

# Percussive Notes

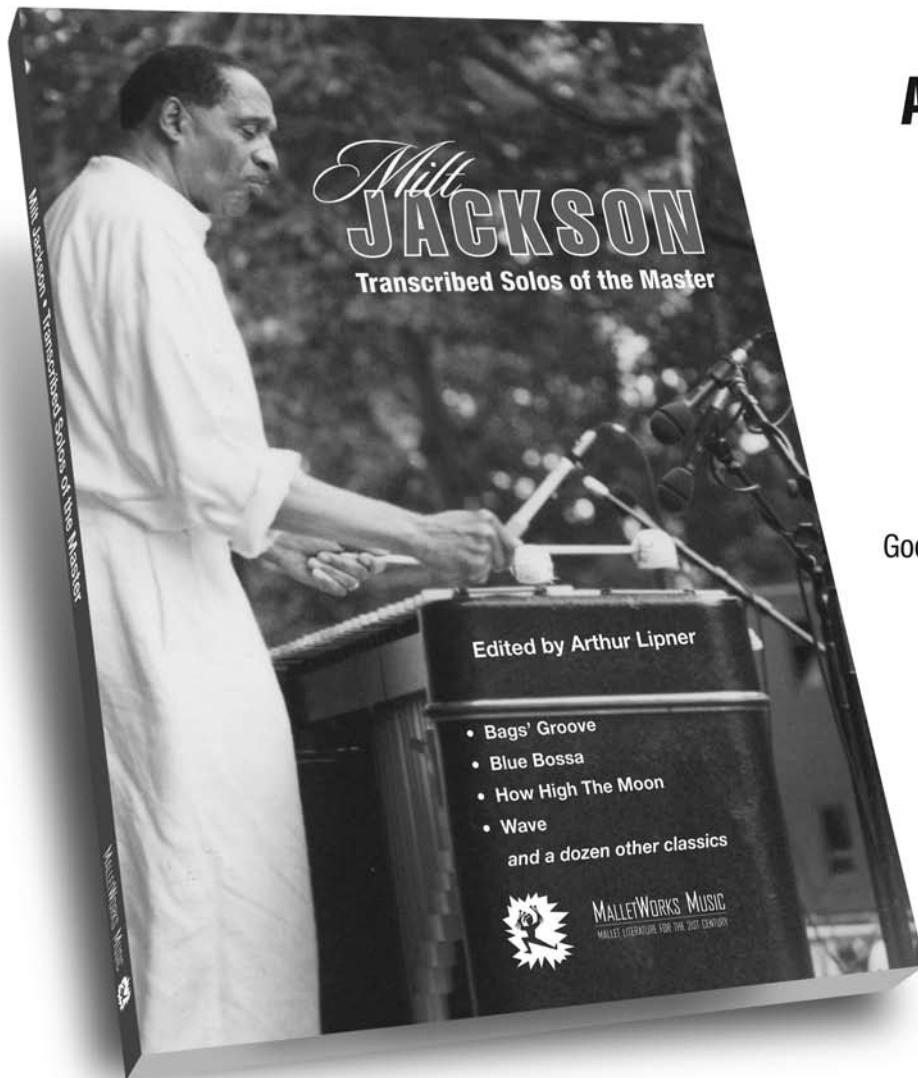
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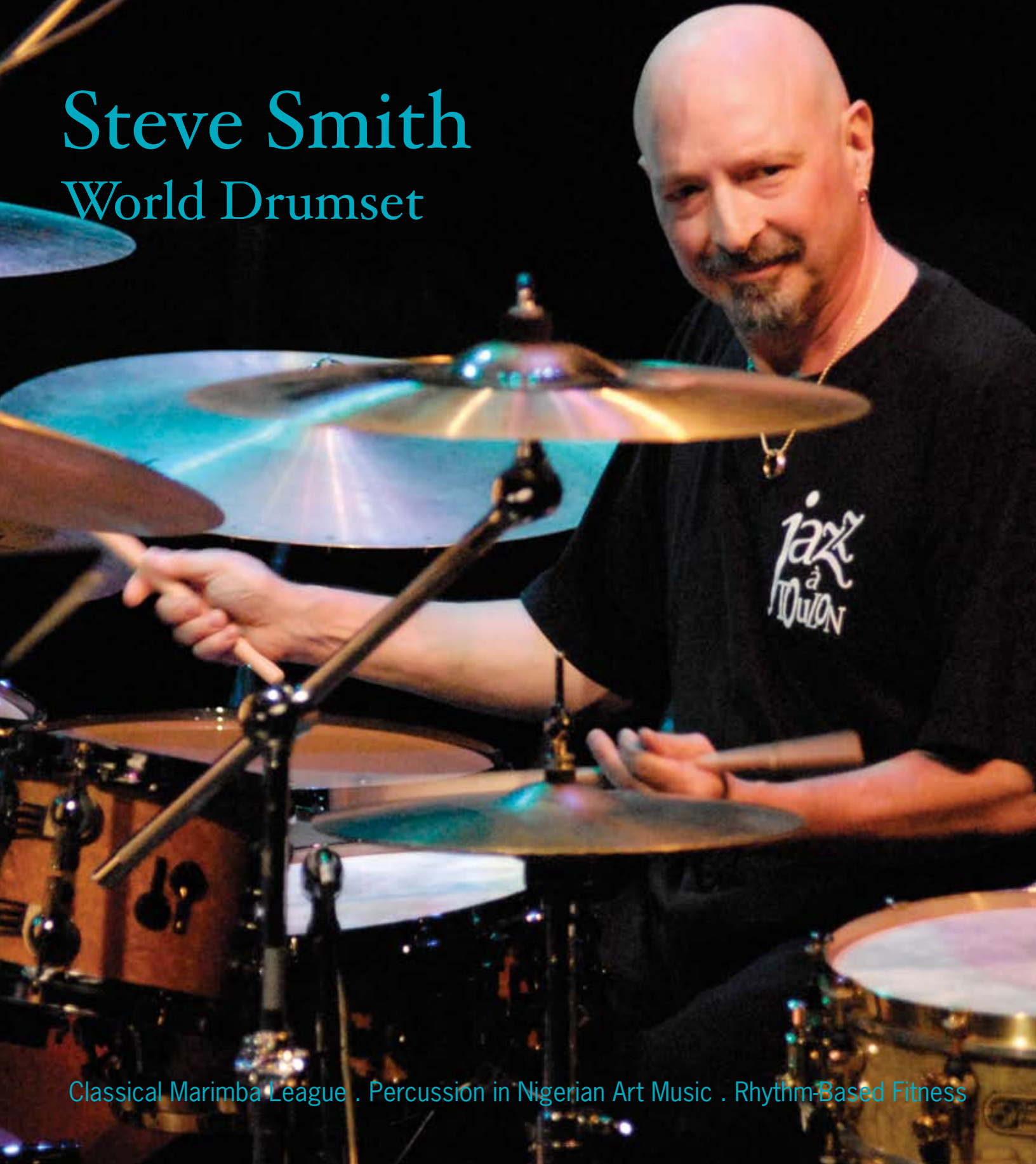
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From the President

# PAS Persistence

By Gary Cook

## PASIC THANKS!

As I write this December “From the President” message to you—my last as your President—PASIC 2008 is now history and goes down as our third largest convention with an attendance of 6,552 in Austin. I see this as quite a tribute to the commitment and determination of our members and attendees in these difficult and challenging economic times. From all reports we have received, PASIC 2008 was another *great* convention. It was our 33rd official convention and represented a celebration of 47 years of the Percussive Arts Society. If you weren’t able to attend PASIC 2008 you can check out some of the events at [pasic.org](http://pasic.org), many of the manufacturers’ Websites, and of course on MySpace, YouTube and other social networking sites. We will also have coverage in the January issue of *Percussion News*.

The Wednesday Focus Day on African influences in contemporary percussion music was a big success thanks to the fabulous organization of Focus Day host Ben Toth and the PAS New Music Research Committee, chaired by Eugene Novotney. A big thanks to all of them for their dedicated volunteer work throughout the year on Focus Day.

The remaining three days were outstanding showcases of world-class talent in every performance style and area imaginable. The exhibit floor was jam packed with a record number of exhibitors showing the latest in percussion gear and publications. Meeting Hall of Fame inductees Roy Burns and Dame Evelyn Glennie on the convention floor was a great experience for attendees. Everyone who heard the final concert will never forget the amazing 83-year-old Roy Haynes with his Fountain of Youth band.

To all the incredible performers, participants and presenters in every area and venue, including scholarly papers, panel discussions, hands-on workshops, drum circles, the Marching Percussion Festival, Professional Development Sessions, and PAS committee members, chairs and Chapter Presidents, we extend our congratulations and sincere thanks for all your volunteer contributions to the success of PASIC 2008.

PASIC 2008 would not have been possible without the behind-the-scenes dedication and persistent work of many individuals. To everyone involved in the creation of the PASIC program we extend our deep appreciation, and especially to PAS Publications Editor Rick Mattingly, Graphic Designer Hillary Henry and Vice-President Lisa Rogers for their work on the terrific 104-page PASIC program.

I would like to extend my very special thanks to PAS Director of Event Production and Marketing Jeff Hartsough and the PASIC Logistics team. Although he is little known to convention goers, once artists are selected for PASIC, Jeff is responsible for lining up every artist, group and event on the program. His work organizing and scheduling PASIC is an ongoing job and takes many dedicated hours every week when Jeff isn’t performing and touring as drummer/percussionist for Vallejo, The Will Evans Project and Angel Ferrer. Jeff has an extensive background in marching percussion, has authored several articles for music magazines, and was recently published in the

*Encyclopedia of Percussion*. Jeff also likes to cruise around Austin in his 1983 CJ-7 classic Jeep and enjoys mountain biking (as seen in the accompanying photo). I would like to thank Jeff and Logistics Team Manager Cory Cisler, PASIC Intern Nick Fielder, and Team Leaders Jeff Piper, Aaron Bishara, Ryan Lassiter, Eric Geier and Morgan Starnier. Without their persistence and tireless efforts PASIC would literally not happen.

Support of PASIC 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 by supporting artists and groups, sponsoring concerts and sessions, and



Gary Cook



## 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.

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exhibiting at the International Drum and Percussion Expo. To all the Sustaining Members, exhibitors and individuals in the music industry, we express our deepest appreciation for your support.

I would be remiss in not thanking all the PAS staff, Executive Committee and Board of Directors for their support of PASIC. Their guidance and commitment is extraordinary. And, I also would like to thank you, the members of PAS, for your determination to come to PASIC in these tough economic times and hope that next year will be easier for everyone to attend PASIC 2009 in Indianapolis.

### PASIC 2009

Online applications for PASIC 2009 are available at [www.pasic.org](http://www.pasic.org), and the deadline for proposals and applications for PASIC 2009 in Indianapolis November 11–14 is December 15, 2008. For complete details on the PASIC application and selection process please see “About PASIC” at: [www.pasic.org](http://www.pasic.org) or [www.pasic.org/ArtistSelection.cfm](http://www.pasic.org/ArtistSelection.cfm).

PAS will publicize the hotel information for PASIC 2009 early in 2009. We encourage members and attendees to secure their lodging far in advance of the PASIC 2009 dates because of the Bands of America Grand National Championships taking place at the same time in Indy. Watch for more information in the January and February PAS publications and on [pasic.org](http://pasic.org).

### YEAR OF TRANSITIONS

I would like to publicly thank the PAS Board of Directors, Executive Committee, all the fabulous PAS staff and the many PAS members for their support of me as President these past two years. As I stated in my PASIC '08 report to the Board of Directors, “If my first year as President might have

been called ‘The Year of the Move’ (from Lawton to Indy in March 2007), then 2008 might be called ‘The Year of Transitions.’”

As you saw in the November issue of *Percussion News*, PAS has secured a lease on prime real estate with the Claypool Court in the heart of downtown Indianapolis, directly on the Cultural Trail, which will serve PAS, its members and public PAS Museum-goers for generations to come. We look forward to the move of the PAS offices in the spring, the grand opening of the museum in the fall of 2009, and PASIC 2009 with all of the Society together for the first time ever!

As I complete my term as PAS President and my sixth year serving on the Executive Committee, I am very much looking forward to two more years working with my esteemed colleagues on the Executive Committee, with our brilliant Executive Director Michael Kenyon, the Board of Directors, and the PAS membership as Immediate Past-President. PAS will be in excellent hands when Steve Houghton becomes PAS President in 2009–10, and Lisa Rogers becomes President-Elect, John R. Beck becomes Vice-President, Steve Beck continues as Treasurer, and Julia Gaines becomes the new Secretary. We will truly miss the friendship, wisdom and guidance of outgoing Immediate Past-President, Rich Holly.

### PAS CORE VALUES

In closing my last message to you as PAS President, I would like to tell you one more chapter in “our story” as the Executive Committee team and stewards of the Society.

Many members have commented positively to me on what we like to call our *PAS Good to Great Circles* that we have shared with you as we have tried to “tell our story” in my messages in *Notes*. At our recent September Executive Committee Summit in Indy, we brainstormed and planned for the concept and design of

the museum, library and PAS offices with the PAS architect. We looked at *Who is PAS Now*, *PAS in the Future*, looked at existing components and new components, the *Community of PAS*, *Who is our Competition*, realized *The Story* we want the museum to tell, and arrived at our *Core Values* of **QUALITY**, **SERVICE**, **COMMUNITY**, **OPPORTUNITY**, and **DISCOVERY** for the museum and Society that further guide our strategic thinking and work as the Executive Committee for PAS. We integrated these Core Values with our “Circles” (as you see in the diagram at left), and constantly bench-

mark this model and consider the guidance of the Board as we address our current and ongoing business and arrive at commitments on how to best achieve long-term results for PAS.

### CREDO OF PERSISTENCE

In my last two messages I shared a couple of my favorite quotes by Henry Ford and Aristotle. I would like to leave you with my all-time favorite quote, which I found in the wisdom of Calvin Coolidge, our thirteenth President of the United States. Coolidge said over 85 years ago: “Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with great talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence, determination alone are omnipotent.”

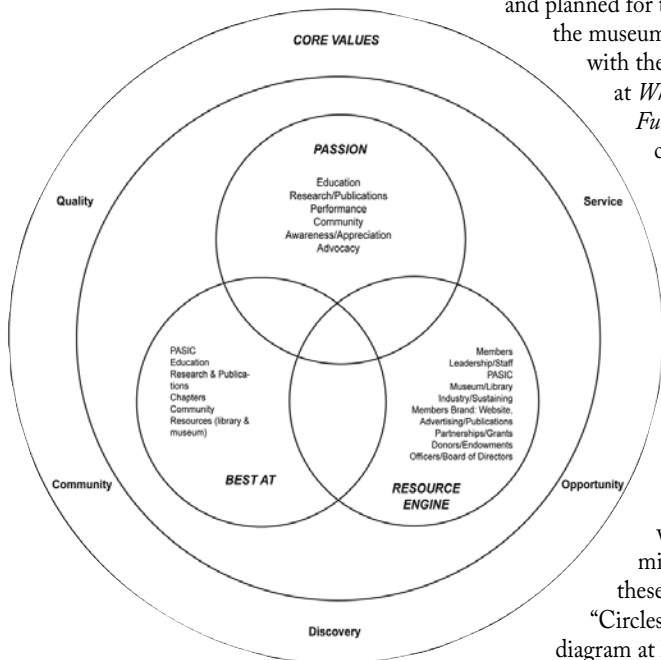
Coupled with some talent, intelligence, common sense and respect, I would encourage anyone, engaged in any kind of activity, to consider Coolidge’s view on this and his wisdom. It has proven to be my most important credo in my teaching, work and accomplishments in life.

My very best wishes in *your* persistence in life!

Sincerely,

*Gary Cook*

Gary Cook





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During my travels back from a very successful PASIC in Austin, I was reflecting on how many truly remarkable individuals contribute to making and keeping our organization relevant, successful and always forward-looking. Our leadership does a terrific job, and all contribute tremendous amounts of time, creativity and resources all in service to our mission and to support our community.

Beyond that, however, are the many members who contribute by assisting at local events in their communities, writing an article, donating to the museum, providing information on the forums, submitting events, making suggestions on how PAS can better serve our community, and promoting PAS to their colleagues and students. This community of members is a remarkable network, and we are all enriched by each other's activities and contributions.

PAS recognizes some of these outstanding individuals with a series of awards announced at the Hall of Fame banquet each year. Besides our Hall of Fame inductees, PAS presents five additional awards at the banquet: Outstanding Supporter Award, Outstanding Service Award, Outstanding Chapter President Award, President's Industry Award and Lifetime Achievement in Education Award. Over the years, many of the most remarkable and generous individuals in our percussion community have been recognized for their outstanding support and contributions to the Percussive Arts Society. Please visit our Website at [www.pas.org/About/Awards.cfm](http://www.pas.org/About/Awards.cfm) to learn more about these awards and the winners.

This year congratulations and our many thanks go to:  
 Dr. Tim Lautzenheiser – Outstanding Supporter Award  
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 Larry Lawless – Outstanding Chapter President Award  
 John DeChristopher – President's Industry Award  
 Vicki P. Jenks and Ed Soph – Lifetime Achievement in Education Award

On behalf of the entire PAS leadership and staff, we wish everyone a very safe and joyous holiday season. We thank you for your support and look forward to seeing everyone in Indianapolis in 2009.

—Michael Kenyon

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# Caroling

By Rick Mattingly

A few months ago, we were all shocked to hear of the untimely death of Jack Gilfoy. Among his many other activities, he had been serving as editor of the newest section of *Percussive Notes*, "Career Development." We immediately put out a call for applications to take over the position, and I can't remember when we've had so many very qualified people apply.

After careful consideration by the Executive Committee and myself, Carol Calato was chosen as our new editor in charge of the Career Development section. Carol, who is Vice President and Sales Manager of J.D. Calato Manufacturing Company, certainly brings wonderful qualifications to the job, backed by over 30 years of involvement with the percussion community.

She holds a master's degree in English with

a certification in education from the University of Buffalo. After teaching for two years, she started working in J.D. Calato Co.'s offices, doing typing, filing, and general administrative work. Eventually she began handling the company's marketing and communications. She lived in Los Angeles during the '90s, heading up the company's office there. She is now back at the company headquarters in Niagara Falls, New York.

Through her many years in the percussion industry, Carol has a unique perspective on the creative ways by which different people have constructed careers in music through different combinations of playing, teaching, and industry involvement. I've always enjoyed encountering Carol's positive energy at PASICs and NAMM shows, and I am delighted that she will be sharing her knowledge and enthusiasm with *Percus-*

*sive Notes* readers through her editorship of the Career Development section.

I look forward to working with someone I have long admired and respected, and I welcome Carol Calato to the *Percussive Notes* family. PN



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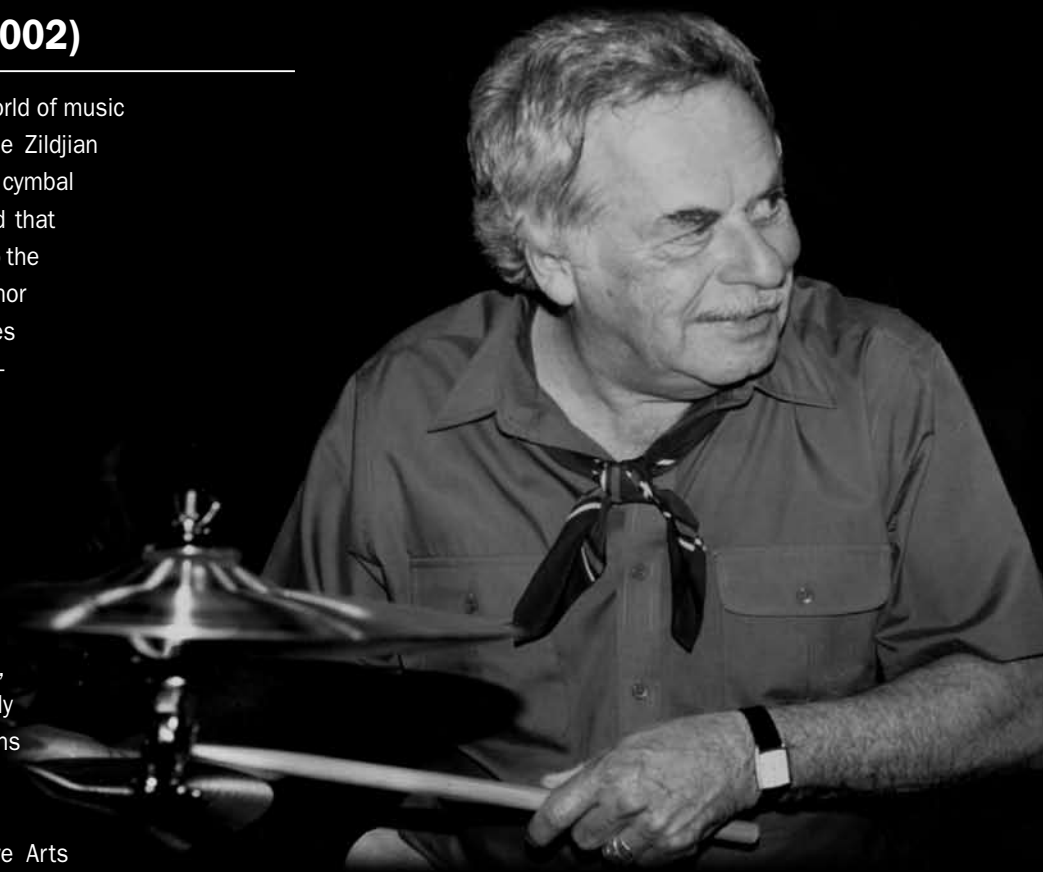
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As a charter member of the Percussive Arts Society and a 16 year Trustee of Berklee College, Armand sought to create more learning opportunities for today's musicians both in contemporary and classical music. The PAS Armand Zildjian Percussion Scholarship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



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# Web Threads

## Your First Timpani

Following are excerpts from recent postings in the Timpani forum of the PAS Website under the title "your first set of drums..." To view the entire discussion, and participate if you like, visit [www.pas.org](http://www.pas.org), log into the Members Only section, and click the link to Discussion Forums.

### Michael Schraft

My question to anybody out there is, how old were you and when did you get your first set of timpani? What were they? Were they secondhand, demo, or new? Plus, how did you get past the daunting cost of purchase? Any advice here? I consider myself pretty lucky so far compared to most of the financial struggles of my friends; no student loans yet, a decent arsenal of mallets and plenty of timpani paraphernalia. I am just incredibly intimidated in my desire and attempt to acquire a set of instruments, and I was wondering if anyone could offer any advice on surmounting that incredible price barrier. For example, I know that both Cloyd Duff and Jack Moore each were able to get a set of Dresdner Apparatebau's while students, and I feel I'm at a point where if I'm really to take my passion of timpani playing seriously, I need a set of GOOD instruments. At 23 though, where I am supposed to realistically get that type of money, on top of keeping up with tuition and basic living experiences?

### D Squyres

You have to ask yourself some questions. What is your definition of "good" instruments? Are these going to be gigging drums where you are moving them around? Where are you going to store them? Where are you going to practice on them? How are you going to move them? Or do you just want a "top of the line" set to practice on?

In high school, I started with a (borrowed) pair of Ludwig machine tims. Not so good for pedaling practice, but

they were better than nothing. I played a lot of the Goodman book on those drums. I then had the chance to get a set of used Premier fiberglass timpani. I don't care for the Premier style pedal, but it was too good a deal to pass up. I still use these drums to this day for church jobs and some outdoor concerts. I used those drums for MANY years before I was at a point in my life where I upgraded to a set of Walter Light "Metros." I honestly don't know of many people that start out with top-of-the-line timpani. I think most people start off owning something that was used with whatever they can find and afford at the time. Although, nowadays, there are more choices with new drums with different price ranges.

If you are serious about getting some drums, put the word out to your teachers, keep your eyes and ears open, ask around at high schools and drum corps to see if they have any they don't want/use. Start saving up money NOW. You never know when you will come across a deal and you need to have the money right then and there. Maybe your parents can help you out with a small loan if something comes up.

### John Bannon

I ordered an inside pair of Light Metros just after I turned 21. \$1,100 for the pair. No deposit, just mail the order in. My only regret is that I didn't get four. Somehow I didn't get the message about the Light's slow delivery times—worse in those years. I gave up and got an inside pair of Ludwig fiberglass Unis to do gigs. Then, about a year later, I got a call from Walt. I took delivery and sold the Unis to one of my schools at the time.

The drums have been cannibalized into Mark XIs since, but they're still my primary inside pair. I've since had a 31" built to go with them, but have never bothered with a small pedal drum, my various chains/cables have done just fine for me. The orchestra does have five Mark XIs, four from 1975, the picc from 1980, that I use a lot.

A few years later after I got my first job I ordered an outside pair of Light chains. Just after Walt died. That delivery took two+ years, although the Lights had a cancellation and my orchestra got a set from them six weeks after we ordered, so I was covered. A year after I got the chains Charlie Owen called and asked if I'd like to buy his outside Anheiers. I still have both pairs, and although the Lights sound great, they really are spares now, I should either leave them at one of my schools or sell them.

For an individual—not much moving, always moved by the owner—I still think Metros are the best value on the market.

### William Moersch

My first set of drums was a pair of Leedy hand screws that I had converted to chain drums. Not much, but they sound great and are easy to move. Now, I play on Light Mark XIs, except when the chain drums are more appropriate. I second John's recommendation of the Metros.

### Cary Dachtyl

My first pair of tubs are Leedy bowls that had been converted from hand tuned to Slingerland(!) Pedal. I got them in 1978 from a firehouse band in upstate New York. (\$175). My father and I stripped them and he helped rework the pedal mechanism. (Dad was a master tool-and-die maker.) They come apart at the base, and when I bought them they fit in the hatch back of my Chevy Chevette. I still use them occasionally, especially for church work in choir lofts that don't have elevators or very wide stairwells. I made a lot of money with those drums.

### Daniel Kirkpatrick

I have a set of four Slingerland/Leedy pedal tims that have made me a lot of money. The 32" is the worst condition drum, being a fiberglass drum. However, that is the very

best gigging 32" ever; I can lift it myself and it doesn't sound half bad. I also recently picked up a set of three Anheier timps that are great for really professional work that need better drums. I think anyone will always want the next best thing; I'd love to own a set of Metros and recently I've been planning out financially to eventually do something like that.

### Bruce Beyer

My first set of drums was a pair of Leedy ratchet-style pedal drums with the multiple engagement fingers. I was in a doctor's office in Evanston, Illinois sitting across from Mary Koss (yes, Don Koss' wife, also a percussionist and harpist) excitedly reading this ad that Mundelein College had placed, for some reason thinking that if I said anything maybe she'd nab them before I had a chance. Raced down there to the college and got them for \$50. They had been using them in Orff classes, but decided they were too loud! While far from being the Stradivarius of timpani, they are transportable to a choir loft. Looks like after all these years, after much filing and cleaning, maybe the ratchet will even hold in all positions on the 28" drum!

### Brian Glenn

I found my first set about 12 years ago at a rural high school where I was doing a concert. It was during the summer and the concert was supposed to be outdoors, but it was raining and was moved to the high school gym. Arrangements had been made for me to use a pair of timpani, so I went to the band room to get them. They were a brand-new set of Ludwigs, and as I was preparing to move them I spotted the old timpani stuck back in a corner. The band director was there, so I asked him what was happening with the old timps (which were Ludwigs also). They had mail ordered the new drums, and the old ones were being traded in. I asked how much they were getting in trade, and he told me \$500 for the pair. So, I asked if I could give them \$500, and they wouldn't have to hassle with shipping them. He said yes, and I made arrangements to pick them up in a few days. They needed some work, so I took them to Larry Barnhart, our local timpani authority. He called me a little later to let me know

that my pair were not 26" and 29" as I had assumed (I never bothered to measure them), but were 26" and 30". As luck would have it, he knew of a school that was looking for a 30" drum to add to their 23", 26" and 29" set, so he traded me for a 29" he had. Even with the work I had done on them I've still got a lot less than \$1,000 in them and still gig with them.

### Ted Rounds

Michael, If you're paying tuition, get a student loan now. After you leave school, you will probably get loan applications rejected until you own a house. Your first gig might be able to handle a car loan, but even a decent pair of drums for under \$500 is more than a bank will extend; they're not going to risk repossessing something they can't spell right, let alone sell.

### Mell D. Csicsila

My first set... Three Goodman Chain drums that I bought from the estate of Dick Koff (30, 28, 24). They were my "undergraduate graduation present" from my mother at \$1,000 a drum. I've played them everywhere from churches to Severance Hall and everywhere in between. They've paid for themselves over and over in the intervening 15 years.

### David Stejkowski

A perspective from one of us hobbyists: I have three 60s-70s era fiberglass Slingerlands for home practice and summer gigging. They are adequate, albeit just barely for that job, as they need reconditioning and the friction clutch on one keeps breaking. I am lucky to rehearse and perform at a facility with seven drums at my disposal (Ludwig Symphonics, but not bad for a junior high school) so I am not transporting the drums weekly.

Since my main need is for portable drums—I can fit the three I have in my SUV and could probably squeeze in a fourth—I'm thinking about getting a set of Majestic Prophonics. Of course, a set of Lights would be great, too, but my main practice area is in the basement, so unless I install an elevator...

I guess I am saying that you may want to consider portability at this stage of your musical life.

PN

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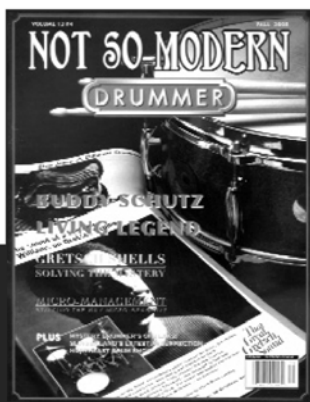
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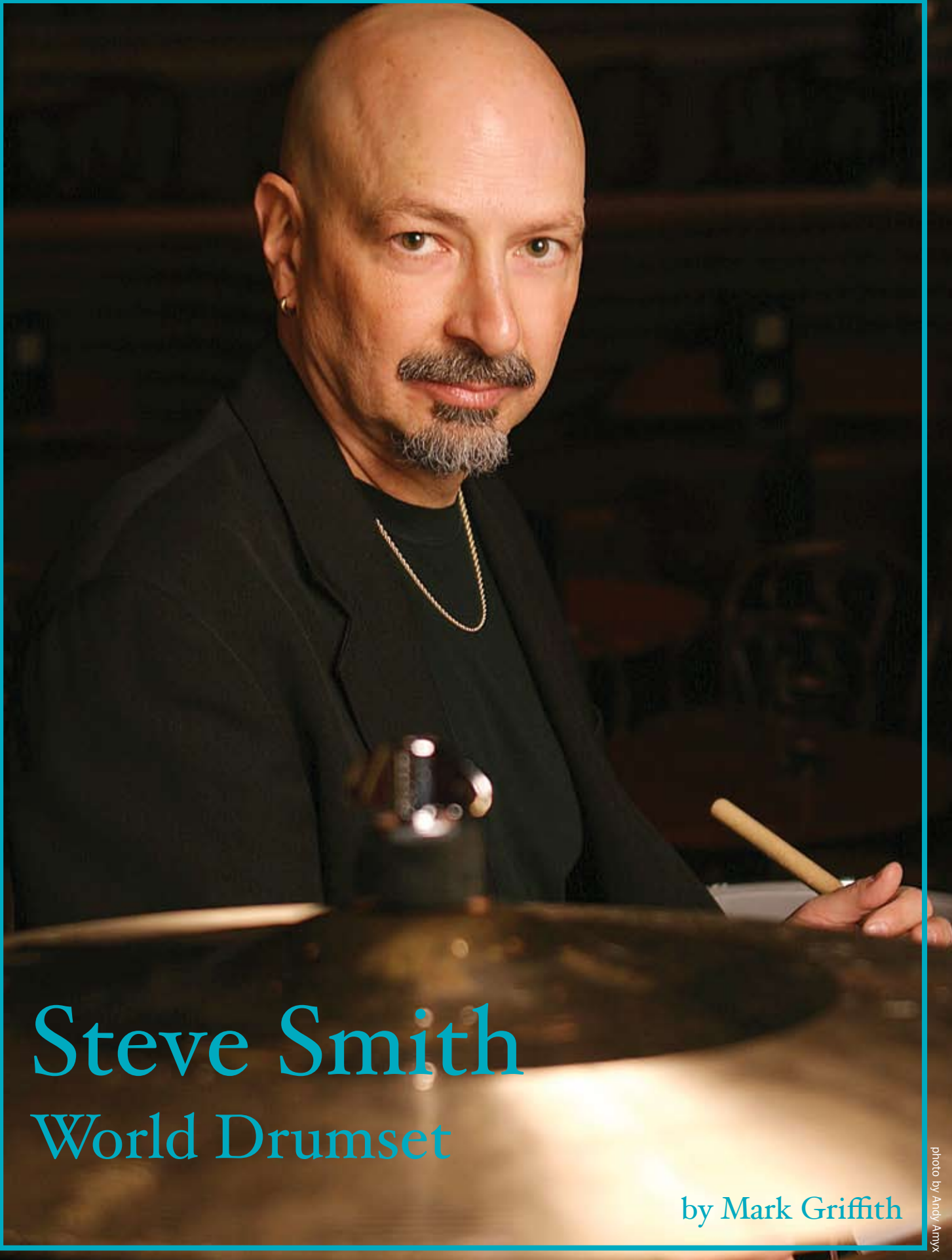
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# Steve Smith

## World Drumset

by Mark Griffith

photo by Andy Anyx

I have had the pleasure to work with Steve Smith on many of his latest projects. I have written the liner notes for a few of his recordings, and I did a great deal of work on both *The Art Of Playing With Brushes* DVD package and his recent Hudson Music DVD, *Steve Smith Drum Legacy Standing on the Shoulders of Giants*. Through our work together, I have noticed that Steve's attention to detail is unequalled, his commitment to learning is truly inspiring, and his constant quest for improvement to be utterly extraordinary. Perhaps it is these characteristics that make the many learning materials and records he produces so spectacular.

