benchmarks for myself in all of the areas I was working on. The constant improvement encouraged me.

My mallet keyboard playing skills were also improving. One technique that was surprisingly helpful was to listen to a recording of a piece of music and simply look at the printed part. Just following the notes with my eyes was hard work.

My next step was to visualize playing the music as I listened. I then applied this to the drumset and just about everything else. I was surprised by how effective this was.

#### A "NEW NORMAL"

As the months went by, my improvement began to slow. More complicated and faster elements were taking longer to master. My therapist told me that it was a typical part of rehabilitation. As I got closer to "normal," goals seemed harder to attain.

I was still practicing about two hours per day. That is when I began to wonder if I was going to "back slide" in my skills if I stopped the regular intensive practice routine. I was afraid to miss more than one day of practice to find out.

Eventually, I was able to go back to my teaching job full time, but this meant that my practice time was reduced. I was happy to find out that I was able to retain my increased abilities.

When people ask me how I am progressing, my standard answer is "I feel 100 percent normal, without a pair of sticks in my hand." When I do have sticks, my playing is about 95 percent of what it was. Getting that last portion back is the hardest. I'm still working, and I feel confident that, soon, my playing will be completely restored.

#### LESSONS LEARNED

What have I learned through this? First, I have learned so much about the brain and how it works with the rest of our body. My

doctor told me I now have a "dead" spot in my brain where the stroke occurred. My brain was able to use other pathways around the dead spot, in order to regain the abilities I had lost.

Secondly, I realized that my faith is even more important than I thought. The spiritual growth that I experienced has enriched my life. Finally, I began to appreciate my family and friends more. Each get-well card and phone call made me grasp just how lucky I was. I felt like Jimmy Stewart in *It's a Wonderful Life*. I am the richest man in town because of these people. This type of event gives perspective like nothing else.

I played my first gig seven months after my stroke. It was a jazz quartet. I played my four-piece kit. As I carried it into the venue, I thought about how I always joked about the drummer being the first and last one on the job. That day, however, I did not mind. The drums seemed a little lighter.

I was excited and a little nervous about playing for people. Would I be able to do it? As the night went on, I became more loose and began to enjoy myself. I knew that our audience had no idea what I had been through, and it did not matter. I was able to perform well.

I did not want the night to end. Being able to play is a gift that I had been taking for granted. Now I try to enjoy every note I play. Not every day is good, but now I am trying to get the most out of my life.

We are all faced with challenges in our lives. I wanted to share my story to encourage you to cherish what you have. Use your gifts. Keep working toward your goals.

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**Joe Nebistinsky** teaches instrumental music in the Northern York County School District in Dillsburg, Pennsylvania, where he is the director of the percussion and jazz ensembles. In addition, he serves as the music technology coordinator and is certified by the Technology Institute for Music Educators. Nebistinsky is a graduate of Millersville University. He has done graduate work at Illinois State University, Shippensburg University, and Villanova University. He serves on the board of the Central Pennsylvania Friends of Jazz. He is an active member of the Pennsylvania Music Educators Association and the International Association of Jazz Educators. He has served two terms as President of the PAS Pennsylvania Chapter. **PN**

#### FACTS ABOUT STROKES

Strokes cause 157,000 deaths in our country each year. It is the number-three killer, behind heart disease and cancer. One third of these people are under the age of 65. For more information on stroke prevention and treatment, visit [strokeassociation.org](http://strokeassociation.org).

A stroke is a medical emergency. Know these warning signs of stroke and teach them to others. Every second counts:

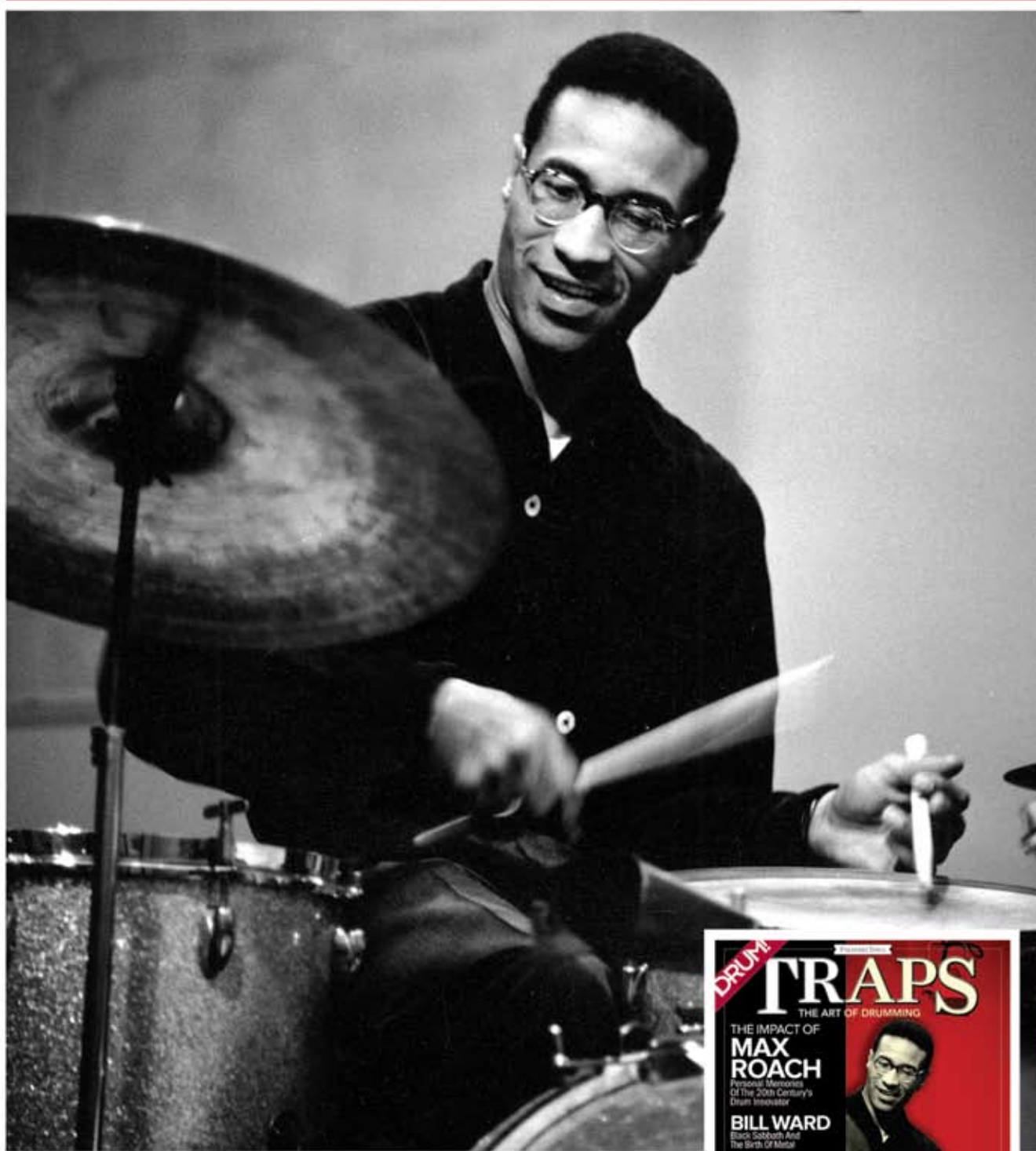
- Sudden numbness or weakness of the face (drooping of the eye or mouth to one side), arm, or leg, especially on one side of the body
- Sudden confusion, trouble speaking or understanding
- Sudden trouble seeing in one or both eyes
- Blurred or double vision
- Sudden trouble walking, dizziness, loss of balance or coordination
- Sudden, severe headache with no known cause
- Lower back pain—more common in men than women.

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# A Content Analysis of *Percussive Notes* and *Percussionist* from 1963–2005

BY JOHN HAIN

The Percussive Arts Society's publications provide an invaluable resource for professional percussionists, students, and educators. From time to time, it is appropriate to look back upon the output and reflect on the content of the publications in order to identify omissions of key topics important to the PAS membership and also to reflect upon accomplishments. The results of such a study should help identify subject matter that needs to be explored in greater detail and provide guidance to authors and editors in selecting topics for additional study and future publication.

The first official publication of PAS was *Percussionist*, which was edited by Donald Canedy from 1963–1966 and Neal Fluegel from 1966–1979.<sup>1</sup> The intent of such a publication was to “serve as a forum for all interested persons in the areas of percussion.”<sup>2</sup> Canedy expanded upon this by writing in the first issue that the goal of the journal was “to raise the level of musical percussion performance through broader musical knowledge, better teaching, and greater understanding of the present day demands, needs, and responsibilities of the percussion student, teacher, and performer.”<sup>3</sup>

*Percussive Notes*, first published in February of 1963 and edited by James Moore, was not an official publication of PAS for the first few years of its existence. Moore published the journal for the purpose of reporting “news and activities of interest in the field of percussion” and “providing a medium for the expression of

divergent opinions as to the state of and the purposes of percussion performance and teaching both at a student and professional level.”<sup>4</sup>

The PAS Board of Directors was looking to expand its published offerings, and in 1967 adopted *Percussive Notes* as an official publication.<sup>5</sup> Moore remained editor until 1980 when F. Michael Combs succeeded him. In April of 1983 Robert Schietroma

to *Percussive Notes Research Edition* and was published less frequently. By 1987 publication of *Percussive Notes Research Edition* ceased entirely and only *Percussive Notes* remained. For the purpose of this article, articles from *Percussionist* and *Percussive Notes Research Edition* are considered as being from the same publication.

The goal of this analysis is to review the content of the two PAS publications, *Percussive Notes* and *Percussionist*, from the first issues in 1963 through 2005, with particular attention paid to the frequency of specific topics in articles. The content of the editorials, letters to the editor, regularly recurring columns, and advertisements were outside the scope of the present study.<sup>7</sup>

## PROCEDURES

All of the articles contained in *Percussive Notes* (N=1,905) and *Percussionist* (N=370) were examined both qualitatively and quantitatively. Qualitative analysis

became editor, followed by James Lambert in 1986. Rick Mattingly, former senior editor of *Modern Drummer* magazine from 1981 to 1989, became drumset editor of *Percussive Notes* in February 1994, and in June of 1995 assumed the position of publications editor for PAS, a position he holds to this day.

Over time, *Percussionist* developed into a specialized research journal, covering topics of interest to scholars, while *Percussive Notes* covered topics of practical interest to student and professional percussionists.<sup>6</sup> In 1980, *Percussionist* changed its name

included the interpretation of the content of each article and the assignment of each article to an appropriate category. Quantitative data was then collected focusing on the frequency and percentage of articles in particular categories by decade and by editor. The definitions of each category were defined by the author, and are as follows:

*Association business* articles were defined as articles dealing with topics relating directly to PAS, its membership, and its publications. Also included in this category were articles dealing with contests and





festivals that would be of interest to members.

*Pedagogical* articles were defined as articles addressing percussion education at any level, elementary through collegiate. Included in this category were articles dealing with professional development and the business of music.

*Technological* articles were defined as articles dealing with the use of technology and percussion. Articles included discussion of computer and MIDI-related equipment, sound reinforcement and recording techniques, and music performed with the assistance of technology.

*Health and wellness* articles were defined

as articles addressing the effects of percussion on the human body and any medical conditions arising from percussion performance. Articles in this category covered topics such as Carpal Tunnel Syndrome, repetitive stress injuries, and the use of percussion in music therapy.

*World* music articles were defined as articles dealing with non-Western music and instruments. These articles included artist profiles, instrument descriptions, and performance techniques of non-Western cultures. Also included in this category were articles about the performance of Western music in countries outside of the United States.

The remaining categories were defined by the specific instrument classifications of the percussion genre. These categories included drumset, marching percussion, mallet percussion, and classical percussion. Articles in the classical percussion category were then further divided into accessory percussion<sup>8</sup>, snare drum, timpani, and percussion ensemble.

## RESULTS

In a recent interview, current editor Rick Mattingly noted that the mission statement of PAS “to promote percussion education, research, performance, and appreciation throughout the world”<sup>9</sup>

**Table 1**

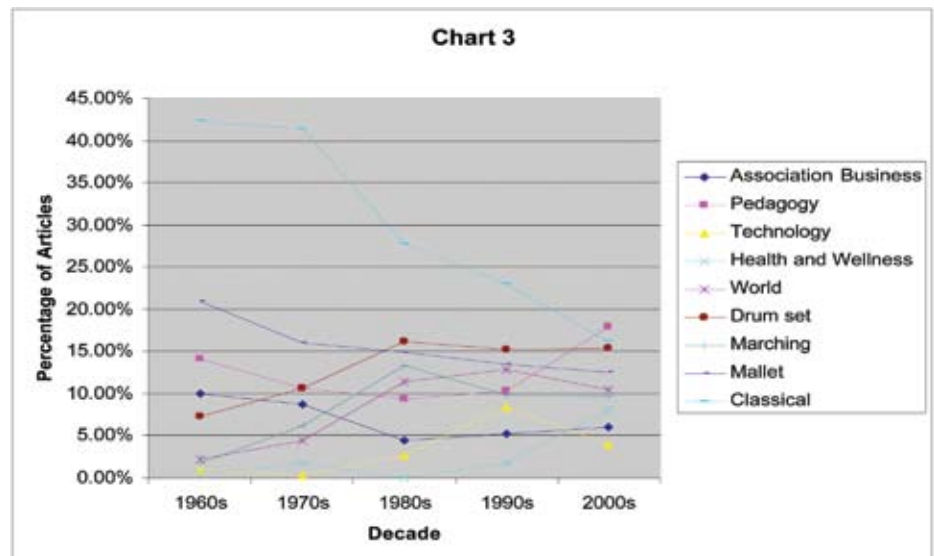
Frequency and percentage of articles occurring in *Percussive Notes*, 1963–2005 (N=1905)

Association Business (105)	5.51%
Pedagogy (215)	11.29%
Technology (98)	5.14%
Health and Wellness (45)	2.36%
World (206)	10.81%
Drumset (299)	15.70%
Marching (204)	10.71%
Mallet (268)	14.07%
Classical (465)	24.41%

**Table 2**

Frequency and percentage of articles occurring in *Percussionist*, 1963–1987 (N=370)

Association Business (36)	9.73%
Pedagogy (52)	14.05%
Technology (1)	0.27%
Health and Wellness (7)	1.89%
World (17)	4.59%
Drumset (20)	5.41%
Marching (7)	1.89%
Mallet (68)	18.38%
Classical (162)	43.78%



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influences his decisions on which articles should be included in each publication. He also shared his belief that “every article in the magazine should in some way inform, instruct, or inspire people to be better musicians,”<sup>10</sup> and that belief serves as his personal editorial policy. In addition, Mattingly believes the journal should contain items of interest to all percussionists, ranging from students to professionals, and should include articles covering all genres of percussion instruments.

The vast majority of articles published in the journal are on topics in the classical percussion vein (Table 1). This is not surprising to the author since, historically,

most PAS executives, editors, and members have been classically trained percussionists coming from college and university percussion programs, where the majority of time is spent studying and performing classical repertoire. Therefore, it makes sense that the majority of articles cover topics that are most familiar to the membership of PAS. Table 2 shows the frequency count of articles from *Percussionist*, and a similar pattern is evident.