For the past five years or so, Steve's study of the Indian rhythmic tradition has been a constant. It has been reflected in his involvement with the band Summit led by George Brooks and including Zakir Hussain), and it has manifested itself in Vital Information's most recent recording, *Vitalization*. I had the pleasure of writing the liner notes for that recording. But there was a lot that we didn't have the space to delve into in the constrained context of the liner notes. Because there was so much that remained unexplored in the liner notes, we decided to talk in depth about the history of Steve's interest in this still mostly unexplored combination of the Indian rhythmic traditions expressed on the American drum set.

**MG:** *What prompted you to investigate the Indian tradition of rhythm?*

**SS:** In 2001, Howard Levy and Jerry Goodman recommended me to do a tour with a tabla player named Sandip Burman. It was an all star type of tour that also included Randy Brecker and Victor Bailey. Howard had transcribed the music that Sandip orally dictated to him, and upon looking at the music they saw that there were a good deal of odd times involved. So Howard and Jerry recommended me for the tour. We had worked previously on a record called *The Stranger's Hand*, so they knew that I could play that type of stuff.

The way that Howard heard and notated the music, almost every bar was in a different time signature. But when we took the music on the road and I started to get inside the compositions, I began to recognize that many of the rhythms that seemed to be in odd times were actually

in 4/4. Howard didn't recognize any of the standard Indian rhythmic devices that were incorporated into the music, so to him and the rest of us the music sounded like a collection of odd time bars. As I later found out, Indian musicians do not write music with changing time signatures. I found all this quite interesting, so that was the beginning of this journey.

The next July, I was teaching at a drum camp in Marktoberdorf, Germany, and there was a South Indian taval player named Karuna Murthy teaching there as well. I went to his class every day, and it turned out to be a great introduction to the fundamentals of Indian rhythm. He taught the class using *konnakol*, which is an Indian tradition of vocalizing rhythm using syllables. Karuna could tell that I was very interested in this, so we spent a lot of extra time together that week. We did so much work together that we were able to play a concert together at the end of the camp where we played all of the new rhythms that I had learned. Because of my recent experience with Sandip, I learned the basics pretty quickly.

My earlier study with Gary Chaffee was a great help also. Gary's teaching made me comfortable with odd phrases that went over the barline, which gave me a good foundation to hear the Indian phrases. But there was a significant difference between what I had studied with Gary and the South Indian tradition. The South Indian tradition involves a number of formulas and concepts of how the musicians organize these rhythms. There is a specific organizational system of how they put the rhythms together. It is not at all random, or based on what they think

sounds "good." It is all very mathematically derived, but it does sound and feel great, too.

For the next few months, based on the rhythmic foundations I learned from Gary Chaffee and the organizational systems I learned from Karuna, I worked with and practiced these concepts. Then I happened to be called for a local San Francisco gig with Larry Coryell. He had hired me, Kai Eckhardt on bass, and saxophonist George Brooks to play a jazz festival.

George, who is very involved in North Indian music, was putting together a new band called Summit. The band was filled with musicians who were fluent in the Indian music tradition. The bassist is Kai Eckhardt, who I had played with in Vital Information and The Count's Jam Band. He had played for years with John McLaughlin and with Trilok Gurtu, so he had a strong foundation in Indian rhythms. Guitarist Fared Haque knew the language as well. George added the incomparable Zakir Hussain on tabla, so it was a dream band. We did a record and have done quite a few gigs throughout the last six years.

The trial by fire of being on stage night after night with Zakir was both humbling and very educational. That stepped my study up quite a few notches, because now I was both studying and performing the music simultaneously. When Zakir couldn't play gigs with Summit the Ghatam master Vikku Vanayakram filled in. That was incredible, too. The first moment I met Vikku he started teaching me new rhythms that he wanted to play that night! That approach is truly the best way to learn.

The next year when I went back to the camp in Marktoberdorf, I kept studying



with Karuna. Eventually I began getting hired by Indian musicians like South Indian guitarist Prasanna. We did some duet concerts together. It is very common in the South Indian tradition for a melodic instrument and a rhythmic instrument to play duets. Kanjira master Ganesh Kumar and I did a PASIC together, which was another fantastic experience. I played a concert at Rhythm Sticks in London with Karuna Murthy and all around percussionist Hakim Ludin as the World Percussion Trio, and Pete Lockett came to the concert. I had heard Pete's work, and he has become a great friend and a wonderful mentor. He is very adept at both North Indian tabla playing and South Indian kanjira and konnakol. Now I am meeting more people, learning more rhythms, and I am finally starting to apply what I have learned to the music of Vital Information.

**MG:** *How smooth of a process was it when you began to integrate this vocabulary into your approach to the drumset and music?*

**SS:** I have been slowly incorporating the South Indian rhythms into my drumset playing over the past six years. I find them to be particularly adaptable to fusion, funk, and rock approaches to drumming. Through using the concepts, they are slowly becoming a part of my playing, which is nice. I am developing some new vocabulary, but mainly I use the input as a new way of phrasing and organizing rhythms that works real well in any straight-eighth approach of music. They seem to be less adaptable to straight-ahead jazz and triplet-based music. But then again, that could be my own limitations, because I really haven't spent a lot of time working the rhythms through triplets. So far, for me,

the rhythms fit better in eighth- and sixteenth-note based music, because the Indian music seems to be based more on the eighth and sixteenth note subdivisions.

With Vital Information so far, it has been a pretty gradual, smooth, and a very organic integration. If I play the new ideas well, and don't go too far with them, the musicians around me don't really know that I am playing some South Indian concepts. They just think I am playing some interesting rhythmic combinations that are going across the barline.

**MG:** *What is "too far"?*

**SS:** Good question. I often preface my playing with an explanation to the musicians around me that I am going to play a composition that is going to take bars to resolve. So you need to play a vamp for me and not be fooled for the entire time. If I didn't offer that explanation first, *that* would be too far. The musicians around me don't necessarily need to know what I am doing, but without "due warning" I really could lose someone.

With Vital Information the members are comfortable with this, because they have been warned, and they have had the luxury of playing with me a lot. They have all developed their own techniques of how to stay rhythmically connected while I am taking some serious risks, phrasing-wise. Most of the time they are playing a vamp as a group while I am playing a rhythmic composition over them. So if they trust each other, and me, it will come out right. And most of the time it does. They are very good at vamping for a drum solo. I think that skill comes from not listening to the drum solo too much, but really listening to and trusting each other.

**MG:** *When you began learning the Indian rhythmic language, did you learn any of the Indian instruments, or was the idea all along to apply the language to the drumset?*

**SS:** I began by just learning the rhythms. Although I was taught the rhythms using konnakol, I would write them out using the same approach I used when I was learning the stuff from Gary Chaffee. But then I became more interested in learning and developing konnakol as an art form and as a way of learning the rhythms. So I focused on the konnakol, and then I was able to translate that to the drumset. That is actually similar to the way that drummers in India learn. They learn how to vocalize a particular rhythm, and then they learn how to apply it to their specific instrument. When they learn the vocalizations, they learn very specific sounds that apply directly to their chosen instrument, whereas konnakol is more of a generic rhythmic language that isn't applicable to any specific instrument. It is just a way of learning and expressing the rhythms.

I have learned a little bit of ghatam, and I play it for fun, but I have found that I simply don't have enough time to devote to learning and playing it correctly. I took some ghatams on the road to play, but they are fragile clay pots and kept getting broken. I played kanjira for a second, but that was way too hard because it involved playing all of the rhythms with one hand! So through a process of elimination, I found that the konnakol was the most practical, and convenient, thing to learn, because all that it involved was me using my own voice.

**MG:** *Since you have now learned rhythms both ways, vocally and by reading them, do you think it would be true to say that learning rhythms vocally is a better way to learn?*

**SS:** Another good question, one I really haven't thought about yet. So let's see... I have to admit that I have not learned the Indian rhythms in the traditional Indian way of purely memorizing the rhythms and not writing them down, so I can't give you a very objective answer. As a "reader," I do like having a mental visualization of what the rhythms look like written down. That can help me memorize certain rhythms because I can remember what they sound like and/or what they look like. I tend to write down the Indian rhythms when I learn them so I don't forget them, and then I memorize them. I have a vast catalog of these rhythms memorized, which is very new and different for me. I have noticed that as a result of memorizing lots of Indian rhythmic compositions I find it easier to memorize Western music now.

Learning a rhythm vocally first does



PHOTO BY ANDREW LEPLLEY

give you a very clear mental picture of how the rhythm is supposed to sound. I guess the Western analogy would be counting, which is an essential skill to reading music. We have done okay in the West without relying on this Indian system, though I do think it makes a lot of sense, and may even be essential, to be able to sing rhythms first.

**MG:** *I often tell students that if you can sing a rhythm, you can play it.*

**SS:** That is generally true, but when I transfer the Indian rhythms to the drums, it's not a "no brainer." I have to work out the stickings and the orchestrations to get the rhythms to sound the same on the kit as they do vocally. This is really hard work! But I have found that because I studied the rudiments when I was young, and different sticking combinations with Gary Chaffee, that both of these things have helped me play the Indian rhythms in such a way that they are fairly easy to play, and they sound very smooth on the drumset.

I always find myself mixing singles and doubles to articulate the rhythms so they sound correct and authentic on the drumset. I have heard other drummers, especially some Indian drumset players, play these same rhythms using only single

strokes, and the rhythms don't sound as smooth as when you articulate them with rudimental type stickings that mix singles and doubles. While there are quite a few Indian drumset players who are really proficient at the rhythmic language, they haven't been exposed to the American drum rudiments, so they don't have any basis in using singles and doubles as mixed stickings. We are getting into subtlety here, but I think that it is an interesting thing to note. The other thing is that a lot of these rhythms are very fast, and if I had to rely on only single strokes to play them, I wouldn't be able to execute them in a relaxed manner.

**MG:** *How does this whole process work for you?*

**SS:** First, it happens very slowly. I wind up playing phrases that I wouldn't usually play on the drumset. For instance, if we take a rhythm of five notes in a continuum of sixteenth notes, as a Westerner, I would probably play that RLRL. But in the Indian tradition, a common "five phrasing" happens to be expressed better with RLRL as the preferred sticking. That is the way that they most commonly phrase a group of five notes.

But it goes further. In the Indian tradition, many times there happens to be

a low note on beat five—Ta Di Ki Ta Thom—with "Thom" being the low sound. That would mean that I would have to play the Thom sound on a floor tom, so I would have to create a sticking that would end with a right on the floor tom. So I came up with the sticking LRLRL. So that's what I mean about it not being a "no brainer." You have to work to find stickings that articulate the rhythm, and orchestrate them on the drumset.

A common embellishment for this five phrase is to double the first four notes of the five, while not doubling the last note. So what that winds up being LRLRLRLRL. You see that there are four sixteenth notes as LRLR and then a left paradiddle, LRL, before that last note. So then I practice the sticking for a long time until the sticking starts to become "the sound" of the phrase and I am no longer aware of every note.

It's like learning a whole new sense of rhythm, devising new stickings to go with those rhythms, and then orchestrating them to fit the construction of your specific drumset. Of course, I could alter my set to facilitate these sounds, but that's not what I usually do, because when I play with the Indian musicians I use a smaller kit, but still set up in a traditional way.

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**MG:** How has the integration of the South Indian concepts evolved since you first introduced them on *Come On In*?

**SS:** I began to introduce the Carnatic (South Indian) tradition on the *Vital Information* recording *Come On In* mainly on the tune “Baton Rouge,” but I took it a step further with the newest record, *Vitalization*. In the case of “Baton Rouge” I play a long composition in  $1/4$  that is phrased way over the barline. When I do that I am playing a composition within the tune that is based on “rhythm over pulse.” I am not really playing an improvised solo. I am playing a specific rhythmic composition. My focus is making sure that the phrasing of the rhythms and the composition is correct. For the drum solo section of the tune the band is playing in five, but it’s not like a “Take Five” type of vamp where you can solo and just listen to the bass line and know where to end your phrases. The band is just playing some “ones” and making sure that they stay in  $1/4$ . For me as a soloist there isn’t anything for me to cue off of. So instead of my playing a solo where I am thinking in  $5/4$ , I play a long rhythmic composition, which I have memorized, and it’s calculated to work in five. And when we all do this correctly, it all comes out right. This is very different from the Western concept of “soloing over a vamp.” The experience for the listener is very disorienting because they may or may not be aware of the “five” vamp, but the drums sound like they are going way “over the barline” and mysteriously everything resolves to a big one!

The main difference on *Vitalization* is that I have developed my konnakol vocal percussion abilities. That development has progressed into being able to recite the konnakol and play drums at the same time. I do this two different ways. One is being able to play a groove, and reciting konnakol in long phrases over the groove. And the other is that I play what I recite, on the drums, at the same time. I perform both of these approaches on the tunes “Interwoven Rhythms: Synchronous” and “Interwoven Rhythms: Dialogue.”

Then there is the tune “Seven and a Half.” The South Indian musicians find it easier to count  $15/8$  as seven-and-a-half, which makes a lot of sense to me; that is where the title comes from. Instead of counting to 15, they say “1 & 2 & 3 & 4 & 5 & 6 & 7-and-a-half, with the seven-and-a-half said in the rhythm of four sixteenth notes and one eighth note. This groove is the rhythmic basis for the tune.

In “Seven and a Half” we have incorporated the Indian concept of using a *tihai* pronounced tee high at the end of certain sections. A *tihai* is a concept where you repeat a rhythm exactly, three times, and after the third repetition the rhythm resolves to beat “one.” In this approach the space between the rhythms becomes crucial. Pete Locket “computed” some very nice *tihais* for this composition. The entire tune is in seven and a half. I chose to do that instead of mixing meters.

This comes from the Indian concept of the *tala*, which is the “beat cycle.” Once a *tala* is established, it is fixed and doesn’t

change throughout the piece. Indian musicians do not have tunes that have any “odd” bars in them. You could say that once they chose a time signature the *tala*, it never changes; all of the rhythmic sophistication takes place within the structure of the *tala*. So as you can see, I am slowly starting to use more of the South Indian rhythmic concepts in my compositional process.

**MG:** Are you planning to take the combination of the South Indian rhythmic tradition and American music further?

**SS:** When *Vital Information* played at Drum Fantasy Camp in New Jersey during the summer of 2007, we played with a South Indian flautist named Ravichandra Kulur and percussionist Gilad as special guests. Ravichandra plays an Indian flute, *kanjira*, and does fantastic konnakol. And Gilad was one of the percussionists who performed on *Vitalization*. That was really fun and exciting. In the future I would like to invite more Indian musicians to play with us. That is another source of further and future inspiration.

One of the most exiting aspects of having the North and South Indian musicians sit in with us is that they are so comfortable with these rhythmic concepts, and are right at home with this approach. Ravi chandra learned the three tunes that he played on in about an hour. This approach is exactly how jazz musicians approach playing standards. For a Western musician to learn all the sophisticated rhythms that Ravichandra learned in an hour would have taken days, and they would have probably written them out. The Western musician would have no way of recognizing the patterns and rhythmic devices that are fundamental to Indian musicians. That’s why Howard Levy, who is a truly amazing Western musician, wrote some of Sandip Burman’s music with a different time signature on every measure. Basically he didn’t know the language; he could only relate what he heard to what he knows. Now when I play with Indian musicians I have enough understanding to learn their music fairly quickly because I’m developing an understanding of the fundamental concepts and learning the basic repertoire.

The Indians have a standardized set repertoire of rhythms that they all know whether they are drummers or not. That is where they all connect. Once you agree on the *raga* [scale], the *tala*, and the rhythmic compositions that you’ll use, boom, let’s play. Or maybe you don’t even talk about the rhythm, you just play it and they recognize it while onstage, knowing exactly what composition you’re playing or what *tehai* you are using to end a section of the



piece. So once you learn the fundamental rhythmic repertoire and formulas, it's fairly easy to get together with Indian musicians and play. Again, the analogy is like jazz musicians getting together and playing standards.

I played a couple of times with [famous Indian flute player] Hariprasad Chaurasia; he sat in with Summit and played some of his pieces. There was no rehearsal at all; he walked on stage and joined us. I had my ears wide open to every note he played and did a decent job of catching his tihais and accompanying him. In that situation he played the standard tihais, so as a group we sounded very together even though we had never performed together before.

**MG:** *Have you made adjustments in your technique to compensate for the different dynamic of the Indian music?*

**SS:** Indian music is startlingly quiet. I began by making certain equipment changes, which was a good place to start. That is what led me to develop the Tala Wands by Vic Firth. With the Tala Wands I can play very softly and still the "sticks" have a lot of rebound, unlike most bundles. I also started using a specific drumset when I played with the Indian musicians. I play my Sonor Jungle set, which has a 16-inch bass drum, and use 12-inch hi-hats, two flat rides, and a couple of splashes. I also began using brushes a lot more and working on developing a much lighter touch on the drums. The loudest Indian drum that I have encountered in the taval. They refer to that as an outdoor drum. That is about the same volume as our marching snare drum. But the rest of the drums are referred to as indoor drums. If they are not amplified, they are extremely quiet.

**MG:** *Let me ask you about the special guest percussionists that you had on the new record: Gilad, Pete Lockett, and Juan Carlos Melián.*

**SS:** I wanted *Vitalization* to have a different sound than the last few Vital Information recordings. We changed our approach ten years ago to become a more earthy, Hammond B3, roots-oriented quartet, and we have been developing that throughout the last ten years. But with this recording it was time to change things up again. Along with Vinny Valentino joining the band on guitar, replacing our long-time band member Frank Gambale, I wanted to bring in some percussion sounds.

I had used percussion in on a Vital Information record called *Global Beat*. I love the sound of the percussion and wanted some of that sound on the new recording, but I wanted to take it to the next level. The first person I thought of was Pete Lockett, and it was a natural fit to

have him come to L.A. to record *kanjira*, *tabla*, and *konnakol*. There is no one as versatile as Pete, and I had specific tunes in mind for him to play on. His virtuosic *konnakol* is simply stunning. On "Inter

woven Rhythms: Dialogue" we trade some *konnakol*. His improvisations are unbelievable! Someday, I hope to be as proficient with *konnakol* as Pete is.

I saw Gilad with Vinny Valentino's band



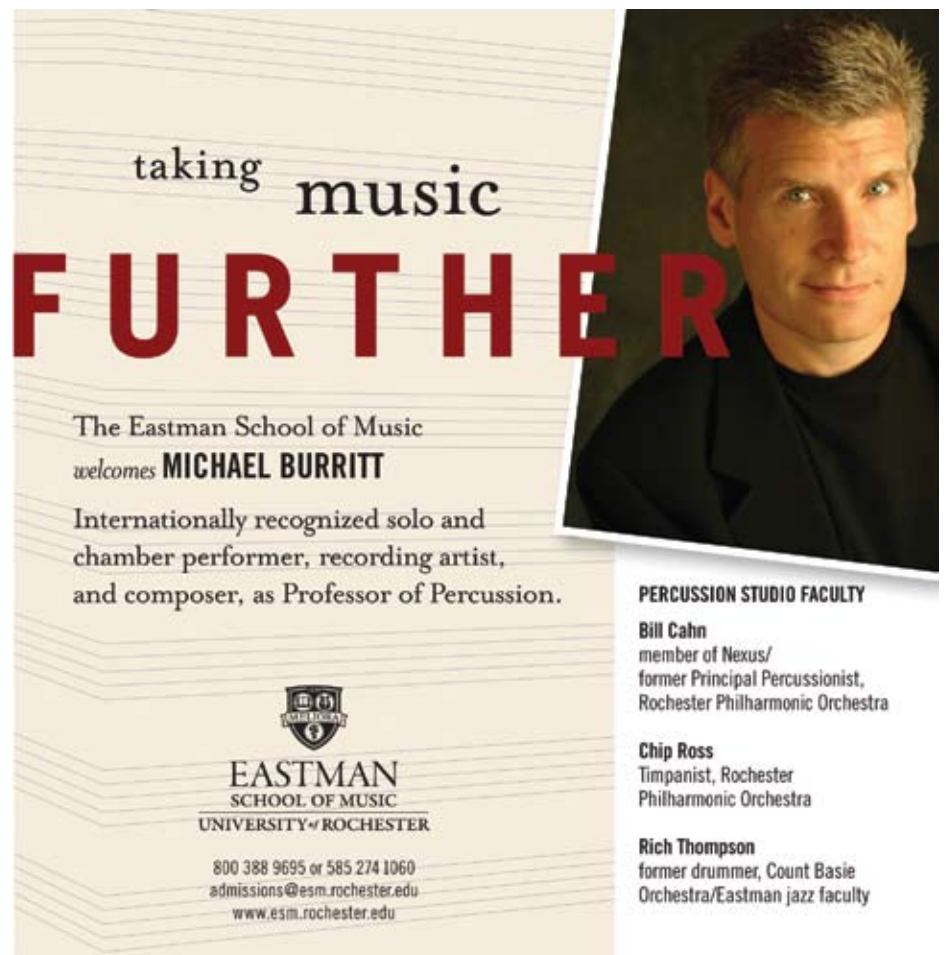
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in New York and was very impressed with him, so I asked him to be involved. He has a very unique background because he is from Israel, and his specialty is Middle Eastern and North African hand drumming, which has its own unique sound. But he is also very adept at Afro-Caribbean hand drumming. He has mixed all of that together with some absurd chops. Gilad is also a really good colorist, bringing shakers and other exotic sounds to the music.

I met Juan Carlos at the drum camp in Marktoberdorf, the same place I first met Karuna Murthy. He is from Spain and is one of the top call percussionists for flamenco and pop music in Madrid. His approach to Spanish percussion is very different from what we are accustomed to hearing with Afro-Caribbean percussion. When Vital Information played in Madrid a couple of years ago, he sat in with us and really contributed some great sounds and textures. Everyone in the band loved his approach. Juan Carlos is a master of the cajón, and “toys” and brings such a unique sound to the music.

Each of these percussionists brought quite individual personalities and high degrees of musical maturity to the music. I feel as though their presence helped “spice” the Vital Information music with a sophisticated refinement.

**MG:** *I think we often tend to forget about the Spanish influence and the traditional Spanish music and culture when discussing world music, rhythms, and culture in general.*

**SS:** It is a very unique and interesting culture. And you’re right, we are not that exposed to it here in the U.S. Of course, what we are exposed to in the U.S. has to do with more than just location. The Afro-Caribbean musicians are very close to us geographically, and in fact many of them are living in the United States. But it also has to do with who is paying for the various clinicians that we in the drum and percussion world are exposed to. Because the companies that manufacture drums, cymbals, and Afro-Caribbean percussion are the ones who are paying fees for artists to do clinics, those instruments are all that we are usually exposed to. When it comes to Spanish or Indian drummers, most of them don’t play instruments that are mass-produced. So they don’t have that type of sponsorship, and that is why we don’t see them at the drum festivals. Of course, there are Middle Eastern drums that we see even less than the tabla and the cajón, such as the many different frame drums and the doumbek.

**MG:** *I have recently been investigating the traditional Spanish musics that I was exposed to*

*while hearing Chick Corea’s band Touchstone, which performs with a flamenco dancer. Tom Brechtlein has been guiding me through some essential Spanish listening that he got hip to from Chick.*

**SS:** Interesting that you mention dancers. When Summit performs, some times we are joined by a Khatak dancer named Kaveri Agashe. Khatak is a North Indian dance style where the dancer plays all of the rhythms that the drummers play, but the dancers play them with their feet! That frees up the rest of the body to interpret the rhythms of the music. When Kaveri has joined us in Summit, she vocalizes all of the rhythms with konnakol, plays the rhythms with her feet and dances with beautiful moves. It’s really quite impressive!

**MG:** *Can you offer some suggestions for listening to Indian music?*

**SS:** I have gotten a lot of fundamental ideas from a recording by Trichy Sankaran called *Laya Vinyas* that is a solo mridangam record. The new record by kanjira virtuoso Selvaganesh, called *Soukha*, is really good as well. The last few Shakti records, I collected on *Remember Shakti*, are very inspirational for this type of music as well. Of course, Zakir Hussain has many great recordings out; I have been listening to his recording called *Selects*. All of his music is available through his Website and his label at [momentrecords.com](http://momentrecords.com)

**MG:** *I know that you feel very strongly about the master and apprentice relationship. What have you learned from playing with Zakir?*

**SS:** Let’s not be vague here. Zakir is the master! I consider him to be the greatest drummer alive on planet earth. His musicianship and rhythmic knowledge is just incredible. And I have been fortunate and lucky enough to be his apprentice on the gigs we have done with Summit. He has shown me a lot of rhythmic compositions that we have played together. There is no better way to learn than to be on stage with a master, and I have been fortunate enough to be on stage with him, creating music in duets and in bands.

It’s hard to relate specifically what he has taught me. But what he has taught me has been permanently ingrained into my



musicianship. It all has to do with dynamic range, phrasing, listening, and trusting things to come out right. When we play together, like any good teacher, he pushes me to the limit. He has a clear sense of my rhythmic knowledge and its boundaries. And he always pushes me a step further.

For instance, one time when we were trading we were going up the rhythmic scale. We were playing rhythmic groupings over a pulse. We began with one, then two, and we went up the scale, fives, sixes, sevens, etc. When we got to tens, I then skipped to twelves. After the show he came up to me and asked me, “What happened to elevens?” I said, “I don’t know, I can’t play elevens.” But by the next show, I had my elevens together, and he made sure that we played them a lot. One time we were playing and he started playing a very slow five over four. I hadn’t played that polyrhythm that slow over a pulse in a very long time. It was really slow! And I am getting these “lessons” in front of an audience. Once he finds something that I can’t do, he’ll make sure that we do it again the next night, and whenever we play in the future.

**MG:** *You just mentioned playing the rhythmic scale. And one of the greatest things that I have ever seen you do was at the Drummers Collective 10th Anniversary Celebration Hudson Music DVD. You went up the rhythmic scale over three. Can you explain how you conceptualize that?*

**SS:** That begins with being comfortable playing the foot ostinato in three. And that

comes from Max Roach's "The Drum Also Waltzes." What makes it easier is if your right foot plays the one and the & of two, and the hi-hat plays two, three. That way your feet are playing in both two and three simultaneously: the bass drum is playing in two and your hi-hat is playing in three.

**MG:** *Then you have already internalized all of the subdivisions that are divisible by two and three. So even Steve Smith has some rhythmic crutches that he can lean upon?*

**SS:** Absolutely! So then to play four over that you just double the two, and so on. When you get to five that's a little tricky. I play five notes, try to make sure the space between each note is even, and then I line up the "ones" so the bass drum and the hands hit right together on the one. The six is three doubled. Seven is not as hard as five, but it's the same idea; again you play seven evenly spaced notes and make sure the ones hit together. Nine isn't hard, because you are tripling the three. Ten isn't too bad if you can play the five; double two fives and you have ten. Eleven is a little tougher. The way that I think of eleven is the doubled five and then I squeeze in one extra note at the end. If I count it slowly it's 1&2&3&4&5&a. For the twelve I just play paradiddles on each beat of the three. And that's it.

Once you get the foot ostinato, it has the one, two, and three already in it. And that all leads back to the stuff that I wrote about on my Website about rhythm is just pitch slowed way down, where you experience the harmonic overtone series at its most fundamental, starting with the rhythm of the perfect fifth—3 over 2—and going from there. I learned about this from Effrain Toro. In a nutshell, when you

hit a pitch, you hear the fundamental, then the first overtone you hear is an octave, which is the fundamental resonating twice as fast—that's the "2." The next overtone is the 5th, which resonates three times faster than the fundamental, that's the "3 over ." I go into this in further detail on my Website under Drumtalk. [[http://vitalinformation.com/steve/modern\\_drummer\\_interview\\_2.html](http://vitalinformation.com/steve/modern_drummer_interview_2.html)]

**MG:** *Can you recommend learning materials for the Indian rhythmic tradition?*

**SS:** Pete Lockett has a Website I recommend, and he has a book that Hudson Music is going to put out. I have not seen it yet, but I'm sure it will be quite good. [Editor's note: The Lockett book is now out and is reviewed on page 77 of this issue. Ganesh Kumar has a DVD that is available through his Website, [www.ganeshkanjira.com](http://www.ganeshkanjira.com). But I think that because this is such an oral tradition that not many Westerners have gotten into, it doesn't lend itself to the type of study materials we are accustomed to. You really have to find a good teacher. There are a number of Westerners who are studying this music, but most of them are trying to play the tabla instead of applying it to the drum set. However, there is a drummer in New York named Dan Weiss who is putting the rhythms on the drumset. I had Dan sub for me with Summit once and they said he did a wonderful job.

**MG:** *When you began to learn about and apply the Indian rhythmic tradition, is that the process your development followed? Where the gig comes first, and you practice and learn to meet what the gig requires?*

**SS:** Yes, my development is usually pushed

by the gigs that I am playing and not the practice room. Of course, you have to develop a certain amount of skills to just "get into the game." But I find my limitations on the bandstand, and then I push through them in the practice room. Then I jump back into the ring again to see how I'm doing.

**MG:** *I think a lot of younger musicians are approaching their instruments in the opposite way.*

**SS:** I think some younger guys are approaching playing the drums in the opposite way, and they have made some real technical breakthroughs that way. But, it all comes out on the bandstand. Your ability to play music is ultimately how you are judged, not your ability to play the drums!

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

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# Close Up with Rick Kvistad

By Emily Hendricks

**R**ick Kvistad is Principal Percussion/Associate Timpanist in the San Francisco Opera Orchestra. His earliest training was in Chicago with Frank Rullo, who was a student of Roy Knapp. Later Kvistad studied with Jack McKenzie at the National Music Camp in Interlochen, Michigan. There he was among a small coterie of students in 1959 including Marc Johnson and David Friedman who, under McKenzie's guidance, switched from traditional to matched grip—which, at the time, was revolutionary. A graduate of Oberlin Conservatory, where he studied with Cloyd Duff, Kvistad later went to the University of Illinois to continue study with Jack McKenzie and later worked with George Gaber and Al Payson. Rick was a founding member of the legendary Blackearth Percussion Group along with his brother, Garry Kvistad, Al Otte, and Michael Udow in 1972. Rick is proud of the fact that “We freaked out quite a number of people with our never-before-heard avant-garde weirdness, hopefully in a good way.”

**Emily Hendricks:** *When did your percussion endeavors begin? At what point in your life were you confident that you wanted to pursue percussion as a career?*

**Rick Kvistad:** In the second grade, I heard the symphony band that my brother was a member of at the time. I thought it was the coolest thing I ever heard, and wanted to play. My Dad played trumpet at the time, and so originally that is what I wanted to play. I told this to the school band director, and he told me I couldn't play a brass or wind instrument because of allergies, although that doesn't make sense to me now. I started percussion in the fourth grade and took lessons beginning in sixth grade. I was lucky to have a good private teacher, Frank Rullo, who consistently gave me assignments to write my own snare drum etudes for practice. This gave me a great head start, and really helped in my sight-reading abilities and was very useful for studio playing. I realized I had a good understanding of how rhythms worked and wanted to go further with it.

**EH:** *How long have you been a member of the San Francisco Opera (SFO) Orchestra?*

**RK:** I joined the orchestra in 1980. This is my 27th season with the orchestra.

**EH:** *Why did you come to San Francisco? What do you like about it?*

**RK:** I originally came to California in 1974 to study world and ethnic music. At the same time I was a freelancer, and after five or six years I “walked into a gold mine” and was given a percussion position in the orchestra. What I like about it is that I am able to make a living as a participant in an amazing art form. Every note that is played is an opportunity to do something special, and is a treasure. I appreciate being a part of a texture so beautiful and so gorgeous. Music does so much for so many people; I can't believe people pay me for something like this!

**EH:** *What does being the Principal Percussionist/Associate Timpanist entail?*

**RK:** In a nutshell I jokingly refer my job description as “stressful boredom.” I use a silent stopwatch to time the tacets between my entrances. It's a kind of a “wait, wait, wait, then suddenly make a very important and often loud sound that must be absolutely at the exactly correct” moment. It looks easy on paper, but is much scarier than most people realize. Yes, I'm paid well per note, but there's no wiggle room when it comes to accuracy, precision, and musicality. I get my timings during dress rehearsals—if I don't already have them marked in my parts from repeated performances over the years—which enables me to quietly exit from the pit, sometimes for long periods with nothing to play. What I do during those times must remain a closely guarded secret or it could be the subject of a different article!

**EH:** *Do you feel like you are appreciated being a member of the orchestra?*

**RK:** Yes, very much so. San Francisco has such a savvy opera crowd. They give us great feedback, which is obvious when one hears the “roar” of the audience when we play and when the conductor comes out.

**EH:** *What is your favorite percussion instrument to play?*



**RK:** Overall my favorite is the bass drum, especially in the music of Puccini. Putting musicality in all of the entrances is very important to the essence and texture of the music.

**EH:** *You certainly have played a diverse assortment of musical genres, including jazz, gamelan, Balinese, and Western classical. How have these styles influenced your playing? Have you ever had the opportunity to play any “non-classical” styles in opera?*

**RK:** These styles have certainly influenced me as a player, and having the training in modern music has been especially helpful. For example, when San Francisco Opera did Ligeti's “Le Grand Macabre” [in 2004], there was a large setup and layout for the percussion section. In my part I had to “tear” different kinds of paper. The conductor was very particular about what he wanted to hear and what the setup should be, which is commonplace in modern music, especially in percussion parts. Any diverse training you have will help. Playing different styles has also helped in sight-reading, which is a good skill to have as an orchestral musician.

**EH:** *You have worked with icons such as John Williams, Eugene Ormandy, and Aaron Copland.*

*Who has been your favorite conductor to work with?*

**RK:** My favorite conductors are those who are into the music completely, are competent, enthusiastic, and possess a love for music that they are able to draw out of the musicians. James Levine was probably my all-time favorite to work with. You could always tell he was having fun and was completely cognizant of the music. Giuseppe Patane was also great to work with. Like many Italian conductors he was very good at conveying the emotion and effect of the music through his conducting. He had over fifty operas memorized, including the rehearsal numbers, which blew us all away.

**EH:** *Do you have a favorite musical experience?*

**RK:** I have had several transformative musical experiences in my lifetime. A great memory is when I saw the famous cellist Rostropovich give an outdoor concert at Stern Grove in San Francisco. He was wearing a tutu for the performance! He played the first movement of a Bach Cello Suite, and the way he put his heart into his beautiful interpretation brought tears to my eyes. Sometimes something occurs in a live performance that can have a profound effect on you, and this was one of them.

Another memory I have is when I and my fellow Oberlin Conservatory music students were spending our junior year studying in Salzburg, Austria; we were sent to Vienna for two weeks of opera in the spring of 1964. The second night of our opera marathon was nothing less than Herbert von Karajan conducting a performance of "Der Rosenkavalier" with Elizabeth Schwartzkopf, Christa Ludwig, and Otto Edelmann at the Vienna State Opera. This amazing performance of one of the greatest operas of all time inspired in me a love for opera and made it clear to



Blackearth Percussion Group (L to R: Garry Kvistad, Michael Udow, Alan Otte, Rick Kvistad)

me that I would actually prefer to play in an opera orchestra as opposed to a symphony orchestra.

**EH:** *What has been your favorite opera to play?*

**RK:** Messiaen's "Saint François d'Assise" is a personal favorite. It made me feel more virtuosic, although music does not have to be virtuosic for me to really appreciate it. I have also enjoyed playing the melodic glockenspiel [tuned bells] parts in Puccini's operas—especially "Manon Lescaut"—and in Strauss' "Der Rosenkavalier," as well as the bass drum in many Italian operas.

**EH:** *You have played with Blackearth Percussion Group, Kotekan, the XYLO Percussion Quartet, and Adesso. Do you still play with any of these groups?*

**RK:** Well, I played with Blackearth for two years, and the group itself lasted seven

years. It doesn't exist now, but we are actually thinking of joining up for a "reunion concert" in the near future. When I was with Kotekan, we made one recording and lasted about three years until we went our separate ways. It was a very unique instrumental combination: two percussionists—Tom Hemphill and Jack VanGeem, both in the San Francisco Symphony—flute, bass, and a singer. The XYLO Percussion Quartet made a CD in the early '90s, and we would like to get together and play again.

**EH:** *Do you have a "playing/performance philosophy"?*

**RK:** I am very much a team player. Percussionists have to work together as a section and give each other constructive criticism when it is necessary. You're being a friend when you're honest with one another. I know of some players and percussion sections that



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haven't talked in the twenty or so years they've played together. These are the kind of players that won't turn the page if someone else doesn't have a free hand. Life isn't about stabbing someone in the back just to get ahead. So much has to do with how you relate to people, and camaraderie is essential to a good percussion section.

It's also important to not focus so much on your level of education or how many performance degrees you have. What it really comes down to is that you enjoy playing and that you are able to put everything you have into your music. Al Payson [retired percussionist of the Chicago Symphony Orchestra] once told me, "I've had it with all of these 'advanced degrees.' Rick, you're a player. Go play." I recently saw him at a PASIC and immediately thanked him for his words of wisdom.

Camaraderie is essential to a good percussion section.

**EH:** *Cloyd Duff presumably played a large role in your professional development. What can you share about your experiences with him as a teacher?*

**RK:** Cloyd Duff was a wonderful player. He always emphasized the upstroke, playing towards the ceiling, and always aiming for a pristine and deep sound. To him, it wasn't about the sound and the notes themselves but the energy and cohesiveness *in between* them. He aimed to sound like a natural string bass or cello player—a pitched sound—and not a "tom tom player." I made the most advancement as a player during my senior year at Oberlin studying with Cloyd Duff. Until that point I had gradually grown frustrated with the fact that I had a difficult time creating the sounds that he wanted me to play. I eventually told him to just show me what he wanted to hear, and after that point I asked him to show me examples. I believe one can learn music most effectively by watching someone else play and listening carefully.

**EH:** *You have written the snare drum method book Accent Studies and Etudes, published by Belwin-Mills. How did this book evolve? Do you have any other books in progress?*

**RK:** The concept behind the book is to build chops with exercises revolving around accents. The material came to the surface after working with students and jotting down rhythms that we went over in lessons. Right now, I'm writing a polyrhythm book for all musicians and instruments. Everything I have published is available through Steve Weiss Music.

**EH:** *Do you compose?*

**RK:** Yes. My most recent piece is "Concerto for Timpani and Chamber Orchestra," with a revised ending added this year. I have written both chamber music and percussion ensemble pieces, but would love to someday write more substantial works such as an orchestral symphony or a "jazz opera."

**EH:** *If you were forced to play another (non-percussion) instrument, what would it be?*

**RK:** The most expressive instrument ever is the human voice. For me, singing is therapeutic and I would very much enjoy taking lessons. I love listening to jazz vocalists perform. They seem to leak out all kinds of emotion and genuine energy that can't be expressed with percussion instruments. I would also be interested in learning Indian vocal melodies some day as well as jazz and American standards.

**Emily Hendricks** attended the University of Michigan from 2002–06, where she studied with Michael Udow, Michael Gould, Brian Jones, and Dennis Wilson and received a Bachelor of Musical Arts degree in Percussion

Performance and Business. Beginning in 2002, Emily was a counselor in the All-State division at Interlochen for several years and was Assistant Director of the division in 2005. In 2006, Emily was accepted as a marketing intern for the San Francisco Opera and volunteered for five months in the department. She now resides in San Francisco and is interning at Soundarts Studio as a sound engineer and teaching the Percussion Club at Sacred Heart Cathedral Preparatory High School. **PN**

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IN PERCUSSION

By Michael Rosen

*Q. I have a few questions about "Madama Butterfly" and I am a little perplexed. What (if any) off-stage percussion is used? In the parts I see written "sulla scena," which translates literally as "on the scene" and "sul palco" as "on the theatre box." The percussion is written as "sulla scena" for the most part, except for a tam-tam part that says "interno." Can you let me know what the heck goes where? I am trying to help out our conductor for an upcoming performance.*

Dr. Morris Palter  
University of Alaska, Fairbanks

A. First, here are the instrument requirements for "Madama Butterfly" and their translations:

- Campanelli — orchestra bells
- Tamburo — snare drum
- Tam-tam Giaponesi (A, A#, C, C#, D, E, F, F#, G, G#) — tuned Japanese gongs (I use tuned Thai/Chinese gongs)
- Triangolo — triangle
- Gran cassa — bass drum
- Piatti — crash cymbals
- Campanelli Giaponesi sulla scena (C', E', C'', E'') — Japanese bells (see below)
- Tam-tam grave interno — Large (deep) tam-tam played in the orchestra pit
- Campanella sul palco (A') — bell or chime in the hall (see below)
- Colpo di cannone — a cannon shot. I would use a deep bass drum struck in the center with a rather large beater. This represents a cannon shot from Pinkerton's ship docked in the harbor. It is often played from the pit or backstage depending on the production values.
- Fischi d'uccelli — bird call. I would use the type to which water is added and when played gurgles to sound like a bird. An offstage effect.
- Campane tubulare sulla scena (A, B, C#, D#) — tubular chimes on stage (see below)
- Catene — chains. I use a large set of chains, about three feet long, of the type used to tow cars. I play them by rubbing and scraping them on the bottom of an inverted large washtub to gain more resonance.
- Ancore — an anchor. Pinkerton is a sailor and there is a ship off stage, so this is the sound of an anchor, which is created as a stage effect.
- Sulla scena means on stage. So, camp. tubulare sulla scena means tubular chimes on stage. Sul palco actually is an abbreviation for palcoscenico, which means backstage and is often used in opera to indicate that an instrument be played off stage. So, campanella sul palco is a bell in the area backstage and not visible. For a detailed discussion of "Madama Butterfly"

including the tuned Japanese tam-tams, see my article "Puccini and Percussion" in the April 2007 issue (Vol. 45, No. 2) of *Percussive Notes*.

Here are responses from a few percussionists who have played "Madama Butterfly" in major opera houses:

**Mike Quinn** (former timpanist with La Scala, Milan): This "Butterfly" stuff is terribly ambiguous. I'm not sure if there really is a difference between *sulla scena* and *sul palco*. *Sulla scena* implies being a part of the scenery; but can you imagine tubular bells being part of the scenery in "Madama Butterfly"? *Sul palco* could be anywhere—in or out of sight. The action on stage would be the best indicator if it should be visible or not. It depends where these indications occur and the production.

**Nigel Bates** (Principal Percussion, Royal Opera House Orchestra, London): I always took *sulla scena* to mean "stage" and *sul palco* to mean "wings." Basically, the position is determined by the layout of the scenery and the theatre. If I recall correctly, the *sulla scena* bit in "Butterfly" refers to the little xylophone and the crotale, both of which are done ON stage in our production, and *sul palco* refers to the OFF stage tubular bells, nightingale, and gong. In the final analysis, it will always be an artistic and/or production (i.e., practical) decision. Money and theatre geography are a factor, too. Some opera companies can't afford the luxury of separate stage players, and whether you can get out of the pit up to the stage in time is also a factor. We're lucky in that respect at the ROH, but it's not like that everywhere!

**Rick Kvistad** (San Francisco Opera): We normally interpret "sulla scena" as "on stage" and "sul palco" as "back stage."

**Greg Zuber** (Principal Percussionist, Metropolitan Opera): Act I C, E Campana Giaponesi is apparently a made-up description on Puccini's part for something he saw or imagined. The bells during the wedding ceremony are sometimes played on stage in the scene at the Met; more often in the pit on vibraphone or some similar instrument. *Sul palco*: beginning of Act II: bell sounding A natural (not glock), always played onstage by the singer often as part of a traditional Japanese prayer ritual. *Sulla scena*, Act 3: near beginning, Campana Tubolari (chimes) always played in the pit. I usually play this part—chimes with the left hand and glock with the right. Don't forget to mention another strange instrument name, Tam-tam Giaponesi, always on nipple gongs here at the Met (Indonesian, Burmese, or Thai), certainly Asian

but not in my experience Japanese, and there is octave confusion with Puccini writing some of this in treble clef and some in bass clef. We have always played all within the octave A2–A3 in the bass clef, as the treble nipple gongs don't make enough sound. At the *sulla scena* section in Act III: Fischi D'Ucelli, a bird call (usually a nightingale) is always played from backstage. There is also a single canon note near the end of Act II, which we always play on a large bass drum from backstage.

*As you can see from Greg's description of the performance practice at the Met, the indications for where the instruments are played is not consistent. It depends on the demands of the director and/or conductor at a given performance.*

**Michael Skinner** (Royal Opera House Orchestra, London): The terms are, I believe, translated "sulla scena"—behind the scenes; "sul palco"—on stage. Also, they use the expression "Interno"—within the theatre. Generally speaking, most of this stuff ends up off stage. It depends to some extent on the available area back stage and also the whims of the conductors and directors. Sometimes with *sul palco* we end up in costume on the stage (as in the Rataplan chorus in "Forza del Destino"). The main thing is that these parts are rarely, if ever, played in the pit. Sometimes in Italian opera you see a timpani or percussion line which says "in mancanza della banda," which means that this part is to be played in the pit if, for some reason, there is no stage band and that line has to be covered. It is often down to circumstances.

## BELLS

The photos on the following page are of the type of bell that Puccini may very well have wanted to use in "Madama Butterfly," although they would be very difficult to put in a theatre. These photos were taken at a Shotoh temple in Kenchoji. The bell was cast in 1255 and weighs almost 6,000 pounds. It is played by priests and monks who swing a large log, suspended by a rope, toward the bell. Typically, the player will grab on to the rope to get enough momentum going to move the log in the direction of the bell. Since it's suspended from the ceiling, the log naturally rebounds away from the bell after contact.

Here are some very helpful comments I received from Dan Rosen (no relation!), a former percussionist now teaching entertainment law at the Japanese Law School who sent me the photos of the bell. Dan describes the bells and their use in ceremony: "Maestro Naito, whom

you quote in your article 'Puccini and Percussion,' is absolutely right about the difference between Japanese temple bells and Chinese copper bells. To use an imperfect analogy, they are as distinct as playing the lowest note on a marimba and the highest note on a vibraphone. Having learned, through your article, of Puccini's intention to contrast the temple bell and church bell, I can almost hear the sound in my mind. The problem of performing it that way, though, is that the best of such bells weigh several tons and generally don't come equipped with packing cases. Although I am not a fan of using recorded sounds in live performances, I wonder whether, in this case, it might be warranted. What I'd really like to see and hear, though, is an outdoor performance of 'Butterfly' at a temple that has a great bell. Noh drama is sometimes performed outdoors on summer evenings by torchlight. It's called Takigi Noh. Why not Takigi Puccini?

"The bells come in various sizes. Much smaller ones (struck with wooden hammers) are used inside the temple as a kind of signal (or accent) during various ceremonies. However, their sound is not the one that is typically associated with Japanese temple bells. The smaller ones used inside have a pitch (although I don't think they are intentionally tuned to any particular note) and a metallic sound, often rather 'clangy.' The ones found outside have so many overtones, it would be hard to figure out what the fundamental tone is. And the sound is more like something from the depths of the earth. Certainly not at all like the 'tinny' sound of even a big gong.

"Typically, the bells are struck only by priests and monks of the temple. However, sometimes others are allowed to do so, especially on New Year's Eve. The Buddhist tradition is for the temple bells to be rung 108 times on that evening to cleanse humans of their 108 wayward tendencies. If you're willing to stand in line from early in the evening (depending on the reputation of the temple and the bell), you may be allowed to strike it once yourself. I got to do it at a big Zen temple in Kyoto, near

the university where I used to teach. That bell is upstairs in a tower. From my office, I used to hear the monks striking it every evening around sundown as they chanted the evening sutras. So I was especially keen on giving it a try myself. I was nervously counting the 'strikes' in front of me as the line moved closer to the staircase, hoping that I'd make the cutoff. I think I was actually about number 109 or 110 when I got to the top of the stairs, but the monks in charge graciously were willing to lose track of the count several more times at 107 so that I, and those behind me who had waited for hours for the opportunity, would not be disappointed.

"You mentioned in your article that the score calls for specific notes. I suppose that reflects the interaction between the actual objects and Puccini's artistic expression. Perhaps he was trying to come up with something that would conjure up the image of the big bells, while fitting that into a western musical context. I defer to musicologists to figure that one out, but I hear it as a juxtaposition of heaven (the church bells) and earth (the temple bells). Here are two links to temple bells in Kimamkura where I live. I live within range of many bells and hear them all the time. [www.shaav.com/travel/japan/kenchoji-bell.htm](http://www.shaav.com/travel/japan/kenchoji-bell.htm); [www.usefilm.com/image/1104205.html](http://www.usefilm.com/image/1104205.html)."

#### CORRECTION

In the last "Terms Used in Percussion" article, "The Turkish Davul" (Vol. 46, No. 4, August 2008, page 46) I misspelled the German names for two drums. Note that *Rührtrommel* and *Landsknechtstrommel* are the correct spellings and both should be capitalized. My thanks to Michel Mordant, who e-mailed from the Netherlands with the corrections. Michel lives a couple of miles from the German border in the Netherlands and teaches percussion in Germany in Eschweiler. He also adds that "nowadays a *Rührtrommel* and a *Landsknechtstrommel* are almost the same."

I always enjoy getting mail from readers to help us all do a better job of using the appropriate instruments and making our crazy termi-


nology more clear. As always, thank you all for sending in your questions and comments about "Terms Used in Percussion." If you would like me to tackle a question about terms you are not sure of, please send it to [michaelrosen@oberlin.net](mailto:michaelrosen@oberlin.net) and I will answer you directly, then put my response in a future article.

**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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# Football Scholarships

## Preparing for graduate study as a college drum line instructor

By Oliver Molina

This year's football season is coming to an end, but the next step of your musical career is about to start. You can turn all those hours on the practice field and in the football stadium into marketable skills that will help further your education. As an undergraduate, remember that when you strap on your drums for the season, there are opportunities that can help train you for your future.

Pursuing a graduate degree can be costly, but there are ways to minimize your financial debts. Many schools offer fellowships and assistantships for qualified students. If the school you are applying to has a marching band, you may earn a "football scholarship" by teaching the drum line. This article provides information that will help you prepare and compete for a collegiate drum line teaching assistantship.

### WRITING

College marching bands have different approaches regarding show design and production schedule. Many college marching bands change their halftime shows during the course of a football season. Some may change only a couple of times, while others perform a new show for every home game. One responsibility for the drum line graduate assistant is to create custom parts for each new show. Some wind arrangements have no percussion parts, some may have a percussion "sketch," while others may have a complete percussion score. Even in the case of the complete percussion score, the parts usually need to be customized for the current percussion section's strengths and weaknesses. As the drum line instructor, you need to write music that suits and challenges the ensemble, while remaining enjoyable for a football audience.

In preparation to write for the drum line, familiarize yourself with music notation software such as Sibelius or Finale. This allows you to have professional-looking results that the entire line can read. Begin working with a digital notation program as soon as possible (even during

your undergraduate years or earlier), as it takes time to learn all of the program's shortcuts and features. It helps to know the "ins and outs" of the notation program so that your creativity is not limited by your knowledge of the software. Familiarity with the program also aids in finishing the arrangement on time, especially in regard to individual part editing and formatting. Be very detailed in your writing with stickings, dynamics, playing zones on the heads, and stick heights to avoid any issues or confusion.

In addition to digital notation, sound sample libraries have extensive and realistic sounds for the marching battery, front ensemble, and world percussion instruments. The digital notation program works with sample libraries like

change. Some college lines have longstanding traditional music that should remain unchanged, such as a series of cadences or school songs. Other lines encourage the writing of a new cadence for a particular year.

The first thing that may need to be written and implemented is a comprehensive warm-up book that uses various stroke types and techniques. Depending on the program, there may already be exercises in place. If this is the case, you will have to determine how to work with the existing exercises while augmenting or changing them as necessary. It is never too early to start writing and/or collecting exercises that are useful for the way you want to teach.

Basic exercises combined with more intricate ensemble pieces will get the hands moving and the ears listening.

The warm-ups should focus on the technique that will be used in the show music. This includes the traditional music, so get familiar with all the traditional music as soon as possible and be sure the required techniques are represented in the warm-up program. It is important to be respectful and aware of the traditions, while also adding those elements that will assist in the overall goal of providing the best experience for the students.

Be proactive in seeking out information from the director, veteran

drum line members, and the previous instructor, if possible. The more information you have, the better the chances for a smooth transition into the instructor position.

### TIME

Time can be an enemy during a football season. There are many ways to beat the clock before the next football game. Get the scores and recordings of the halftime show early so you can get them written well in advance. Do not be afraid to write repetitive, groove-oriented patterns if musically appropriate. Patterns that at first may seem overly repetitive are perfectly appropriate in the context of making the show easy to learn when you are in a time crunch.



TapSpace's Virtual Drum Line or Row-Loff's Marching Percussion Sounds to create realistic sounding playback. Hearing the arrangement in a realistic manner offers an additional opportunity for editing and altering the parts before they are distributed to the ensemble. This high level of audio playback assists all arrangers, but can prove especially valuable to the new, developing arranger working on a tight production schedule.

### TRADITION

When you are appointed to instruct a college drum line, especially at a school whose traditions are unfamiliar, there can be questions as to what should remain the same and what can



Writing patterns for typical feels like “eighth-note rock,” “sixteenth-note funk,” etc. that can be reused during a season are terrific ways to work within the sometimes tight deadlines before the next new show. Coming up with standard “fill bars” or bringing in phrases from the “already memorized” cadences can help keep the execution standard high when rehearsal time for a new show is lacking. If you are using the previously mentioned sound libraries, realistic mp3s can be created and distributed to the players to help with their part memorization.

### EXPERIENCE

There is no better way to learn a trade than by actually doing it. Before you pursue the position of a college drum line instructor, try getting your feet wet by working in a high school setting. Many local high schools would welcome assistance in teaching their percussion sections. The ability level of the students may be

lower, but they need attention and can benefit from your expertise. As a college instructor you will inherit students at various levels. The high school environment serves as an excellent training ground for dealing with all levels of student in preparation for working with the college line. If you work on a teaching “team” with a high school line, try working with different instruments in sectionals to help broaden your knowledge.

As you work with the high school line there may be opportunities to write music. There are varying degrees of writing freedom while working with high schools. You can write warm-up/technique exercises, cadences, stand tunes, and halftime music. In the college program, you may be called upon to write all of the music for the percussion section, so the high school writing experience is invaluable. Jobs are earned

by having experience, and experience is earned by having jobs.

Expand your percussion knowledge and vocabulary by experiencing different sections of the drum line. Try playing different instruments in your college line. This will not only assist you in working through the performance tendencies of that particular instrument, but will also aid in learning to write idiomatically for the instrument. Performing on an instrument helps you potentially teach better because you have worked through the technique yourself. Performing on different instruments exposes you to different listening perspectives and sound possibilities from the different instruments and sections. The variety of experiences will prove extremely valuable to a college instructor who is in charge of the entire percussion section.

### GETTING THE GIG

When you audition for graduate study, try to

schedule a meeting with the college marching band director. Bring examples of your marching music writing. This may be music you have used with your high school or any other creative venue you have found. If at all possible, try to include audio and/or video recordings of your music. Live recordings show your writing ability and can be a good indicator of your teaching. If live recordings are not available, you can record your scores electronically utilizing one of the previously mentioned sound libraries.

Another factor that should be considered is participation in drum corps. Having experience in the drum corps activity can have a profound impact when applying for jobs within the marching activity. Stay involved within the marching percussion world as much as you can. Indoor drum lines are an excellent way to keep your hand and ears working in the spring season and may provide additional writing and teaching opportunities. As with any art form, things are evolving and it is crucial to stay current if you want to stay competitive.

### CONCLUSION

Remember to keep your options open and be as versatile and well-rounded as you can be. Working with marching bands open many options as a percussionist. In addition to helping pay for your graduate study, you may earn extra income working with high school lines, writing for halftime shows, and judging marching competitions. The more you do now to prepare yourself, the easier it will make the job when the pressure is on.

**Oliver Molina** is pursuing his DMA at the University of Iowa, where he teaches the Hawkeye Drum Line. He received his BME from the University of Central Florida and MIM from the University of Arkansas, where he also taught the drum line. PN

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# Rhythm-Based Fitness Programs

By John Fitzgerald and Jim Greiner

It probably comes as no surprise to hear that many people in modern societies are overweight, under active, and generally unfit. A study in the December 21, 2005 issue of the *Journal of the American Medical Association* (as reported at [www.theheart.org](http://www.theheart.org)) demonstrated that, in the words of the study's lead author, Dr. Mercedes Carnethon, "One important consequence of inactivity is poor cardio respiratory fitness." Carnethon goes on to state, "This is a serious problem that should be addressed by encouraging physical activity and making environments that are conducive to healthy, physically active lifestyles."

Of course, we percussionists already know beyond a shadow of a doubt that playing percussion is quite simply one of the most uplifting, healthy, and downright beneficial activities that human beings have ever developed throughout our long and rich history! Recently, some very innovative people from diverse backgrounds, using a wide range of approaches, have used the age-old, universally-enjoyed activity of playing percussion as the basis for creating groundbreaking, rhythm-based fitness programs. It has been our immense pleasure and honor to interview five of these people and to explore the ways in which they blend their passion for percussion, fitness, and service to humankind. Here is a brief overview of each of their programs.

## Drums Alive: Carrie Elkins

Carrie Elkins, MA, is the founder and creative director of the Drums Alive fitness and wellness program. She is the owner and education coordinator of Global Wellness, a fitness and wellness consulting company in Germany.

Created in 2001 in Germany, where Carrie resides, Drums Alive has been presented in several countries including the U.S., Japan, China, and in Europe. Carrie has developed a certification program that is available through Drums Alive and NETA (the National Exercise Trainers Association). An online course is available through Desert Southwest Fitness ([www.dswfitness.com](http://www.dswfitness.com)). The program generally follows the guidelines set forth by the American Council on Exercise.

The Drums Alive workout includes several

aspects of good health practices and emphasizes the components of wellness philosophies: physical, mental, emotional, and social. Drums Alive combines the rhythm of drums with the passion of dance. It allows for expression and creativity, as well as providing the participants with an impressive degree of fitness and, most importantly, fun!

Participants primarily use drumsticks on exer-



cise balls, although hand-held percussion such as maracas, jingle bells, tambourines, or Puili (split bamboo sticks from Hawaii) can also be incorporated.

Pre-recorded music is used for parts of the program; at other times the activity is accompanied by the rhythms generated by the participants themselves. Each Drums Alive session includes a warm-up period at the beginning, a middle portion that includes drumming tailored to specific populations (such as well children and adults, and children and adults with physi-

cal and mental challenges), a section focused on a cardiovascular workout, a wellness drumming section, and a cool-down activity.

Carrie's stated intention for the sessions is to create a "whole brain (mind), whole body" experience—to provide a platform for people in all walks of life the ability to experience the joy of movement in combination with powerful and healing rhythms.

For more information visit [www.drums-alive.com](http://www.drums-alive.com).

## Taiko Fit: Michelle Unrau

Michelle Unrau, PhD, has worked in the fitness industry since 1990 and is a trained scientist and educator. She is Executive Director of Group Exercise for FitCity for Women Clubs in Vancouver, Canada.

Michelle founded the TaikoFit program in 2002 after a friend introduced her to traditional Japanese Taiko drumming. The combination of the drummer's physical movements, energy, and the beat reminded her of her own fitness classes, and she knew that adapting the concept of Taiko drumming to aerobics would be, pun intended, "a big hit." As a master trainer for the British Columbia Recreation and Parks Association and senior management for a Vancouver fitness chain, she was very familiar with the fitness standards required to design a safe and effective program.

TaikoFit workouts range from 45 to 60 minutes, depending on the class level—beginner or intermediate/advanced. Muted Taiko drums are preferred, but Gomibako (inexpensive "garbage can" Taiko) or fitness balls can be substituted if necessary. Traditional Bachii (Japanese drumsticks) are used for striking the drums.

The use of pre-recorded music is at the discretion of the instructor and the class. Culturally specific Taiko music is suggested to set the tone for each class during drum setup, and music with an Asian flavor for use during the cool-down period. The middle sections of the workout are often unaccompanied by recorded music to allow for flexibility of tempo and the execution of specific drumming patterns and energy-building drum rolls (called *oroshi*). Drumming is performed in an upright as well as reclined

position to give the core and abdominal area an additional workout. The workout concludes with stretching and a short Zen meditation.

Fun, stress release, improved neuro-motor coordination, and aerobic fitness are the intended outcomes of TaikoFit.

Concerned with the cost of training and maintaining credentials for fitness instructors and the impact on costs of fitness for all, Michelle decided to offer the nine hour for-credit training program for free to all fitness professionals and school teachers. It includes a training DVD and manual at a minimal charge to cover the production costs. There are currently about 50 certified TaikoFit trainers in the U.S. and Canada and the program is expanding.

For more information visit [www.taikofit.com](http://www.taikofit.com).

### Rhythm Gym: Kalani

Kalani's 30-year career includes numerous tours, recordings, publications, and presentations for various groups and organizations. He travels internationally as a musician, presenter, and trainer.

Rhythm Gym began in 2002 when Kalani was looking for a way to combine two of his favorite activities: making music and exercising. He felt that two health-promoting aspects were mostly absent from some fitness programs: the social and the playful. The answer was simple: combine the physical aspects of aerobic exercise with the creative and social aspects of group drumming. While attending a Taiko drumming class, Kalani noted the physical demands and believed that, in combination with the social aspects of facilitated group drumming, this could prove to be a powerful combination for physical and social wellness.

The program was first intuitively conceived through both drumming and dance practices, but later developed to meet some of the standards in both music and movement education. The goal of Rhythm Gym is to offer services and training at little or no cost to those in need.

Participants are taken through a progression of activities that include stretching, breathing, movement, vocalizing, and guided imagery. In addition, Rhythm Gym sessions incorporate body percussion, Rhythm Ball (using eight-inch playground balls for rhythmic play and drumming), and caxixis in solo, duo, and small group activities. Most activities begin with unison rhythms that are demonstrated by the trainer, and then participants are invited to improvise. The entire program is accompanied by pre-recorded music created specifically for Rhythm Gym.

Participation in Rhythm Gym sessions are intended to increase socialization, elevate mood states, enhance musical skills and creativity, and improve physical condition, coordination, and self confidence.

Currently, Rhythm Gym programs take place primarily in the Los Angeles area. Venues include recreation and parks facilities, and

elementary and middle schools. Rhythm Gym sessions have been offered at several conferences, including the Oregon State Music Educators Conference and the PACE (Physical Activity in Contemporary Education) Conference.