Chart 3 shows the percentage of articles from both journals broken down by decade. This data shows interesting historical trends, such as the decrease in the number of association business articles over time as

PAS matured and its goals and objectives became more focused. Another trend of importance is the decrease in classical articles, from 42% in the 1960s to 16% in the current decade. A similar trend can be seen in the mallet percussion category, with a decrease from 21% of the articles in the 1960s to 12.5% in the current decade. The greatest increase in articles can be seen in the world percussion category, which consisted of just over 2% of the articles in the 1960s, peaked at almost 13% in the 1990s, and is at 10.42% for the current decade.

Table 4 and Table 5 show the distribution of articles by editor. The data for *Percussionist* editors shows a lack of

**Table 4**

Percentage of articles occurring in *Percussive Notes*, by editor

	James Moore (1963–1980)	Michael Combs (1980–1983)	Robert Schietroma (1983–1986)	James Lambert (1986–1995)	Rick Mattingly (1995–present)
Association Business	8.33%	3.17%	4.95%	4.78%	5.82%
Pedagogy	10.09%	8.82%	6.93%	9.73%	15.08%
Technology	0.88%	2.50%	0.50%	7.85%	5.95%
Health and Wellness	0.00%	0.02%	0.00%	1.02%	5.16%
World	3.95%	11.28%	16.34%	11.43%	11.11%
Drumset	15.79%	15.04%	19.80%	14.51%	15.21%
Marching	10.09%	14.38%	11.39%	10.07%	10.45%
Mallet	13.16%	13.87%	16.83%	13.82%	12.83%
Classical	37.72%	31.71%	23.27%	26.79%	18.39%

**Table 5**

Percentage of articles occurring in *Percussionist*, by editor

	Donald Canedy (1963–1966)	Neil Fluegel (1966–1979)
Association Business	16.67%	9.79%
Pedagogy	7.14%	15.38%
Technology	0.00%	0.35%
Health and Wellness	0.00%	2.45%
World	0.00%	3.85%
Drumset	2.38%	6.29%
Marching	0.00%	1.05%
Mallet	23.81%	18.88%
Classical	50.00%	41.96%





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diversity in subject matter. While they trend heavily towards classical specialties, the editors devoted relatively little space to drumset and marching percussion, with Canedy and Fluegel devoting 2.38% and 6.29% respectively to drumset and 0% and 1.05% to marching percussion. Compare this with James Moore, editor of *Percussive Notes* over the same time span, who devoted 15.79% of the articles to drumset and 10.09% of the articles to marching percussion. The distribution of articles published in *Percussive Notes* by current editor Rick Mattingly shows the most even distribution of all the editors.

“Keep in mind,” Mattingly says, “that today’s *Percussive Notes* is basically a combination of the old *Percussionist*, which was considered more ‘scholarly,’ and the original *Percussive Notes*, which was a combination of more ‘commercial’ articles, such as drumset and marching, along with PAS news. But those publications were designed to complement each other, so the subject matter rarely overlapped. Today, *Percussion News* has taken over the society news, leaving *Percussive Notes* free to deal with the scholarly and the commercial or more ‘popular’ aspects of drumming and percussion.”

Frequencies and percentages of articles published in each category are shown in Table 6 and Table 7, along with the various subject matter topics within each category. The majority of articles published in *Percussive Notes* (45.12%) fall into the following categories: exercises and etudes (15.91%), interviews and artist profiles (12.28%), literature reviews (10.38%), and history (6.55%). The majority of articles published in *Percussionist* (63.64%) fall into four subject-matter categories: exercises and etudes (24.20%), literature (17.83%), history (14.04%), and K–12 education (7.57%).

## CONCLUSIONS

The purpose of this study was not to evaluate the quality of articles published in two PAS publications, *Percussive Notes* and *Percussionist*. Instead, the purpose was to examine what has been accomplished and what still possibly needs to be explored through publication. During the previous 44 years, articles contained in *Percussive Notes* and *Percussionist* related mostly to classically oriented percussionists (Table 8). However, in more recent times, the article content has become more diverse, and shows tremendous growth in the

**Table 6**

Frequency and percentage of articles occurring in *Percussive Notes*, 1963–2005, with subject-matter topics (N=1905)

<b>Association Business</b>		<b>105</b>	<b>5.51%</b>
	Hall of Fame	52	50%
	In Memoriam	23	22%
	Commentary	12	11%
	PAS History	9	9%
	Competitions and Summer Festivals	6	6%
	PAS International	3	3%
<b>Pedagogy</b>		<b>215</b>	<b>11.29%</b>
	Practicing	70	33%
	K–12 Education	61	28%
	Collegiate Education	33	15%
	Auditioning	24	11%
	Music Business and Careers	23	11%
	Adjudication	4	2%
	Notation practices	2	1%
<b>Technology</b>		<b>98</b>	<b>5.14%</b>
<b>Health &amp; Wellness</b>		<b>45</b>	<b>2.36%</b>
<b>World</b>		<b>206</b>	<b>10.81%</b>
	African	39	19%
	Latin	38	18%
	International Percussion	36	17%
	Caribbean (steel drumming)	29	14%
	India	17	8%
	Asia	14	7%
	Brazil	9	4%
	Frame Drumming	7	3%
	Southeast Asia	6	3%
	European	5	2%
	Native Indian	4	2%
	Middle Eastern	2	1%
<b>Drumset</b>		<b>299</b>	<b>15.70%</b>
	Exercises and Etudes	139	46%
	Interviews and Profiles	63	21%
	Career Development	33	11%
	Transcriptions	30	10%
	Beginning Pedagogy	20	7%
	History	13	4%
	Composing for	1	0%

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<b>Marching</b>		<b>204</b>	<b>10.71%</b>
	Battery	114	56%
	Leadership	44	22%
	History	18	9%
	Interviews and Profiles	12	6%
	Pit	10	5%
	Adjudication	4	2%
	Visuals	2	1%
<b>Mallet</b>		<b>268</b>	<b>14.07%</b>
	Jazz Vibes	61	23%
	Exercises and Etudes	56	21%
	Interviews and Profiles	49	18%
	History	45	17%
	Literature	33	12%
	Beginning Pedagogy	12	4%
	Acoustics	8	3%
	Care and Maintenance	4	1%
<b>Classical</b>		<b>465</b>	<b>24.41%</b>
	Interviews and Profiles	122	26%
	Literature	56	12%
	History	35	8%
	Career Development	27	6%
	Acoustics	4	1%
	Care and Maintenance	3	1%
	Improvisation	3	1%
	<b>Accessories</b>	<b>65</b>	<b>3.41%</b>
	Etudes and Exercises	65	100%
	<b>Snare Drum</b>	<b>45</b>	<b>2.36%</b>
	Beginning Pedagogy	17	38%
	Etudes and Exercises	12	27%
	Care and Maintenance	10	22%
	History	4	9%
	Literature	2	4%
	<b>Timpani</b>	<b>69</b>	<b>3.62%</b>
	Exercises and Etudes	31	45%
	Literature	14	20%
	History	10	14%
	Care and Maintenance	10	14%
	Education	4	6%
	<b>Percussion ensemble</b>	<b>39</b>	<b>2.05%</b>
	Literature	16	41%
	Profile	14	36%
	Beginning Pedagogy	9	23%

areas of world percussion and health and wellness. Perhaps this growth reflects an increasing appreciation for the music of other cultures as well as increasing concern for maintaining a healthy lifestyle and preventing injury.

Mattingly suggests that every issue of *Percussive Notes* should include practical information for the readers,<sup>11</sup> and this is evidenced by the large percentage of articles classified as exercises and etudes. In addition, Mattingly believes *Percussive Notes* should be a well-balanced publication with information for all members, regardless of specialty,<sup>12</sup> and the data supports his claim. When compared with the other editors of PAS publications, Mattingly has the most even distribution between all of the categories. I believe the publication's current trends towards diversification mirror the expectation that modern percussionists be proficient in many domains.

"It's the editor's job to ensure that the PAS publications reflect the interests and concerns of the society," Mattingly said. "So I'm inclined to think that the changes in content over the years have less to do with individual editors and more to do with the direction of PAS as a whole. For example, when I first joined PAS in the early 1970s, PAS didn't have committees devoted to such subjects as drumset, world percussion, or recreational drumming. And if you compare PASIC programs over the years, you will find more diversity in the types of clinics and concerts offered today than in the programs of 25 to 30 years ago. So the changes in the publications are part of a bigger picture."

The Percussive Arts Society has shown tremendous dedication to the furtherance of percussion scholarship and research, as is evidenced by the data in this study. While this analysis shows that *Percussive Notes* provides a relatively balanced selection of articles, I feel there are specific topics that could benefit from further exploration such as percussion ensemble and technology.

The membership of the society has a wide array of literature at its disposal and should continue to support the efforts of PAS to improve the quantity and quality of its publications. Thanks to the efforts of the editors of these publications, both past and present, I believe the future of percussion looks promising.

## ENDNOTES

1. Beginning in 1980, the editor of *Percussive*

**Table 7**

Frequency and percentage of articles occurring in the *Percussionist*, 1963–1987, with subject-matter topics (N=370)

<b>Association Business</b>		<b>36</b>	<b>9.73%</b>
	Commentary	20	56%
	Indices and Bibliographies	16	44%
<b>Pedagogy</b>		<b>52</b>	<b>14.05%</b>
	K–12 Education	28	54%
	Collegiate Education	10	19%
	Notation practices	9	17%
	Music Business and Careers	4	8%
	Auditioning	1	2%
<b>Technology</b>		<b>1</b>	<b>0.27%</b>
<b>Health &amp; Wellness</b>		<b>7</b>	<b>1.89%</b>
<b>World</b>		<b>17</b>	<b>4.59%</b>
	India	5	29%
	African	3	18%
	International Percussion	2	12%
	Brazil	2	12%
	Southeast Asia	2	12%
	Latin	1	6%
	Caribbean (steel drumming)	1	6%
	Native Indian	1	6%
<b>Drumset</b>		<b>20</b>	<b>5.41%</b>
	Exercises and Etudes	16	80%
	History	2	10%
	Interviews and Profiles	1	5%
	Career Development	1	5%
<b>Marching</b>		<b>7</b>	<b>1.89%</b>
	History	4	57%
	Leadership	2	29%
	Battery	1	14%
<b>Mallet</b>		<b>68</b>	<b>18.38%</b>
	Exercises and Etudes	38	56%
	History	17	25%
	Literature	7	10%
	Acoustics	5	7%
	Education	1	1%

- Notes* was also the editor of *Percussionist*.  
 2. "The Challenge," *Percussionist* 2, no. 3 (June 1965): 26.  
 3. "Our Opinion," *Percussionist* 1, no. 1 (May 1963): 20.  
 4. James Moore, "Percussive Notes Grows,"

- Percussive Notes* 2, no 4 (June 1964): 1.  
 5. "Percussive Arts Society History," available from <http://www.pas.org/About/History>. cfm; Internet, accessed 7 May 2006.  
 6. Rick Mattingly, interview by author, telephone interview, 4 April 2006.



<b>Classical</b>		<b>162</b>	<b>43.78%</b>
	Literature	29	18%
	History	18	11%
	Acoustics	12	7%
	Interviews and Profiles	10	6%
	Career Development	6	4%
	Care and Maintenance	1	1%
	Improvisation	1	1%
	<b>Accessories</b>	<b>7</b>	<b>1.89%</b>
	Exercises and Etudes	7	100%
	<b>Snare Drum</b>	<b>26</b>	<b>7.03%</b>
	Exercises and Etudes	14	54%
	History	6	23%
	Beginning Pedagogy	5	19%
	Literature	1	4%
	<b>Timpani</b>	<b>31</b>	<b>8.38%</b>
	Exercises and Etudes	13	42%
	Literature	11	35%
	History	5	16%
	Beginning Pedagogy	2	6%
	<b>Percussion ensemble</b>	<b>21</b>	<b>5.68%</b>
	Literature	18	86%
	Beginning Pedagogy	3	14%

7. The procedures and methods used for this study were based on a similar content analysis of the *Journal for Research in Music Education* done by Cornelia Yarbrough in her article,

**Table 8**

Frequency and percentage of articles occurring in both *Percussive Notes* and *Percussionist*, 1963–2005 (N=2275)

Association Business (141)	6.20%
Pedagogy (267)	11.74%
Technology (99)	4.35%
Health and Wellness (52)	2.29%
World (223)	9.80%
Drumset (319)	14.02%
Marching (211)	9.27%
Mallet (336)	14.77%
Classical (627)	27.56%

“A Content Analysis of the *Journal of Research in Music Education*, 1953–1983,” *Journal of Research in Music Education* 32, no. 4 (1984): 213–222.

8. Articles placed in this category contained information about orchestral percussion instruments not included in any other category, such as tambourine, triangle, bass drum, and cymbals.
9. “Percussive Arts Society Mission Statement,” available from <http://www.pas.org/About/index.cfm>; Internet, accessed 7 May 2006.
10. Rick Mattingly, interview by author, telephone interview, 4 April 2006.
11. Ibid.
12. Ibid.

**John Hain** resides in Rochester, New York, where he is an adjunct professor of percussion at Nazareth College, the Rochester Institute of Technology, and Roberts Wesleyan College. He received his DMA and master’s degrees from the Eastman School of Music and a bachelor’s degree from Northwestern University. Hain is also an active performer in the Rochester area. PN

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

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

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



# PAS Armand Zildjian Percussion Scholarship

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

**Eligibility:** The scholarship is open to any full time student enrolled in an accredited college or university school of music during the 2008–2009 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. The DVD should demonstrate the applicant's ability on at least two different percussion instruments and not exceed ten minutes in length.

**Download an application:** [www.pas.org/news/contests/index.cfm](http://www.pas.org/news/contests/index.cfm)

**Deadline:** All materials must be received in the PAS offices no later than March 15, 2008.

**FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488**



# PERCUSSIVE ARTS SOCIETY 2008 JAZZ IMPROVISATION COMPETITION

**PURPOSE:** To encourage the highest level of artistic expression in the art of performance and improvisation for the following instrument or instruments: vibraphone, marimba, steel drum. The contest is designed to select four finalists to compete at the 2008 PASIC with a rhythm section provided by PAS (piano/guitar, bass, and drums). 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 \$1,000

**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 2008, 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 5 copies (6 total) to PAS. Please write the following information for each track on your CD: the name of the selected piece; the instrument you chose for your solo; the timing corresponding to the start of your solo. Do not include your name on the CD. 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 2008 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 three categories listed below. All selections on the CD must be performed with live musicians, no overdubs or playing to tracks will be permitted. Disqualification will occur if the selections are not recorded in their entirety, the repertoire included does not reflect the three categories as stated below, or selections have been electronically altered or edited.

- The 12-bar blues piece *Straight No Chaser* in medium tempo with standard or altered chord changes. You must include at least three choruses of improvisation.
- A jazz ballad of your choice which must include one chorus of improvisation. (No original compositions).
- An up-tempo tune in any jazz style except blues which must include at least three choruses of improvisation. (Composers such as Thelonious Monk, John Coltrane, Miles Davis, Chick Corea, Pat Matheny, Herbie Hancock, George Gershwin, Tito Puente. No original compositions).