For more information visit [www.rhythmgym.org](http://www.rhythmgym.org).


### FitRhythms: Paulo Mattioli

Paulo Mattioli has dedicated his life to building health, wellness, and community through his talents as a world percussionist, recording artist, performer, educator, author, producer, and facilitator. Paulo's involvement in sports and drumming from an early age led to the development of the FitRhythms program, which integrates both of these passions. The program concept evolved organically from Paulo's facilitation and fitness experience and was ultimately designed to meet the stringent safety and fitness requirements of ACE (American Council on Exercise). FitRhythms was also the subject of clinical research that documented favorable outcomes for participants who burned an average of nine calories per minute.

Participants reap all the psycho-social benefits of community drumming, plus physical benefits such as cardio-vascular fitness, enhanced co-ordination, joint mobility, range of motion, muscular strength, and skeletal support.

The facilitator and an original world music program CD set the correct tempo for maximum aerobic benefits from the class. Participants are in constant motion as they use hand-held percussion to create their own rhythms while interacting with one another in various combinations. The program design allows people to participate at their own pace; there are no steps, routines, or rhythms to learn. The intention is to create an inclusive atmosphere with lots of opportunities for success, personal expression, a full body workout and, of course, fun!

FitRhythms offers two-day facilitator certification training that imparts all the knowledge and skills necessary to successfully facilitate the program and includes 16 hours of continuing education credits. Over 100 FitRhythms facilitators and trainers throughout the United States, Asia, Canada, Mexico, and the United Kingdom have been trained in the FitRhythms methodol-



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For more information visit [www.fitrhythms.com](http://www.fitrhythms.com).

### Boom! Total Rhythm: Robert Wallace

Robert Wallace lives in the San Francisco Bay Area and is a trained percussionist and dancer. He has performed with Bonnie Riatt, Joan Baez, Mickey Hart, Airto Moreira, Margareth Menzes, the Starlift Steel Orchestra, Mike Marshall, Jovinos Santos Neto, and David Rudder. Robert's background in African and Afro-Caribbean drum and dance, his love of sports and fitness, and a clear commitment to getting participants in touch with their inner rhythm, have given him the tools and inspiration to create Total Rhythm. The classes complement other fitness routines: lifting, cycling, swimming, yoga, aerobics—all of which, as Robert notes, are based implicitly on rhythm.

Total Rhythm offers beginning, advanced, and expert level classes lasting 60 minutes. Beginning sessions are designed so that first-time attendees can easily participate and get the full benefit of the class. The program uses tall-standing Total Rhythm hand drums, and involves combinations of dance and fitness moves, stretching, chanting, and clapping. There is no pre-recorded music track; Robert facilitates the session as all participants play the same rhythms and move to the same choreography.

The sessions begin with clapping rhythms and cardio warm-up, move on to full-body stretching without drums, then on to the Total Rhythm workout sequence with drums, and finally close with a cool-down session, also with drums.

Total Rhythm classes are intended to release stress, increase flexibility and balance, give a great mid-impact aerobic workout, increase core strength, help with weight loss, enhance community harmony, and increase self-esteem. Currently the Total Rhythms program is available in the San Francisco/East Bay Area and all sessions are facilitated by Robert.

For more information visit <http://totalrhythm.com>.

### CONCLUSION

As you can see, each contributor—Carrie, Michelle, Kalani, Paulo, and Robert—has developed a unique program, and each of them has demonstrated enormous creative spirit. Their work is a testament to the immense inspirational power of following one's passion in life.

In addition to all of the enormously enlightening information we've learned about the fitness benefits of these programs, we've also noted that they focus on "emotional wellness" in one aspect or another. This benefit is a result of the connection with other participants and their connection to that all-important unifying factor, rhythm. After all, what's the point of being physically fit if you don't also have a sense of well-being?

As percussionists, there are vocational opportunities available to us that were not even imagined a generation ago. From blending instruments from different cultures, to facilitating interactive programs for diverse populations, to rhythm-based fitness activities, our passion for percussion can lead us in directions that are limited only by our ability to imagine new possibilities. And that ability is, by definition, limitless—and drumming is good for us!

But you already knew that!

**John Fitzgerald** is the Manager of Recreational Music Activities for Remo Inc. and a freelance percussionist in Los Angeles. He is also a member of the PAS Recreational Drumming Committee and is a trained Drum Circle Facilitator. His duties at Remo include managing Recreational Drumming products and programs. John had facilitated in the U.S. and abroad, as well as regularly at Remo's Recreational Music Making Center in North Hollywood, California. He continues to freelance in L.A. in live performances and on many major motion picture film scores including *Spiderman 2*, *Runaway Jury*, and *Swordfish*.

**Jim Greiner** is a member of the PAS Recreational Drumming Committee and the Health and Wellness Committee (sub-chair for hand drumming). Jim is also head of LP's Recreational and Community Drumming Program. Jim's duties with LP include conducting clinics and workshops, making instructional videos, authoring articles, community outreach, and instrument-design consultation. Through his company, Jim Greiner's Hands-On! Drumming Events ([www.handsondrum.com](http://www.handsondrum.com)) he conducts rhythm-based programs and percussion workshops for corporate, community, school, and private groups worldwide. He is also the percussionist with the 10-piece corporate special-events band The Bill Hopkins Rockin' Orchestra. **PN**





# Marketing 101: Using Marketing Strategies to Develop a Career Plan

By Montgomery Hatch

One of the common difficulties facing many music students today is the prospect of finding meaningful employment. With more graduating music majors than job openings, the market can often be fiercely competitive. University students frequently go through their college years without a definitive plan for their future or a strategy to deal with it, and they find themselves caught after graduation without many prospects. It is only after the fact that they realize they could have done more to prepare themselves while they were in school.

The basic principles of marketing can be used as a tool to help create a career plan for the future. By developing a well-thought-out plan, students can tailor their goals and actions to the specific needs of the job market and increase their chances of success upon graduation.

## THE MARKETING MODEL

Developing a marketing plan is an excellent way to structure our ideas and actions for a specific result. After all, as musicians the product we are selling is often ourselves. In order to use marketing strategies as a model for musical goals, it is important to understand what marketing is. In the simplest terms, marketing is the process of meeting the needs and demands of consumers. It is the method of creating products and services that the public not only desires, but is willing to go out and buy.

In this article I will seek to explain how marketing principles and strategies can be used to achieve musical career goals. In explaining the concepts below, I will concentrate on two popular career paths: becoming a full-time orchestral musician, and becoming a full-time university professor, though these strategies can be used for any music career or goal.

## PRODUCT ORIENTATION, SELLING ORIENTATION AND MARKETING ORIENTATION

In marketing there are three traditional methods of selling your product: product orientation, selling orientation, and marketing orientation. Product orientation is when manufacturers try to make their product the best of its kind on the market. They believe that if their product is clearly better than that of the competition, consumers will buy it. This is the orientation I believe most students operate under. The strategy would be to make oneself the best performer or educator possible and, by doing so, employers will want to hire you.

Selling orientation focuses on advertising. These manufacturers think that their product is sufficient the way it is, they just need to convince people to buy it. They believe that the more they advertise and push their product, the more people will buy it. In this case, if we relate the selling orientation to music careers, we are operating under the assumption that there are many qualified applicants who could fill any opening and, therefore, the way for us to distinguish ourselves and be selected is through self-promotion.

Marketing orientation uses elements of product orientation and selling orientation. The most significant difference in the marketing orientation is that it begins with the customer, not the product. In this orientation the marketer seeks to understand the specific needs, desires, and lifestyle of its target market. The marketer can then tailor the product to fit these needs and desires, and customize an advertising campaign to show how his or her product is the best for this market.

If we use marketing orientation in the example of acquiring a university teaching position, we must first determine the needs and desires of potential employers. Once we have determined the requirements of the position, as well as the skills and activities most desirable to the employer, we can focus on these areas and create a strategy to achieve them. This means creating a marketing plan.

## DEVELOPING A MARKETING PLAN

When developing a marketing plan, you want to start with broad ideas and goals. Once you have your final goal in mind, you can narrow it down into specific ideas and actions. By organizing your goals in this way you can produce results immediately by starting with smaller tasks that are easier to accomplish. Ultimately, all of these small accomplishments add up and will help you to achieve your main goal.

**Mission Statement:** The first step in this process is to create a mission statement. This will be your overall goal. Traditionally, mission statements were created around the product. In pursuing a musical career, if we view the product as ourself, our mission statement might be, "I strive to become a full-time orchestra musician." In more recent times companies have favored mission statements in a marketing orientation. This would read something like, "I strive to make myself desirable to a full-time orchestra through excellence in experience, ability, and musicality." Either way, the main objective of the mission statement is to clearly define what you are working for and what you hope to achieve.

**Organizational and Marketing Objectives:** Once we have a mission statement we need to develop our organizational objectives. This means looking at the mission statement and asking, "What do we need to accomplish our goal?" For example, if we want to become a full-time orchestra member we must first gain knowledge of the orchestral repertoire and traditions.

The next logical question becomes, "How do we gain knowledge of the orchestral repertoire and traditions?" The answer to this question becomes our marketing objectives. In other words, to become a full-time orchestra musician we must first learn the orchestral repertoire and traditions. In order to learn the repertoire and traditions we can examine audition lists, obtain sheet music, and study recordings. The marketing objectives are the specific actions that we take to obtain our organizational objectives.

By writing all of these goals and actions out we can create an outline of a musical marketing plan. Choose a goal that you hope to achieve. Be as specific as possible. This could be to become a classical freelance musician, a studio musician, a Broadway musician, or any number of administrative or academic possibilities. Then create a mission statement and list your organizational objectives. You can continue narrowing down your goals into very specific tasks. How detailed you make your outline is up to you. Below I have listed examples of what an outline might look like if your goal were to become a full-time orchestra musician or a university professor.

### Example A

Mission Statement: I strive to obtain a full-time orchestra position through excellence in experience, ability, and musicality.

# International PASIC Scholarship Grant



Download this application: [www.pas.org/About/Contests.cfm](http://www.pas.org/About/Contests.cfm)  
Materials must be postmarked by: 03/15/2009

The Percussive Arts Society will provide financial assistance to one student living outside the United States to attend the Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana from November 11-14, 2009. The winner will be notified in May, 2009.

## Award:

Financial assistance of up to \$1,500 (U.S. dollars)\*  
One year PAS membership renewal  
One PASIC registration  
One PASIC T-shirt

## Eligibility:

Must be an active PAS member at time of application, and if selected, during PASIC 2009.  
Student must be 18 years of age or older.

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

## Please submit the following materials:

- Completed application information (below).
- One-page bio, or resume, stating percussion education, training, experience, and future objectives.
- Proof of full-time student status, including latest transcript of grades.
- 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 teacher, conductor, or colleague.

Name \_\_\_\_\_

PAS Member ID \_\_\_\_\_ Expiration Date \_\_\_\_\_ Birth Date \_\_\_\_\_

Address \_\_\_\_\_

City/Province \_\_\_\_\_ Country \_\_\_\_\_

Zip/Postal Code \_\_\_\_\_

E-mail \_\_\_\_\_ Phone \_\_\_\_\_

\*The selected recipient is responsible for obtaining passport, visa or permits from their home country and the United States Bureau of Citizenship and Immigration Services (BCIS) that are necessary to allow attendance to PASIC. PAS shall make reservations and pay for 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 U.S. dollars. Recipient is required to have a VISA, MasterCard or other credit card accepted at 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. Recipient is 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. PAS disclaims any responsibility or liability to recipient for anything other than what it is agreeing to provide as part of the scholarship grant.



## Organizational/Marketing Objectives

- I. Develop technical mastery of the orchestral percussion instruments
  - A. Obtain a university education in classical percussion
  - B. Attend master classes and clinics
  - C. Develop a regular practice routine
- II. Acquire knowledge of the orchestral repertoire and traditions
  - A. Examine audition lists to determine what is asked
  - B. Collect sheet music of standard excerpts
  - C. Listen to recordings of standard repertoire
  - D. Study with a teacher who knows the orchestra traditions in which you are interested
- III. Gain experience in the art of ensemble performance
  - A. Perform in your school orchestras
  - B. Join youth and community orchestras
  - C. Participate in summer festivals
- IV. Learn how to take and win an audition
  - A. Practice taking auditions (ensemble auditions/summer festivals/mock auditions)
  - B. Get comments from your audition experiences
  - C. Record your auditions and run-throughs

## Example B

Mission Statement: I strive to obtain a university teaching position through demonstration of academic knowledge, skill, and networking.

## Organizational/Marketing Objectives

- I. Demonstrate professional knowledge of percussion performance and repertoire
  - A. Obtain advanced degrees in percussion
  - B. Present solo and chamber recitals
  - C. Perform in academic and professional ensembles
  - D. Publish research articles and compositions
- II. Develop a comprehensive teaching method
  - A. Teach at secondary schools
  - B. Maintain a private lessons studio
  - C. Make a teaching outline/syllabus with goals and materials listed
- III. Expand network and interview skills
  - A. Join academic societies (like PAS)
  - B. Attend conventions, clinics, and master classes
  - C. Ask colleagues and professors for a mock interview
- IV. Create a comprehensive CV and audition recording
  - A. Record recitals and performances
  - B. Keep records of all musical and academic activities (update frequently!)
  - C. Obtain example CVs to study format and layout

## HOW DO I SELL MY PRODUCT?

If you recall the marketing orientation method of selling, we examine the lifestyle, needs, and desires of our target market, and then show why our product is best to meet those needs and desires. Everything we need is in our marketing plan. Our organizational objectives are what we need to meet the needs and desires of our target market. The marketing objectives are how we show that our product is best to meet those needs and desires.

To put it another way, by studying university job openings we discover that the needs and desires of the search committee are a candidate who has professional performance experience, a complete teaching method, an excellent curriculum vitae and audition recording, and someone who nails the interview process. We have been preparing these very qualities for some time. Now we just need to sell ourselves to the committee. Our CV, audition recording, and interview are like our commercials. Through them, we are able to show how we meet all of the committee's needs and are the best candidate for the job. The results that we have gained in accomplishing our organizational and marketing objectives show how we fulfill the specific needs and desires of the university's search committee.

## CONCLUSION

By using common marketing techniques such as a mission statement and a marketing plan, you can focus your efforts to get you where you want to go. Long-term goals can sometimes be daunting. It can be difficult to know where to begin. All too often I see students with a career goal clearly in mind, but if you look at their day-to-day actions they are moving slowly, or not at all, towards that goal. Using some of the ideas employed by marketers can help students shift their preparation from a product-centered view into a marketing-centered view. Having a musical marketing plan will allow them to see exactly what their goal is and how to achieve it.

**Montgomery Hatch** is a percussionist with the New York City Opera and Adjunct Assistant Professor at Hofstra University. He received a Master of Music degree from the University of Southern California and a Bachelor of Music degree from San Jose State University, where he was an assistant to Anthony J. Cirone. Hatch has performed with numerous orchestras and chamber groups including the Los Angeles Philharmonic, San Francisco Symphony, Honolulu Symphony, Kansas City Symphony, Cabrillo Festival of Contemporary Music, Berkeley Chamber Players, and Emyprean Ensemble. PN

## CALL FOR PROPOSALS

### PASIC 2009 RESEARCH PROPOSAL INFORMATION

The Scholarly Research Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC 2009, November 11–14 in Indianapolis, Indiana. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters. Some possible topic areas for presentation include: world percussion, historical aspects of percussion, compositional analysis, historical aspects of drumset, physical and medical related issues, notation for percussion, aspects of orchestral repertoire and performance practices within the varied areas of percussion.

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

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

A completed PASIC Session Application must be submitted for either format. When applying online you will need to provide the following information:

1. Your name.
2. Your proposed topic title.
3. Indication of your preference of an oral presentation, poster presentation or either.
4. An outline of the presentation itself.
5. A 50-word or less description of the nature of your proposal. If you are applying for an oral presentation, indicate how you intend to organize your material within a 50 minute time frame.
6. A bibliography/review of the literature related to your topic.
7. A short biography to be included in the PASIC program if you are accepted to participate.

Dissertation abstracts are not acceptable. Do not send completed papers.

**Submit proposals online at [www.pasic.org](http://www.pasic.org)**

For additional information: 317-974-4488

**DEADLINE: DECEMBER 15, 2008**



# Multiple Percussion Solo Competition

Download an application: [www.pas.org/About/Contests.cfm](http://www.pas.org/About/Contests.cfm)

Materials must be postmarked by: 04/15/2009

## Purpose:

To encourage the highest level of artistic expression in the art of percussion performance and literature for multiple percussion.

## Competition Categories:

College level students who are current Percussive Arts Society members, ages 18-25 years of age at the time of entry.

## Awards:

Four finalists will be selected to compete at PASIC 2009 (November 11–14) in Indianapolis, IN. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs.

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 2009, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

Selected finalists will have their PASIC registration fee waived and are responsible for covering all other financial commitments (room, board, travel).

## Procedures:

1. **Submit five identical, individually protected CD recordings of your performance.** CD recording must be no longer than 15 minutes in length. Do not include your name on the CD. Write the repertoire contained in the recording on each CD.
2. **Submitted recordings will be numbered at the PAS offices to ensure anonymity.**
3. **All complete applications will be evaluated by a panel of judges.**

## Repertoire Requirements:

The first recorded selection must be the required composition; additional selections must be chosen from the repertoire list below and may be shortened to stay within the 15 minute restriction.

**Required Composition:** *Canned Heat* by Eckhard Kopetzki

## Repertoire List:

*Asanga* by Kevin Volans

*Bone Alphabet* by Brian Ferneyhough

*Cold Pressed* by David Hollinden

*Rebonds A* by Iannis Xenakis

*Side by Side* by Michio Kitazume

*XY* by Michael Gordon

Disqualification will occur if the required selection is not recorded in its entirety, the CD extends beyond the 15 minute time limit, the repertoire included is not from the required list as stated above, or selections have been electronically altered or edited with the exception of shortening pieces to accommodate the 15 minute time limit.



# Drumming Up Research

By John Hain

The modern percussionist is expected to be a master of many disciplines, with extensive knowledge of many genres of music that is to be applied in a variety of musical situations. It is not uncommon for the professional percussionist to find him or herself performing in a professional orchestra one night, a jazz club the next, and during the day, teaching lessons to students ranging from junior high school to college level. In addition, today's percussionists are expected to have a firm grasp of music from around the world and be up to date with the latest in technological advances.

With all of these demands, many percussionists may not take the time to reflect on the vast amount of research being done that may relate to their everyday musical activities. Over twenty years ago, Dr. Sherman Hong reported in *Percussive Notes* that, "Our profession abounds with authors who write articles relating to performance and pedagogy; yet, research studies often go unreported or unread" (p. 37). Unfortunately, the same holds true today, and this article aims to bridge the gap between researchers and performers.

The following studies cover a wide range of topics, but taken together they support issues that affect percussionists everywhere. By presenting summaries of these research studies in a single article, the author hopes to make this information accessible to a wider audience of percussionists. As a result, the research may have a broader impact on current practice and will hopefully provide new direction for future research.

## REVIEW OF THE LITERATURE

### Perceptual Studies

#### *Perception of Accent*

Kimberly Walls examined the perception of accents in her 1994 study, "Effects of Intensity and Age on Perception of Accent in Isochronous Sequences of a Snare Drum Timbre." She argues that musical expression, phrasing, and perception of rhythm and meter are dependent on accent, and that more information must be uncovered on how a listener perceives something as accented or not accented. For this study, Walls measured the effect of intensity changes on the perception of accents in a seven-tone snare drum passage.

The subjects for this study were 65 non-musician females ranging in age from nine to 31 with normal hearing. First, they were asked to listen to recorded snare drum examples with

seven tones, six being unaccented and one being accented, and choose at which position was the accented tone. The accent varied from the steady tone by an increasing interval of 1.25 dB, and this would determine the accent "limen," or limit at which accents are perceived. The second part of the test consisted of pairs of snare drum tones, one at a steady level of 82 dB and then another at a variable level ranging from 77 to 87 dB. Subjects were asked to indicate whether the second tone was softer or louder than the first. This test determined the difference limen, or the limit at which difference in volume can be distinguished. Finally, each subject was asked to fill out a questionnaire to provide demographic information.

The results of this study showed that there was (1) a statistically significant relationship between accent limen, difference limen, and age; (2) there were not statistically significant relationships between accent limen and difference limen; and (3) accent limen and age were negatively correlated. The author noted that although her sample was limited to only females between the ages of nine and 31 with normal hearing, the relationship found between accent limen and age should encourage teachers to first introduce large accents to young children before asking them to perceive "smaller, more 'tasteful' accents" (p. 32).

#### *Perception of Mallet Hardness*

Daniel Freed investigated the connections between perceived mallet hardness (PMH) and acoustic stimuli in his 1999 study "Auditory Correlates of Perceived Mallet Hardness for a Set of Recorded Percussive Sound Events." The stimuli consisted of recorded percussive sounds produced by striking four metal pots with a variety of mallets constructed of metal, wood, rubber, cloth-covered wood, felt, and felt-covered rubber, ranging from soft to hard. All possible combinations of pots and mallets were digitally recorded in an anechoic chamber. Nine subjects were chosen for their critical listening skills in music and asked to listen to four repetitions of the 24 sound events played in a random order. The subjects were instructed to rate the perceived mallet hardness of each event on a scale of one to nine, with nine being the hardest possible mallet and one being the softest.

From this investigation, Freed was able to identify two trends. The first was that "mallet identity has the expected strong effect on PMH and harder mallets generally correspond

to higher PMH ratings" (p. 319). The second was that the type of pan struck with the mallet has no effect on the perceived mallet hardness, and that the listener could separate out different parts of the stimulus in order to evaluate mallet hardness. At the conclusion of the study, Freed was able to single out four specific, measurable acoustical predictors (spectral level mean, spectral level slope, spectral centroid mean, and spectral centroid time weighted average) that correlate highly with perceived mallet hardness. He suggests further research into these timbral attributes in order to more fully understand each individual predictor's correlation to perceived mallet hardness.

#### *Perceptions of Stroke Type*

Erick Saoud considered the relationship between the type of marimba stroke and the tone it produced in his 2003 study, "The Effect of Stroke Type on the Tone Production of the Marimba." His purpose was to challenge the assumption held by many percussionists that you cannot produce a legato or staccato tone on a marimba bar by modifying the type of stroke used. Through this study Saoud attempted to scientifically analyze a phenomenon that has been discussed by percussionists for some time. In order to complete this experiment, Saoud recorded four percussionists performing single notes on the same marimba. Each performer was instructed to use the same mallet, the same stroke height (12–14 inches off the bar for legato, 4–6 inches for staccato), the same wrist action (modeled first by the author), and the same instrument in order to control for any differences in performance that would adversely affect the analysis. Each performer was recorded while playing staccato and legato strokes on three different pitches in three different registers of two different brands of marimba, and then the recordings were transferred to digital media and analyzed by an audio analysis computer program.

The analysis determined that the difference in the durations of each type of stroke was "minimal and inconsistent" (p. 45), and that the harmonic content of both stroke types were almost identical. From this data Saoud concluded, "through grip manipulation and alteration of stroke, one cannot produce a purely staccato or legato tone" (p. 45).

Michael Schutz and Scott D. Lipscomb also studied the perception of marimba stroke types, but through a different lens. Their 2004 study, "Influence of Visual Information on Auditory

Perception of Marimba Stroke Types,” investigated whether or not the physical gestures of a marimba player influenced the listener’s auditory perception. In order to test these cross-modal influences, the researchers asked a percussionist to play a variety of tones with four different stroke types: normal, legato, staccato, and damped. One example of each stroke type was chosen on four different pitches, and these examples were used to create 76 segments of audio, video, or audio-video. These segments were played for three groups of collegiate subjects: 22 percussion majors, 24 music majors who were not percussionists, and 24 non-music majors. For each segment of audio, visual, or audio visual material, the subjects were asked to move a slider from zero to 100 to indicate their perception of the stroke type, with zero being the most staccato and 100 being the most legato. For the video-only segments, the subjects were asked to base their rating on the visual material, and for the audio-only and audio-visual segments, the subjects were asked to base their rating on only the audio material.

Analysis of the data showed that the legato, staccato, and normal strokes were more correctly distinguished by visual-alone than by audio-alone. For the audio-visual information, the researchers uncovered that “visual material appears to shift perception in a predictable manner when paired with identical audio samples” (p. 78). While this did not occur at a statistically significant level, the researchers did note trends that occur in the data, which should be investigated further.

### PERSONALITY OF THE PERCUSSIONIST

#### *In the Classroom*

Mark Wheeler investigated the relationship between melodic and rhythmic reading skills of percussionists and wind players in his 1993 study, “A Comparative Analysis of Melodic and Rhythmic Music-Reading Skills of Percussion and Wind Instrument Students in Selected North Carolina High Schools.” His subjects were 388 high school students in the percussion, clarinet, and trumpet sections of twelve North Carolina high school band programs. The schools were selected to represent a cross section of band size, socioeconomic status, school enrollment, and rural and urban settings. The students were first given four sub-tests from the *Music Achievement Test*, a standardized music achievement test designed to measure their current level of melodic and rhythmic reading skills. In addition, they completed a questionnaire that gathered information about their musical experiences and demographics.

The analysis of the achievement test data showed that the means of the percussion group were lower than the trumpet group on all four of the sub-tests and lower than the clarinet group on two of the four sub-tests. Further statistical analysis showed that there was a

significant difference between the means of the percussion and trumpet groups, but no significant difference between the percussion and clarinet groups. The author hypothesized these low scores were the result of: (1) the lack of attention shown to percussionists by band directors, (2) an inadequate understanding of percussion pedagogy in band directors, (3) the lack of demanding material for percussion in method books, and (4) the lack of melodic material for percussionists in method books.

Sheldon and Price explored gender issues in their 2005 study, “Sex and Instrumentation Distribution in an International Cross-Section of Wind and Percussion Ensembles.” The authors gathered data about sex and instrumentation from 170 ensembles in 25 different countries from around the world. The data was gathered from a survey of International Society of Music Education members, who were asked to fill out a form with each band member’s first name, sex, and instrument. An Internet search gathered additional data from international ensembles. Over 8,000 instrumentalists from five continents were examined (Antarctica and South America were excluded due to lack of data), and the sex-instrument trends were identified.

The results of the study showed that gender disparity exists in instrumental ensembles across the world. Females overwhelmingly exceeded males in flute, clarinet, oboe, and bassoon sections. Males dominated the remaining sections, including saxophone and all of the brass instruments. The data gathered about percussionists showed that 79.46% are male and 20.54% are female. When broken down by continent, males dominate in every continent except Asia, where the distribution is 42.86% male and 57.14% female. In North America and Europe, the results were 62.79% male/37.21% female, and 88.94% male/11.06% female respectively. The most extreme example of gender disparity in percussion instrumentation can be seen in Africa, where 100% of the percussionists were reported as male. The authors found that the gender disparities exhibited in many instrumental ensembles across the United States are closely mirrored by ensembles from around the world.

Linda Pimentel examined the behavior and verbal interaction of the woodwinds, brass, and percussion in her 1983 study, “The Development of Measurement Instruments for and the Measurement of Differences in Behaviors and Verbal Interaction between Sub-Groups of the Concert Band.” Her purpose was three-fold: (1) to investigate if there are different organizational behaviors in each sub-group, (2) to investigate how the members of each sub-group function, and (3) to investigate the student-teacher relationship of each sub-group.

Eight bands were observed for five consecutive rehearsals using the “Planned Activity Check” (plachek), a method for quantifying

## WHY BE JUST A SOLOIST



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observed behaviors, and eleven different variables were measured, including on-task, off-task, organizational, and individual behaviors. Statistical analysis revealed that there were significantly different organizational behaviors between all three sub-groups on all variables. In addition, the percussion sub-group acted as individuals while the other groups acted as a group. The amount of off-task behavior was also significantly greater in the percussion sub-group. The author concludes her study with recommendations for experimental changes in organizational behaviors and verbal interaction for the percussion sub-group in the concert band.

#### *On the Field*

In his 2004 study, "Contributions of Drum Corps Participation to the Quality of Life of Drum Corps Alumni," Stephen Zdzinski surveyed drum corps alumni who were in attendance at the 2001 Drum Corps International World Championships held in Buffalo, New York. The survey, completed by 77 people, consisted of short-answer questions to gather demographic information, Likert-scale items to assess drum corps' impact on current quality of life, and free-response questions to "assess reasons for drum corps participation, long-term effects of drum corps participation, aspects of the drum corps experience that were enjoyable,

most interesting, most successful, and most frustrating, as well as suggestions for improvement" (p. 49).

Results of the survey showed that alumni had joined the activity because they enjoyed performing and desired a higher level of marching and musical experiences. Former drum corps members also reported that a number of accommodations were made in their personal lives in order to participate in the activity, most common being educational and job adjustments. When asked how drum corps participation affected their current quality of life, 50% of the respondents reported some mental health benefit, mostly in the areas of self-discipline, self-esteem, and mental toughness. In addition, 43% responded that their health and physical fitness were better as a result of their drum corps participation. Musical involvement outside of the drum corps activity also increased due to drum corps participation. The author found that there are many long-term quality-of-life benefits to membership in the drum corps activity, and that his results were similar in many ways to surveys of public school and adult instrumental and choral program alumni.

#### TEACHING PERCUSSIONISTS

##### *Teacher Preparation*

Julia Hillbrick studied the training of band

directors and their ability to teach percussion in her 1999 study, "A Profile of the Perception of Instrumental Ensemble Directors in the States of Illinois, Missouri, and Wisconsin Regarding the Percussion Techniques Class." The purpose of the study was to investigate the effectiveness of percussion methods courses in training future teachers.

A questionnaire was sent to members of the Music Educators National Conference who were teaching junior high or high school instrumental music ensembles in Illinois, Missouri, and Wisconsin. The survey instrument was designed to compare information taught in percussion methods classes with information teachers now know to be useful due to their experience in the classroom. The survey asked questions about which percussion instruments the respondents felt comfortable with after taking their methods class, and which instruments they felt needed more attention in class. In addition, the survey asked whether or not information from the percussion methods course was being applied in everyday teaching situations, and if not, what the respondent thought should be added to the curriculum.

Results showed that most respondents were comfortable with snare drum, timpani, keyboard percussion, and accessory percussion instruments. Instruction in marching percussion and drumset was found to be lacking, as



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many respondents reported that they were uncomfortable on these instruments. In addition to the musical concerns of the teachers, a significant number of respondents indicated that more information was needed about percussion instrument repair and maintenance. The author concluded that percussion methods courses offered by colleges and universities in Illinois, Missouri, and Wisconsin did not meet the minimum standards for these courses as set by the Percussive Arts Society.

#### *The Beginning Percussionist*

Ronald Crocker examined the handedness of beginning percussionists in his 1987 study, "Effects of Hand Dominance on the Speed and Accuracy of Tapping Patterns in Beginning Percussion Performance." The purpose of the study was to examine three questions related to hand dominance: (1) are speed and accuracy of percussion tasks influenced by handedness, (2) does one handedness group have an advantage over another when performing various sticking patterns, and (3) when the dominant hand is the lead hand in a sticking pattern, does this result in superior speed and accuracy?

In order to answer these questions, the author tested 998 fifth-grade students from 31 central Nebraskan schools to determine whether each individual was left-handed, right-handed, or mixed-handed. From each group, 25 students were randomly selected and asked to perform a series of tapping patterns. Results showed that no statistical significant difference was found in speed and accuracy in the performance tasks between left-handed, right-handed, and mixed-handed students. In addition, no group was found to have a statistically significant advantage in speed and accuracy when performing specified sticking patterns.

Donald Carroll focused on the beginning snare drum student in his 1987 study, "Development and Evaluation of a Programmed-Like Text with Accompanying Audio Cassette Tapes as an Ancillary to Elementary Beginning Snare Drum Classes." The purpose of the study was to "develop and investigate the effectiveness of materials of specific content suitable for home practice in the development of rhythmic concepts and performance skills by beginning elementary snare drum students" (p. 1).