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

**SEND APPLICATION MATERIALS TO:  
PAS, 32 E. Washington, Suite 1400, Indianapolis, IN 46204**

**DEADLINE FOR ENTRIES IS APRIL 15, 2008**

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

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

Address \_\_\_\_\_

City \_\_\_\_\_

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

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

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

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

Teacher \_\_\_\_\_

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

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## New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Send two copies of each submission to:

James Lambert

Percussive Arts Society

32 E. Washington, Suite 1400

Indianapolis, IN 46204 USA.

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

### Difficulty Rating Scale

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

### REFERENCE/RESOURCE TEXTBOOKS

#### Technical Development for the Modern Percussionist

Domenico E. Zarro

\$9.00

#### HaMaR Percussion Publications

This book provides exercises to help develop and maintain technique on snare drum, timpani, mallets, tambourine and triangle. The first section is 12 pages that focus on snare drum, beginning with single-stroke patterns with various stickings indicated. The remaining pages in this section present typical rhythmic settings of the standard snare drum rudiments and concludes with a roll exercise.

Section two consists of 11 pages that focus on timpani and include exercises in cross sticking, muffling, grace notes, rolls and tuning. Section three, Mallets,

includes eight pages of exercises using both two and four mallets. The book concludes with three pages of exercises that include single notes, grace notes and rolls, with the suggestion that the exercises be used for both tambourine and triangle.

This book could be quite effective as a supplement to more detailed materials and focused instruction. While there are no lengthy explanations regarding specific technique, each section begins with general performance advice that will be quite helpful. This publication would be of value to any performer looking for technical materials designed for short periods of practice and that address common technical requirements of the basic percussion instruments.

—F. Michael Combs

### WORLD PERCUSSION

#### The Afro-Cuban Folkloric Musical Tradition

Robert Fernandez

\$50.00

#### Leisure Planet Music

This 89-page guide to the percussion-based traditional music of Cuba presents brief historical perspectives and complete percussion transcriptions of six major Afro-Cuban folkloric styles. The styles are grouped according to their African origins and historical development and include music from the Yoruba tradition (batá, bembé, güiro, iyésá), Bantu/Congolese (makuta, palo, yuka), Dahomey (arará, nagó, vodú, tumba francesa, eliancé, gagá), Carabali (abakuá), Conga (conga de comparsa, conga oriental), and Rumba (rumba/yambú, guaguanco, columbia, quinto).

The transcriptions are for the original instrumentation (tumbadoras, caja, bata, etc.), including variations and subgenres, and the corresponding CD includes examples of the various styles. It is a well-written, concise and quite informative text.

—Terry O'Mahoney

#### Brazilian Conga

Gilson de Assis

\$29.95

#### Advance Music

Gilson de Assis, the author of *Brazilian Percussion*, has now written a very extensive book on the *atabaque* rhythms, or Brazilian conga technique and rhythm. Since the *atabaque* is relatively uncommon, Assis has substituted the ubiquitous Cuban conga. The book is written in English, Spanish and German.

The book is designed for the beginner and starts with much introductory material. This includes definitions of the individual rhythms and playing techniques, complete with many photos. With each technique is a symbol that represents that particular stroke. These symbols are used throughout the book to indicate how each rhythm is to be performed.

Other chapters include "Congo," "Ijexa," "Barravento," "Rhythms and Styles Adapted to the Conga," "Intros and Grooves," "Modern Rhythms," "Odd Rhythms," "Coordination Exercises for 2 and 3 Congas" and "Duets and Quartets with Agogo and Surdo Accompaniment."

An accompanying CD provides great audio examples of all the exercises. This is a very detailed study of conga technique. It is clearly written and will be a great asset to serious students of the conga and Brazilian rhythms.

—Tom Morgan

### KEYBOARD PERCUSSION SOLOS

#### Excursions III

Richard P. Anderson

\$32.00

#### C. Alan Publications

This straight-forward marimba and piano piece explores three different feelings or scenarios. Requiring a 4.3-octave marimba, the three movements last approximately 14 minutes.

The first movement, "College Days," moves at an allegro tempo with two-mallet, sixteenth-note runs up and down the keyboard. Alternating

II-V

between minor and major modes, this movement maintains a light-hearted character while moving at a non-stop pace.

The second movement, "Loving," is a beautiful four-mallet chorale with tightly packed chords resolving to full, open chords and a simple, yet effective melody floating on top.

The third movement, "Flying," does just that. Using a faster tempo than movement one, Anderson creates energy with rapid scales and arpeggios through call-and-response passages between the marimba and piano. After the A section, the marimba hammers out an ostinato groove to allow the piano a chance to play the melody line. The marimba eventually takes over and, after a gradual *diminuendo*, leads back into the A section and a final declamatory statement.

"Excursions" would provide a rewarding challenge to both college and high school students. The piano part requires an equally talented accompanist.

—Brian Zator

#### Agathoclea, op. 24

IV

Dimitris Papadimitriou

\$12.00

#### C. Alan Publications

This is a four-and-a-half minute solo with a Mediterranean melody and flair. Although classified as a percussion and marimba solo, the marimba serves as the primary voice with the percussion instruments used for a mere 14 bars. While the change of timbre is a nice effect, the idea of setting up bongos, suspended cymbal, bass drum and a tambourine with pedal for such a short section is discouraging.

The overall form is A, A', B and cadenza. The A sections involve a cantabile melody line and ostinato in the bass. Both hands play single alternating strokes with a sixteenth note, 4-1-3-2 pattern, with the melody in mallet 4. The B section adds clarity to the melody line through unison double vertical passages in the right hand over another left-hand ostinato.

The percussion instruments enter to repeat the compound-meter groove established in the previous section. This brief section leads to a marimba cadenza and one final bass drum



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# PAS/Yamaha Terry Gibbs Vibraphone Scholarship

Legendary vibraphonist Terry Gibbs began his career at the age of 12 after winning the Major Bowes Amateur Hour Contest and subsequently began touring professionally. He performed for many years as a drummer and percussionist until his affinity for bebop motivated him to return to the vibes and subsequently become recognized as one of the best ever to grace the genre of bop.

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 2008–2009 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.

**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](http://www.pas.org/news/contests/index.cfm)

**Deadline:** All materials must be received in the PAS offices no later than March 15, 2008.

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impact to end the piece. In addition to the previously mentioned techniques, one-handed rolls and double laterals are also required.

—Brian Zator

## Farewell

Brian Mueller

**\$12.00**

### C. Alan Publications

This unaccompanied solo marimba piece, written for a 5-octave instrument, is structured in five connected movements, each presenting a different mood reflected by its title: "Meditation," "Longing," "Reflection," "Frustration" and "Farewell." The majority of the themes consist of motives that are repeated often but have slight shifts via chromatic or step-wise alterations.

The technical requirements include four-mallet technique with various mallet sequences, plus double-stops in both hands. Many of the passages are scored in the lower register of the marimba, creating a rich sonority. This should be an excellent solo for an advanced high school or young college student.

—George Frock

## Three Spirituals

Arr. Mario Gaetano

**\$10.00**

### Per-Mus Publications

These three arrangements for unaccom-

IV

panied four-mallet marimba include the spirituals "Deep River," "Little David Play on Yo' Harp" and "Swing Low, Sweet Chariot." There are two versions of each of these pieces in this collection—one for a 5-octave marimba, one for a 4.3-octave marimba.

Any or all of these spirituals could serve as superb pedagogical literature for an intermediate-level marimbist. Gaetano employs excellent harmonic chord substitution in each arrangement, providing sophisticated, fresh renderings of these familiar tunes. They also permit the solo marimbist to develop legato, chorale-like lyricism through a careful performance of these spirituals. These arrangements are suitable for recitals as well as for church or liturgical settings.

—Jim Lambert

## Scorned as Timber, Beloved of the Sky

Ellen Lindquist

**\$10.00**

### Keyboard Percussion Publications

This new work for 5-octave solo marimba draws its inspiration from Emily Carr's painting of the same name. Both aim to express the sorrowful occasion of trees being cut down and falling to the earth.

The work alternates between slow, chorale-like sections, passages of ef-

V

fervescent sixteenth notes and sections of gestural figures. Much discretion is given to the performer, as many sections are marked "rubato" and have frequent tempo variations. This work also requires control over a full range of dynamic expressions, often shifting quickly from loud to soft and vice-versa.

Technically, the work demands a marimbist of considerable skill who can execute flawless rolls, clean vertical and lateral strokes, and traverse the instrument effortlessly. Although the work is not terribly long, its wide range of expressions will make it enjoyable for both performer and listener.

—Scott Herring

## Apranibita

Brett William Dietz

**\$15.00**

### Keyboard Percussion Publications

In this new work for solo vibraphone and Chinese opera gong, rhythmic structure is a driving force. Three basic themes are used, each with its own tempo and rhythmic motives.

The first uses an arpeggiated grace-note figure that leads to a repeated-note motive with a gradual diminuendo. The second motive is rhythmically disjunctive, using double stops and lateral strokes that move obliquely between the hands. The third motive is a sixteenth-

VI

note passage that begins in the tempo of the original theme and accelerates to a much faster tempo.

The work is sculpted by alternating, combining, fragmenting and varying the material from these motives. The performer must become completely confident with the three contrasting tempi in order to effectively bring out themes.

The opera gong makes five appearances scattered about the piece, each only a single note marked *fffff*. Although there are ample technical challenges, the accomplished vibraphonist will find that giving a cohesive rendering of "Apranibita" is the greatest challenge.

—Scott Herring

## Contemplations of Darkness and Light

Jason Bahr

**\$20.00**

### Keyboard Percussion Publications

Each of the five movements in this piece for solo vibraphone depicts a Bible verse that suggests some form of light or darkness. The first movement, "The Light Shines in the Darkness," has an improvisatory feeling, with long, contemplative periods of inactivity and frequent subdivision shifts, making the beat difficult to find. For much of the second movement, "Separating

VI

# PERCUSSIVE ARTS SOCIETY 2008 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

**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 2008 (November 5–8) in Austin, Texas. 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, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516.

**RECORDINGS MUST BE OF LIVE CONCERTS.** Live is defined as a formal public performance 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 2007 are eligible. Include official concert program of the performances from which the recording was taken 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 2008 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 15, 2008**

**ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT AND DIRECTOR MEMBERSHIP NUMBERS, TRACK LISTING, 6 RECORDINGS, CONCERT PROGRAMS) MUST BE RECEIVED BY APRIL 15, 2008**

Light from Darkness," simple melodic fragments are played over a bubbling thirty-second-note ostinato. The climax of this movement features resounding, dissonant blocks of sound that gradually dissipate.

Movement three, "Where Darkness Abides," is very slow and begins with a rolled passage of expanding chords. The middle section features a thirty-second-note permutation pattern that creates a slow-moving, vertical sonority. The movement ends in the same calming manner that it began.

"Darkness into Light," the fourth movement, features spacious, arpeggiated chords that have a suspension-resolution effect. The final movement, "Armor of Light," is very rhythmic, with constantly changing mixed meters. Along with traditional keyboard techniques, the performer is asked to use the mallet shafts on the edges of the bars throughout the movement. This movement offers the most technical challenges as the performer deals with sticking patterns and pedal markings simultaneously.

Overall "Contemplations of Darkness and Light" is an effective work for an advanced student or professional, and at 16 minutes in length would fill a large time block on a recital.

—Scott Herring

#### Five Studies for Marimba VI

Klaus Ib Jørgensen

\$55.00

##### Samfundet

Although Danish composer Klaus Ib Jørgensen uses the word "studies" in the title of this collection of unaccompanied solos for a 4.3-octave marimba, these eclectic compositions for an advanced marimbist are not etudes. Each "study" is a complete work that could be performed independently of the others, or used in combination with some or all of the others. The total duration is approximately 13 minutes.

Jørgensen expertly weaves the first study around a low F-sharp pedal tone in the left hand while the right hand slowly develops contrasting material. The second study's roots are a chorale-like foundation that elides into running passages that eventually diminish. In contrast, tempo changes and presto "senza-misura" statements sectionalize the third study, while the fourth study is more linear. The final study is the shortest of the collection and, through a quick double-lateral motive, brings the composition to its conclusion.

Jørgensen's music is deep and complex. At times, the harmonic language

appears to be serialized. These challenging studies require a sensitive touch and interpretation to fully explore their potential.

—Mark Ford

#### Taxim I, op. 14 VI

Dimitris Papadimitriou

\$18.00

##### C. Alan Publications

This solo marimba work focuses on ancient modal structures found in Middle-Eastern music. The slow, opening chorale gives way to an extended section of gestural figures that develop the harmonies from the previous chorale. The following part is one of two rhythmic sections of the work and features a left-hand ostinato that drives the right-hand melody. As this motoric theme winds down, another cadenza-like section follows, this time including 15-second intervals of free improvisation in Phrygian and Aeolian modes. After a brief lyrical section, the work makes its way to the final rhythmic section in 10/8, accelerating to a resounding conclusion.

—Scott Herring

#### KEYBOARD PERCUSSION ENSEMBLES

#### Medley of Hymns III

Arranged by Mario Gaetano

\$18.00

##### Per-Mus Publications

Part of Per-Mus Publications' "Sacred Music for Percussion Series," "Medley of Hymns" is scored for four marimbas, bass marimba, bells, vibes and chimes. The three hymns contained in this medley are "Were You There," "Come Thou Fount of Every Blessing" and "Amazing Grace."

Only two-mallet technique is required. The arrangement is very straightforward in its four- to five-minute presentation, with several modulations woven into the medley. This would be appropriate for a private, parochial school music program or a sacred setting.

—Jim Lambert

#### Presto IV

Vivaldi

Arr. Aaron Williams

\$15.00

##### Per-Mus Publications

Aaron Williams has arranged Vivaldi's "Presto" from "Concerto Summer," Op. 8, No. 2 – RV315, for xylophone and

three marimbas. Marimba parts one and two are written in treble clef, and part three goes down to a low-E below the bass clef. The piece is marked presto with a metronome indication of quarter note = 152. It is in G minor and requires two-mallet technique throughout.

The solo part and first two marimba parts contain frequent sixteenth-note passages, but many are scalar or repetitive Alberti bass patterns. This work is an excellent showcase for an experienced xylophonist.

—Tom Morgan

#### Departures V

Emmanuel Sejourne

\$44.63

##### PM Europe Publications

This marimba duet was commissioned by a consortium of marimbists, pedagogues and industry leaders from the U.S., Europe and Asia. The work requires two 5-octave marimbas and two accomplished performers.

The first large section explores the sonorous characteristics of the marimba and features rolled chords and fluid lines. This gives way to a shared cadenza in which the two performers trade off ascending linear figures that gradually build momentum. The interlocking rhythmic patterns in the following section create an intense groove in D minor. After slowly winding down, a forceful *subito fortissimo* unison introduces the final section, which features alternating, fiery linear licks, often scored in thirds, and block-chord unisons. After a D.S. of the groove section, a coda with burning thirty-second-note and sixteenth-note triplet figures brings the work to an exciting conclusion.

—Scott Herring

#### Sonata VI

Alfio Fazio

\$22.95

##### HoneyRock

This piece for vibraphone and 4-octave marimba was the first-place winner of the Quey Percussion Duo 2006 Composition Contest.

The first movement, "Toccata cromatica," takes on a perpetual-motion character, as long melodic notes are underscored by nagging, meandering sixteenth-note figures. The two parts often dovetail both rhythmically and dynamically, creating an unbroken strain of sixteenth notes to the end of the movement.

The second movement, "Corale figurato," uses dense rhythmic figures more for vertical sonority than for rhythmic propulsion. The melodic notes are

played as harmonics on the vibraphone and sometimes occur as infrequently as three measures. As the momentum builds, the notes in the chorale melody occur more frequently and the two parts play successive imitative figures.

The final movement, "Binincim," is quite different from the first two in that it is very linear. It is almost as if Fazio created one melodic line and haphazardly divided it into two parts. Individually, the parts are highly syncopated, but their intertwining rhythmic figures result in a beautifully sculpted melody.

—Scott Herring

#### SNARE DRUM

#### 13 Snare Drum Studies III–V

Eckhard Kopetzki

\$13.45

##### conTakt Musikverlag

This collection consists of 13 excellent etudes for the intermediate to advanced percussionist. Each etude gets slightly harder, with every etude being musically cohesive on its own. Over the course of the book, all important concert techniques are utilized including rolls of varying lengths, flams, drags, ruffs, short pressed rolls, dynamic shifts, various tempos, mixed meters and metric modulations. This is an excellent collection of concert snare drum etudes for both high school and college students.

—Brian Zator

#### The Conquering Legions of Rome IV

John S. Pratt

\$4.00

##### Per-Mus Publications

Originally published in the collection *The New Pratt Book: Contest Solos for Snare Drum*, this piece has now been published separately. This rudimental snare solo by the legendary John Pratt contains many of the standard rudiments. As with all of Pratt's solos, the rudiments are listed at the end of the piece and labeled throughout the solo. Although the entire Pratt book contains many useful solos, this individually published solo is useful for recitals and contests.

—Brian Zator

#### Ternario IV

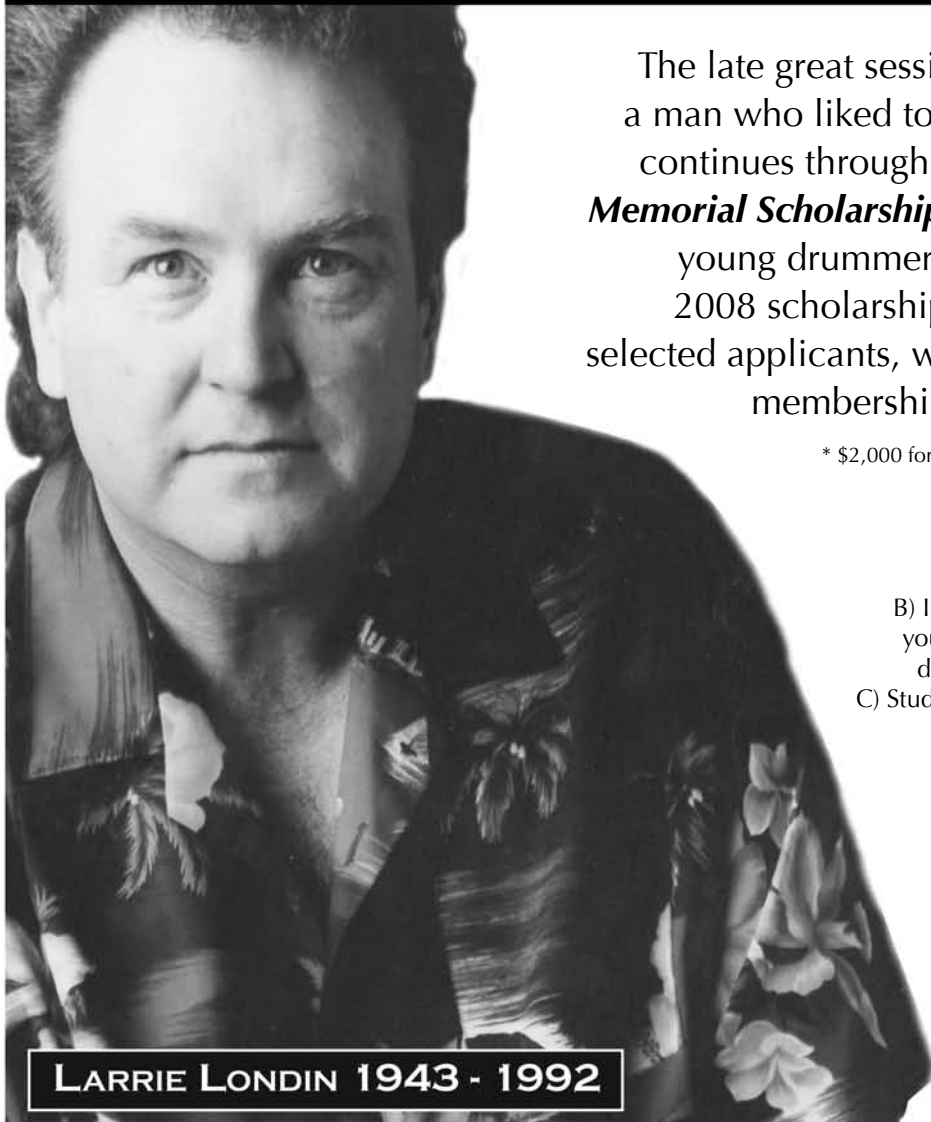
James L. Moore

\$3.50

##### Per-Mus Publications

This snare drum solo is a revision of an earlier work by James L. Moore from another publishing company, but was edited in 2007. Written in 3/8 and





**LARRIE LONDIN 1943 - 1992**

The late great session drummer Larrie Londin was a man who liked to share with others. That sharing continues through the PAS/SABIAN **Larrie Londin Memorial Scholarship**. Created to support promising young drummers with their drumset studies the 2008 scholarship award total of \$3,000\* awaits selected applicants, who will also receive a one-year membership to the Percussive Arts Society.

\* \$2,000 for drummers 18-24; \$1,000 for drummers 17 and under.

**MANADATORY REQUIREMENTS**

- A) Complete and submit the application below.
- B) Include a 3-minute (maximum) DVD on which you demonstrate your ability to perform different drumming styles. (print your name on the disc).
- C) Students aged 18-24 must be enrolled in, or apply funds to an accredited, structured music education program.

**OPTIONAL REQUIREMENTS**

- A) 100 -200 word essay on why you feel you qualify for a scholarship (financial need is not a consideration) and how the money would be used (college, summer camp, private teacher, etc.)
- B) A supporting letter of recommendation verifying age and school attendance.

Name: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_

State/Country: \_\_\_\_\_ Zip/Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ School: \_\_\_\_\_

Grade Level: \_\_\_\_\_ Age: \_\_\_\_\_ PAS Member No. \_\_\_\_\_

Indicate one scholarship category only: Larrie Londin (ages 18-24) Larrie Londin (ages 17 & under)

**FREE CONCERT VIDEO**

The first 50 applicants receive a FREE Larrie Londin Benefit Concert Video featuring Will Calhoun, Chester Thompson, Dom Famularo, and Hip Pickles plus bonus clips of Larrie Londin.

Additional Note Service Music videos may be purchased from 1-800-628-1528 Dept. SAB01; or online at [www.sabian.com](http://www.sabian.com)

Send form with materials to Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516  
 All application materials must be in the Washington PAS office no later than March 15, 2008.  
 Winners will be notified May 20, 2008.

**FOR ADDITIONAL INFORMATION CALL PAS AT (317) 974.4488 OR FAX (317) 974.4499**

marked "In One," it is an interesting, dance-like piece that includes rolls, flams and single strokes. While it appears to be of intermediate difficulty, the challenge is dependent on the actual speed selected for performance. The final four lines of music involve thirty-second notes that will be quite challenging at a fast tempo. Dynamic contrasts and accents are used throughout, which not only add considerable interest but significant technical challenges as well. The solo is only 83 measures, but there is no shortage of musical interest.

—F. Michael Combs

### After Tornado

Robert Bridge

**\$7.00**

### Vendor Music

This solo requires a very advanced rudimental snare drummer who is familiar with both contemporary and traditional rudimental drumming. A brief *rubato* opening passage accelerates into the first major section, which features a sixteenth-note ostinato in the right hand while the left hand interjects syncopated, groovy figures featuring diddles, backsticking and other visuals.

The next section is slower and includes frequent visuals, backsticking and press rolls. An *accelerando* drives the momentum into the final section, which first focuses on various flam rudiments, then pushes to the end with "Blue Devils" backsticking followed by a flurry of sextuplets and thirty-second-note figures.

"After Tornado" is a worthy tribute to Markovich's well-known solo "Tornado" and provides a formidable challenge to the accomplished snare drummer.

—Scott Herring

## TIMPANI

### Beethoven Symphony No. 5

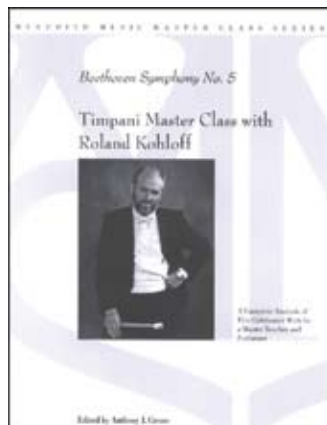
Roland Kohloff

**\$14.95**

### Meredith Music

This newly created Master Class series by Meredith promises to be a hit with both students and percussion pedagogues. This book is an entrance-by-entrance explanation of how to play the timpani part to Beethoven's "Fifth Symphony." Kohloff drew from his long career with the New York Philharmonic and San Francisco Symphony to put together these notes about this work.

Each timpani entrance is covered, with detailed information on what



instruments the timpanist plays with, the actual dynamic level that should be played, the preferred lengths of notes, and information on phrasing and musicality. While much of this information can be obtained from a score, it is like having a lesson one-on-one with Kohloff. There are also corrections to the parts as well as suggestions for adding certain notes that were once asked for by Arturo Toscanini.

The final pages of the book are a heavily edited version of the timpani part, followed by a reproduction of the actual timpani part. While this book is somewhat similar to the Fred Hinger series of books, the layout and detail offered in this text is a vast improvement.

—Scott Herring

### Dirges for Solo Timpani

Yo Goto

**\$18.00**

### C. Alan Publications

This work for solo timpani is written in four short movements. Each is composed for four pedal timpani, and the composer explores many creative sources of expression. There are numerous mallet changes, muted drums, and the use of brushes and fingers, all of which bring out the subtle changes of texture that are possible with advanced timpani performance. The solos are slow and deliberate in tempi, and are representatives of funeral dirges. The lowest drum is tuned to a low E for each solo, but the other three drums are assigned different pitches. The low E gives the sense of tonality for the collection. The solos are skillfully written so that the four create a perfect form (mournful with rhythmic bursts, sustained, faster and articulate, and tragic). The coda is a restatement of the opening motive.

—George Frock

## MULTIPLE PERCUSSION SOLOS

### Toy Box

Josh Gottry

**\$12.00**

### C. Alan Publications

This multiple percussion solo requires a relatively small setup of bongos, tambourine, two woodblocks, cowbell and suspended cymbal. The work depicts a child who opens his toy box, grabs a toy and then plays with it until he quickly becomes bored, then repeats the process until all of the toys are removed.

After each statement of the "opening" motive, the composer adds new instruments, starting with woodblock, then cowbell, tambourine, and so forth. Rhythmically, the work is not overly challenging and should be accessible to advanced high school students and early college students. There are times when the hands play overlapping motives requiring at least moderate independence skills. Most of the licks lay well on the suggested setup, making sticking choices much easier. Percussionists at many levels will enjoy this charming work.

—Scott Herring

### Lucid Dreaming

Scott Ward

**\$18.00**

### C. Alan Publications

This multiple percussion solo consists of themes that represent dreams, ideas and characters in a story. Sometimes they work together; at other times they conflict with one another.

There are 14 instruments required, and the notation is on a single staff. Therefore, familiarizing oneself with the notation will take some study. A setup diagram shows a concert bass drum, two toms, a pair of bongos, tambourine, brake drum, two cowbells, Jam Blocks, an opera gong and Chinese cymbal. The majority of the sound textures are a mixture of drums and metal instruments, combining the two textures into one instrument.

The solo begins with spaced, short statements, which gradually broaden, then are developed into many challenging episodes. Rhythmic challenges, including playing cross-patterns between the hands, are many. There are also several meter and tempo changes. This solo takes only about two minutes to perform, but the material should be well-received by an audience.

—George Frock

### Claire De Lune

C. Debussy

Arr. Artashes Sinanyan

**\$18.95**

### Artperc Music Productions

This beautiful arrangement of a famous Debussy composition for solo percussion and piano is wonderfully scored in its use of percussion textures. The work features vibraphone, enhanced through the addition of cymbals, hi-hat, wind chimes, triangle and concert bass drum. The percussion will sound as if there is a full compliment of players, but the creative arrangement by Sinanyan enables one player to gracefully reach this large assortment of instruments. The vibes part requires four-mallet technique, and the balance between the vibraphone and cymbals must be handled with care.

This arrangement is worth considering when planning an advanced recital program. The publication comes with a DVD that is beautifully performed.

—George Frock

### The Death of Tybalt

Serge Prokofief

Arr. Artashes Sinanyan

**\$21.50**

### Artperc Music Productions

This arrangement for a percussion/piano duo is from the famous ballet suite "Romeo and Juliet." The percussion score calls for vibraphone, plus a multiple percussion setup of snare drum, bass drum, great bass drum, four toms, hi-hat and three cymbals. The themes and content are straight from the suite, with the creative percussion arrangement enabling the percussionist to perform many of the parts that the strings perform in the orchestra score. The breakneck speed of the work presents a major challenge to both performers. A DVD is included that features an artistic performance by the arranger.

—George Frock

### Escalations

Jesper Hendze

**\$45.00**

### Samfundet

"Escalations" is a multiple percussion piece "composed on the principle of medieval isorhythm where a given tone row (color) is 'transferred' on to a given rhythm (talea): when the number of notes deviates from the number of 'beats' the rhythm of the melody...is gradually changed. A cycle is completed when the melody and rhythm meet again at the point of departure."

With this as a foundation, Hendze

# PAS/Remo, Inc. Fred Hoey Memorial Scholarship

## Fred Hoey (1920–1994)

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

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



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

**Eligibility:** The scholarship is open to any incoming college freshman during the 2008–2009 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. The DVD 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, a CD of the audition may be submitted.

**Download an application:** [www.pas.org/news/contests/index.cfm](http://www.pas.org/news/contests/index.cfm)

**Deadline:** All materials must be received in the PAS offices no later than March 15, 2008.

**FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488**



has composed for bamboo chimes, temple blocks, two toms, snare drum, hi-hat (w / foot), Vibraslap, brass chimes, monkey drum, 12 tuned gongs from C to B (A left out), vibraphone, an F# crotale, a cowbell tuned to F# and a Flexatone. The score contains a notation key, mallet selections and a drawing of the suggested setup.

The work is in three movements. Movement I is predominantly temple blocks, tom-tom and snare drum, punctuated with the Vibraslap and hi-hat. The rhythms move through eight cycles. Movement II is marked "in free tempo," and is to be performed very slowly. It is only 12 measures and involves more sustaining instruments.

The third movement is marked "energico, espressivo" and is rhythmically similar to Movement I. The vibes and cowbell begin, with the vibes taking over the non-tonal pattern. As in Movement I, this material goes through many cycles, punctuated by notes from the tuned gongs. At one point the player is directed to "gradually 'stretch' the notes in the right hand towards 6:7 (rubato)." The piece concludes with a *molto ritard*, with the Flexatone playing a glissando up to F#, doubled on the crotale.