Forty-one beginning snare drum students were recruited from the fifth and sixth grades of Ohio elementary schools to participate in the study. The students were divided into an experimental and a control group, and attended one 30-minute class per week for 14 weeks. Both groups were given a method book and taught an identical curriculum developed by the author, but the experimental group was sent home each week with a cassette tape of recorded examples from the book. Each student was asked to perform four snare drum solos before the study began and at the completion of

the 14 weeks of instruction. The performances were videotaped and sent to three independent judges for evaluation using an instrument designed by the author. Statistical analysis of the results from the pre- and post-tests showed no significant difference between the experimental and control groups.

#### *Percussion Rating Scales*

Jon Nichols was concerned with creating a reliable and valid rating scale for the snare drum in his 1985 study, "A Factor Analysis Approach to the Development of a Rating Scale for Snare Drum Performance." In order to determine which factors were most important to the evaluation of a snare drum performance, 43 judges who were instructed to list the key factors used to make their evaluations rated 129 audiotape performances. A factor analysis was completed and three themes emerged: technique-rhythm, interpretation, and tone quality. Within each group, the six factors with the highest statistical score were chosen for inclusion in the rating scale. The 18 criteria were then used to create a new rating scale. This new rating scale, entitled the Snare Drum Rating Scale, was used by 16 judges to score snare drum performances and was found to have an intra-judge reliability of 0.92, and an inter-judge reliability of 0.69.

#### **CONCLUSION**

The first set of studies reviewed in this paper dealt with issues of perception. The research conducted by Walls points towards a deeper understanding of how accents are perceived, especially in a series of snare drum notes. She found that there is a negative correlation between the perception of accents and the age of the listener. Many young percussionists struggle with the infusion of subtle accents into a 6/8 maraca pattern, or the placement of the backbeat in a 4/4 drumset groove, and the results of Walls' study suggest that students do not understand these nuances because they cannot perceive such small levels of discrimination. An effective teaching strategy would be for the teacher to perform the accents in a very obvious way and encourage the student to do the same until he or she develops the necessary skills.

Issues of perception can also affect percussion performance, as evidenced in the studies of Schultz and Lipscomb, Saoud, and Freed. These studies indicate that there is both a visual component and an aural component to percussion performance, and taken as a whole suggest that neither should be neglected. Many conductors have asked for a passage to be performed with a different articulation, and the information provided by this research adds more musical options to the percussionist's arsenal. Additional research should be undertaken to gain a deeper understanding of perceptual issues and how they specifically



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relate to percussion. These studies focused on the perception of single notes in a non-musical context while future studies should examine perceptions of events in musical phrases under performance conditions.

The implications for percussion educators are very evident in the personality research of Wheeler and Pimentel. These studies examine different traits of percussionists as a group, such as the lack of melodic reading skills, the lack of organizational skills, and the lack of on-task behaviors as exhibited by percussionists in band rooms everywhere. Having this information should empower percussionists everywhere to change the status quo. Percussion educators should take note that current method books do not adequately address melodic reading skills, and they should adjust their curricula to address this deficiency. In addition, educators should focus on limiting the amount of off-task behaviors exhibited by providing percussion-

ists with more to do, such as involving them in daily warm-ups, introducing percussion ensemble literature, or selecting music with more challenging percussion parts. There is a need for more qualitative studies of percussion section behavior that will help teachers better understand the sub-culture that exists in the back of the ensemble. These studies should help provide insight as to the best methods to correct the negative behaviors often exhibited by percussionists.

The research of Sheldon and Price regarding the lack of women in percussion should concern every percussionist, and every attempt should be made to encourage girls to participate in percussion. Further research is necessary to identify the reasons why girls do not choose to play percussion instruments, and what steps need to be taken to increase their participation.

Issues of percussion pedagogy affect the

entire profession, and studies including those by Hillbrick, Crocker, Carroll, and Nichols, can be used to encourage percussion instruction to improve and evolve. By investigating the best practices for teaching and evaluating percussionists, researchers play a key role in enhancing current methods. Future research must continue to explore the most effective and efficient methods for transmitting the diverse and expansive knowledge required by the modern percussionist.

Because of the creativity required in the world of music, artists often rely more on instinct than scientific fact. Researchers have spent countless hours collecting data that can be useful in guiding a percussionist's daily decisions regarding performance and pedagogical techniques. However, the information collected, while useful, does not always get transmitted from the researchers to the general population of percussionists. By investigating

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and sharing research results more regularly, percussionists can take advantage of the most recent scholarship and further their craft.

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**John Hain** resides in Rochester, New York where he is Assistant Professor of Music at Nazareth College. He received his DMA and MM degrees from the Eastman School of Music and a BM from Northwestern University. Hain is also an active performer in the Rochester area. PN

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# Beginnings and Future of the Classical Marimba League

By Nathan Daughtrey

The Classical Marimba League (CML) is one of the newest organizations to sprout in recent years that is meant to boost the stature of the marimba as a viable classical instrument. The CML was founded by Brenton Dunnington, a concert marimbist who truly laid the groundwork for a very successful endeavor that includes a Composition Competition.

While maintaining the vision of the organization, one of the most immediate initiatives of the new Classical Marimba League is to bring the organization more into the public eye. So many of our efforts as percussionists to bring attention to our neglected instruments, while noble, are presented only within our little percussion bubble. That the Classical Marimba League and Brenton were mentioned recently in a *New York Times* article painting the marimba in a very positive light shines a ray of hope.

Other initiatives include involving National Public Radio and expanding the performance venues into larger concert halls. After the success of the first Champions Concert last spring, the CML is working to develop a more elaborate network of performance venues so that the winners can participate in a multi-city national (and eventually international) CML Concert Tour.

Equally exciting opportunities lie ahead for the Composition Competition winners. By remaining in contact with these composers each year, the CML is able to foster a relationship in which they are commissioned to write new works for the winning performers. In other words, the relationship does not end with the award, as is the case with many other composition contests. It is viewed more as the beginning of a lifelong col-

laboration, striving to get these works performed around the world and encouraging the creation of new works.

Something that will simultaneously benefit the performers, the composers, and the CML itself is the new Recording Initiative. The entire catalogue of CML winners (composers and performers) will be recorded so that everyone can hear this wonderful music. In the near future the Website [www.ClassicalMarimba.com] will be enhanced to feature streaming audio and video of winning compositions and performers from the two competitions, thus creating a great resource for all the visitors to the site.

I recently spoke with Dunnington about the origins of the CML, the future of the marimba, and how the Classical Marimba League is helping to change the marimba's path.

**Daughtrey:** *How did the Classical Marimba League become a reality?*

**Dunnington:** In 2003, after an exhaustive study of the existing marimba literature, I began to personally pursue composers to write new tonal music. As I began to premiere these first works [most notably, Noah Taylor's "Marimba Concerto No. 1" in D minor], the audience reactions were fantastic. People seemed to truly enjoy the marriage of the beautiful romantic music they are familiar with along with the exciting new sights and sounds of it being performed on the marimba. Since then, it has been my vision to continue to fill this void in the marimba's repertoire. The goal is not to copy the music of the past, but to simply give the marimba a rightful place with more beautiful music that is fitting for the classical concert stage.

**Daughtrey:** *How has the CML Composition Competition helped to fulfill this mission?*

**Dunnington:** The CML holds this annual Composition Competition to inspire new works composed for the marimba. The purpose is to stimulate a rebirth of these styles of music for the

instrument, aimed at augmenting a repertoire suited for the classical concert stage and music competition. The CML annually presents an Awards Concert Series at participating music schools around the globe at which the winning compositions are performed and recorded live. While only five winners are selected each year, this has already inspired a wonderful catalogue of beautiful new music for the marimba. And with the premiere performances of these works given at the participating colleges, this also provides the wonderful opportunity for students to be able to work with composers in playing new music.

**Daughtrey:** *There is now a CML International Solo Marimba Competition, right? What role does it play in relation to the Composition Competition?*

**Dunnington:** The CML International Marimba Artist Competition is a wonderful outlet for marimba performers to showcase their talents. In its first year, the CML Marimba Competition had applicants hailing from nine countries. As part of the awards to the marimba solo winners, the competition provides new works commissioned by the CML, written by previous Composition Competition winners, given specifically for the Marimba Competition winners to perform. For both composers and the marimba performers, the CML is continually developing new opportunities for the marimba. Once a composer or marimbist has made contact with the CML, this can lead to many useful opportunities and connections in support of their career.

**Daughtrey:** *The creation of the CML has created and fostered some wonderful artistic relationships with extremely talented performers, composers, and teachers. What have been some of your favorite moments?*

**Dunnington:** I am continually energized by positive response of the vision, not only from the participants, but especially from the support and enthusiasm shown from the professors and participating music schools. The CML is very fortunate to have an ever-growing list of supporting schools all over the globe—from Australia to Spain, London, and coast-to-coast across the U.S. It has been exciting for me to see the international reach that this association has taken on in such a short amount of time.



Brenton Dunnington

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## **Competition Categories:**

High school percussion ensemble and college/university percussion ensemble

## **Awards:**

Two high school and three collegiate percussion ensembles will be invited to perform at PASIC 2009 (November 11–14) in Indianapolis, IN. Each ensemble will be featured in a Showcase Concert (50 minute maximum program length).

Selected ensembles are expected to assume all financial commitments (room, board, travel), organizational responsibilities, and furnish their own performance equipment. PAS will provide one piano (if needed), music stands, chairs and one announcement microphone. Additional audio requirements are the responsibility of the performing ensemble.

## **Eligibility:**

- All ensemble members (excluding non-percussionists) must be current PAS members.
- Ensemble directors and/or professional soloists are not allowed to participate as performers on the recording.
- Students must be enrolled in the school of the ensemble in which they are performing.
- Students may not participate in a percussion ensemble from more than one school.
- Ensembles selected to perform at PASIC 2009 may apply again in 2012.

## **Procedures:**

**1. Submit six identical unmarked and individually protected recorded CDs with this application form.**

Recordings must be of formal live performances 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 2008 are eligible. Include official programs from concerts 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. Submitted recordings will be numbered at the PAS offices to ensure anonymity.**

**3. All complete applications will be evaluated by a panel of five judges.**

**4. Ensembles will be notified of the results in June, 2009.**



It was very exhilarating to have the 2008 CML Champions Concert for the Marimba Competition held at the University of North Carolina at Pembroke Percussion Festival last March [hosted by Tracy Wiggins]. The three winners came from Taiwan, Japan, and Poland and performed a thrilling concert full of some amazing marimba music. I am also most excited about the coming collaboration with Fernando Meza at the University of Minnesota. As the CML Champions Concert for the Marimba Competition will be held in Minneapolis for the next two years, it will be great to have the CML be a part of coming international events that Minnesota will be hosting in the near future.

**Daughtrey:** *Tell me a little about your own musical background.*

**Dunnington:** I began piano lessons at a young age and percussion studies at age 14. My chief artistic coaches have included Michael Rosen and Keiko Abe, both to whom I owe a great debt of gratitude. In striving to acquire a diverse musical knowledge and achieve a level of understanding and well-roundedness in music, I also took it upon myself to study with artists outside of percussion. This helped me to expand my own knowledge of music as well as to push my technical boundaries by taking direction from musicians and composers who were unconstrained by perceived limitations of the instrument.

**Daughtrey:** *At what point did you feel pulled more toward marimba than other percussion instruments?*

**Dunnington:** One cannot deny the wonderful visual aspect of watching a marimba performance. This may have been what initially attracted me towards the marimba, although my initial musical interest was the piano. That preliminary interest in a keyboard instrument may also have been what drew me to the keyboard instruments of the percussion family, and specifically to the marimba. My debut as a marimbist came at the age of 15, with the Columbus Symphony Orchestra, performing Keiko Abe's "Prism Rhapsody." At age 16, I performed Nebojsa Zivkovic's "Marimba Concerto No. 2" with piano during a recital at the Oberlin Conservatory. That same year, I was also fortunate enough to be named a Yamaha Young Performing Artist. I have subsequently made recital, concerto, and radio appearances across the U.S., as well as in Japan and Europe.

**Daughtrey:** *When did you begin this quest to advance the marimba as a solo and concert instrument and how did you start?*

**Dunnington:** Over the past 10 years, I have commissioned and premiered promising new works including marimba soli, chamber music, and full orchestral concerti. These include works by the Emmy Award-winning film composer

Bruce Broughton ["Short Stories" for marimba and piano], Leslie Howard ["Grand Duo Concerto" for marimba and piano], and many pieces composed for me by Noah D. Taylor. I premiered Taylor's "Marimba Concerto No. 1" in Denver back in 2004.

**Daughtrey:** *With such a wide range of performance venues to your credit, do you feel it is necessary for other marimbists to do the same to succeed?*

**Dunnington:** There are a number of different directions marimbists are taking these days. While no one direction is the "right" one, the most successful artists seem to be the ones who strive to become complete musicians. This includes understanding all aspects of the "business." The musicians who also understand marketing, finance, and networking equip themselves to better survive in the fiercely competitive music environment.

**Daughtrey:** *Do you feel that we have the necessary literature to compete with older, more established instruments?*

**Dunnington:** The marimba has definitely been at a significant disadvantage in the classical concert arena due to the void of comparable music from the earlier time periods. The Classical Marimba League exists to promote the advancement of the marimba in the classical concert arena while also promoting the careers of emerging composers and marimbists from all over the world. The CML focuses its efforts on the inspiration of a renaissance of melodic styles of music for the marimba while avoiding a mere pastiche. The marimba is a beautiful instrument with a wonderful visual aspect. However, as orchestras also have the great concerti from the likes of Rachmaninoff and Liszt to choose from when programming a season, the marimba does not have a fair chance due to the lack of comparable repertoire. The Classical Marimba League endeavors to establish a legacy of marimba music that honors the notable styles of the past within the creative expression of the present age.

**Daughtrey:** *What are your hopes for the future of the Classical Marimba League?*

**Dunnington:** These past few months have been a significant time in the continued growth and development of the CML. I am excited to announce that Cort McClaren and you will succeed me as Chairman and Director of Operations, respectively, of the Classical Marimba League. We have collaborated closely during the competitions from the beginning, including the partnership with C. Alan Publications to provide sheet music publication to the winning composers. I have every confidence that you and Cort will successfully lead the CML into the future. As Founder, I will continue to act in an advisory capacity. I have no doubt that this transition will bring great stability and growth for this fantastic association.

**Daughtrey:** *You have laid the groundwork for a very beneficial and successful endeavor to elevate the stature of the marimba. What have you learned throughout this journey?*

**Dunnington:** During the creation of the CML, I have learned many things. I hope that the CML can help leave a legacy of beautiful music for all to enjoy. As Rachmaninoff noted: "Music is enough for a lifetime, but a lifetime is not enough for music." I hope that we can inspire touching music for many lifetimes.

**Dr. Nathan Daughtrey** is a professional percussionist and composer based in Greensboro, North Carolina, where he also performs with the Greensboro and Winston-Salem Symphony Orchestras. He holds degrees from the University of North Carolina at Greensboro, where he also taught for three years as a Visiting Lecturer in Percussion. He has appeared nationally and internationally as a soloist and clinician, and has also been involved in many recording projects, including his own solo marimba CD, *Spiral Passages*. As second- and third-place winner of the 2005 PAS Composition Contest, Daughtrey is also very active as a composer, with his band and percussion works being performed worldwide. He serves on the PAS Composition Contest Committee and is the new Director of Operations for the Classical Marimba League. PN

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# The Fulcrum Grip

By Ed Saindon

**T**he Fulcrum Grip is a four-mallet grip for vibraphone and marimba that incorporates finger control along with wrist and arm motion. I began experimenting with the grip's mechanism several years ago, determined to achieve (while holding four mallets) the ease of execution in terms of control, looseness, speed, and power of a two-mallet player. The grip incorporates the use of fingers via a hinge or fulcrum point as utilized by two-mallet players and drummers.

Two-mallet players generally hold the mallets like a drummer playing with sticks. The mallet is usually held between the thumb and index finger (the fulcrum) while the other fingers are used to generate the movement of the mallet as it moves into and out of the palm of the hand. With the Fulcrum Grip, we are essentially employing the same fulcrum concept while holding two mallets in each hand. With this approach, the four-mallet player has the best of both worlds: the dexterity and power of a two-mallet player as well as the ability to fully utilize *all* four mallets.

## FULCRUM GRIP DESCRIPTION

Essentially, the mallets are held very loosely in the hand (using the Burton grip) while the fingers are used to manipulate the stroke of the mallets. The ends of the mallets come out of the palm of the hand and are snapped back by the fingers. Through the use of finger control, the grip allows the four-mallet player to maximize the command of technique as it applies to dynamics, speed, and power, while economizing on arm and wrist motion. With this grip, the player is also able to produce a full sound without unnecessary height in the mallet stroke.

Many four-mallet players favor the outside mallet in the right hand and downplay the inside mallet in terms of activity and volume. A common reason for this is that the rotation motion for the inside mallet is not best suited for power and speed. Furthermore, the supinated forearm movement used in the stroke of the inside mallets can lead to a variety of wrist, elbow, and arm injuries. That being said, it is important to point out that the Fulcrum Grip utilizes a downward-upward motion (as opposed to rotation) with both inside mallets. Think of the inside mallet being more of an extension of the forearm.

## FULCRUM POINTS

There are two fulcrum points with this grip. They are dependent upon the mallet spread.

We'll address the grip from both fulcrum points. It is important to mention that in both fulcrum points, the mallets come out of the palm of the hand to allow for the snap motion of the fingers. Keep in mind that holding the mallets tightly in the hand without allowing the mallet ends to leave the palm of the hand will neutralize the use of finger control.

**Small to Mid-Range Spread Fulcrum:** The fulcrum or hinge of the grip is between the third finger and thumb. The key point of the grip is that the tip of the third finger is held to the side (towards the thumb side) of the outside mallet in order to retain control of the outside mallet and keep it in the palm of the hand. The thumb and second finger are held in a straight position. The third finger is used to allow the inside mallet to come out of the hand and then be snapped back. When playing the outside mallet, the fourth finger is also used to snap back the mallet into the palm of the hand. As mentioned before, the inside mallet uses a downward motion as if it were an extension of the forearm. See Photos 1 and 2.

Photo 1: Under view of Small to Mid-Range Spread Fulcrum with the third finger placed to the side of the outside mallet. Outside mallet is in the palm of the hand.



Photo 2: Top view of Small to Mid-Range Spread Fulcrum with the thumb and second finger extended.



**Mid-Range to Large Spread Fulcrum:** The fulcrum or hinge is between the thumb and the first joint of the second finger, as if using matched grip with drumsticks. With this grip, the outside mallet is not held in the palm of the hand by the third finger, but rather let go, thus allowing the end of the outside mallet to come out of the palm of the hand and be almost at a perpendicular angle with the forearm. With the thumb and second fingers acting as the hinge point, the third, fourth, and fifth fingers are used to snap the inside mallet back in the hand. The inside and outside mallets will basically form a right triangle, with the outside mallet almost perpendicular to the forearm. When playing with the outside mallet, a pronated movement of the forearm is used. See Photos 3 and 4.

## SUGGESTED EXERCISES

Work on playing melodies with all four mallets while changing the spreads (from small range to wide range) of the mallets in each

Photo 3: Under view of Mid-Range to Large Spread Fulcrum with the fulcrum between the thumb and second finger. Outside mallet is out of the palm of the hand.



Photo 4: Top view of Mid-Range to Large Spread Fulcrum with inside mallet as an extension of the forearm. Mallets approximately form a right angle.





Photo 5: Inside mallet is out of the palm of the hand and ready to be snapped back by fingers.



Photo 6: Outside mallet is out of the palm of the hand and ready to be snapped back by the fourth finger. The third finger is placed to the side of the outside mallet. Mallets approximately form a right angle.



hand. This will necessitate alternating between the two variations of the Fulcrum Grip's hinge point. Also, open and close the spread of the mallets while making a smooth transition from the two fulcrum points. It's important that the player switch smoothly and quickly from the two different fulcrum points in order to use all four mallets comfortably and efficiently.

### PLAYING CHORDS

This grip can also be used in playing very full-sounding chords with a minimum of wrist and arm motion. When playing a chord, the mallets come out of the hand and are snapped back into the palm by the fingers. Classical pianists can get an extremely full sound by keeping the fingers on the keys and pulling up with the hands. This same principle can be applied to playing mallet instruments. In this case, the mallet heads are close to the bars and the hand is pulled up with an upward wrist motion, while simultaneously snapping the mallet with the fingers into the palm of the hand. This technique can create a very full-sounding stroke with relatively little effort and tension. This allows the player the ability to produce a very full sound with a minimum of mallet height, arm, and wrist motion. Try executing a variety of chord voicings (small and wide intervals) using this method.

Another method used in creating a very full

chordal sound is to allow the mallets to come completely out of the palm of the hands and be raised at a perpendicular angle to the bars. Once the mallets are out of the hand and are at a right angle with the bars, the mallets can be snapped back in the hand (with or without arm and wrist motion) for a full and powerful stroke.

### VOLUME AND SPEED

If the player has the need to play with a bit more volume and speed, use the Large Spread Fulcrum and the inside mallets. With this method, maximum mallet height is achieved with minimum arm and wrist motion. It's just like playing with two mallets, with which the player has the ultimate mallet height available without any unnecessary wrist or arm movement. In this case, the outside mallets are basically at a right angle with the inside mallets, whereby the inside mallets pivot off of the outside mallets.

From the French and German grips to the Moeller technique, there are many variations of grips when playing drums. All of these grip variations use different fulcrum points. There

are fulcrum points towards the front of the hand between the thumb and index finger versus fulcrum points towards the back of the hand that employ the fourth finger. Consequently, there are many ways for the mallet player to develop and experiment with mallet grips that use finger control along with variations of fulcrum points. The key is in trying to utilize finger control as a means of initiating and controlling the mallet stroke in conjunction with the wrist and arm. Mallet percussionists are encouraged to try the Fulcrum Grip and to experiment with their own variations of this concept.

For more information and a demonstration of the Fulcrum Grip, try to catch Ed at one of his upcoming clinics. His clinic schedule is listed at [www.myspace.com/edsaindon](http://www.myspace.com/edsaindon). The Fulcrum Grip can also be viewed on some of Ed's performance videos posted on YouTube (including his PASIC 2006 clinic in Austin, Texas) as well as on his Website at [www.ed-saindon.com](http://www.ed-saindon.com).

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# Percussion in the global economy

## Teaching and Performing in Fuzhou, China

By Greg Beyer

This past summer I had the fortunate opportunity to spend three weeks in Fuzhou, China. In 2005 and 2006 I had performed at the Beijing Central Conservatory's Modern Music Festival, first as a member of Present Music, the Milwaukee-based new music ensemble led by Kevin Stalheim, and the following year as a solo artist. During those two trips I was afforded a fantastic introduction to Chinese culture, contemporary society, and contemporary Chinese music making,<sup>1</sup> but my exposure to and interaction with Chinese people was somewhat limited.

This third trip was a categorically different experience. I spent three weeks (May 27 to June 19, 2008) at Fujian Normal University (FNU) in Fuzhou, the capital of Fujian Province, located in southeastern China. This opportunity came about via the suggestion of composer and old friend Wen DeQing, and ultimately upon the invitation from Wang YaoHua, Wen's former professor and world-renowned ethnomusicologist on faculty at FNU.

As a visiting professor, my role during this trip was to prepare a recital that would combine a solo concert and a short percussion ensemble program with the percussion students at FNU, who study under Associate Professor of Percussion Li Lin. We gave this performance on June 17, after many days of hard work together.

### LOST (AND FOUND) IN TRANSLATION

The June 17 printed concert program clearly reflects the bilingual experience that the students, Li Lin, and I shared. A Chinese university environment in 2008 presents a noteworthy conversational dichotomy for an English speaker.<sup>2</sup> On one hand, Chinese of my generation and older typically are unable to speak fluent English, and some had no experience trying to understand a westerner's spoken English.

On the other side of this communicational divide, the younger generation (e.g., the students at the University) has been studying English since the age of 13, and in some cases even earlier. Although English has been part of the national curriculum in Chinese schools for a

number of years and there are more people learning English in China today than there are people living in the United States,<sup>3</sup> it was nevertheless clear that the younger people had a more immediate understanding of and capacity to communicate in English.

Therefore, spending time with my peers and spending time with my students provided radically different experiences, and I must admit that I enjoyed socializing with the students very much. Whenever I was taken out for a meal by the faculty of the FNU Music College, I was typically left at the edge of a conversation I did not understand. I tried my best to take part and rapidly learned words and phrases pertinent to mealtime discussions, but overall I was left in the dark—an incredibly humbling experience that inspired me to work very hard on Mandarin most mornings during my short stay. At meals with the students, we had meaningful exchanges that were fun and beneficial to all of us—questions back and forth about how to say this and that in Chinese and in English, about school systems and clothing styles between America and China, and about other topics ranging from music to politics<sup>4</sup> to the environment. We exchanged hilarious jokes and “literal translations” that make very little sense from one language to the other. For examples, just as in English someone might jokingly (or not!) threaten someone else to beat them “black and blue” or to give someone a “licking,” Chinese have the saying, “*gěi nǐ yánsè kàn kàn*” (give you a color see-see). My student WangZheng thought that sounded hilarious in English. “If you don't listen to me, I give you a color see-see!”

Regarding their spoken English, many students complained of having poor English teachers—older generation Chinese who had never been abroad and had never been able to adopt a proper English accent—who gave the students many assignments in translation, but little time in actual conversation.

My sense is that in due time, these problems will vanish. As China continues its rapid ascension in the world, global opportunities are becoming more readily available for young Chi-

nese. Case in point: One evening I spent some downtime outside of the Taiwanese bubble tea house, *Babu*, enjoying what became a very addictive drink, *jhen jhu nǎi chá* (milk bubble tea), and writing in my journal about the day's memorable events. Before I knew it I found myself engaged in conversation by two young female students.

“What are you writing?” I heard in near-perfect English with a mild British accent.

I never learned the second student's name, although she was an art student but unable to speak English well. Ling HwanZhen, however, was a fourth-year English major with an incredibly strong grasp on English, on the precipice of graduation at the end of June.

“What are your plans after graduation?” I asked.

“I was supposed to return to my hometown to teach middle school English, but I opted instead to take two years to travel,” she replied. “I have a position with a Chinese company based in Ethiopia that works on projects to develop Ethiopia's infrastructure. I will translate for the company and I will also teach English to the company's employees.”

I told her what I was doing on the FNU campus and explained to her all the places I have been around the world—travels afforded via musical opportunities.

“You have a good life,” she commented with a warm smile.

I thought about that for a bit. “It sounds like you do, too,” I said.

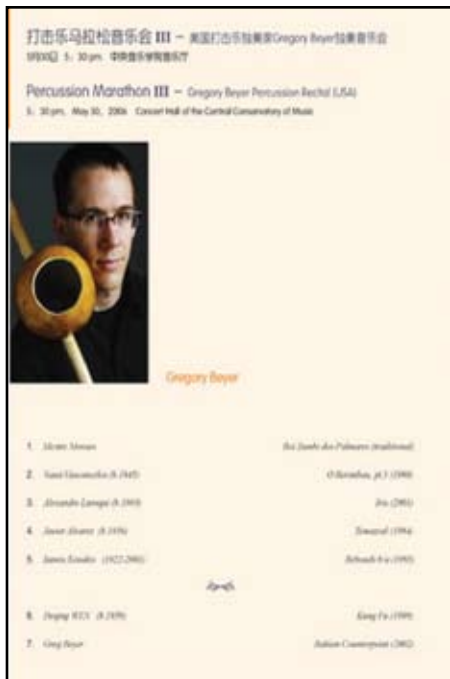
### IN REHEARSAL

“*Zài le yī zài, màn yī diǎn, hé hěn ròu, qǐng...yī, èr, sān, sè, wǔ, liù, qī...*”

(Again once more, a little slower and very softly, please...one, two, three, four, five, six, seven...)

I could hardly believe it myself, but phrases such as these were steadily pouring out of my mouth by the end of two weeks of daily morning Mandarin study combined with afternoon rehearsals with my percussion students at FNU, and I still had one more week to grow and to





Solo recital program from the 2006 Beijing Modern Music Festival

learn and to work among a group of very enthusiastic and eager young percussionists.

*“Nimen bu mingbai nage jie zhou zai wu shi jiu xiao jie. Women keyi lianxi yi ge lianxi ge shou jiao bing yong de li an xi qu.”*

(You don't understand that rhythm in measure 59. Let's practice a foot-hand coordination exercise.)<sup>5</sup>

I did a lot of this sort of coordination work with the students, and this revealed that music students in China are just like music students in America; some have a wonderfully developed natural sense of rhythm, and some do not!

The students and I prepared five works—four American and one Brazilian, exposing them to an interesting array of percussion music from the West. I chose pieces that could be put together in a short amount of time, but even so it took many hours of diligent work to make the music come alive. Although we put all this together in the last three weeks of their semester, rehearsing concurrently with their preparations for final exams in English, Marxism, piano, and voice, the students gave a tremendous amount of focus and energy to make the concert a success.

“Can you do this? Do you feel you have enough time?” I would occasionally ask a student who seemed to be struggling with his or her part. Invariably came the reply, “I will try.”

But it wasn't always an ideal learning environment: “*Di yi, zai wo de ke qing bu yao yong shou ji!*” (First, please no cell phones in my class!)

Almost every rehearsal began with this phrase. If I forgot to mention it with some authority, I was asking for trouble. Cell

phone culture in China is incredibly ubiquitous, and students didn't think twice about picking up their phone in the middle of a rehearsal or lesson with me. By American standards I found this aspect of Chinese culture to be quite rude, but I had to keep reminding myself that I was *their* guest, *in China!* Similar episodes were commonplace at faculty meetings and similar functions, revealing that this is not simply a generational trend. It has something to do with the culture at large.

That said, one thing that was palpably different in China from my experience in the United States is the level of respect that a student has for his or her professors. The ancient teacher/student relationship, perhaps founded in the time of Confucius (~500 B.C.), is incredibly important in China, and it represents not only tradition, but also Chinese regard for the importance of education and learning in general. Nearly every day at rehearsals, professor Li Lin always furnished me with *gong fu cha*, using a special green tea (*tieh kwan yin*) variety common in Fujian province. On weekends when he was not present, the students made sure I still had tea. This was a heartwarming and welcome surprise, especially under the incredibly hot and humid conditions of Fuzhou in June!

In the days immediately preceding the concert, the students were involved in many exams and could not rehearse. Not in control of circumstances, I went with the flow (as I so often did when the chaos of organization seemed to be happening at the last minute!), and was not surprised when our dress rehearsal finally began at 9:30 p.m. the night before the concert. I kept the students until half past midnight, and then met them again at 9:00 a.m. the day of the concert for a dress rehearsal/sound check redux that lasted until 1:00 p.m. There were still many kinks to be worked out, but somehow the spirit of the students upon leaving the rehearsal was positively upbeat.



Front page of program for June 17, 2008 Percussion Concert at Fujian Normal University



Back page of program for June 17, 2008 Percussion Concert at Fujian Normal University



Leading an exercise of clapping, singing and marching in rhythm with students at FNU.

## THE CONCERT

When the hour of the concert neared, I got cleaned up and headed across campus. I had intended to stop at Babu along the way for a cold-shaken *mó shàng lǜ chá* (jasmine green tea) but decided against it as I was running too close to schedule to make the stop. It was an evening that threatened rain and was already coming down in a soft mist, so I found the closest campus transport, the *xiǎo lǜ chē* (little green car) and climbed on board. I was instantly greeted by one of my students, XiaYang.

She held out a bag to me and said, "I got for you a *mó shàng lǜ chá*!"

It was going to be a good concert.

Professor Li Lin gave a fairly lengthy introduction for my entrance on stage, and when he finally ended and I began my ascent, I was greeted by some of the most enthusiastic, loudest applause I think I have ever been given.

Before playing, I headed to the front of the stage: "*Xiānshēngmen jí nǚshēngmen, ni hǎo.*" (Ladies and gentlemen, good evening.)

I didn't think it was possible, but the applause got even louder and more energetic.

"*Wǒ hěn kuàilè kàn nǐmen hé wǒmen jīntiān wǎnshàng.*" (I am very happy to see all of you with us this evening.)

Even louder...

"*Wǒ, Li Lin jiào shòu, jí wǒmen de xué shēng zhūnbèi zhenme duō shou de yīn yuè. Tāmen hěn cōngmíng hé yǒu cāinéng. Wǒ fēi cháng kuàilè shì zài. Xiè xie.*" (Professor Li Lin, our students and I have prepared many musical pieces. They

are very intelligent and talented. I am extremely happy to be here. Thank you.")