This extremely complex composition will challenge any percussionist. To connect with the work, an audience would need to have some understanding of the rhythmic basis of the piece.

—Tom Morgan

**Rite of Passage 1999** VI

John Frandsen

**\$50.00**

**Samfundet**

This unique composition for solo multiple percussion employs a mixing of wood, metal and drum textures. The solo begins with steady sixteenth notes, with accents that produce contrasting rhythmic patterns. The notation is presented on a double staff with six notes or pitches presented on each.

The initial section of the work is for a blending of woodblocks and drums. As the piece develops, the patterns shift to drums and cowbells, then to cowbells and woodblocks. All of these color combinations are constructed over the sixteenth-note framework, thus being all short notes. Near the end, there is a change to a slower tempo. This leads to an exciting closing that is very strong and fast.

The piece is nearly 12 minutes long, so much concentration is required. This is an excellent addition to the advanced percussion repertoire.

—George Frock

**PERCUSSION ENSEMBLES**

**Clap and Play!** II

Greg C. Holloway

**\$10.00**

**Per-Mus Publications**

This easy percussion ensemble for five players requires bass drum, snare drum, woodblock, suspended cymbal and two timpani. The piece begins with the timpani, cymbal and snare drum players clapping the rhythmic theme, which is four measures long. Then all the instruments enter with an eight-measure *tutti* section. The rest of the composition highlights different instruments or groups of instruments, with much dynamic contrast. The piece ends with a *forte* unison statement.

This is a very accessible piece for young percussionists. It would also be an excellent teaching piece for a college percussion techniques class.

—Tom Morgan

**Conversation for Snare Drum and Two Timpani** II

Greg C. Holloway

**\$5.00**

**Per-Mus Publications**

This interesting elementary-level duet is for snare drum and two timpani (B-flat and E-flat). However, a note in the score indicates that the timpani part can be performed on two tom-toms pitched a fourth apart.

The timpani part is only single strokes, with no rolls. The snare drum part does include a few rolls and one flam at the end. The 36-measure piece is in 4/4 with the exception of a 4-measure phrase in 3/4. No tempo is indicated, so the performers can select a tempo that is appropriate for them. A number of dynamic changes are indicated and a few accents occur in both parts.

—F. Michael Combs

**Presenting Percussion** II

Stanley Leonard

**\$18.00**

**Per-Mus Publications**

Composed for Don Liuzzi and the Philadelphia Orchestra Percussion Group, "Presenting Percussion" is a percussion quintet with narration. The purpose is to demonstrate the development of percussion instruments from their beginning stages to now. Four sections of ensemble music introduce the audience to different types of instruments, with a narrator giving a one- or two-sentence introduction to each section.

After an audience interactive clapping session, wooden instruments are

played including claves, temple blocks, slapstick, woodblocks and four log-drum notes. The second section introduces drums including four RotoToms, tambourine, large djembe, two congas and a small drumset. A relaxed 12/8 groove establishes an African drumming influence during the short drum section.

Metals come next with a wind or button gong, triangle, suspended cymbal, cowbell and small metal plate. Finally, all instruments are used in the final section, including a marimba.

This six-minute introduction to different types of percussion instruments would be a good piece for recruiting and educating young students.

—Brian Zator

**A Swingin' Bossa** II

David J. Long

**\$36.00**

**C. Alan Publications**

As the titles suggests, this is a bossa-nova, with the twist of alternated "straight" and "swung" sections. It uses bells, vibes, marimba (two parts, requiring one 5-octave or two 4.3-octave instruments), bass and drumset. The vibes and bells carry most of the melodic material, although the first marimba part occasionally interjects a short riff. Long also includes an open solo section with fairly simple changes and accompaniment parts. The head is then repeated, leading to a coda that closes with the familiar "A Train" ending. The young percussion ensemble will enjoy this lighter selection, which is sure to please an audience.

—Scott Herring

**More Contest Ensembles for Young Percussionists** II-III

Murray Houllif

**\$23.95**

**Kendor Music**

This collection of ten short percussion pieces will meet the qualifications for teaching young students and also serve the pedagogical needs of a college class for non-percussionists. Each piece is in a different style, so students will become aware of the stylistic differences between marches, waltzes, Latin rhythms and the musical nuances of other cultures. The ensembles are written for five players, all using snare drum, toms, bass drum, and two timpani. The accessory instruments change from one piece to another, but the collection uses several standard accessory instruments including triangle, woodblock, maracas, tambourine, cymbals and ratchet.

—George Frock

**Musicbox Lullaby** II

Daniel Musselman

**\$10.00**

**Per-Mus Publications**

The title of this quartet piece is exactly correct in describing the musical style found in music boxes. The composition is scored for two sets of orchestra bells, vibraphone and two timpani. The timpanist also performs on ratchet, depicting the sound of winding the music-box spring. The performance notes suggest that two sets of bells should be used, but for a bit of visual fun, the two bell players can perform on the same instrument. The parts are quite repetitive and can be learned quickly. The timpani part has one tuning change, but there is ample time to make the pitch adjustment. This is ideal for young players, and audiences should respond well.

—George Frock

**Status Cymbals** II

Greg C. Holloway

**\$10.00**

**Per-Mus Publications**

One can tell from the title that this new work is light and in the novelty style. It calls for four cymbal players and a percussion quartet. The four cymbal players play ride cymbal, crash cymbal, swish cymbal, and splash cymbal respectively. Although none of those four cymbal parts are very difficult, they do serve as the soloists, with the four percussionists as the accompaniment. The percussion parts include snare drum, bass drum, two timpani and conga drum (or large tom-tom).

With no opening tempo indicated and no tempo changes, the 56-measure work stays in 4/4. Only one dynamic is indicated in the middle of the work, which suggests that the dynamics need to be added by the performers or director, which would probably be easy and fun to do. Likewise, a tempo can be selected that would be appropriate for the skill level of the players. The director might see this as an opportunity to develop the piece using one's creative imagination.

Twice during the work all eight players yell "Oh Yeah!" This percussion ensemble may not be the most musically sophisticated, but a performance would definitely put a smile on the faces of the audience and players.

—F. Michael Combs

**Time to Du-et!** II

David Mancini

**\$5.00**

**Per-Mus Publications**

This accessible duet is scored for snare

# 2008 PERCUSSIVE ARTS SOCIETY 35TH 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.

## 2008 CATEGORIES

### Category I: Soloist with Percussion Ensemble (ensemble is 4-8 players)

First Place: \$1500.00 Second Place: \$500.00 Third Place: \$250.00

### Category II: Duet for Voice and Vibraphone or Voice and Marimba

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 six complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Six 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 PAS office no later than April 15, 2008.

For further information and details, contact PAS, 32 E. Washington, Suite 1400  
Indianapolis, IN 46204-3516, (317) 974-4488; E-mail: [percarts@pas.org](mailto:percarts@pas.org)

## 2008 PERCUSSIVE ARTS SOCIETY 35TH 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 \_\_\_\_\_

drum and tenor drum (or tom-tom). The composition is in 4/4 throughout its 54 measures. Both performers are expected to perform at the same skill level, with rolls, flams and sixteenth-note patterns in each part. This would be a solid pedagogical selection for the third-year pair of percussion students. It could be excellent for a festival or contest as well.

—Jim Lambert

#### Two Step March for Percussion II

Greg C. Holloway

**\$10.00**

##### Per-Mus Publications

This ensemble for percussion quintet requires snare drum, bass drum, two timpani, cymbals and triangle. The composer notes that the cymbal part can be played on either hand cymbals or a suspended cymbal. The timpani are tuned to B-flat and E-flat, and the pitches do not change. The snare techniques are simply single strokes and flams. Neither the snare nor timpani parts have rolls. The triangle part covers single strokes, rolls and dampening. This is definitely a training piece, playable by first-year percussion students.

—George Frock

#### Boy Oh Boy III

Josh Gottry

**\$32.00**

##### C. Alan Publications

This percussion ensemble is dedicated to the composer's one-year-old son, Caleb. The work utilizes vibraphone, two marimbas, xylophone, snare drum, timpani, woodblocks and a bongos/conga part.

Opening with a simple lullaby setting of a Swedish hymn melody from "Children of the Heavenly Father," the theme is presented in the vibraphone over arpeggios and sustained chords in the marimba. This introduction leads to different variations of a chord progression based on Caleb's name as well as interjections of the hymn melody. The percussion parts mainly play ostinatos, and therefore the form is easy to follow. Even though the vibraphone and one marimba player are required to perform with four mallets, none of the parts are difficult.

"Boy Oh Boy" could be an effective teaching tool to emphasize balance, blend and dynamic contrast.

—Mark Ford

#### Creepy Little Wiggly Things III

Gary P. Gilroy

**\$40.00**

##### C. Alan Publications

This advanced middle-school level per-

# PAS Hudson Music Drumset Scholarship



Hudson Music, founded in 1998, is a leading force in the development of multimedia educational products for musicians. The PAS Hudson Music Drumset Scholarship is funded through proceeds from sales of Hudson Music's "Classic Jazz" DVD series. The founding of this collegiate scholarship is a continuation of Hudson's commitment to music education and to the support of student drummers.

## **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 2008–2009 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.

### **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 performance segments and not be edited.
- The applicant must be visible throughout the submitted performance(s).
- The DVD must be an ensemble performance.
- The performance may be in any musical style.
- Applicants will be judged on musicality, ability to contribute to the group performance and overall quality of tempo, time, style and musical interaction.
- The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.
- Soloing is not required and any submission with only solo performance will not be considered.

**Download an application:** [www.pas.org/news/contests/index.cfm](http://www.pas.org/news/contests/index.cfm)

**Deadline:** All materials must be received in the PAS offices no later than March 15, 2008.

**FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488**



# 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. 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 3 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, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516. The deadline for nominations is February 1 of each year. The complete list of current Hall of Fame members appears on the PAS Web site [www.pas.org](http://www.pas.org).

## CRITERIA FOR ELECTION TO THE PAS HALL OF FAME

All nominees will be judged according to the following criteria:

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

**NOMINATIONS DEADLINE: FEBRUARY 1, 2008**

Nominations should be sent to Executive Director, Hall of Fame, PAS, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516.

cussion ensemble is scored for 13 players performing on four timpani, bells, xylophone (shared by two players), vibraphone, two marimbas (marimba 2 requires a 5-octave instrument), bongos, congas, small egg shaker, cymbal upside down on timpano, two suspended cymbals, cabasa, claves, Chinese cymbal, sleighbells, water gong, bass drum, cowbell, hi-hat, temple blocks, bamboo wind chimes, gong (shared by two players), metal wind chimes, Flexatone, floor tom, whip and Vibraslap. The non-pitched instruments are to be grouped into five multiple-percussion setups played by five players.

This delightful work requires intermediate keyboard skills along with good rhythmic and dynamic control. The keyboard parts can be performed with two-mallet technique, with the exception of two four-note chords in the vibe part. The overall mood is eerie but in a tongue-in-cheek kind of way. The melody is in a minor key and is repeated several times. Percussion interludes separate each statement of the melody or its variations. The piece concludes with an exciting coda complete with lots of keyboard glissandi and a loud final chord.

Middle school students will love this piece. Every part is important and has its moment to shine.

—Tom Morgan

### Funk Infusion

Scott Ward

**\$36.00**

#### C. Alan Publications

"Funk Infusion" is scored for bells, xylophone, vibes, two marimbas, bass, drumset and two percussion parts. The work is in ABA form with the two outer sections in 4/4 contrasted by an inner section in 12/8.

The work opens with drums, bass and marimbas laying down a funky groove that sets the tone. After a short intro, they are joined by the xylophone, vibes and, later, bells, who handle the melodic material of the A section. To transition into the B section, the drumset is given a solo section that is punctuated by ensemble hits. The B section is mainly a vehicle for solos from the vibes and marimba. Ward includes written out solos, but also includes chord changes for the experienced soloists who wish to add their own touch. After the final solo, the B section builds momentum to lead back into the A theme, which closes out the tune with a thunderous unison. "Funk Infusion" will be enjoyed by the intermediate percussion ensemble seeking to add some fun to a concert.

—Scott Herring

### III I Sing the Mighty Power of God

William Monk

Arr. Daniel Musselman

**\$18.00**

#### Per-Mus Publications

This percussion nonet (nine parts) is primarily an arrangement of a standard Christian hymn by William Monk for six keyboard percussionists with tasteful accompaniment from three additional performers on timpani, snare drum and accessory percussion. After opening with a march-like rendition in B-flat major, the arrangement transitions to E-flat major with a slower tempo and creative rhythmic interplay based on motives from the original hymn tune. The arrangement returns to both the opening march-like character and B-flat tonality as it ends with a fanfare-like flourish. This ensemble could be an excellent selection for a liturgical setting either in a private high school or church sanctuary.

—Jim Lambert

### More Contest Ensembles for Intermediate Percussionists

Murray Houllif

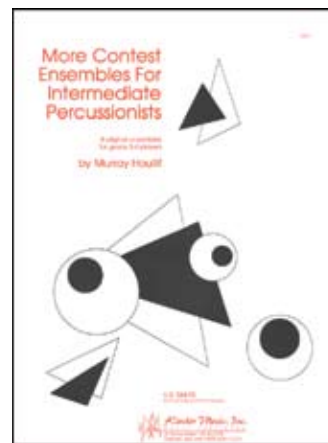
**\$34.95**

#### Kendor Music

Eight original percussion ensemble pieces are included in this collection. The works range in length from as just under two minutes to slightly over three minutes. The first two ensembles are indicated as grade III, the next three

III

III-IV



are grade III+, and the remaining three are grade IV. All eight works are for younger students and all contain both interesting and challenging material that is both flexible and adaptable.

Two of the works call for four players; two call for five players; three call for six players, and the last work calls for seven players. All works have considerable adaptability in that most parts could be doubled and many of the instruments (especially the keyboard parts) could be played on almost any available mallet instrument. Some of the instruments called for include drumset, conga drum, vibes or bells, marimba or xylophone, triangle, bass drum, timpani (from two to four), snare drum, toms and accessories.

The first seven works are in basic

time signatures: 4/4, 6/8, 2/4 and cut time. The eighth work is in 7/8. Each work is in a different style ranging from jazz to Gaelic to funk and military. There is a wealth of excellent training material in this collection and any of the pieces would be very appropriate for a performance.

—F. Michael Combs

**Ripeness**

III

Phillip Long

**\$36.00**

**C. Alan Publications**

This percussion quintet is geared towards a young percussion ensemble and lasts four minutes. Long describes his piece as “a short concert-style overture that uses, to the point of annoyance, a tetrachord, a nearly ubiquitous sound-set found in modern literature.” The overuse of this set is purposefully done to allow the repeating rhythmic and motivic elements to become perfectly clear to the audience. Although repetition occurs, Long uses varying timbres, dynamic shifts, key changes and polyrhythms to mask the incessant use of the tetrachord.

Instruments is for: player one on bells and xylophone; player two on bells, chimes, xylophone (shared with player one) and suspended cymbal; player three on vibraphone; player four on marimba; and player five on percussion. The percussion part has an extensive setup including sizzle cymbal, suspended cymbal, hi-hat, ride cymbal, bass drum, bongos, four drumset toms, two woodblocks, cowbell and wind chimes.