The crowd virtually erupted, and then I began to play.

The concert was incredibly successful. At the intermission people were already approaching me with comments and compliments. By the end of the evening, topped off by a joyous performance of Steve Reich's "Music for Pieces of Wood" by five of the FNU students, I think the students and I posed for at least 50 to 100 photos.

In addition to the photos accompanying this article, others can be seen at: [www.gregbeyer.com/china\\_trip\\_photos.html](http://www.gregbeyer.com/china_trip_photos.html)

## PROJECT OUTCOMES

Late that evening, after the concert, Professor Li Lin, the students, and I went to an on-campus restaurant to celebrate our success. At one point in the midst of many conversations, WangZheng began singing an excerpt from Wen Deqing's "Complainte," a work that he had performed last year with two other students. It is a piece I know very well. It is, in fact, probably the single-most important reason I have had so many opportunities to travel to China. In 1998, I met Wen Deqing at the Darmstadt Fereinkurse für Neue Musik in Germany, where I conducted a performance of this very piece. More recently, I had three of my students perform it with Wen in 2006, when I arranged an evening concert of Wen's music at the Northern Illinois University School of Music. I began to sing along with WangZheng.

He looked at me with some surprise. "How do you know this piece?"

I explained everything, and in that moment, I could tell that this explanation hit home very strongly with everyone at that table. The various conversations grew quiet. The students realized then that someone in their very shoes, perhaps 20 years ago, was able to leave China, study abroad, meet people from around the world, establish personal and professional ties, and return home able to offer all of this rich experience back to his home country. Such is Wen DeQing's story.

Li Lin's cell phone rang. "Wei?" (Hello?)

It was Wen, on the line from Shanghai. At that very moment he called to check in, to see how the concert went, to express his happiness and his solidarity with all of us at that table. He and I spoke at length. I had never been able to speak to him in his own language before. He spoke to the very students who had performed "Complainte."

Many hugs and tears later, we all said good-bye and went home.

## FINAL THOUGHTS

Over the three-week stay, I had created very strong relationships with about half of the students with whom I came into contact—not a bad ratio, all things considered. I am convinced that this is not the last I will see or hear from them. In fact, I think it is safe to predict that at least one or two of them will eventually find their way to the United States to study percussion. For that I am exceedingly happy.

On my last full day in China, Li Lin took me to Quanzhou, a beautiful city further south on China's coast, in the lower third of Fujian province. It was a day full of wonderful experiences that could easily be the subject for an altogether different story. On the ride home, my cell phone rang. It was three of the students from FNU, wanting to meet with me. Unfortunately I would not make it back to the campus until after their 11:00 P.M. dormitory curfew. They left gifts for me at the hotel desk, but WangZheng needed to explain his gift to me, via YiChen, whose spoken English was much stronger than his own:

"WangZheng wanted to explain this to you face to face. Such a pity you won't be back in time for that. He wants you to know that he made this for you; he made it with his heart. It is a brush writing, traditional Chinese calligraphy, with a very special saying. We Chinese hang these at the doors of our homes, to give good energy to the home and to everyone inside. We call this *shō fū*. I can try to paraphrase it for you. It means this: Shepherd boy, take your flute and play it / And go home, without a care in your heart."

I was, at that moment and even now as I write this, incredibly moved by the well-thought out, deep personal meaning hidden just beneath the surface of this phrase. It has given me the ability, the insight, to receive the many blessings I have received in this life and to be happy—truly and honestly happy.

Li Lin asked me on the day of my departure from China, "What is your favorite thing about China?"

Without hesitation I replied, "*Wǒmen de xué shāng...our students.*"

China has touched me deeply, not through any magical or mystical force, but via the simple purity of its young people, who have the world at their fingertips and a wealth of knowledge to give to the world.

Furthermore, this experience has convinced me that musicians are perfectly poised to be ambassadors of their own culture and scholars of the culture of others. I am proud to be an American percussionist—someone with the ability to teach from broad and deep experience and simultaneously to place myself in a position of learning via a sincere respect for the culture and place of others. I hope what I have learned will



Professor Li Lin playing his yānqín (hammered dulcimer) and I.



Post concert success story.



play a strong part in helping my own students in the United States develop their perspective as citizens of this country and citizens of the world. In the 21st century, the development of a global perspective on life is an essential step toward understanding the interconnectivity of human existence on this planet.

At PASIC 2009 in Indianapolis, I will play host to the Wednesday Focus Day, "The Global Economy." I look forward to a day full of performances through which percussionists from around the world give credence to these sentiments.

#### ENDNOTES

1. At the 4th Beijing Modern Music Festival in 2006, I witnessed many incredible works and performances of percussion music. My solo concert was one of four full-length programs of percussion music on a "Percussion Marathon" concert that ran for over eight hours. Notable composers and their compositions include Wen DeQing's "Gong Fu" and "Complainte," Guo WenJing's "Parade," Zhou Long's "Tales from the Cave" and Qu Xiaosong's "Mirage."
2. This is a generalization to be sure; there were a few older people with whom I was able to speak a bit of English, just as there were a handful of students who very clearly did not understand my spoken English. By and large, however, this generalization rang true in my experience.
3. <http://www.englishfirst.com/trt/teaching-english-in-china.html>
4. All students at FNU are obliged to study the political theories of Karl Marx, just as they are required to study English. This provided a fascinating point of departure for discussion.
5. "*Shǒu jiǎo bìng yòng*" literally means "hand foot together using," but it is a common musical idiom that my colleague, Dr. Wang Jui-Ching, taught to me early on during our stay at FNU. This proved to be a very useful expression, as I did this kind of exercise with the students almost daily to try to get the students with weaker rhythmic sense on the same level of comfort and execution with the rest of the group.

**Greg Beyer** was second-prize winner of the 2002 Geneva International Solo Percussion Competition and he has given solo performances and master classes throughout the United States, Europe, South America, and China. Of primary importance to him is his project Arcomusical, dedicated to the advancement of the berimbau in contemporary music. Beyer is a founding member of the flute/percussion duo Due East, which took first place in the 2008 National Flute Association Chamber Music Competition. Beyer teaches at Northern Illinois University, where he is an Assistant Professor of Percussion in the School of Music. PN

# CALL FOR PROPOSALS PASIC 2009 FOCUS DAY

## "The Global Economy" Percussion as Medium for Discovery, Exchange and Transformation

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2009 Focus Day, Wednesday, November 11th, 2009, in Indianapolis, Indiana. The theme for the day is "The Global Economy: Percussion as Medium for Discovery, Exchange and Transformation."

There is clearly a trend, aided undoubtedly via the Internet and all that it entails, for the connected world to come ever closer together. The banality and the beauty of humanity sit side by side - simultaneously terrifying and electrifying. Today, the degrees of separation are reduced to the clicks of a mouse. Concurrently, contemporary musical research is making great strides in the development of new approaches and new voices through the melding of multiple cultural influences. This research, reflected in the projects of individuals and communities, is founded upon the assumption that music can and should effectively undermine fear, mistrust, and failure to understand "the other."

This call for proposals seeks ideas for musical performances, sound installations, and lecture/presentations that deal with percussion as a medium for the synthesis of diverse musical cultures. This call is not meant to showcase traditional musics, but rather is looking for voices from around the planet that are creating unique percussive statements from diverse influences. This call seeks musical expressions that promote deep synthesis and understanding of multiple lines of influence. Please avoid submissions that reflect a superficial use of traditional instrumentation within an otherwise standard context. Solo and ensemble artists whose work clearly reflects multiple percussive influences are strongly encouraged to apply. Of particular interest to the committee are proposals that offer the use of interactive technology to underscore the immediacy of possibility of global exchange, projects that undermine the notion of locale as a defining cultural boundary.

The committee seeks the interest and participation of both emerging and established composers, scholars and performers. All proposals that qualify for inclusion on the 2009 PASIC Focus Day will be given complete and careful consideration. Please note: expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s). This includes the logistical and financial considerations involved with additional performers. Please prepare and submit your proposal with this consideration.

Any person's wishing to submit a proposal for review must complete the PASIC 2009 Artist Application at <http://www.pasic.org/ArtistApps/>

You may be contacted at a later date to provide additional materials (CD, DVD, etc) to support your proposal.

For additional information: Greg Beyer [gbeyer@niu.edu](mailto:gbeyer@niu.edu)

**DEADLINE: DECEMBER 15, 2008**

# The Emergence of Percussion in Nigerian Art Music

By Godwin Sadoh

Numerous and diverse percussion instruments are found throughout the three major regions of Nigeria: Hausa in the north, Igbo to the southeast, and Yoruba of the southwest. Percussion instruments in Nigeria include wood clappers, iron bells, rattles (shaking idiophones), xylophones, hand pianos, earthen-ware pots, and a wide variety of drums.

## IDIOPHONES

As Kwabena Nketia observes:

The instrumental resources at the disposal of performers naturally tend to be limited to those in which their respective communities specialize. They may be instruments believed to be of local origin, or instruments which have become integrated into the musical life of their communities from other areas. They may show local peculiarities in design and construction as well as in tuning, for every society maintains its own norms or accepts creative innovations in its musical practice or instrumental types, without reference to other societies with whom they have minimal cause for musical contact... It must also be noted that, while the aggregate of instrumental resources used throughout Africa is quite large, the assortment used by individual societies is limited to a small selection from the four main instrumental classes (idiophones, aerophones, chordophones, and membranophones)... This limitation may be related to environmental factors, to the kind of occupation in which a society engages, or to historical factors (Nketia, 1974: 67).

In Nigeria, rattles such as the Yoruba *qekere* are commonly found in the three main regions, while the iron bells and the wood clappers are more prominent in the Yoruba and the Igbo groups. The Yoruba call their iron bells *agogo*, while the Igbo call theirs *ogene*, a large metal gong. The bells come in two different shapes, single and double forms. Although the bells are non-melodic instruments, the twin bells usually consist of a large and a small bell, thus producing deep and high-pitched tones.

The only melodic instruments in the percussion family are the xylophones and hand pianos; they are found among the Yoruba and the Igbo. Earthenware pots belong to the Igbo and

the peoples from the deep southeast coastal regions of Nigeria that include the Ijaw, Ibibio, and Calabar. The pot is known as *udu* among the Igbo and it is played by flapping a fan beater over the mouth of the instrument.

## THE DRUMS

Various types of drums in different shapes and sizes are found throughout Nigeria. There are conical, cylindrical, goblet or hourglass-shaped upright and horizontal drums. Drums are carved from large logs of wood, made from clay, calabash (gourd), and animal skin. They can be single-headed, open at one end and closed at the other end with animal skin or a flat wooden object. There are also double-headed drums, or drums with openings on the two sides covered with animal skin. The opening and closing of the end of the drums have a significant effect on the type of sound they produce and the intensity or strength of the sound. Normally, double-headed drums are capable of producing more pitches than single-headed drums.

Among the Yoruba, drums are constructed as a set or family group. Each set of drums consists of four to six instruments that come in various sizes. The two most popular drum sets among the Yoruba are the *bata* and *dundun*. *Bata* is customarily believed to be the favorite instrument of Sango (the god of iron and warfare). According to Akin Euba, “*Bata* ensemble consists of four instruments: *iya-ihu*, *omele abo*, *kudi*, and *omele ako*. *Bata* drums are not restricted to Sango, but are played for some other divinities and for certain masquerades. These drums are not heavy and as such are mobile, making it easy to move them around from place to place” (Euba, 1988: 8).

The most commonly used drum ensemble in social and religious ceremonies among the Yoruba is the *dundun*. It is a set of double-headed, hourglass-shaped drums. The *dundun* is generally known as the “talking drum” among European and American ethnomusicologists because of its ability to communicate as a speech surrogate. To do this, the master drummer plays the head of the drum with his stick and manipulates the tension strings attached to the sides of the drum. Through the tightening and loosening of the strings either

with his hand or arm, the drum is capable of reproducing the three vocal pitches of the Yoruba language, which is a tonal language. One of the main reasons why the early missionaries from Europe and South America prohibited the use of drums among the converted Christians in mid-nineteenth century Nigeria was to prevent the local converts from communicating with one another in a language unknown to the colonial administrators and Gospel ministers.

Euba identifies three reasons why the *dundun* ensemble is so popular among the Yoruba: (1) it has a wide tonal range, an important asset for a people who use a tonal language and communicate with musical instruments; (2) the drum is exceedingly mobile; and (3) it is totally free of contextual restrictions (Euba, 1988: 9). In other words, the *dundun* is generally played at both religious and secular ceremonies. Its performance context is not confined to any type of ritual or religious rite; rather, it can be played at naming, wedding, funeral, political, or other type of social events.

## MODERN ART MUSIC

The traditional musical practice in Nigeria was dislocated and temporarily crippled by two factors in the mid-nineteenth century: (1) the arrival of the missionaries from Europe and South America, and (2) the governance of the British colonial administration. From around 1840, the newly converted Nigerian Christians were banned from participating in traditional religious rites, including performance on indigenous musical instruments—especially drums. Being alienated from their cultural roots, the converts were introduced to European classical music and church music. Hence, it was in the church that the early converts were first introduced to such Western instruments as piano, organ, harmonium, and violin. The songs performed by the congregations in the churches were European, while the children were taught European folk songs and nursery rhymes at the mission and colonial schools. Furthermore, talented Nigerian musicians received music lessons in singing, theory, and piano or organ playing in the schools and churches.

By the beginning of the twentieth century, Nigerian musicians had begun to compose indigenous songs for worship including hymns,





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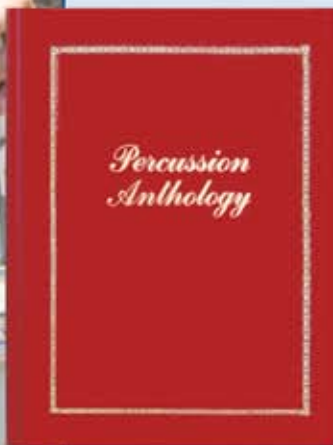
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responses, and choral anthems. As time went on, they composed more advanced works such as cantatas and solo pieces for organ. Between 1900 and 1950, the first generation of Nigerian composers concentrated on writing primarily sacred works that could be used for worship in the church. The majority of the compositions at this early stage were vocal songs. The chief composer of this period was Thomas Ekundayo Phillips (1884–1969), known as the “father of Nigerian church music.”

The second generation of composers introduced secular concert music to the musical landscape of Nigeria. Works in this category include piano and organ solos, art songs, choral works, chamber music, and orchestral music. Fela Sowande (1905–1987) was the champion of this era. Interestingly, Nigerian traditional instruments were not incorporated into the music composed in the first and second generations. The music was exclusively written for Western musical instruments. The only sense of Africanism in the music at this stage was the idea of borrowing folk and traditional songs as thematic materials.

The third generation of Nigerian composers (beginning in 1960) is made up of music scholars who can best be described as composer-ethnomusicologists. This set of composers was trained in both European classical music in schools of music in Great Britain and ethnomusicology in American universities. They are versatile and comfortable in Nigerian traditional music and Western classical music. It was from this generation that we began to witness the notation of indigenous musical instruments in the musical score. This group of composers combined Nigerian traditional instruments with Western musical instruments in their works. In fact, there are some compositions written exclusively for indigenous ensembles such as the bata and dundun.

The third generation of Nigerian composers was dissatisfied with the resultant products of their predecessors, which were overly influenced by Western musical elements because of the limited use of traditional resources from Nigeria—in particular, percussion instruments. The modern composers sought for a way to overcome the Western hegemony in Nigerian art music by incorporating more indigenous source materials in their works. Therefore, these contemporary composers began to explore various means by which to heighten the African flavor and nuances in their works, thereby making their music more accessible to the local audience in Nigeria. Many composers solved

this dilemma by incorporating predominantly traditional musical instruments, melodies, harmonic organization, rhythms, and indigenous creative procedures. The most influential pioneers in the invention of percussion in Nigerian art music are Ayo Bankole (1935–1976) and Akin Euba (b. 1935).

#### AYO BANKOLE

Ayo Bankole was born on May 17, 1935, at Jos, in Plateau State of Nigeria. In August 1957, Bankole left Nigeria on a Federal Government Scholarship to study music at the Guildhall School of Music & Drama in London. He concentrated on piano, organ, and composition. While at Guildhall, Bankole experimented with simple works and compositions based on twentieth-century tonality. After four years of study at Guildhall, Bankole proceeded to Claire College, Cambridge University, London, where he obtained his first degree in music in 1964. While at Cambridge



Ayo Bankole at the Italian Embassy, Lagos, Nigeria, in 1972.

as an Organ Scholar (1961–1964), Bankole earned the prestigious Fellowship of the Royal College of Organists (FRCO), making him the second Nigerian after Fela Sowande to receive the highest diploma in organ playing given in Great Britain.

At the end of his training at Cambridge in 1964, Bankole received a Rockefeller Foundation Fellowship to study ethnomusicology at the University of California, Los Angeles. After a brief service at the Nigerian Broadcasting Corporation (now Federal Radio Corporation of Nigeria) in Lagos, he was appointed in 1969 as a Lecturer in Music at the University of Lagos, Nigeria, where he embarked on in-depth research on Nigerian traditional music and presented scholarly papers at conferences. At the University of Lagos, Bankole combined the roles of music educator, composer, performer, and musicologist.

#### FESTAC CANTATA NO. 4

Bankole’s work that best illustrates the use of percussion in Nigerian art music is his “FESTAC Cantata No. 4” for solos, chorus, organ, orchestra, and Nigerian traditional Instruments. The cantata was commissioned in 1974 by the Nigerian Broadcasting Corporation in commemoration of the Second World Black and African Festival of Arts and Culture (FESTAC). The festival took place in 1977 in Lagos, one year after Bankole’s death.

The cantata is one of Bankole’s most mature works and represents the total summation of his creative experience in the art of intercultural composition. In terms of African traditional practice, Bankole draws from his vast experience in various types of indigenous creative procedures to bring the music to its cultural roots and make it attractive to the Nigerian audience. The Western orchestra in “Cantata No. 4” consists of flutes, clarinets, piccolos, trumpets, euphonium, triangle, and bass

guitar; the Nigerian traditional instruments include the sekere (gourd rattle), high and medium pitched agogo (hand bells), small and large ikoro (slit-drums), iya-ilu dundun (talking drum), and gudugudu (single-headed kettle drum from the dundun ensemble). The text of the cantata is derived from the Old Testament (Psalms 14, 24, 53, and 91).

Structurally, the “FESTAC Cantata” is divided into twelve sections, but Bankole utilizes indigenous percussion instruments most in section nine. It is an instrumental *Andante* scored for trumpet, agogo, triangle, gong, sekere, wood block, small and large ikoro, ogido and iya ilu. This is an instrumental interlude in the

cantata, similar to the “Pastoral Symphony” in George F. Handel’s “Messiah.” The only difference between the two works is the intercultural aspect of the ensemble—the use of instruments from Western and African cultures. “Inter” culturalism is taken a step further in Bankole’s “Cantata No. 4” by incorporating “intra” culturalism. The variety of musical resources in this section displays an array of instruments from the three major ethnic groups in Nigeria: the trumpet (called *Alqaita* in northern Nigeria), the gong and ikoro (often found in the music of the Igbo from southeast region), and the sekere and agogo (commonly featured in the music of the Yoruba region of southwest Nigeria).

Of all the orchestral instruments, the trumpet, agogo, and sekere are more active, playing repetitive rhythmic and melodic phrases throughout the piece. The trumpet





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- Students may not participate in a percussion ensemble from more than one school.
- All ensemble members who are either percussion majors (collegiate) or members of the percussion section of their high school music programs must be members of PAS.
- The director of the ensemble must be a PAS member and may perform as a member of the ensemble.
- Professional guest artists are not allowed to participate as performers on the submitted application recordings.
- Mixed ensembles (e.g., ensembles that comprise performers other than percussionists, such as dancers, vocalists or wind players), as well as ensembles that perform more than one type or genre of non-Western music are encouraged to apply; however, in these cases a majority of the ensemble members must be percussionists.
- Ensembles selected to perform at PASIC 2009 may apply again in 2012.

High school and collegiate/university based ensembles who participate in this competition are encouraged to also submit separate applications for other PASIC appearances, which will be evaluated independently of this competition. Community and professional ensembles are encouraged to submit applications for PASIC clinics and performances, but will not be considered for the purposes of this competition.

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2. **Submitted DVD's will be numbered at the PAS offices to ensure anonymity.**
3. **DVDs will be evaluated by a panel of judges.** The panel will be directed to give preference to the musical aspects of the performance over the extensive use of props, costumes, and choreography. While performance may include culturally appropriate dances, judges will be advised to focus upon the dancers' interaction within the overall musical esthetic of the ensemble. Judges will be directed to lower the score of any ensemble that predominantly features the skills of a performing director over the skills of the student members of the ensemble.
4. **Ensembles will be notified of the results in June, 2009.**

melody consists of a three-note phrase—B, G, D—with the exception of measure 555, where it plays the only E. Most traditional flutes and trumpets in Africa have three to five holes, meaning that they can effectively play three to five notes. Additional notes can be realized on such instruments by blowing very hard into them to create overtones. Bankole understands the theory behind the organology of such traditional African instruments. Thus, in spite of the fact that the Western trumpet employed in this section is capable of producing more notes, Bankole assigns only three notes to it as practiced in Nigerian traditional music.

The melodic contours of the trumpet tune are greatly influenced by the tonal inflections of the Yoruba language, even though there is no text attached to the melody. By internalizing Yoruba traditional music, Bankole was able to create a Yoruba melody without the guidance of the text. In addition, the trumpet tune sounds like a verbal message for communication. In other words, the trumpeter is speaking through the instrument. This conforms to traditional practice in Nigeria in which most instruments are used as speech surrogate, that is, for communication. Experienced traditional musicians are able to verbalize messages to the natives with any musical instrument, be it melodic or percussive. Other instruments in this section of the cantata are simply supplying supporting rhythms to the trumpet, agogo, and sekere. They enter and drop out at various points in the music. The section closes with the full orchestra playing *ff*. (See Example 1)

#### AKIN EUBA

Akin Euba is presently the most famous Nigerian composer, pianist, and ethnomusicologist. He was born on April 28, 1935 in Lagos (former capital of Nigeria). He studied piano performance and composition at the Trinity College of Music, London, in the 1950s. In 1966, he received a Master's degree in ethnomusicology from the University of California, Los Angeles, and a Ph.D. in ethnomusicology from the University of Ghana in 1974. Euba has held several academic and administrative positions around the world; he was the founding Head of the Department of Music at the Obafemi Awolowo University, Ile-Ife, Nigeria (1976–77), Director of the Center for Cultural Studies, University of Lagos (1977–80), Executive Director of the Elekoto Music Center, Lagos (1981–86), Research Scholar at the Iwalewa-Haus, University of Bayreuth, Germany (1986–91), and Founder and Director of the Center for Intercultural Music Arts, London (1988–98). Euba is presently the Andrew Mellon Professor of Music and coordinator of the African music program at the Department of Music, University of Pittsburgh.

No other composer employs and experiments with percussion in Nigerian art music like Euba. His Ph.D. research in the early

1970s was primarily focused on the dundun drums of the Yoruba. Consequently, he experiments in great detail with these traditional instruments in his contemporary compositions, especially with those works written for piano and voice. Three factors are responsible for Euba's interest in the combination of piano and voice with dundun drums: (1) the dundun drums are customarily used in accompanying singing in the Yoruba culture during traditional rituals, ceremonies, and various social events; (2) Euba's creative imagination in the use of percussion; and (3) the concept of African pianism. He defines African pianism as a "style of piano playing which is as distinct as a jazz pianism or a Chopinesque pianism" (Uzoigwe, 1992: 63). One of the manifesting features of an African piano style is making the piano behave or sound like traditional African instruments, in particular, the drums. In other words, Euba uses his piano compositions to evoke inherent traits of traditional African drums on

the Western piano. In his compositions, Euba strives to emphasize the percussive aspects of the piano through the use of atonality, dissonances, and polyrhythms. He manipulates and crafts the dissonant sounds to express the nuances of Nigerian traditional drums such as the dundun.

#### 'THREE SONGS'

Akin Euba's "Three Songs for Voice, Piano and Iya-ilu" was composed in 1963. It represents one of Euba's earliest attempts to combine Western piano with the dundun drum. In the first of these songs "Agbe" (Beggar), the iya-ilu supplies ostinato patterns with each appearance of certain rhythmic cells in slightly varied forms. The iya-ilu complements and mirrors the rhythmic structure of the piano. It plays simple rhythmic patterns as the piano moves from mm. 6 to 20, but the rhythmic layout becomes more complex and aggressive as the piano approaches mm. 23 to 25 and at mm.

Example 1. Section Nine of the "FESTAC Cantata", p. 28, mm. 571–573

**FESTAC CANTATA NO. 4**

AYO BANKOLE

ANDANTE  $\text{♩} = 80$

Trumpet in C

Triangle

Agogo Bells

Gong

Sekere

Maracas

Wood Blocks

Small Ikoro

Percussion 1

Large Ikoro

Percussion 2

Ogido

Percussion 3



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43 to 44. In this section, the *iya-ilu* is being informed and inspired to create more sophisticated rhythms by the rhythmic action happening in the vocal and piano lines respectively. In the Yoruba traditional culture, the master drummer playing the *iya-ilu* relies heavily on the musical activity of the *omele* (subordinate drums in the ensemble).

Euba explains that: “a good *omele* player is one who is temperamentally able to subjugate himself to the *iya-ilu* player and to avoid any temptation to show off... The *iya-ilu* is inspired and becomes more creative when he hears *omele* well-performed... If for instance all the *omele* were to play in unison, the *iya-ilu* player would not be inspired. The fact that they all play different patterns stimulates the *iya-ilu* player to create interesting material” (Euba, 1990: 388–389).

Euba infuses this traditional performance-creative procedure into his percussion pieces, in particular, the “Three Songs.” He creates complex and rapidly moving rhythmic patterns for the *iya-ilu* whenever the secondary drums and the piano lines become intense. Euba, a skillful *dundun* drummer himself, demonstrates his understanding and mastery of the creative approach in Yoruba traditional music, thereby using it in a contemporary way to evoke African cultural heritage. Although the work is modern art music, it is still within the parameters and theoretical framework of Nigerian traditional music. Consequently, it is interesting to note that the *iya-ilu* rhythmic drive remains calm whenever the piano and secondary drums are not so rhythmically active, such as in mm. 28–42.

In the second song “Eiye Meta” (Three Birds), there is an abundant use of triplets to symbolize the three birds. Euba uses the *iya-ilu* in its typical traditional role as a speech surrogate by opening the piece with a modified variant of the principal theme in fragments (mm. 1–7). The *iya-ilu* speaks the fragments of the song before the voice introduces it in the vocal language in m. 8. Euba employs the *iya-ilu* in its traditional role by making it function in a “speech mode” (Ibid. 416). The *iya-ilu* is at liberty to play the same text as the singer or to deviate from it at will. At some point, the *iya-ilu* supplies counter rhythm to support the vocal part. The symbolism of the three birds in this piece is further observed in the three sets of repeated rhythmic patterns assigned to the *iya-ilu*:

- (i) mm. 11–13, 24–27, 44–49
- (ii) mm. 15–17, 33
- (iii) mm. 37–40

The third song, “Nigbati Mo Gbo Rohin Egan” (When I Hear the News of Egan), is the longest of the three songs with 135 measures. This song is characterized by persistently repeated rhythmic patterns assigned to the *iya-ilu*. The *iya-ilu* maintains the ostinato accompaniment throughout the piece. It is interesting

to observe how the rhythmic disposition of the piano and the *iya-ilu* correspond with that of the vocal part. For instance, the piano and the *iya-ilu* rhythmic structures become more complex and fiery to complement the fast-

moving sixteenth notes of the vocal part from mm. 63–75. Again, the supporting instruments, piano and voice inform the creativity of the *iya-ilu*. Thus, simple sections in the voice and piano are complemented by simple patterns on

Example 2. “Agbe,” p. 2, mm. 19–27

Example 3. Introduction to “Eiye Meta,” p. 5, mm. 1–7



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Akin Euba

the iya-ilu, while complex musical activity from the piano and voice inspire the iya-ilu to play interesting tonal patterns.

### IGI NLA SO

"Igi Nla So" (The Blossomed Large Tree) was also composed in 1963 and is written for piano and Yoruba drums. The traditional drums consist of a full set of the dundun ensemble: iya-ilu, gudugudu, kanango, and kerikeri. The drum rhythms are written on a clefless staff to indicate that they are non-melodic instruments.

The work is structurally divided into three sections. In the A section, the piece opens with a single instrument, the iya-ilu, to establish the basic rhythmic pattern as practiced in Yoruba traditional music. The gudugudu, kanango, and kerikeri play repeated patterns like an ostinato throughout the piece. The instruments are all assigned limited melo-rhythmic pitches of two to four tones, while the iya-ilu has more pitches at its disposal as the master drummer. Meki Nzewi, the author of the phrase "melo-rhythm," defines it as "a rhythmic organization that is melodically conceived and melodically born" (Nzewi, 1974: 24).

The iya-ilu is at liberty to improvise and play rhythmic patterns. The composer uses frequent meter changes in the piano part to accommodate the flexibility of the rhythmic structure, polyrhythmic effects, and distillation of conventional strong accentuation, making the work

sound more African by blurring the strong pulsations.

The piano is occupied in both left and right hands with diverse rhythms realized in atonality. This makes the piano itself sound like African traditional drums—African pianism. There are moments of duplication of rhythmic cells in octaves between the piano and the drums (m. 10, piano and gudugudu) or drums and piano playing same rhythms together. The call-and-response technique between the piano and drums is seen in the following passages:

m. 3, piano and gudugudu

m. 8, piano and gudugudu

m. 9, piano and iya-ilu

m. 10, piano and iya-ilu

The B section of "Igi Nla So" is characterized by triplets in the drums and piano parts. Ostinato is observed in the lines of the kanango, gudugudu, and kerikeri. Tonal duplication in octaves is observed between the piano and iya-ilu (m. 15) and between the piano and gudugudu (m. 16). Interlocking rhythmic structure is assigned to iya-ilu and kerikeri from mm. 39–40. In the C section, the piano

plays mostly complex polyrhythms. The piano register expands to five octaves because the iya-

ilu and kerikeri are playing more open intervals and wide leaps. Therefore, the piano complements the action of the drums.

### EMI LA NSE L'OKO DORU?

"Emi La Nse L'Oko Doru?" (What Are We Doing in the Forest Until Midnight?) is composed for piano, solo voice, iya-ilu dundun and iya-ilu bata. In this piece, the piano is able to imitate African drumming with the use of atonality. The clashing dissonances with the polyrhythmic patterns of the piano lend themselves to the melo-rhythmic nuances of African traditional drumming. The iya-ilu bata is assigned only two pitches (high and low) as practiced in traditional Yoruba culture because it lacks the ability to produce more pitches with the absence of tension strings. Furthermore, the construction of the instrument, with only one head in a hollow wooden vessel, limits its ability to create more pitches.

The iya-ilu dundun, on the other hand, is constructed in such a way that it is able to produce more pitches than the bata drums. The tension strings attached to the heads of the drum make it possible for the player to regulate the production of different types of pitches. The art of tightening and loosening of the strings with the hand or arm pressure of the master drummer creates various pitch tones.

In this work, Euba assigns five pitches to the iya-ilu dundun. The music is written on five staff lines with each line rhythmically independent of the others, thereby creating poly-

Example 4. "Nigbati Mo Gbo Rohin Egan," p. 15, mm. 63–66



Example 5. "Igi Nla So," p. 4, mm. 15–16

Example 6. "Emi La Nse L'Oko Doru?," p. 3, mm. 14–15

## EMI LA NSE LOKO DORU?

AKIN EUBA

rhythm. This creates a complex and exciting rhythmic organization for the piece. Euba calls this type of polyrhythmic organization “tonal and textual counterpoint,” that is, a superimposition of dissimilar texts and of the different pitch lines manifested by these texts. In deviating from the text of the singer (and the piano), the iya-ilu drummer chooses a text whose rhythmico-melodic realization will combine well with the song (Euba 1990: 411–412).