The form goes from a brisk but lyrical A section with several staccato, polyrhythmic interruptions. A slower, more relaxed melody line marks the mid-point of the work. This eventually leads to an exciting re-statement of the original rhythmic and melodic motives.

—Brian Zator

**Run**

III

Jared Spears

**\$14.95**

**Kendor Music**

The title of this work might suggest many things. The piece definitely contains forward movement at a bright tempo (quarter note = 138 bpm in 4/4). Moving eighth- and sixteenth-note patterns drive throughout with the exception of a few measures in the middle of the work. The six players called for play standard percussion instruments including snare drum, four toms, tambourine and woodblock, cymbals, bass drum and triangle, and a pair of timpa-

ni. No keyboard percussion instruments are scored, but the interesting rhythmic lines of the percussion parts seem to suggest melodic material.

Lasting almost four minutes, this work stays in a steady 4/4 meter. Although the tempo remains steady, many dynamic contrasts and interesting ensemble lines make the work both challenging and interesting. The work would be very suitable for a junior high or early high school ensemble. But by increasing or decreasing the tempo, it could work for more advanced or younger groups.

—F. Michael Combs

**Wild Stallions**

III

Gary P. Gilroy

**\$29.00**

**C. Alan Publications**

This very programmatic and effective work does, in fact, strongly suggest wild stallions. The score calls for 11 players: two bell players, one on xylophone, one timpanist and seven playing non-pitched percussion. All of the percussion instruments are usually available in school percussion sections.

The work stays in 4/4 and is divided into four large sections. The opening, marked quarter note = 84, starts with six measures of light percussion followed by seven measures with keyboard and timpani added. A *crescendo* leads into a new section marked quarter note = 144, and the suggestion of wild horses becomes evident with driving eighth-note patterns. The material then slows down, and an interlude (or third section) is reflective of the opening material in tempo and style. The concluding section returns to the same fast tempo of the second section and includes driving eighth-note patterns that clearly represent the wild stallions.

Technically, this piece is not too difficult, and the rhythmic patterns are not complex at all; however, there are plenty of dynamic contrasts to add significant interest to this work.

—F. Michael Combs

**Fiesta del Sol**

IV

Eckhard Kopetski

**\$19.95**

**conTakt Musikverlag**

This is a percussion quartet scored for vibraphone/cowbell/agogo bells, 4-octave marimba and bongos, 4.3-octave marimba with tom-tom, and drumset. (There are two optional parts for snare drum/shaker/woodblock and tom-tom.)

It is a sunny, modern calypso-style piece reminiscent of the work of Liam

Teague. Lasting over eight minutes, the piece opens with non-pitched percussion setting up the Caribbean rhythmic feel before the keyboards enter with the main theme. A slower middle section offsets a recap and brief coda.

The drumset part is open to improvisation within the style, and there are several two-measure drum feature sections. Marimba one *could* be played with two mallets (although four mallets would be easier), but marimba two definitely requires four-mallet technique. The mallet parts are syncopated but accessible. A college or professional group could make this a standard piece of their repertoire.

—Terry O'Mahoney

**Incantation and Festal Dance**

IV

Jared Spears

**\$16.95**

**Kendor Music**

Scored for a percussion octet, this four-and-a-half minute percussion ensemble is structurally divided into two obvious sections: the slow introductory and mysteriously sanguine “incantation” followed by the faster and moderately rhythmically challenging “festal dance.” The percussion instrumentation is for: player 1—bells and cabasa; player 2—maracas and xylophone; player 3—marimba; player 4—vibraphone and Vibraslap; player 5—timpani and bongos; player 6—snare drum and triangle; player 7—five temple blocks and suspended cymbal; and player 8—three tom-toms and tambourine.

Jared Spears possesses a characteristic compositional style employing mixed meters (e.g., 4/4, 6/8, 7/8) as well as making a timbral contrast through the use of his scoring for keyboard percussion and non-keyboard percussion sounds. This ensemble is an excellent selection for less-experienced (perhaps pre-college) percussionists.

—Jim Lambert

**The Lost**

IV

Andrew R. Stout

**\$42.00**

**C. Alan Publications**

This percussion ensemble for 11 players uses seven keyboard instruments, timpani, and a large array of drums and small instruments.

After a brief introduction, the first major section features a 12/8 ostinato underneath a lyrical melodic line first in the bells and vibes, then in the marimbas. The second section is a funky swing that frequently shifts between 2/4 and 5/4, giving it an off-kilter feel. This section also trades solos between the two

vibraphones. The momentum continues to build into a shout-like chorus featuring a drumset and percussion solos that are reminiscent of Christopher Rouse’s “Bonham.” A lyrical interlude follows and builds to the final section, which recalls the original 12/8 theme. The work closes with a raucous unison lick that is sure to bring the house down.

—Scott Herring

**Taco Suave**

IV

Mario Gaetano

**\$32.00**

**C. Alan Publications**

“Taco Suave” has a semi-Latin-feel. Overall, however, Gaetano disguises the Latin feel by alternating 7/8 measures with 4/4 measures. Instrumentation is: player 1—marimba, suspended cymbal and shaker; player 2—marimba and maracas; player 3—timbales and chimes; player 4—xylophone; player 5—vibraphone and snare drum; player 6—maracas and claves; player 7—vibraslap, bongos, mark tree and suspended cymbal; player 8—timpani. This would be an excellent selection for the advanced high school percussion ensemble.

—Jim Lambert

**Tailsipin**

IV

Pete Zambito

**\$36.00**

**C. Alan Publications**

This percussion septet is scored for bells, xylophone, vibraphone, two marimbas, electric bass and drumset. Opening with an eight-measure solo drumset soca/calypso groove (at quarter equals 112), much of the keyboard percussion scoring is unison or octaves, with some clever contrapuntal interplay after the opening section. A solid electric bassist is an absolute necessity for a successful performance of this drumset feature. This ensemble would be appropriate for the college percussion pops concert.

—Jim Lambert

**Techno-Pop**

IV

Nathan Daughtrey

**\$32.00**

**C. Alan Publications**

“Techno-Pop” captures Detroit ‘80s techno music through instrumentation of bells, xylophone, vibraphone, two marimbas, four concert toms, Vibraslap, suspended cymbal, wind chimes, cowbell, tambourine and drumset. Characterized by syncopated sixteenth notes throughout its 100 measures, the keyboard percussion parts carry most of the load in this high-energy ensemble. This piece would be appropriate for a

pops program at the high school or college level.

—Jim Lambert

#### Time Worn

Michael Aukofer

**\$36.00**

#### C. Alan Publications

This light but interesting percussion quintet would be perfect for almost any level ensemble. It has an interesting dance feel and stays in 4/4 throughout. The tempo indication is half note at 100, so the work should be performed with a two-beat feel.

Player one plays primarily snare drum but also some interesting xylophone material in the middle section of the piece. Player two plays primarily guiro and cowbell but joins player one on the xylophone to provide an interesting duet line in that middle section. Player three plays timbales. Player four plays cymbal, bongos and the leg of the xylophone with one hand while the other plays a steady pattern on a single xylophone bar. Player five plays bass drum, shaker and also the leg of the xylophone with one hand, playing a pattern on a single xylophone bar. All players except player four have extensive hand-clapping parts.

A steady, driving pattern is set by timbales with snare, bass drum and other instruments joining in to provide a very interesting ensemble sound. The middle section features a xylophone duet with interesting light percussion accompaniment. The next section features a hand-clapping ensemble before the work concludes with xylophone duet material and full percussion accompaniment.

The work is very listenable and would be fun to put together. The special effects of hand-clapping lines and playing on the legs of the xylophone produce both interesting sounds and visual effects.

—F. Michael Combs

#### Convergences

Steve Fitch

**\$38.00**

#### C. Alan Publications

Subtitled "Fantasia No. 3 for Percussion Trio," this work takes the performers and audience through a variety of styles. The extended introduction foreshadows several sections through sudden dynamic and tempo shifts.

After a playful section with all three players providing snippets of the melody line, the first of several styles is presented. A driving toccata has all three parts playing contrapuntal rhythmic fig-

ures leading into a scherzo section with solo and duet opportunities. The quick dynamic and tempo shifts continue with more developed phrases of the opening material. A long, improvised cadenza arrives in the middle of "Convergences." The last section uses primarily a shuffle pattern with various accent patterns alternated by soft, ethereal colorations.

The fantasia form is put to the test with so many ideas alternating so often. Players will be challenged not only technically, but musically to provide unity and cohesion over the course of this 15-minute work.

Player one needs five temple blocks, four splash cymbals (which are used melodically), three suspended cymbals, large tom, triangle and glass wind chimes. Player two uses two congas, two bongos, large tam-tam, cymbal, triangle and high metal wind chimes. Player three has a bass drum, four toms, mark tree, cymbal and triangle.

—Brian Zator

#### The Juggler (La Jongleuse)

Moritz Moszkosky/Josh Gottry

**\$32.00**

#### C. Alan Publications

This new transcription of an interesting work by German/Polish pianist and composer Moritz Moszkowski is more of a keyboard percussion ensemble with some light percussion accompaniment. The instrumentation is xylophone, four marimbas, vibraphone, triangle, tambourine, cymbals and bass drum. The fourth marimba part (essentially the bass line) is provided in two versions: one for a 5-octave instrument and the other version for a 4.3-octave instrument with bass notes adjusted accordingly. (It is possible to use both parts if players and instruments are available.) Some of the parts could share marimbas if necessary. The work is for ten performers, but doubling could be a possibility.

This spirited work is in cut time with the quarter note at 90. However, on the sample recording provided on the publisher's Website, the half note is about 76. That would suggest some flexibility to the arranger's suggested tempo, but a two-beat feel is strongly implied. With the exception of a single, brief ritard, the work remains steady throughout. The melody lines tend to be running eighth-note patterns with the percussion providing primarily a steady, underlying pulse. There are some interesting dynamic changes and the moving eighth-note patterns are likely to be particularly challenging at the softer dynamic levels.

The steady, driving feel suggests the

actions of a juggler, and the work invites the consideration of a tie-in with some type of theatrics.

—F. Michael Combs

#### Kvarts (1982)

#### Zeitbilder (1991)

Jesper Hendze

**\$60.00**

#### Samfundet

This edition contains two percussion quartets by Jesper Hendze. "Kvarts" is scored for marimba, vibes, glockenspiel, snare drum, tom-tom, and bass marimba with cymbal. The work is highly rhythmic and uses a repeated combination of meter changes as the phrase structure for the first major section. The process of gradually adding instruments builds the momentum into the second part of the work, marked *energico*. The marimba plays the primary role in the second section with the other voices playing a steady ostinato across the 7/8 barline. The marimba part steadily becomes more rhythmically active through two rapid key changes. After a brief section that features vibes and glockenspiel, the work plays out to the end almost in mirror image to its arrival, with a few changes and omissions. "Kvarts" requires four players with substantial rhythmic skills and musical intuitions for a convincing performance.

"Zeitbilder" uses glockenspiel, xylophone, vibes, marimba and a variety of small percussion instruments. The composer states "the formal basis of 'Zeitbilder' is a single rhythmical/tonal motif in various speeds and transpositions, which in combination constitutes small as well as larger forms." The piece is in three movements, the first of which begins with a focus on non-pitched percussion, moves to cymbals, and finally incorporates the keyboard instruments. The same rhythmic principles are used throughout the work, with variation based on timbre and dynamic contrasts. Movement two also begins with non-pitched percussion and uses an additive process to gradually thicken the texture. Again, the middle section focuses on the longer sounds of the cymbals, and systematically adds keyboard instruments in combination with the cymbals. The third movement begins exactly like the first movement, except the isorhythmic structure is now performed on the keyboard instruments. Here, the composer gradually adds the non-pitched instruments and phases out the keyboards completely, and closes the movement with restatements of material from the second movement.

—Scott Herring

#### Minor Plot

Josh Gottry

**\$28.00**

#### C. Alan Publications

This tenor steel drum and marimba duet is very much in the style of a similarly composed work titled "Headlong" by Dan Moore and Mat Brittain. Both the pan and the marimba performers function in an equal dialogue within the context of a solid groove in 4/4 at a tempo of 104 bpm.

Opening in F major with sophisticated jazz-like harmonies in the marimba, "Minor Plot" modulates to G major before returning to F major. A completely contrasting section in 3/4 at a jazz-waltz tempo permits each performer to sparkle in a completely new context. This E-flat major section modulates back to F major and then transitions through a clever metric modulation in 6/8 back to the opening themes—completing this ternary-structured duet.

This would be a superb choice as a concluding encore for a junior or senior recital at the college level.

—Jim Lambert

#### Soul-Ar Eclipse

Tom Morgan

**\$36.00**

#### C. Alan Publications

If you're looking for a funky drumset feature, "Soul-Ar Eclipse" is for you. Scored for bells, xylophone, vibraphone, two marimbas, timpani, electric bass and drumset, the tempo of quarter note equals 168 will certainly challenge the drumset soloist with several solo fills and an extended open solo. The keyboard percussion parts are not overly demanding, yet there is sufficient interplay among the keyboard parts (only two-mallet technique is used) to sustain interest in their accompaniment. This 158-measure ensemble could be an excellent choice for an advanced drumset player to be featured with a solid set of percussion accompanists at the high school or college level.

—Jim Lambert

#### Twelve

Eric Guivivan

**\$20.00**

#### HoneyRock

"Twelve" is a percussion duet for non-pitched percussion instruments. Player one uses concert bass drum, medium tam tam, high ship bell and four concert toms. Player two uses concert bass drum, large tam tam, low ship bell, two concert toms, two timbales and two bongos. The program notes state that "'Twelve' is built upon two central ideas:



a cyclic pulse that regularly increases in duration by one beat, and a 12-note, two-‘pitched’ melody that alternates somewhat irregularly between the two players.”

This abstract work begins very softly (*pppp*) with sustained tam tams playing the basic musical material mentioned above. The increase in volume and intensity is extremely gradual, moving from the tam tams to the bass drum to the toms. The ship bells create a mysterious atmosphere during the quiet beginning and later as the music becomes louder. The music increases in volume, tempo and thickness of texture, to a point where ten single-measure rhythmic motives are each repeated multiple times. This finally culminates in an alternating quarter-note climax. At this point, the players perform on the bass drums and tam-tams only. The tempo continues to increase while the original motives return. The piece concludes with a very loud sustained roll on the bass drums.

This piece, which was the Quey Percussion Duo Composition Contest second-place winner in 2006, is well-crafted and full of subtle rhythmic relationships.

—Tom Morgan

**As One**

**VI**

Gene Koshinski

**\$18.00**

**HoneyRock**

The title perfectly describes this percussion duo because each player performs on identical setups, and each instrument is tuned to the same pitch. The two setups should be side by side, providing a double image for the audience.

The instruments used are a 5-octave marimba, concert bass drum, large tom, conga drum, a pair of bongos, and an 8- to 12-inch splash cymbal. The players share the bass drum and marimba. Player One must perform from the front side of the marimba.

The tempo is a quick 160 to the quarter-note, and the parts are written so that the players perform in unison, with dialogue between the two, and with the motives interspersed with one another. This is an extremely challenging work, but should be really exciting, with both performers moving and performing together.

—George Frock

**CaDance for Two**

**VI**

Andy Pape

**\$50.00**

**Samfundet**

This multiple-percussion duet is written

for two drumsets (suspended cymbal, hi-hat, two tom-toms, floor tom and bass drum with foot pedal). The players, however, are to perform standing. For this to work, the players should place the hi-hat in its typical position, but place the bass drum behind and operate the pedal with the heel of the right foot. As the composer states, “This technique needs a little practicing, and some sturdy leg muscles, but provides a percussional ballet as well as a very intensive performance.” A notation key and setup instructions are provided.

The title is an intentional misspelling of the term “cadence.” Throughout, the drummers have ostinati of different lengths and are out of phase with each other, coming together only at synchronization points. Composed in an arch form, the work begins softly with ostinato patterns played on the rims of the toms. These ostinati are usually repeated several times. Gradually, drums are added until the ostinati become quite complex. The complexity is increased because the players are not in sync with each other. The piece winds down by gradually returning to more sparse rhythms, finally ending with the performers playing on their thighs.

This intricate work will require much rhythmic confidence and stability from the performers. The added visual component will make the piece even more compelling.

—Tom Morgan

**Concerto for Solo Percussion and Percussion Ensemble**

**VI**

Gary D. Ziek

**\$75.00**

**C. Alan Publications**

Scored for solo percussionist and an ensemble of 13 percussionists, this *tour-de-force* three-movement concerto was originally composed in 2001 for percussionist Scott Herring with wind ensemble accompaniment. (A piano-reduction version is reviewed below.) This 13-member percussion ensemble accompaniment (orchestrated by Nathan Daughtrey) replicates the wind ensemble’s timbres through the following percussion instrumentation: 1—bells and crotales; 2—xylophone and chimes; 3—vibraphone; 4—vibraphone and chimes; 5—4-octave marimba; 6—4-octave marimba; 7—4-octave marimba; 8—5-octave marimba; 9—timpani; 10—tam-tam, temple blocks and snare drum; 11—China cymbal, bass drum and crash cymbals; 12—suspended cymbal, triangle and ride cymbal; and 13—suspended cymbal, cabasa, wind chimes, crash cymbals, ratchet and

tambourine. The percussion soloist plays snare drum, four-mallet 5-octave marimba, vibraphone, bells, crotales and a multiple-percussion setup of concert toms, brake drums, cymbals, bongos, bass drum and snare drums.

There are three movements: I. March, II. Meditation and III. Fantasia. The ternary-structured opening movement features the soloist primarily on snare drum and marimba; the second movement is slower and features the soloist in a lyrical setting on vibraphone. The third movement incorporates the soloist alternating between marimba and multiple percussion, and is very energetic.

This concerto is definitively for the graduate-level percussion student or professional soloist.

—Jim Lambert

**Concerto for Percussion Solo and Wind Ensemble**

**VI**

**Piano reduction version**

Gary D. Ziek

**\$32.00**

**C. Alan Publications**

Gary Ziek’s “Concerto for Percussion” (with piano reduction accompaniment) is scored for five-octave marimba, vibes, bells, crotales, a battery of bass drum, tom-toms, bongos, brake drums, cymbals and snare drum.

The first movement, “March,” begins and ends with a march-like snare drum theme that returns several times throughout the movement. During most of this movement, however, the soloist is featured on marimba, first with virtuosic linear figures and later with a mixed-meter melody and accompaniment theme.

The second movement, “Meditation,” is more lyrical and features only keyboard percussion instruments. The soloist begins playing a mixture of vibes, bells and crotales, which are accompanied by beautifully rich sonorities. Later, the marimba is used in an obligato fashion, with rapid arpeggiations in the upper range of the instrument, before the soloist returns to the vibes and crotales to finish the movement.

The final movement, “Fantasia,” opens with a flurry of multiple-percussion licks that set the tone for this energetic finale. The soloist alternates between the battery percussion and marimba for the remainder of this movement; there is even a short section that utilizes a marching snare drum. The work closes with several thunderous multi-percussion licks that are sure to please the audience.

Ziek’s work has already received many performances, and the addition

of this piano reduction will make it an even more popular work in the percussion repertoire.

—Scott Herring

**Point Bak**

**VI**

Gerard Lecoate

**\$58.00**

**Keyboard Percussion Publications**

This is a complex work, based on themes from “The Well-Tempered Clavier” by J.S. Bach. This percussion quintet is scored for two four-octave vibraphones, two 4.5-octave marimbas, one low-C bass marimba, one four-octave xylophone, and one glockenspiel. Two suspended cymbals and one large tam-tam are also required.

Movement I has a thick texture with many repeated notes in the marimba parts. The vibes and xylophone play fragments from the first fugue and later the second prelude and second fugue.

The second movement is Andante and quite lovely, featuring melodies from preludes III and VIII. The third movement begins with a transition section based on the 17th prelude, and then moves to an adagio section with material from prelude VI. Cymbals and tam-tam are used here to excellent effect. The piece concludes with movement IV, beginning with fragments from prelude V, fugue III, and preludes XXI and XXII. After a moderate opening, it soon changes to a rollicking and playful section based on material from prelude X. Running sixteenth-note passages continue throughout the movement, finally giving way to a concluding section at a more moderate tempo based on prelude I material.

This piece is technically difficult and musically challenging. Four-mallet technique is required throughout, along with an excellent command of musical phrasing and nuance. But this is an enormously rewarding piece for the performers and will be a moving experience for the audience.

—Tom Morgan

**POR**

**VI**

Sebastian Armoza

**Score \$25.00, Parts \$75.00**

**Self published**

This percussion trio calls for each player to perform on a variety of instruments including marimba, vibraphone, glockenspiel, crotales, temple blocks, cymbals, triangle and Vibraslap. The work is quite difficult, but the effort to realize this music will be worth the time and dedication.

Armoza beautifully paces the musical dialogue in “POR.” The work is pre-

dominately based around the keyboard instruments, as soft glockenspiel rolls and bowed crotales and cymbals set the mood for the beginning. The harmonic and melodic motives are intricate, and the conversation between the keyboard instruments is well crafted as the work grows in intensity and depth. There are numerous meter changes in this nine-and-a-half minute composition as the work builds to a climax before smoothly fading away.

"POR" will require extensive rehearsals and mature musicians for a successful performance. Audiences and performers alike will appreciate the results.

—Mark Ford

#### Sprint

Rob Smith

\$48.00

#### C. Alan Publications

Commissioned by the University of Houston Percussion Ensemble (Dr. Blake Wilkins, conductor) and premiered at PASIC 2006 in Austin, Texas, this high-energy percussion ensemble highlights the keyboard percussion timbres. Included in this 12-member percussion ensemble scoring are: percussion 1 and 2—xylophones; percussion 3 and 4—vibraphones; percussion 5–8—marimbas; percussion 9–12—auxiliary percussion including slapstick, Vibraslap, glockenspiel, guiro, tambourine, suspended cymbals, woodblocks, sandblocks, small bass drum, concert tom-tom, snare drum and temple blocks.

If a college or university percussion program is blessed with eight superbly talented keyboard percussionists, "Sprint" would definitely be a prime selection of repertoire. Throughout its 195-measures, a driving tempo of 144 bpm is maintained, with the auxiliary percussion providing tasteful underpinning to a variety of keyboard percussion combinations. From an opening eight-performer, 12-measure statement that is syncopated and sophisticated in its contemporary melodic/harmonic content, each timbral unit is featured with either solos or duets in a composition that has an appropriate title.

This composition is not for the "faint of heart." The impact upon the audience will be breathtaking.

—Jim Lambert

## DRUMSET

### Afro-Cuban Drumset: Grooves You Can Use

III–V

Curt Moore

\$29.95

#### Lakeridge Productions

Learning to play authentic Afro-Cuban rhythms on drumset can be mystifying to the novice trying to sort out all the complex musical traditions that go along with the style. There are many excellent resources available to help, but none more clear and user-friendly than this DVD by Curt Moore, who has created a first-class teaching tool that makes Afro-Cuban drumset adaptations understandable and fun to practice.

The DVD presents three hours of music and verbal instruction, covering grooves such as Cha-Cha, Mambo, Bolero and Afro-Cuban 6/8 styles. Each groove is demonstrated by a live band, either performing a complete tune or smaller excerpts to demonstrate a particular concept. Every groove and variation is presented first with Moore's solo demonstration followed by Moore playing it with the band. A practice component allows the student to play any groove along with the bass and keyboard parts, or with an added click track. The DVD makes it easy to jump back and forth between chapters.

Moore also presents each groove with what he calls "Latin Feet," and "Jazz Feet." This is particularly helpful for the jazz drummer who is just getting into the Afro-Cuban styles. He shows how each groove can be played with a jazz-oriented bass drum part and the more authentic bass drum part. Another great feature is Moore's discussion of how each groove should be played if other percussion instruments (e.g., conga, timbales) are being played. This involves reducing what the drumset plays to make room for the other players.

This is a clear, well-organized DVD, taught by one who can both play and teach very well.

—Tom Morgan

### In Constant Motion

Mike Portnoy

\$49.95

#### Hudson Music

Fans of the amazing drumming of Mike Portnoy will want to own this three-disc DVD set. Included are many examples of his multifaceted career as the drummer for Dream Theater along with variety of other features. Disc One, "In the Dream," contains analysis and

performances of music from *Six Degrees of Inner Turbulence*, *Train of Thought* and *Octavarium*. Portnoy discusses each tune and demonstrates the important grooves that go with it. Along with each commentary is a live or studio performance of the tune. These include "The Great Debate," "Honor Thy Father," and "Panic Attack," among others. The camera work is excellent and Portnoy's teaching style is relaxed and casual.

Disc Two features Portnoy's work with other bands including TransAtlantic, Neal Morse, DSI and various other session work. Again, Portnoy discusses the circumstances that brought him to each project and the musical considerations that went into creating the drum parts. Also included on this disc are four examples of his tribute bands honoring the drumming of Ringo Starr, John Bonham, Keith Moon and Neil Peart. The third disc has more live performances with Dream Theater as well as several drum solos and duets. Of particular interest is the interview with Eric Disrude, Portnoy's drum tech.

—Tom Morgan

### New Ways of Brazilian

#### Drumming

III–IV

Sergio Gomes

\$27.95

#### Advance Music

This drumset workbook presents examples and variations of a variety of Brazilian musical styles including samba, baião, maracatu, ixejá, xote and frevo. It also includes advanced coordination exercises that help develop improvisational skills when performing the basic rhythms, audio examples, CD play-along tracks (with lead sheets) and transcriptions of the solos heard on the compact disc. The "new ways" referred to in the title includes hi-hat displacement and the use of repetitive patterns that Gomes terms "samba claves" (even though the concept of *clave* found in Cuban music does not exist in Brazilian music). This 100-page text is presented in both Spanish and English.

—Terry O'Mahoney

## STEEL DRUM BAND

### Going Up the Down Stairs

IV

Brant Karrick

\$28.00

#### C. Alan Publications

Composed for the Northern Kentucky University Steel Drum Band (Scott Lang, director), this soca-style steel

drum ensemble is scored for lead pan, double seconds, guitars and bass, with a written drumset part. After a four-measure solo drumset introduction, this accessible tune has two primary sections with a coda. This would be an excellent selection for the intermediate-level steel drum ensemble.

—Jim Lambert

## MIXED INSTRUMENTATION

### Le Tour De Danse

III–IV

Anthony J. King

\$32.00

#### C. Alan Publications

This collection of six short duos for flute and a 5-octave marimba is based on dances from six countries: Spain, Brazil, the Orient, Americana, Ireland and Argentina. The composer captures the styles of each piece by creating catchy melodies and employing the rhythmic feel of each.

Four-mallet technique is needed, but the parts are within the range of a marimbist with limited experience. Motives are often repeated, and there are many passages with parallel movement. This is a perfect collection to introduce students to the potential of four-mallet performance, and the melodies should be appealing to students and audiences.

—George Frock

### Concertino for Four Percussion

V

(Piano reduction version)

David R. Gillingham

\$36.00

#### C. Alan Publications

Originally commissioned by the Oklahoma State University Wind Ensemble as a "small concerto" for four percussionists and wind ensemble, this excellent concerto has had its wind ensemble scoring reduced to piano accompaniment by Nathan Daughtrey, which should allow it to be performed more frequently.

The four challenging percussion parts are scored as follows: 1—five timpani, bells, crash cymbals, suspended cymbal, two bass drums and tam-tam; 2—xylophone, 4-octave marimba and tam-tam; 3—4.3-octave marimba and hi-hat; 4—vibraphone, chimes, triangle and two bass drums.

Composed as a single-movement concerto, Gillingham utilizes his characteristic post-romantic harmonic vocabulary (with rich seventh chords) throughout the concerto. It opens with an "adagio misterioso" introduction

that features the timpani soloist with the piano before leading to an unaccompanied four-mallet marimba cadenza. This transitions to a faster second section marked "allegro spirito" at a metronome marking of 144 bpm.

After two significant sets of melodic themes are presented by the keyboard percussion, a third section introduces different timbres (primarily membraned percussion with hi-hat) and a brisk 6/8 meter, which ends with a final tempo shift to a much faster and energetic closing section.

An accomplished pianist will be necessary for this concertino to receive a successful performance; the piano part is easily a grade VI level.

—Jim Lambert

#### **Irish Washerwoman**

V

Arr. Nathan Daughtrey

**\$65.00**

#### **C. Alan Publications**

Nathan Daughtrey has arranged the familiar tune "Irish Washerwoman" for solo xylophone with full concert band accompaniment. Opening in F major, this arrangement modulates to G major and concludes in A major, with each section becoming more florid in its soloistic presentation. Daughtrey has crafted a solid band scoring that will complement the xylophone soloist. The only drawback to this composition is that it only lasts two minutes. This arrangement would be appropriate for the college or university concert band with a talented xylophone soloist.

—Jim Lambert

#### **Tangling Shadows**

V

Nathan Daughtrey

**\$32.00**

#### **C. Alan Publications**

This oboe and vibraphone duet epitomizes text painting with equal importance given to both instrumentalists. Premiered by Texas Tech University faculty Lisa Rogers (percussion) and Amy Anderson (oboe) on the New Music Day at PASIC 2006, this eight-minute work is based on the Pablo Neruda poem "Thinking, Tangling Shadows." Daughtrey uses fragments of the text to establish the mood and atmosphere of the music. While the text is never spoken, it is included in the music as an aid to the performers.

The arch form takes the movement through a slow-fast-slow progression with the beginning and end using similar material. Descriptive words from the poem, "deep solitude, farther away, and dissolving images" help set the opening mood with the vibraphone quietly

outlining harmonies and a slow oboe melody floating above. After another calm, undulating section, the piece leads into a compound-meter dance with descriptors such as "fire in the forest, burn, sparkle in trees of light." Both players get a great workout in this section with a brisk tempo while playing rapid sixteenth-note passages. The work gradually fades back to material similar to the beginning, with words such as "nostalgia, happiness, solitude, sad, and unending" describing the atmosphere.

Daughtrey has created a respite for audience members through his imaginary text painting and beautiful textures in "Tangling Shadows." This challenging piece will be worth the time and effort.

—Brian Zator

#### **Things That Grow Smaller**

V

Stuart Saunders Smith

**\$75.00**

#### **Smith Publications**

Commissioned by Jonas Larsson, "Things That Grow Smaller" contains a program note that reads: "Some think of growing as getting bigger. Less to the point? Others think things that grow smaller grow so small they become universal. More to the point."