### CONCLUSION

The study of selected works by Ayo Bankole and Akin Euba serves as an introduction to the

emergence of percussion instruments in Nigerian art music in the late twentieth century. It reveals the rapport between research and musical creativity, expressions of traditional African and Western idioms, as well as cohabitation of oral tradition with modern European written culture (music notation)—a genuine manifestation of interdisciplinary studies. The composers’ approaches exemplify what Euba calls “creative musicology.” By this he is referring to composers who creatively apply the principles of musicology to their compositions. Euba further explains that creative musicology is using “information obtained from field research and

analysis of oral traditional musics as the basis of composition” (Euba, 2005: 86).

Euba’s compositions for indigenous percussion instruments attest to this theory.

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**Godwin Sadoh** is a Nigerian composer-ethnomusicologist and intercultural musicologist with degrees in piano and organ performance, composition, and ethnomusicology. He is the author of six books, and his scholarly essays on Nigerian music are published in various journals including *Africa*, *Composer-USA*, *Living Music*, *Choral Journal*, *Organ Encyclopedia*, *The Organ*, *The Diapason*, *The Hymn*, *NTAMA*, and the *Contemporary African Database*. Sadoh’s compositions have been published, recorded, and widely performed all over the United States, Great Britain, Costa Rica, Germany, Luxembourg, Italy, Norway, and Africa. He has taught at numerous institutions such as the Obafemi Awolowo University, Nigeria; University of Pittsburgh; University of Nebraska-Lincoln; Golden West College, California; Thiel College, Pennsylvania; Baton Rouge College, Louisiana State; and LeMoyné-Owen College, Tennessee. Sadoh is presently a Professor of Music at Talladega College, Alabama. **PN**

# Using Cognition in Learning Miki's 'Time for Marimba'

By Daniel R. Smithiger

The cognitive domain involves the knowledge and the development of intellectual processes. This includes the recall or recognition of facts, procedural patterns, and concepts that serve in the development of intellectual skills and abilities. "The process involves how people perceive, interpret, remember and otherwise think about the environmental events they experience."<sup>1</sup>

In Benjamin Bloom's *Taxonomy of Educational Objectives* (1956), there are six cognitive categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. These categories are listed from simple behaviors to the most complex, and each one should be mastered before the next one occurs. Outlining these objectives can provide specificity in a teacher's lesson plan. Implementing these cognitive strategies, combined with the coverage of psychomotor and affective skills, will prove beneficial throughout the musical careers of students.

While working on Minoru Miki's solo marimba work "Time for Marimba," a learning strategy can be developed. Below, each category is presented with a list of questions and ideas for study. "Time for Marimba" is a significant work in the marimba repertoire and presents a variety of musical and technical demands including: a mastery of four-mallet technique over a wide range of the instrument, an advanced understanding of the tone row (pitch class set), and a musical maturity to comprehend various texture, tempo, metric, dynamic, and rhythmic subtleties.

## KNOWLEDGE

This requires students to recite definitions and facts. In music, this category includes a familiarity with the composer and history of the composition; an understanding of musical terms on the page; and an understanding of the theoretical principles relating to the piece. A list of sample questions for "Time" would include: Who is Minoru Miki? Who is Keiko Abe? When was this work written? Describe twelve-tone music. Define diminution, augmentation, atonality, metric modulation, and pandiatonism. What intervals are common throughout the work? Can you define *Come Sopra*, ternary and modified ternary?

## COMPREHENSION

This involves asking students to understand the meaning or the translation of instructions and problems. In master classes, large or small ensembles, and the applied-instruction setting, teachers generally ask students to interpret the music. Statements such as "Play and shape the musical line as a phrase" may be made by the teacher. Additional language could include: comprehend, convert, distinguish, give an example, infer, interpret, rewrite, or translate. Essentially, state the music in your own words!

Questions about comprehension in "Time" might include: What type of stick/mallet is appropriate? How do you interpret the groupings of five- and six-note patterns? Can you distinguish *pp* versus *ppp* in this work? How do you interpret *Piu mosso* in the ninth measure? Should the A section be treated similar to the opening section? After studying multiple recordings, how do you transition into the *Grave* section? How do the instructions *sempre ma sonore* help the passage from m46–50? How do you interpret *en dehors* (*senza tremolo*) in measure 36, and what is the tonal center (key) of this work?

## APPLICATION

This demands more complex thinking and asks students to use a learned concept in a new situation. Essentially, we ask students to apply what was learned in the "classroom" in another situation. A great example exists when percussionists are asked to improvise; limited criteria may be available (e.g., changes for the keyboardist, or rhythmic suggestions), however, it is up to the performer to elaborate and construct new ideas. Effective words for instruction may include: apply, change, construct, demonstrate, discover, relate, or show.

Suggestions in relation to "Time" include: How does the initial A section relate to the subsequent A sections? How are they different? Try the opening section of quintuplet and sextuplet figures with varying degrees of dynamics. Although accents are indicated in a few places, try accenting the opening quintuplet phrases (even though you are asked to play "without accent except be specified"). How does that relate to your own phrasing?

## ANALYSIS

This demands a strong understanding of music theory. Here students should separate material or concepts into components (parts) to understand their organizational structure. Ask students to break down information, analyze, compare and contrast, diagram, discriminate, identify, and separate ideas in rhythmic, harmonic and melodic structures. Distinguishing between facts and inferences is crucial in this stage.

Questions from "Time" include: What form does this composition have? Where are the main melodic motifs? Identify the tone rows used in this work. How is transposition used in this work? What are the primary rhythmic and/or metric motifs? There are no meter designations, but are meter and tempo evident? Illustrate the common intervals that make up this composition. Are double-vertical, double-lateral, or single alternating marimba strokes employed throughout this piece?

## SYNTHESIS

This requires building structures or patterns from the music's diverse elements. Ask students to assemble the individual parts, emphasizing the creation of a whole new structure. The best representation of this objective occurs when students are asked to compose a work from scratch. The student categorizes and combines previously learned information, and then creates, devises, designs, generates, modifies or rearranges, and reconstructs.

For "Time" ask students to create warm-ups or exercises targeted at specific technical and musical issues within the work. For example, have the student play the opening row C, B, E-flat, G, E, A-flat as a six-note grouping without accents, then make the transition to employing a five-note grouping. In measures 9–16, and 46–50, Miki presents chordal material where an exercise can be created in which you play the chords continuously and without pauses (or separation). This will also help the performer memorize mallet movement in this section.

## EVALUATION

The final category demands students to make judgments and assess the value of ideas or materials. Terms such as appraise, compare, conclude,



and criticize are used. Other key words include defend, discriminate, evaluate, explain, justify, and support. When we ask our students in any setting to evaluate a performance, they *must* have mastered the five prior stages.

The most important evaluation, however, is the evaluation of yourself! Record yourself playing the piece at various stages between initial preparation and the target performance (student recital). How does your performance change and grow? How do the phrases and tempo change? Can you distinguish between varying degrees of articulation when selecting mallets? Which type of mallets are you going to use in the upper range? Which mallets are going to be used for the rolls? Compare your performance with other performances (perhaps those of your peers and professional recordings). Can you relate the experience of learning and performing "Time" with that of literature in the past? How have you grown?

In summary, instilling this process when teaching can be very useful. It will demand that students create their own mental associations (known as cognition) when learning, and ultimately performing music. As teachers, we can augment some of the "do instruction" lessons with this musical and mechanical awareness, a skill that will benefit performers and teachers alike!

#### ENDNOTES

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**Daniel R. Smithiger** is the Director of Percussion at McKendree University in Lebanon, Illinois. His duties include teaching applied instruction, percussion ensemble, percussion methods, and percussion history and literature. He also serves as the Assistant Director of Bands. Previously, Smithiger served as Instructor of Percussion, Director of Athletic Bands, and Assistant Director of Bands, at Angelo State University, San Angelo, Texas. PN

## SUBMITTING PROGRAMS

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

Venue (i.e., the name of the school) . Date of Performance  
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Composition Title . Composer's First and Last Name . Arranger Name

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# MAX/MSP:

## A Software Tool for Percussionists

By J.B. Smith

**M**AX/MSP is a popular software package used by a variety of artists and technologists including composers and performers. It allows users to create, control, and interact with practically anything that can be represented as a digital signal. Max is a true cross-platform system compatible with both Mac OS-X and Windows XP/Vista. Examples of simple uses include:

- Sound file and sample playback
- MIDI instrument control
- Audio signal processing
- Basic interaction with digital media

More complex functions are also possible, such as:

- Core system control of a multi-media production (MAX/MSP can control audio, video, lighting, pyrotechnics, etc.)
- Complex computation and processing of any type of analog or digital signal
- Real-time composition or improvisation
- Multi-camera movement sensing

For those new to the software, screen shots will appear imposing. Initially, the best way to understand the program is to relate it to analog synthesizer operations. With a modular synthesizer, one module connects to another using a cable. In MAX, virtual cables connect objects on the screen, each object with its own

function. An object representing the internal microphone, for instance, could be connected to another object representing a recorder.

I've been using the software package MAX and MAX/MSP for over 10 years in numerous performance situations. Most of my applications that use MAX are simple, though some tax even the fastest processors and hard drives available in today's computers. My motives are simple: MAX offers a high degree of performance control and high level of audio quality.

Following are selected MAX functions and example works in which MAX performs a central role.

### SOUND FILE PLAYBACK

A basic, yet powerful, use of MAX is as a sound file player. A user may create a patch that allows one to start audio playback at the push of a button or pedal. The simplest situation would be for the performer to start an electronic accompaniment from an on-stage position. Additionally, the performer can trigger multiple files that are used in a piece. I used MAX in this way for the following pieces:

Glenn Hackbarth's "Points in the Sky" for clarinet, percussion, and computer was originally written for a set of triggers mounted onto several percussion instruments. MAX would "track" the percussionist's performance and

trigger a series of MIDI sequences at appropriate points in the score. In place of the MIDI files, synthesizer, and triggers I programmed a MAX/MSP version that allows the percussionist to "conduct" the electronic part using a foot pedal. Subsequently, I used a similar system to perform a number of other works:

Gary Kulesha: "Angels" for marimba and electronics;  
Phil Winsor: "Dulcimer Dream" for marimba, vibraphone, and tape;  
Ed Miller: "Going Home" for clarinet, vibraphone, and computer;  
J.B. Smith: "In Light of Three" for clarinet and percussion;  
Akira Ifukube: "Lauda Concertante" for marimba and orchestra;  
Geoff Holbrook: "Wooden Stars" for multiple percussion and computer.

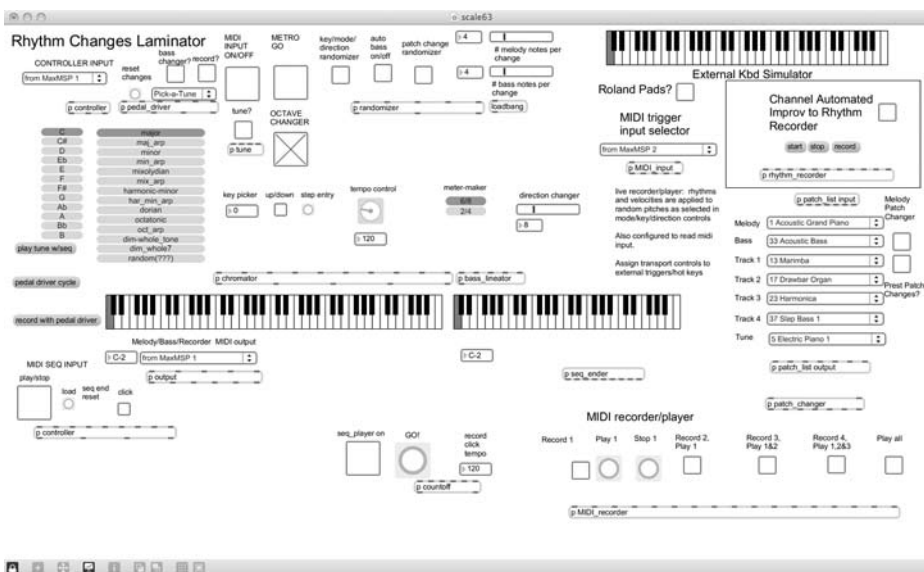
A similar approach is used in Tristan Murail's "Lesprit des dunes" for chamber ensemble. A keyboardist conducts the electronic part using a MIDI keyboard. Each key on the instrument is assigned to a sound file. Pressing C-sharp starts one file, D another, etc.

Many works require the use of a click track. There are many pieces that take advantage of the two tracks that are available on an audio CD. One track contains the accompanying audio file; the other has a synchronized click/cue track run only to the performer's headphones. Unfortunately, the audio quality of the accompaniment is limited since it is a mono signal instead of the fuller-sounding stereo signal. MAX/MSP, with an audio interface, can generate a stereo signal through two of the interface's outputs and direct a click/cue track to a third output for the headphones. If no interactivity is required, any multi-track audio software could be used as well. I use simple three-track player patches for pieces such as Ed Campion's "Losing Touch" for vibraphone and computer-generated tape, Daniel Lentz's "Apparitions of JB," and my piece for tuba and computer, "Die Tubageister."

### VISUAL DISPLAY

Another simple use of MAX is to display a counter while a sound file is playing so that sync points are accurately executed. Two different approaches are used in the following pieces.

Scott Wyatt's "Time Mark" is written for



MAX/MSP computer-assisted improvisation patch.





# 36th Annual Percussion Composition Contest

Download an application: [www.pas.org/About/Contests.cfm](http://www.pas.org/About/Contests.cfm)

Materials must be postmarked by: 04/15/2009

## **Purpose:**

To encourage and reward composers who write music for percussion instruments and to increase the number of quality compositions written for percussion.

## **Competition Categories:**

Category I: Multiple Percussion Solo (small set-up)

Category II: Percussion Ensemble (8–12 players)

## **Awards:**

Up to three winners will be selected from each composition category.

First Place: \$1,500

Second Place: \$500

Third Place: \$250

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 (PASIC) 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:**

- 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).
- 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.

## **Procedures:**

1. **Submit six complete copies of the score.** If scores are not computer generated, neat manuscript is required. Composer's name should not appear on any of the score pages.
2. **Six unmarked and individually protected CD recordings may be submitted, but are not required.**
3. **Submitted scores and recordings will be numbered at the PAS offices to ensure anonymity.**
4. **All complete applications will be evaluated by a panel of judges.**
5. **Contest results will be announced in June, 2009.**
6. **All entry materials become property of PAS.**

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multiple percussion and tape. In two spots, sync points do not have preparatory cues. For both, I have a display that counts down five to zero. Instead of guessing (praying) where the entrance will be, the display allows for easy synchronization. In Eric Richard's "finalbells" for tuned cowbells and prerecorded audio, MAX was programmed to display a large digital clock on the computer screen. In addition, the computer displays the score to the music and "turns" pages as the piece progresses with scans of each page of music opened automatically by the software. In total, MAX plays the accompanying audio file, displays the music for the performer, and provides a clock image to keep everything synchronized.

MAX can also help with performance execution issues. In Daniel Lentz's "The Apparitions of JB" for MalletKAT and electronics, MAX is used to step through multiple synthesizer patch changes with the use of a foot pedal. In his "Temple of Lament" for soprano, MIDI keyboard, and electronic percussion, I shamelessly used MAX to step through the pitches in an interlude that I was having difficulty performing. Using a single pad, I played the rhythm while MAX added the pitch number to the MIDI signal.

#### AUDIO PROCESSING

Compositions written for performer(s) and live electronics are necessarily complicated by the need for specialized equipment to realize the piece. More so now than ever, however, the necessary gear is often sitting in a typical musician's studio. Several works require only a laptop with the audio output run through a sound system. Kaija Saariaho's "Six Japanese Gardens" for solo percussion and electronics and Marita Bolle's "What Exit?" for chamber

ensemble could be performed in such a way. A free player version (MAX/MSP Runtime) is available from the manufacturer's Website (Cycling74.com). With the player and the composer's patch on disk, nothing else is required but a computer and audio cable.

If, on the other hand, processing of acoustic audio signals is required, a critical piece of equipment is needed: an audio interface. Numerous models are available that utilize Firewire technology to easily and efficiently transfer audio signals to and from the computer. Models such as MOTU's 828 and 896 and Digidesign's DIGI01 and DIGI02 are popular, but numerous companies are making comparable products at various price levels. With the unit's software driver program loaded onto your machine, a double-click and single selection is usually all that is required to make your system compatible with a MAX patch. With the ability to input a high-quality audio signal into your computer system, a number of possibilities arise.

For the improvised fourth movement of Michael Daugherty's "UFO" for solo percussionist and wind band I used a MAX/MSP patch to process the amplified sounds of a rack construction consisting of numerous metal and skin instruments. Pickups were attached to many of the instruments that allowed even the smallest sounds to be fed into the system. With the click of a pedal my performance was sampled and modified using a series of grain synthesizers that were integrated into the program.

I've also written a patch to replace the digital delay unit required in Nigel Westlake's "Fabian Theory" for marimba, toms, and delay. MAX/MSP creates the echo effect that runs through-out and plays back a pre-recorded marimba

First page of Eric Richard's "finalbells" for tuned cowbells and pre-recorded sounds.



loop in the middle of the piece. Originally the performer would have pressed a pedal to start the loop record and released it to start the loop playback. To ensure an accurate sample length and to avoid any problems on the loop repeats (clicks and pops are common), I recorded the part in advance and edited the wavetable to ensure that the repeat was smooth.

### AUDIO RECORDING AND PLAYBACK

I've performed a number of works by composer Daniel Lentz. He's an ingenious writer who made the multi-track tape recorder a central component in a number of his early works. In "b.e. comings," for instance, a chamber ensemble performs each pass of an eight-channel piece live. The accumulative layering effect matches the dramatic nature of the work's text. The same approach is used in his "Can't See the Forest...music" for speaker, wine glass, and

multi-track recorder from 1971 and "Bacchus Codices No. 3" from 2007. For a recent performance, I offered to write a MAX program that would duplicate the process without the need for an assistant or for the requisite delay while a tape rewind or an operator reconfigured the recorder. With the use of an interface, the acoustic signal of the performer can be fed into the MAX system. In the end, MAX provides a click track, records and plays back each pass and, in my version, has automated panning that spreads the voice and wine glass pitches around the space.

### THE IMPROVISING COMPUTER

With MAX, the performer can utilize more involved processing, as well. In Todd Winkler's "Stomping the Ground" for MIDI percussion and synthesizer, the computer actually improvises along with the performer in

the second movement. The computer "listens" to the performer and then, when triggered, uses the performer's rhythm to construct its own melodies.

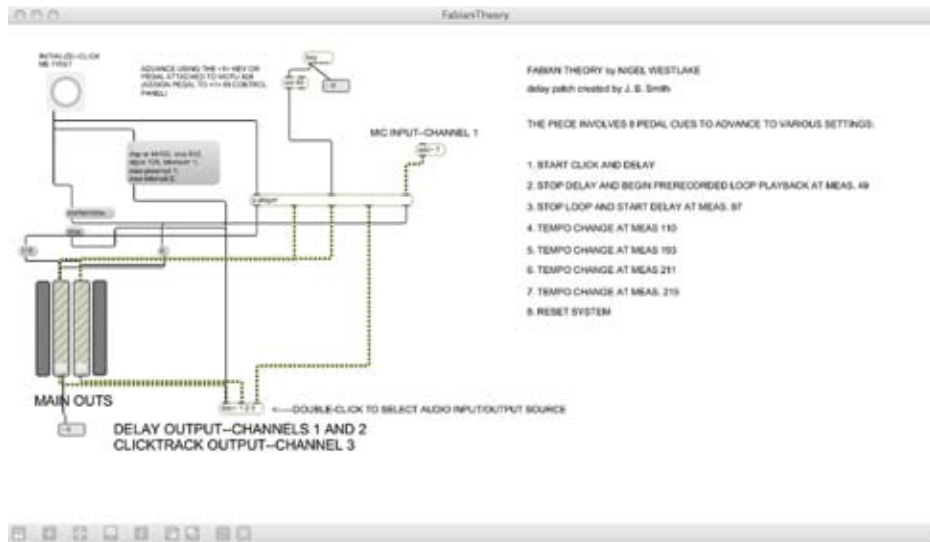
In an installation piece I developed named "Convolution Canopy," the MAX patch randomly chooses from a library of sound files and combines them into merged audio signals. Ambient audio recorded on a city bus, for instance, was combined with the cacophony of a working metal shop.

In a new piece being developed with jazz pianist Michael Kocour, a player on an electronic drumset will dictate the rhythmic material while the software generates pitches. The program has been designed to choose notes from appropriate modes and chord sets that will be configured in advance. The drummer will play idiomatic rhythmic figures while the computer designs the melodic contour. The net result could be described as computer-assisted improvisation.

### PEDAGOGY

*Pitch Tracker* is a computer program and hardware package I designed to assist music students with pitch and rhythm skill development. To evaluate a student's pitch abilities, the program "listens" to a performance of one of many available exercises and offers quantitative feedback. Designed for use by percussion students, the original system consisted of a set of electronic drum pads, a MIDI-equipped vibraphone, a MIDI interface, and a Macintosh computer. Subsequently, as the software evolved, I've been able to create a version of the patch that can listen to acoustic instruments.

Every musician strives to eliminate wrong notes, poor rhythm and dynamic inaccuracy from his/her performances. *Pitch Tracker* offers a means to focus on those issues. Pitch skills are tested using a keyboard percussion instru-



Delay and loop playback for Nigel Westlake's "Fabian Theory" for marimba, toms, and digital delay.

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# PAS/Remo, Inc. Fred Hoey Memorial Scholarship

**Fred Hoey (1920–1994)**

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.



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

**Eligibility:** The scholarship is open to any incoming college freshman during the 2009–2010 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.

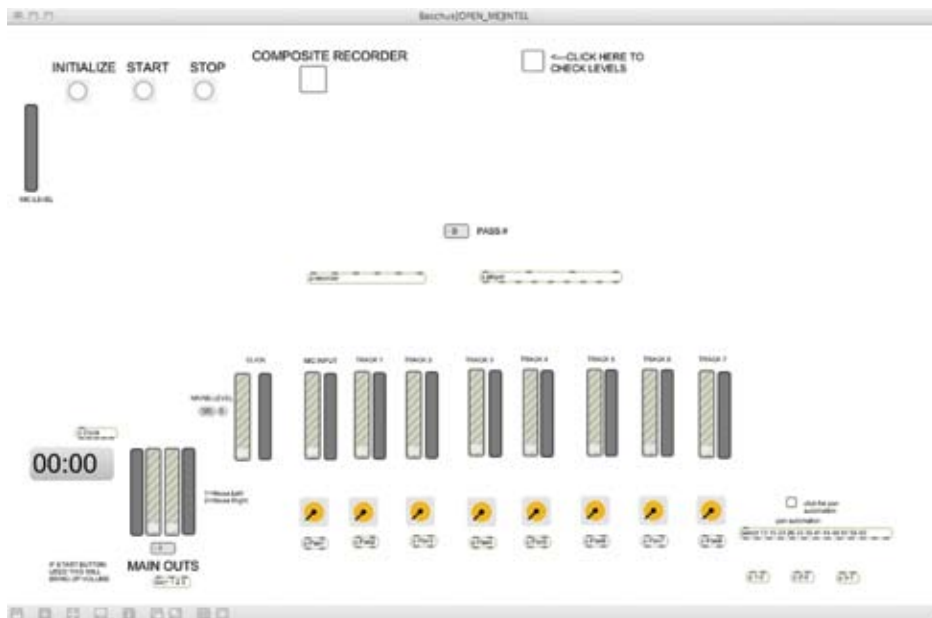
**Application Materials:** All applicants must submit a complete application and a DVD. The DVD should demonstrate the applicant's ability on at least two different percussion instruments and not exceed ten minutes in length. In addition to the required DVD, a CD of the audition may be submitted.

**Download an application:** [www.pas.org/About/GrantSchol.cfm](http://www.pas.org/About/GrantSchol.cfm)

**Deadline:** All materials must be postmarked by March 15, 2009.

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





Live multi-tracking patch for Daniel Lentz's "Bacchus Codices #3" for speaker, wine glass, and multi-track recorder.

ment that is fed into a computer. The program tracks pitch accuracy. Similarly, a student's rhythm skills can be tested using an electronic drum pad. Evaluated in milliseconds, rhythmic placement is charted by use of a graphic interface. Students who play ahead or behind the beat can see precisely where their rhythmic tendencies lie. Velocity execution is tracked and displayed using a graphing feature.

Upon opening the program, musical examples are displayed. When the user clicks on a "Record" button a metronome click is heard and the recording process begins. Upon completion a screen is displayed that shows three graphs, individually indicating pitch accuracy, rhythm accuracy, and volume performance. The results can then be stored in a data file.

A simpler version, *Flashworks*, doesn't have the evaluative functions but provides the music-display features described above without the need for specialized equipment.

## CONCLUSION

MAX/MSP made available to me a world of audio processes and performance controls. Learning to use the software was a long-term process, but in doing so I discovered numerous ways to apply the program to my performance, composition, and teaching.

For those interested in seeing/hearing representative works written with MAX/MSP, samples can be accessed on the manufacturer's Website: [Cycling74.com](http://Cycling74.com)

**Dr. J.B. Smith** is Professor of Music and the Coordinator of Percussion Studies in the School of Music at Arizona State University. He is internationally recognized as a performer, composer, educator, and conductor. He is

director of the ASU Contemporary Percussion Ensemble that was featured at PASICs 1991, 2002, and 2006. His CDs *Apparitions for Percussion*, *First Reflections*, and *At the Desert's Edge* are available from Amazon.com. He has written articles for *The Instrumentalist*, *The Canadian Band Journal*, and *Percussive Notes* and served as president of the Arizona PAS chapter. In 1995, he hosted PASIC in Phoenix. Smith is active as a composer, with numerous works published by C. Alan Publications. PN

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# Afro-Cuban Facility Exercises for Drumset

By German Baratto

The following exercises are designed to help you play a variety of accents and hand combinations while maintaining the clave pattern with the left foot on a cowbell attachment or on the hi-hat.

## SECTION 1

The first exercise uses different stickings to develop independence when combined with the patterns in other limbs. Play the clave with the left foot at the same time you play the stickings and the accents. Make sure you practice this at a very slow tempo until you fully understand how the hand combinations and the clave in the left foot work together. The accents suggested in this article are a starting point, but you should experiment with more.

### Stickings



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

### Accents



## SECTION 2

It is important also that we develop independence with the right foot against the clave. That is why in this section we incorporate the right foot on the bass drum playing the same accents we practiced before. The bass drum, then, is not keeping time; the left foot playing clave is the

only timekeeper while you improvise with the other three limbs.

As an application to this exercise you can play a cymbal with the bass drum to help highlight the accents and to add variety.

At the end of this section you should feel comfortable playing a variety of accents and hand combinations while keeping time with your left foot and using the right foot to emphasize those accents.



## SECTION 3

In this section we use other voices around the drumset. The use of other drums requires a thorough understanding of the concept. Once you feel comfortable with the two-bar exercises you can incorporate them into a groove, part of a fill, or just embellishments.

The goal at the end of this study is to combine all the different hand combinations and accents to express your ideas. Have fun!


### Stickings



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



Applications

1   
R L R R L R L L R L R R L R L L

2   
R L R R L R L L R L R R L R L L

3   
R L R R L R L L R L R R L R L L

4   
R L R R L R L L R L R R L R L L

5   
R L R R L R L L R L R R L R L L

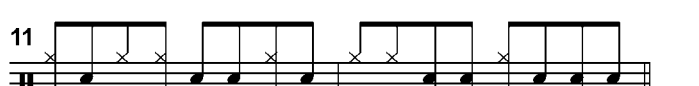
6   
R L R R L R L L R L R R L R L L

7   
R L R R L R L L R L R R L R L L


8   
R L R R L R L L R L R R L R L L


9   
R L R R L R L L

10   
R L R R L R L L

11   
R L R R L L R L R R L L R L R L

12   
R L R R L L R L R R L L R L R L

13   
R L R R L L R L R R L L R L R L

14   
R L R R L L R L R R L L R L R L

15   
R L R L R R L R L R L L R L R L

16   
R L L R L L R L L R L L R L R L

17   
R L R L L R L R L L R L R L R L

18   
R L R L R L L R L R L R L L R L

19   
RLRLLLRLLRLLRRLR LLRLRLLLRLLRLL

20   
RLRLRLRLLLRLLRLLRLLRLLRLLRLL

**German Baratto** finished his BA at the University of Puerto Rico and did additional studies at the Puerto Rico Conservatory and Berklee College of Music. After that he attended Middle Tennessee State University, where he earned his MA in Jazz Studies and Percussion. Currently German works as adjunct faculty at Middle Tennessee State University and as percussion coordinator for the Oakland High School Band in Murfreesboro, Tenn. Also, he works as adjunct faculty at University of North Alabama in Florence and collaborates with the Global Education Center in Nashville, Tenn. German serves as a composer for Crucial Music in Los Angeles, Calif.

PN

# New Percussion Literature and Recordings

Selected Reviews

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.

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

## Difficulty Rating Scale

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

## PEDAGOGICAL TEXTS

### Master Note Counter

Sam Ulano

**\$24.95**  
**Self-Published**

This book is designed to improve one's ability to count various note combinations. There are no labeled stickings or rudimentary embellishments; therefore, it can be used by percussionists and non-percussionists alike to improve their ability to count, read and subdivide notes. The book is divided into two sections: (1) Terminology/Instruction and (2) Exercises.

The 24-page Terminology/Instruction section defines ties, dotted notes, cut time, and sixteenth-note and sextuplet subdivisions. In addition, Ulano discusses the proper counting of "odd" rhythms (such as quintuplets and septuplets), the understanding of the 1/1 time signature, and the term "tripleta," which he uses to delineate sixteenth-note sextuplets.

The second section contains 83 pages

of exercises to improve counting, reading and subdivision. The exercises are progressive, moving from whole/half/quarter-note exercises to variations of quintuplets, septuplets and "tripleta." If you are looking for a book to improve your fundamental snare drum technique, this is not it. However, if you are looking for a book to maintain/improve your note-reading skills, this book is quite useful.

—Eric Willie

### Master Note Counter Part 2

Sam Ulano

**\$24.95**  
**Self-published**

This is an interesting collection of rhythmic studies, designed to improve reading and counting skills. The 65-page book, which comes in a three-ring binder, starts with the most basic note patterns and develops to patterns that are quite advanced. The author provides study guidelines with a method of counting for each exercise. He emphasizes that the exercises should always be read, and that the student should avoid playing them by memory.

The text covers standard note groupings, dotted notes, ties and different meters. Being devoted to teaching rhythmic comprehension, the book has no rolls, flams or drags. However, the latter portion of the text will challenge advanced players in addressing unusual patterns that span across beats and include triplets, quintuplets, sextuplets, septuplets and patterns that start in the middle of a beat pulse. This text will be of value to student and professional players, and is an excellent way to improve rhythmic comprehension and performance.

—George Frock

### Improvisational Practice Techniques

Anthony Di Sanza

**\$20.00**  
**Really Good Music**

Subtitled "A Handbook for Incorporating Improvisation into the Percussionist's Daily Practice Routine," this treatise recommends incorporating improvisation in everyday practice routines to keep the creative and inspirational elements alive in one's performance. The author espouses five principles, or processes, to achieve this goal, and presents practical examples of how to apply each principle. The specific

examples Di Sanza uses to illustrate his techniques are multiple percussion (snare/tom), four-mallet marimba, and darabukka (hand drum), although most teachers could adapt these to their own students. In the final chapter, Di Sanza demonstrates how these five principles may be used in combination on well-known repertoire for bells, timpani, snare drum and bata drums. Anything that helps to alleviate the mind-numbing drudgery of repetitive practicing is a good idea, so *Improvisational Practicing Techniques* is a welcome addition to the literature.

—Terry O'Mahoney

## KEYBOARD PERCUSSION SOLOS

### ABACA

Guillaume Le Picard

**\$15.00**

### C. Alan Publications

Awarded third prize in the 2007 PAS Composition Contest, "ABACA" is a nice four-mallet marimba solo that will complement any percussion recital. The piece vacillates between sections of rolls and sections with a fast, rhythmic drive. The faster, rhythmic sections require the performer to execute double vertical strokes, single independent strokes and single, alternating independent strokes.