This piece is scored for clarinet, bassoon, flute, vibraphone and piano. It is in five parts, and Smith says that "each part is characterized by different ensemble relationships and coordination strategies." This thoughtful, introspective composition will challenge mature performers to listen as they perform together and to react musically to the combined timbral texture evident in each of the five parts. Even when the whole quintet does not perform in the fourth movement, there are instructions for them to "remain still, focus, and listen" for three minutes.

This unique composition will require superb concentration and chemistry among advanced performers.

—Jim Lambert

#### **Three Days in May**

VI

Lynn Glasscock

**\$28.00**

#### **C. Alan Publications**

This duo for flute and percussion, a commission by the Armstrong flute and percussion duo, consists of three rather short movements, each having numerous rhythmic and musical challenges. The percussion score employs many wood, metallic, and drum textures. There are 19 instruments required, including a vibraphone and marimba. The percussion notation is presented on

a single staff, so it will take some time to become familiar with which instrument is assigned to which line or space.

The first movement opens with a slow snare drum solo, which is joined by the flute, playing long tones over the rhythmic figures of the drum. The intro moves to a rather quick middle section, which features the drums and marimba performing dialogue with the flute. The second movement is for flute and vibraphone, and is structured over repeated motives or patterns, often expanded with a change of interval or register. The final movement is fast, and is listed as intense. It opens in 13/16 meter, and the number of meter changes, as well as shifting rhythmic groupings, will challenge even an advanced percussionist. The writing for the flute and tuned percussion is atonal, with many chromatic alterations and statements.

This flashy duo is rich in content and should be fun to perform.

—George Frock

#### **Where Sirens Dwell**

V

William L. Cahn

**\$25.00**

#### **William L. Cahn Publishing**

"Where Sirens Dwell" is a work for trumpet and percussion with prerecorded CD, written for the duo Double Take. The percussionist uses three opera gongs (specific pitches), vibes, four noah bells and suspended cymbal. The composer provides a suggested staging diagram along with instructions of how to arrange the sound reproduction equipment. The score includes a staff for the CD (with exact timings) and arrows indicating when specific events should be synchronized.

The most substantial challenge for the percussionist is learning to smoothly choreograph the frequent shifts between bowed instruments and instruments played with mallets. The prerecorded part is largely arhythmic, the resulting effect being that of a floating, pliable sense of time. In general the work progresses from rather sparse interjections from each player to a more dense texture approximately two-thirds of the way through with a gradual tapering to the end.

—Scott Herring

## **PERCUSSION RECORDINGS**

### **20 Years Later**

Igor Lesnik

#### **Equilibrium**

Percussionist Igor Lesnik presents four major works on his latest compact disc. It opens with "Concerto for Percussion and Orchestra," a collaboration between Lesnik and composer Franz Cibulka. It is a three-movement work for solo percussion (timpani, vibraphone and drumset) and orchestra. The first and third movements, in which Lesnik plays timpani and drumset, have an aggressive, rhythmic Bernstein-esque quality. The second movement features a serene exposition section that develops into a playful waltz.

"Vibrafonietta," by Ivo Malec, is a 17-minute work for vibraphone and string orchestra. It has a haunting, mysterious quality and relies on a strong rhythmic element with playful chromatic conversations between the vibes and string section.

"Symphony with Five Obligato Timpani" is an early three-movement work for timpani and orchestra by Johann Carl Christian Fischer (1752–1807), and it's arranged and performed here by Lesnik. It is stylistically similar to Mozart and Haydn.

The closing piece, "Twenty Years Later," by Lesnik, is a reworked version of a previous work for solo vibraphone. It is a three-movement modern, jazz-inspired work that combines composed and improvised sections and is reminiscent of the solo piano work of Chick Corea.

Lesnik plays each of these decidedly different styles and instruments with ease and musical sensitivity.

—Terry O'Mahoney

### **Chimera**

Michael Sharik

#### **The Golden Dance**

This CD is a perfect example of how Michael Sharik has mastered the musical and technical challenges of handbells. The CD presents a collection of 14 selections of well-known melodies by famous composers. The one exception is "Relentless," which is a contemporary work written for a full complement of percussion colors including cymbals, cowbells, drums, etc. The other works on the CD are presented in various settings, some accompanied by organ and others by piano, cello, harp or even timpani.

The CD demonstrates her ability to cover the wide range of the tessitura,



maintaining perfect balance among the bells. Her techniques include standard ringing strokes, two in each hand technique, dampening, martellato and playing with mallets. The listener will be awed on determining if this is one player or an entire handbell choir.

—George Frock

#### Coil

Claire Edwardes

#### Tall Poppies Records

Claire Edwardes' debut solo percussion CD features compositions by Australian composers. The title track, "Coil," by Gerard Brophy, is a virtuosic work for solo vibraphone, which Edwardes presents with competence and enthusiasm. "The Armed Man," by Andrew Ford, started as a work for solo snare drum, but quickly grew into a multi-percussion work with a quasi-drumset arrangement of snare drum, tom-toms, kick drum, cymbal and hi-hat.

"More Marimba Dances" are the work of composer Ross Edwards, and Edwardes gives an inspiring performance of these charming works. Dominik Karski's "Beginnings to no End" is interesting in that the performer is given the task of choosing the order in which the seven musical ideas are presented. This work takes on an improvisational quality, captured well in Edwardes' performance.

Also included are two short pieces for solo vibraphone by Mark Pollard, "Just a Moment" and "One Sweet Moment." These are serious compositions, yet they have a lighter overall feel, and offer a nice contrast to the remainder of the disc.

—Scott Herring

#### Family First

Mark Sherman

#### City Hall Records

Mark Sherman is a monster. There is no other way to say it. His vibe playing is in the tradition of all the greats, but Bobby Hutcherson particularly comes to mind. Along with impeccable technique he possesses a wonderful melodic sense and really swings. He has assembled a great combo including Joe Magnarelli on trumpet and flugelhorn, Allen Farnham on piano, Dean Johnson on bass and Tim Horner on drumset. Horner and Chembo Corniel add some extra percussion on several tracks.

The CD opens with "Explorations," a free-blowing jazz waltz written by Sherman. The vibe solo is a good indication of things to come. It is intense, but very flowing and melodious. "Fantasize" is a samba, more in the Burton style, and

also a Sherman composition. There are strong solos from Sherman, Farnham, and Magnarelli.

Also written by Sherman is the title track, "Family First," in addition to "With Hope" and "Symmetrical." These are all strong tunes with interesting chord progressions and memorable melodies. "Lazy Autumn," a Farnham original, is a slow blues with some unexpected twists. Here Mark plays a particularly expressive vibe solo.

Other tunes include the standard "We'll Be Together Again," along with Paquito D'Rivera's "Wapango" and Jimmy Heath's "New Blue" as a closer. "New Blue" features some exciting exchanges between Sherman and Horner.

—Tom Morgan

#### Frames Live

Greg Harris Vibe Quintet

#### Greg Harris Music

*Frames Live* captures percussionist Greg Harris' vibraphone-based jazz quintet live at a Denver nightspot. Their nine-tune set of contemporary originals draws inspiration from Miles Davis' jazz/rock fusion days of the 1970s as well as contemporary harmonic and rhythmic jazz trends. Supported by Matt Fuller (guitar), Bill Larsen (drums), J.C. Thompson (bass) and Erinn Bone (trumpet/flugelhorn), Harris plays vibes, Fender Rhoades, and xyloynth on the recording, and he has a mature, melodic solo style—no patterns, no tricks, just pure melody. His solo style seems to be derived more from pianists and horn players than vibraphonists. The use of the synthesizer and muted trumpet give some of the tunes a "psychedelic" 1970s Miles Davis feel, and the group changes up the feels from funk vamps to Latin, straight eighth-note feel and uptempo swing.

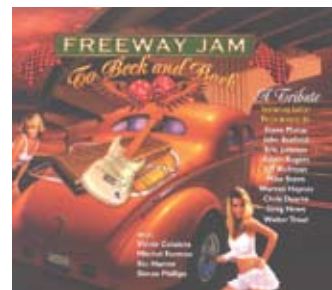
—Terry O'Mahoney

#### Freeway Jam (To Beck and Back)

Various artists

#### Tone Center

This ten-track CD is a tribute to rock guitar icon Jeff Beck by ten different notable guitarists and accompanying rhythm section. Stylistically, the music



is 1970s/80s blues/funk/fusion with strong backbeats and syncopated staccato bass lines. The guitarists (Steve Morse, John Scofield, Eric Johnson, Adam Rogers, Mike Stern and others) sound good and the tunes are catchy, but the main reason drummers might want to check it out are the two drummers on the record: Vinnie Colaiuta and Simon Phillips. They each play five tracks, and the recording features some greasy rock shuffles, funky blues, deep funk grooves and some trademark "machine-gun fills" by Colaiuta.

—Terry O'Mahoney

#### Marimba Music

Kai Stensgaard

#### MarimPercussion

*Marimba Music* is a collection of works written or arranged by Kai Stensgaard. Several of the works on the disc, "Zita," "Salsa Mexicana" and "Gloria from Misa Criolla," showcase Stensgaard's specialty, six-mallet technique. Also included are several chamber works that include soprano sax, vocalist and pan flute. Jakob Mygind joins Stensgaard on soprano sax for the works "LLueia en la Selva" and "Spanish Dance." He is also joined by the Mexican marimba group Marimba Nandayapa for a rousing performance of "Lain Nebaj & Manzanilla."

"Paradise Island" for pan flute, traditional flute and marimba is a fun Caribbean-inspired tune that blurs the lines between classical and jazz idioms. The disc closes with "Concierto Mexicano" for marimba and orchestra. This concerto, a showcase for the six-mallet technique, is a fine work that could be enjoyed by many marimbists and orchestra audiences.

—Scott Herring

#### Ping Pong

Vincenzo Mazzone

#### C&P Leo Records Laboratory

Italian drummer/percussionist Vincenzo Mazzone marks his debut as a leader on this recording by highlighting the many facets of his ability. "Genesis 2" is a ten-part percussion nonet that musically presents the creation of the planets and mankind. It is at times violent and driving, and at other times serene and sparse. He is accompanied here by the Sud Percussion Group.

"Ping Pong" is a playful tango-habanera that combines a touch of a Thelonious Monk with the soundtrack of a Fellini movie. Two solos follow—the first a freely improvised solo using drumset and percussion, and the second dedicated to Max Roach, performed over a 12-beat ostinato.



"Tric trac" is a chops-filled snare drum solo that incorporates rudiments and jazz elements, and "Tribal Dance" is a bongo/prepared timpani solo that captures man's turbulent past as a social creature.

—Terry O'Mahoney

#### So Long, Thanks

Various artists

#### Capstone Records

This is a collection of 12 percussion solos and ensembles from nine percussionists. The repertoire is primarily improvised and features solos on tabla ("Mr. Trampoline Man from 'Snaggle'" by David Rakowski), djembe ("Either/Or" by Dominic Donato), dumbek ("Framer's Intent from 'Snaggle'" by Rakowski), bodhran ("Sweet Creature" by Jason Eckardt), and congas ("Teeth of the Sea" by Eric Moe). Several works use samples and percussion to create interesting musical collages. "Nixkin," by David Cossin, phonetically recreates Richard Nixon's resignation speech on congas, "Rezo" by Michael Lipsey borrows snippets of speeches by Martin Luther King over a Cuban groove, and "Words/Echoes" by Mathew Rosenblum is a psychedelic accompaniment to several monologues. "Seventeenth" by River Guerguerian is a hypnotic groove under percussion improvisation, while "Joining Hands" by Arthur V. Kreiger is an avant-garde piece with hand drums and metallic sounds. Morton Feldman's soundscape from the 1960s, "King of Demark," closes the recording with an ethereal goodbye.

—Terry O'Mahoney

#### A Tribute to Charlie

Evgeniya Kavaldzheiva

#### Norsk Musikforlag A/S

Bulgarian Evgeniya Kavaldzheiva highlights the solo marimba and vibraphone music of composer Matthias Schmitt on this very enjoyable recording that showcases Kavaldzheiva's considerable talent and traverses numerous musical genres. The title piece is a three-move-

ment suite for solo marimba inspired by three Charlie Chaplin movies. The first and third movements each have a happy-go-lucky feel that characterized Chaplin's "Little Tramp" character. The second movement is a haunting number that characterized Chaplin's melancholy side.

Other pieces on the recording include "Eisblumen" (Icy Patterns) for solo vibraphone, a graceful, opaque ballad dedicated to composer Edgar Gugges. "Sechs Miniaturen" (Six Miniatures) is a series of charming vignettes for solo marimba in the tradition of Debussy's writing for children, while "Corrido" is a memorable Spanish-tinged piece for solo marimba, full of expression and nuance. "Once Upon a Time," a rhapsodic ode for marimba contrasts with the simple singing quality of the vibraphone heard in "Arabesque Kinderaugen."

Kavaldzheiva really shines on the rollicking African dance "Ghanaia" (for marimba), the spirited waltz "Familiar" and "Wasserspiele," a delicate, somber ballad. Three bonus tracks include "Forgotten Letter" a soothing piece similar to arpeggiated Spanish guitar music, an odd meter "Make Five" and the programmatic "Waterfall."

Schmitt writes very well for marimba and vibraphone, and Kavaldzheiva does each piece musical justice. She is very musical and brings each nuance of the music to the surface.

—Terry O'Mahoney

#### Corrections

A review in the October issue indicated the CD *Differentes Activities* by Attilio Terlizzi was self-published. The CD is produced and distributed by P'Hill Publications, 10 rue de Bienne, 67000 Strasbourg, France. Web: [www.phillpublications.com](http://www.phillpublications.com).

In the review of the CD *Deliverance* in the October issue, the timpani player in the marimba/timpani duet was listed as Jonathan Goldsmith. Jonathan Goldstein performed the timpani part.

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

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## PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in Austin, Texas on November 5–8, 2008.

The grant shall consist of:

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

Applicants must provide the following:

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

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

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

Deadline for applications is March 15, 2008.

The winner will be notified in May of 2008.

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 International 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.

## AFRICAN DOUBLE BELLS

Donated by Emil Richards (1993-06-09.1-3)

The Double Bell is found throughout Africa. It produces two distinct tones (high and low) when played with either a wooden or metal beater. The tones can be varied in pitch and timbre by opening or stopping the mouth of the bell against the player's thigh. It is used generally as the timekeeper in African musical ensembles, but it can also appear as a sounding instrument for ceremonial use.

It is sometimes referred to as a "gong" and can be constructed in a side-by-side format or in a linear configuration with the elongated neck and shoulder of both bells becoming a common handle. This second construction is the forerunner of the modern agogo bell, as used in music of Cuba and Brazil.

The double bells shown here are constructed from forged steel in a side-by-side configuration. The bells are connected by an arched handle, which is wrapped in plant fibers. This construction is found in central Africa, especially Cameroon, and can be found in various sizes.

The three sets of double bells seen here measure 21 1/2 inches, 16 inches, and 11 1/2 inches in overall height. The smallest single bell is 7 inches tall, 4 1/2 inches wide and 3 1/2 inches deep. The largest single bell is 15 1/4 inches tall, 6 inches wide and 5 inches deep.

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



Close up of the arched handle, showing the laced pattern of plant fibers.







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