Besides the variety of strokes, the technical demands are limited to occasional right-hand octaves and maintaining consistent single independent strokes between the hands. In addition, the majority of the composition stays within a two-octave range, making it accessible for a wide level of performers. This marimba solo can serve as a teaching supplement for technique maintenance or as a recital piece.

—Eric Willie

### Banafrit

Jonathan Anderson

**\$12.00**

### Innovative Percussion

This excellent new work for four-mallet marimba is perfect for an undergraduate recital, audition, or any situation where a short, flashy, musical piece is required and only a low-A instrument is available. The composer has done an outstanding job of combining the groove elements that work so well on marimba with short licks and octave sections that will really make an audience take notice. The piece moves

along its entire 4 1/2 minutes at a tempo of 160 with few breaks for the performer, but it never lets up on the enjoyment factor. With only a few double lateral strokes, the performer primarily needs to be able to play double verticals, single alternating and single independent strokes at a fast tempo. The title is an Egyptian name meaning "beautiful soul," and the piece was written for the composer's friend Danny Hawkins. I encourage any advanced student of the marimba to purchase this piece and prepare it for a program.

—Julia Gaines

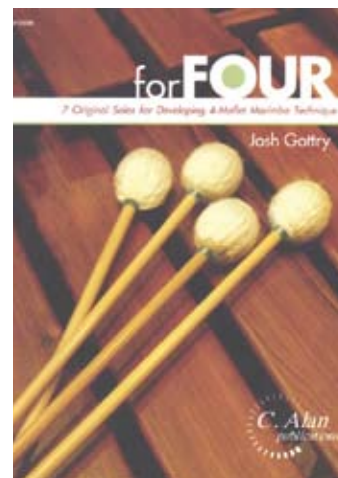
### forFOUR

Josh Gottry

**\$18.00**

### C. Alan Publications

This 31-page publication contains seven original solos for developing four-mallet marimba technique. Each of the seven solos is preceded with a page of four-mallet technical development related directly to the technical requirements in the solo. The composer has attempted to isolate and strategically combine the four stroke types: double lateral, single independent, single alternating, and double lateral. The first two solos are essentially technical exercises but, starting with "A Little Mixer," the works become musically complete and quite interesting. The solos follow a progression from easy to medium difficult and culminate with an exciting work titled "Bac-A-Tu Ba." The solos average about two minutes in length and vary considerably in style and technique. As examples, "Triple Vision" is based on arpeggiated





triple patterns, and "Chorale Without Time" is a warm and lush tonal choral in D major. Some works are in a light, swing style. The seven pages of exercises provide excellent training material and each of the solos, with the possible exception of the first two, can stand alone as performance material. The exercises and solos together are a winning combination.

—F. Michael Combs

#### Two Characters

Casey Cangelosi

**\$19.00**

#### C. Alan Publications

Casey Cangelosi is an outstanding up-and-coming composer in marimba composition, and "Two Characters" won the 2008 Classical Marimba League Composition Contest in the Tonal 21st Century category. These two four-mallet pieces are available as a single purchase from the publisher and are rated medium-difficult. The best way to understand that label is that "Character No. 1" is of medium difficulty and "Character No. 2" is just plain difficult!

Both are excellent pieces but are very different from one another. The first piece has a nice groove to it. It does not contain many difficult strokes and lays fairly well on the instrument. At seven minutes in length, it is very easy on the ears. The second composition is slightly shorter at only about 5 1/2 minutes, and the only tonal moments occur when the composer

quotes the theme of the first piece. It requires very strong hands with complete skill over fast, consecutive double-lateral and double-vertical strokes. It is an intense and exciting piece and understandably contains the subtitle of "furioso and quote." The word used at the beginning of the theme is "fury" with two exclamation points, which captures the complete essence of the piece.

Both pieces are worth playing, with the first being accessible to a college sophomore or junior while the second may require a senior or graduate student.

—Julia Gaines

#### Concerto for Marimba

David Gillingham

**\$50.00**

#### C. Alan Publications

David Gillingham's latest creation for marimba (with piano reduction accompaniment for this review) came out of a consortium of institutions and individuals headed by Marc Wooldridge of Northwestern College in Orange City, Iowa. This consortium consisted of almost 30 performers and/or schools and has since been arranged for a multitude of performance mediums. Accompaniments for this piece are now available for orchestra, percussion ensemble, chamber winds and piano.

The publisher's Website contains a thorough analysis of each of the three movements in addition to complete re-

cordings. The composer utilizes the full range of a 5-octave (low-C) marimba and writes fairly idiomatically for the instrument. Some of the four-mallet chords in the chorale sections pose a few awkward moments, but overall the concerto is well-suited for the marimba.

The composer creates wonderful colors between the harmonies on the marimba and the harmonies of the accompaniment, resulting in that trademark Gillingham sound. The full performance of this piece sounds like a film score with its many colors, tempos and emotions. There are fast, furious moments that will excite the audience, and lush, soft chorale passages that resemble dream sequences. It is very listener-friendly and worth the work of learning it. The difficulty lies in its 23-minute length and the amount of notes, but the technique involved is very playable by college students.

—Julia Gaines

#### Minotaurus

Leander Kaiser

**\$19.00**

#### C. Alan Publications

This piece won the 2008 Classical Marimba League Composition Contest in the classical category. Designed for an undergraduate college-level marimbist, "Minotaurus" is built around an ascending motive that is powered by eighth-note ostinatos and accents outlining the phrase structure. While a good portion of the

music follows the above scenario, there is plenty of musical contrast as well. Kaiser employs two chorale-style interludes as well as rhythmic variations of the theme in triplets and arpeggiated figures. Much of this contrasting material is linear in nature, while the main theme often utilizes left-hand accompanying material to support the melodic material.

"Minotaurus" is written for a 4.3 octave (low-A) marimba, and Kaiser uses the entire range of the keyboard on this energetic 7 1/2-minute marimba solo. As the title suggests, "Minotaurus" is not designed to be a "sensitive" solo. The work is technically challenging but accessible, and it is similar to other marimba compositions by Kaiser. It is a forceful selection that could be showcased on any student recital or concert.

—Mark Ford

#### Morning Clouds

Jens Schliecker and Nils Rohwer

**\$32.00**

#### C. Alan Publications

This is a challenging duet for marimba and piano by the composer/performer members of the duo Piano Meets Vibes. The marimba part goes to a low F and uses contemporary four-mallet techniques. The work opens with a slow rubato section in 4/4 centered on G-flat. This moves to a moderato section in 6/8 and 4/4 centered on F-sharp. The two instruments are rhythmically and melodically intertwined

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# 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 2009–2010 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/About/GrantSchol.cfm](http://www.pas.org/About/GrantSchol.cfm)

**Deadline:** All materials must be postmarked by March 15, 2009.

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

in a musically equal presentation of material. Following a brief return to the G-flat center, the marimba has an extended solo/cadenza passage based on previous musical materials. The piano follows with a similar solo/cadenza. Both instruments come together in a rhythmic coda-like section to conclude the work. This would be a good addition to a chamber music recital by competent graduate students or university faculty.

—John Baldwin

## KEYBOARD PERCUSSION ENSEMBLE

**The Celtic Xylophone (Book 2)** IV  
Arranged by Nathan Daughtrey  
**\$36.00**

### C. Alan Publications

Scored for solo xylophone and three accompanying marimbas, Book 2 of *The Celtic Xylophone* contains three Irish compositions: "Echo from Leinster" (a reel), "The Foggy Dew" (an air), and "Come Haste to the Wedding" (a jig). The lowest marimbist will need a 5-octave (low-C) marimba; the remaining two marimbists will not need an extended-range marimba (in fact, a cover note suggests that marimba players 1 and 3 could perform on one 5-octave marimba while performer 2 could perform on a 4-octave marimba).

Each of these compositions is delightfully tuneful and accessible to an intermediate, yet mature, quartet of keyboard percussionists. The three compositions could be performed as a complete suite or as separate compositions. This collection would make a splendid contribution to the junior or senior percussion recital at the undergraduate college level.

—Jim Lambert

### Double Groove

Eckhard Kopetzki

**\$18.00**

### conTakt Musikverlag

This duet for marimba and vibraphone is very accessible to high school performers. The piece is not quite five minutes long and has optional parts for drumset and percussion (shaker and congas). The vib part contains the melody and can be performed with two mallets. There is no pedaling written in, but that can easily be interpreted by the performer. The marimba part is primarily an accompaniment for a low-A instrument with only three mallets necessary, as the left hand holds a perfect fifth throughout the piece and the right hand plays a single line. Most of the piece is in a groove at a tempo of 104, but there is a short section where the accompaniment drops out and the keyboard percussion instruments play at a tempo of 176. After this section, there is a typical Kopetzki *da capo* in which almost the entire piece is played again before a short coda. This would be a fun duet for intermediate mallet players.

—Julia Gaines

### Dueling Marimbas

Joe Hills

**\$24.00**

### C. Alan Publications

This excellent marimba duet will challenge intermediate to advanced marimbists. Scored for a low 5-octave (low-C) marimba and an upper marimba that could be a 4.5-octave (low-F) instrument, both performers need to be competent in moderately advanced four-mallet technique. The composer deliberately chose a "neo-baroque" style for this B-flat Dorian modal composition. Starting in F Dorian, there is a considerable amount of imitative thematic treatment with several changes of meter. Additionally, a long middle section in 7/8 erases any hint of traditional

IV

"baroque squareness." Both parts are equally demanding in their scoring. This duet would be quite appropriate for the college-level marimba recital.

—Jim Lambert

### Edge of the World

Nathan Daughtrey

**\$22.00**

### C. Alan Publications

This is a graceful duet for vibraphone and 4.5-octave (low-F) marimba that lasts four minutes. Written as a wedding gift to two of his former students, composer Nathan Daughtrey was inspired by the watercolor print and poem by Brian Andreas titled "True Things." Daughtrey describes the poem as "capturing the essence of two people starting their lives together and looking forward to what the future holds."

The piece itself has a simple chord structure first stated by the marimba with the vibes playing the primary theme. This short four-bar theme is soon taken through variations and embellished with flourishing arpeggios up and down the vibraphone and marimba. While the vibes primarily play the theme and its variations, the marimba provides the underlying foundation with constantly changing permutations outlining the chord structure. The marimba part is repetitive, but the vib part changes frequently to accommodate the different thematic variations. The endearing melodies make this a charming piece for the audience, while the idiomatic writing for both instruments makes this a moderately challenging duet for students and professionals.

—Brian Zator

IV

## TIMPANI

### 5 Intermediate Pieces for Solo

Timpani

Alex Orfaly

**\$18.00**

### C. Alan Publications

The title perfectly describes the content of these solos, each written for four pedal timpani. Written to challenge the advanced high school or young college timpanist, the pieces cover a variety of styles, tempos, meters and technical passages common to timpani performance. The first piece, "Fanfare," is written over a C-major chord and features typical rhythmic flares similar to those heard by brass players. Solo II is titled "Waltz," and as expected is in 3/4. The challenges in this solo are measures that feature four quarter notes over the three-beat pulse. Solo III, "Adagio," is very slow, written to be performed at 48 bpm. The soloist is challenged by several quintuplets and a couple of sextuplets. This is the first of the solos with notated pedal changes, and there are several texture changes, with playing on different areas of the heads.

"Perpetual Motion" is the title of solo IV, and it is to be performed at the break-neck speed of 140 bpm or faster. The piece is built over a constant stream of sixteenth notes, and the variety comes from constantly shifting groups of three-, two- and four-note patterns. There are numerous dynamic changes, and the movement is to be performed with Blasticks rather than normal timpani mallets.

The collection closes with "March," which contains typical march patterns with a few surprises such as changing measures that would make actual marching a challenge. Each solo has excellent musical phrasing and content, making this collection an excellent choice for a recital.

—George Frock

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

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.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.



# PAS/Meredith Music Publications

## Percussive Arts Society International Convention (PASIC)

### Grant for a Non-Percussionist Band Director

The purpose of the “Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director” is to provide financial assistance to a band director to attend the Percussive Arts Society International Convention (PASIC) to be held in Indianapolis, Indiana on November 11–14, 2009 in order to further the band director’s knowledge of percussion instruments and their use in school ensembles.

The grant shall consist of:

1. Financial assistance of up to \$1,000 (US dollars) for transportation, hotel and meals.
2. One PASIC registration
3. One Hall of Fame banquet ticket
4. One year membership to PAS

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**Eligibility:** The grant is open to any non-percussionist band director teaching full time during the 2009–2010 academic year in a high school or junior high school in the United States.

**Application Materials:** Applicants must provide the following:

- A one-page bio or resume
- Proof of full-time teaching status
- A supporting letter of recommendation from the principal of their current school verifying current employment and support of professional leave to attend PASIC
- Completion and submission of the application form
- Completion and submission of the short-paragraph questionnaire

**Selection Criteria:** The grant will be awarded to the applicant whom the committee feels will benefit most from this unique experience by sharing his/her increased knowledge with a significant number of students and colleagues.

**Selection Committee:** The selection committee is comprised of Garwood Whaley, President/founder of Meredith Music Publications, Past President PAS; Anthony J. Cirone, San Francisco Symphony (retired), Professor of Music, Indiana University (retired), PAS Hall of Fame; James Campbell, Professor of Music, University of Kentucky, Past President PAS.

**Download an application:** <http://www.pas.org/About/GrantSchol.cfm>

**Deadline:** All materials must be postmarked by March 15, 2009.

The winner will be notified in May of 2009.

## Fanfares No. 1 & No. 2

Alex A. Orfaly

\$12.00

### C. Alan Publications

This pair of compositions for solo timpani will challenge even advanced players as they explore the technical and interpretive maturity of the timpanist. The forms are longer than most fanfares, and they could actually pass as overtures. Each of the two pieces contain rhythmic figures that are complex, and the timpani set is approached in a melodic fashion. There are no performance notes, so the soloist will need to spend considerable time in working out the tuning changes and deciding how best to handle the cross-rhythms in each piece. The pieces also have numerous meter and tempo changes and feature a wide range of dynamics.

The two fanfares contrast in content, and the themes are definitely unique. The first fanfare consists primarily of rhythmic figures, and the second one is more melodic, having many chromatic-scale-type passages. The second one is also considerably longer, being five pages long with some sections or phrases repeated. Both of the fanfares are worthy of being on an advanced recital.

—George Frock

## VI DRUMSET

### Mel Bay's Modern Drum Method, Grade 1

Steve Fidyk

\$14.95

#### Mel Bay

This beginning drum method is packed with basic information that can take a student from the beginning stages to playing simple rock beats on the drumset. Along the way the student learns the correct grip, practice tips, reading, and how to set up the drumset. The presentation is very logical, especially its treatment of counting and rhythmic reading. Each new note and rhythmic concept is clearly explained and there are plenty of exercises for each. The book is sprinkled with helpful pictures that illustrate how to play the foot pedals and how to assemble various parts of the set. An accompanying CD contains examples of the reading exercises and the rock beats that appear near the end of the book. This is an excellent method for teaching young beginners. It gets students playing the drumset quickly, but it doesn't skimp on the fundamentals.

—Tom Morgan

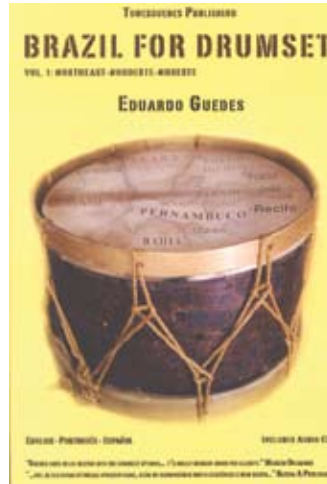
## Brazil for Drumset: Vol. 1 (Northeast)

Eduardo Guedes

\$19.95

### Tunesguedes Publishing

Afro-Brazilian music from the northeastern part of Brazil (Bahia, Pernambuco) is not as well known outside of Brazil as the music from southern Brazil (samba, bossa nova), but is just as rhythmically diverse. Drummer/percussionist Eduardo Guedes shines some light on several interesting traditional styles (afoxé, maracatu, coco, caboclinho) from Brazil's northern coast in this 76-page instructional book/CD



III package. He includes full percussion scores (*caixa, gongue, alfaia, atabaque, bombo, pandeiro, ganza*, etc.) and essays on the evolution of each genre, as well as drumset adaptations, exercises and rhythmic variations. Presented in English, Spanish and Portuguese, the book includes a discography, glossary and bibliography. The CD features recorded examples of each exercise, musical examples and four songs that typify each genre.

—Terry O'Mahoney

## Indian Rhythms for Drumset IV-V

Pete Lockett

\$24.95

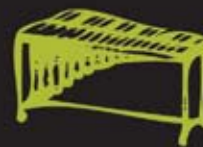
### Hudson Music

Drummer/percussionist Pete Lockett provides a great introduction to the rhythmically rich world of Indian drumming with this instructional book/CD package. By explaining how the Indian system constructs and approaches time cycles and phrasing, Lockett helps to de-mystify this interesting style of music and demonstrates how its tenets may be applied to the drumset.

He begins by defining some basic terms: *bols* (rhythmic phonetics), *tal/tala* (time cycles), *tibais* (repetitive phrases that delineate phrase endings and the beginning of a new time cycle) and *korvai* (south Indian compositions). Lockett explains how to break down each time cycle into understandable phrases (by



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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 2009–2010 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 an application:** [www.pas.org/About/GrantSchol.cfm](http://www.pas.org/About/GrantSchol.cfm)

**Deadline:** All materials must be postmarked by March 15, 2009.

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



relating the concepts in 4/4 time) and then adapting it to the drumset. These adaptations manifest themselves primarily as groove patterns or fill ideas.

Lockett concludes the book with four challenging play-along charts with intricately notated drum parts. Working through the book will not only raise one's appreciation and understanding of Indian music and drumming, but will also provide new ideas for drum fills, solos, phrasing variations, metric superimposition/modulation, subdividing experience and rhythmic ear training.

—Terry O'Mahoney

### Maize Maze

IV

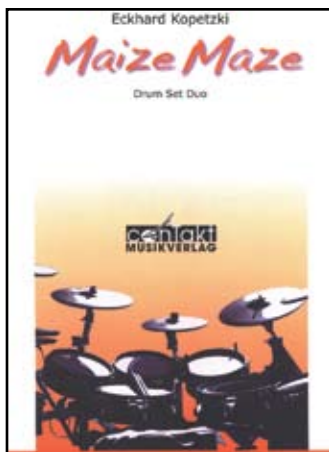
Eckhard Kopetzki

\$18.00

conTakt Musikverlag

This is a drumset duo with each performer using an identical setup that includes hi-hat, splash cymbal, ride cymbal, bass drum, snare drum and three toms. A key indicates the nomenclature, which also includes special notation for hi-hat with hands, hi-hat open, hi-hat half open, hi-hat with pedal, shell of floor tom, ghost notes, and rim of snare and floor tom.

The duet is written in a straight-eighth



rock style. There are little, if any unison passages. Short canonic sections appear frequently along with soloistic sections in one part and accompaniment in the other. A particularly interesting section near the middle of the piece involves continuous playing on the rims with bass drum, snare and tom punches that create a composite groove. There is a D.C. al Coda, but the coda sign was left out of the score and parts.

"Maize Maze" is a creative piece that will challenge most drumset players. It has much audience appeal and would make an interesting addition to a percussion recital or percussion ensemble concert.

—Tom Morgan

### Mastering the Tables of Time

III-VI

David Stanoch

\$24.95

Rhythmeloic Music

Are you ready for a very deep but applicable approach to drumset study—something that may take years (maybe a lifetime) to assimilate into your playing? *Mastering the Tables of Time* is just such a study. This book, along with its online audio/video component, is an in-depth approach to gaining complete control of subdivisions and applying them to the drumset in creative and musical ways.

After some introductory material, the book begins with a "standard timetable" exercise that involves playing half notes, quarter notes, eighth notes, sixteenth notes, thirty-second notes, and their triplet subdivisions accurately with a quarter-note click. This must be mastered first at a wide variety of tempi as it forms the basis of the rest of the book.

Those familiar with *4-Way Coordination* by Dahlgren and Fine will recognize the basic layout of the exercises, as they use the same notation system. The basic subdivisions are applied in every conceivable way, beginning with two limbs and progressing to four. Some of the applica-

tions include accent studies, dynamic control studies, song-form applications, harmonic and melodic coordination studies, and counterpoint ostinato options for feet and hands. Chapter 3 presents rudimental variations that apply the long roll, paradiddles, the six-stroke roll, flams and drags to the basic subdivisions. Other chapters include "Basic Polyrythms & Hemiola," "Contemporary Backbeat Grooves," "Modern Jazz Grooves," "Soloing Applications" and an introduction to Volume II.

This book should become one of the perennial methods for drumset along with other books like Ted Reed's *Syncopation*, Jim Chapin's *Advanced Techniques for the Modern Drummer*, and Gary Chester's *The New Breed*. It is completely open-ended because there is no end to the applications that are possible to the creative student.

—Tom Morgan

### Open-Handed Playing Vol. 1

IV

Claus Hessler with Dom Famularo

\$17.95

Alfred Music

Open-Handed Playing, or "OHP," is simply developing the ability to play leading with either hand or foot, rather than favoring your strong limbs. As the text states, the most obvious way to begin would be to "Simply switch your weaker hand to the hi-hat, and learn the grooves you already know..." But as one does this, it quickly becomes apparent that the right hand is now free to "move around the kit, and introduce toms into the grooves." This book provides exercises to develop the OHP technique along with ideas on applying this technique to creating grooves and solos that would not have been possible in traditional playing.

The bulk of the book falls under the heading of "The Traditional Approach," in which grooves played in the cross-handed position are also played in the OHP position with additions to the grooves

that are not possible in the crossed position. Straight eighth and sixteenth-note exercises are presented along with triplet applications. A second section, "The Voice-Variation Approach," involves playing grooves in the traditional method and then playing the same groove pattern with hands switched to the OHP position. This creates many new-sounding grooves and opens up many new possibilities.

The book concludes with four play-along examples, each of which is presented in three versions: with drums, without drums but with click track, and without drums or click track. These are great vehicles with which to apply what has been learned from the book. This excellent addition to the drumset pedagogy literature deals with an important concept that should be stressed more in general drumset education.

—Tom Morgan

### PERCUSSION ENSEMBLE

#### Sweet Dreams, Elizabeth Lee

II

Gabriel Musella

\$42.00

C. Alan Publications

Subtitled a "Lullaby for Percussion Ensemble," this beautiful, flowing composition could complement any percussion ensemble or recital program. The work was written to commemorate two significant events in the lives of Jerriald Dillard and his wife, Jennifer: the birth of their daughter, Elizabeth Lee, and the selection of Jerriald's ensemble to perform at the Midwest Clinic in Chicago.

The piece is scored for bells, vibraphone, marimba, chimes/crotales and accessory percussion, as well as piano and an optional cello part that can be replaced with a 4.5-octave marimba. The composition's difficulty lies in maintaining its "flowing and dreamy" quality; however, with the melodic content predominately



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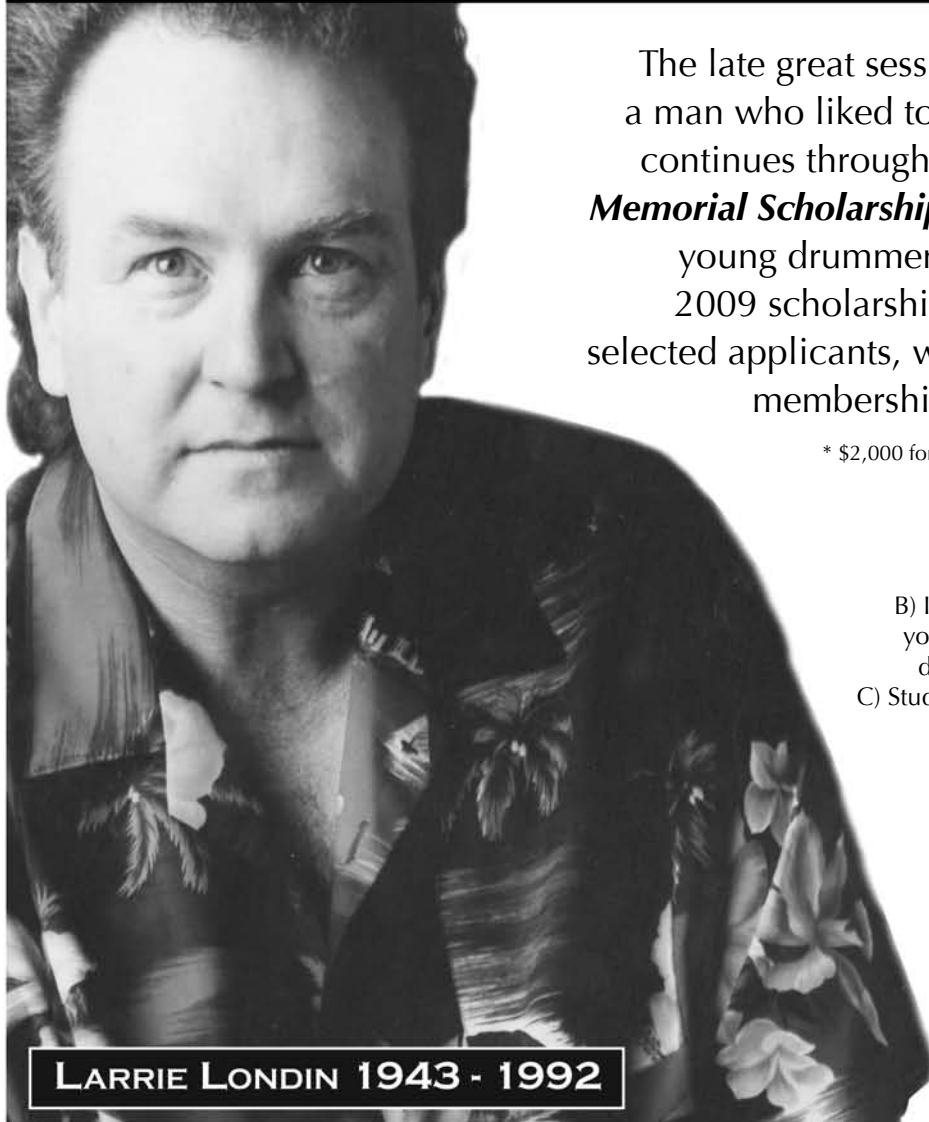
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scored for metal instruments and cello, this should be easily attainable. There is no real technical difficulty and only the first vibraphone part requires four-mallet facility. The percussion part has a simple setup of a suspended cymbal and two triangles.

—Eric Willie

### Equinox

Michael C. Tompkins  
\$42.00

#### C. Alan Publications

This medium-difficult ensemble for 12 players is scored for crotales, chimes, orchestra bells, xylophone, two vibes, two marimbas, timpani and a host of standard drums, cymbals and small concert percussion instruments. Except for the timpani and marimba parts, all parts are written for several instruments. The composer states that the piece was inspired by “the equal parts of dark and light that happen during an equinox.”

The opening of the piece features a vib solo line over a keyboard percussion ostinato. The next section includes more solo passages in the drum and percussion parts. This alternation of keyboard percussion dominance and percussion dominance continues through to an exciting, climatic ending.

The marimba I part is the only really technically difficult part, using basic four-mallet techniques (single alternating and single independent strokes in the right

hand). No tuning indications are included for the timpani. The piece is written in 10/8 throughout (3+3+2+2) with a dotted quarter = 120. Dynamics, accents, and appropriate sticks and mallets are clearly indicated. A 5-octave instrument will be needed for the second marimba part (many low E's).

All-in-all, “Equinox” is an exciting and musical work sure to please performers and audiences. It would be suitable for a high school or intermediate university percussion ensemble with good basic percussion and keyboard percussion skills.

—John Baldwin

### Accidental Migration

Kenneth D. Froelich  
\$54.00

#### C. Alan Publications

This work for solo marimba accompanied by a six-player percussion ensemble was the first-place winner of the 2007 PAS Composition Contest. The soloist performs on a low-A marimba while each ensemble member has a setup with at least two instruments. The ensemble instrumentation includes bells, xylophone, 4.3-octave marimba (low A), almglocken, temple blocks, chimes, concert toms, bass drum, and other drums and accessories. This lively composition is approximately 12 minutes long and would be great for any advanced marimbist.

The main theme is based in 7/8 and is

presented first in the solo marimba part. The dialogue between the soloist and the ensemble is effective as the work slowly builds to a high point. Then Froelich incorporates a lengthy chorale with figures reminiscent of the main motives appearing for contrast and momentum. Leading to a return of the original 7/8 groove, the theme is developed and embellished as it leads to the cadenza, followed by a quick and energetic ending.

The ensemble parts are consistently clear and relatively straightforward. A high school or undergraduate college ensemble would have few technical issues with the music, leaving the director time to focus on musical concerns. The jaunty solo marimba part has some technical challenges and requires a mature musician for an effective performance. While the composition is a bit lengthy, “Accidental Migration” is an excellent choice to feature a student soloist on an ensemble concert.

—Mark Ford

### Barely Breathing

Bret William Dietz  
\$34.00

#### Innovative Percussion

This advanced percussion quartet composition includes keyboard percussion and membranophones. The instrumentation is fairly standard and includes six tom-toms, woodblock, tambourine, congas, bongos, cowbell, timbales, bass drum, glockenspiel,

xylophone, vibraphone and a 4.3-octave (low A) marimba. The tempo of 60 bpm is deceiving because the overall groove is felt at 120, but the marking of 60 is required for the many meter changes. The rhythms primarily consist of sixteenth and thirty-second notes with several meter changes and hemiola patterns throughout the work. The final bars include time signatures such as 27/64 and 33/64, which gives an indication as to the difficulty of the work.

The two sections can be divided by instrumentation and set up in two different box formations with the membranes separate from the keyboards. The drums are never utilized with the keyboard instruments, and ample time is allowed in the piece to travel from formation to formation.

This non-conducted work is constant and fast-paced. The keyboard sections are very atonal, only require two mallets on each instrument, and will demand significant practice on the part of each performer. This would be a good piece for an advanced quartet looking for a work with intense keyboard and drum parts.

—Julia Gaines

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## Rock House Creek

Nathan Daughtrey

**\$28.00**

### C. Alan Publications

This marimba and vibraphone duet includes an additional lead sheet and drum-set part so that one or more traditional bluegrass instruments (banjo, fiddle, mandolin) may be added to the ensemble. The composer writes that the piece "is infused with the progressive bluegrass sounds that have emerged out of the last 10–15 years from such duo combinations as Bela Fleck/Edgar Meyer and Chris Thile/Mike Marshall."

Following a brief introduction, the piece moves to a "two-step" section with notated solos and backgrounds for both marimba and vibraphone. Chord changes are given to allow the performers to create their own solos. Following solos from each instrument, a short, lyrical section quickly returns to the beginning two-step groove, now modified with alternations of 4/4 and 7/8. The opening material returns to culminate the piece with the addition of joyous foot stomps.

—Eric Willie

## Reconcilable Differences

Lynn Glasscock

**\$45.00**

### C. Alan Publications

This outstanding marimba solo with percussion trio accompaniment will certainly become a staple among the repertoire for advanced solo marimba with ensemble accompaniment. In addition to the four-mallet solo part being almost a single-movement concerto, the three accompanying percussion parts are also quite challenging. The marimbist will need a 5-octave (low C) marimba, and the scoring for the three percussionists is: (1) vibraphone, temple blocks, bongos, log drum; (2) large bass drum and congas; (3) drumset (with prepared hi-hat, bass drum, snare drum, two toms and two cymbals) and medium gong.

Tasteful interplay among the four performers is evident throughout this seven-minute composition. Although there is a final cadence on F-sharp, the overall impact of the composition is achieved more through its internal rhythmic energy. There is an extended 77-measure cadenza-like unaccompanied marimba solo section in the middle of the composition, which is extremely difficult in its technical demands. This composition would be most appropriate for the advanced college percussion quartet.

—Jim Lambert

## Warhol Rite

Luigi Morleo

**\$32.00**

### Morleo Editore

It is difficult to put a marimba soloist in front of three percussionists and not be compared to Minoru Miki's "Marimba Spiritual," and there are certainly mo-

ments for comparison in "Warhol Rite." However, Luigi Morleo's composition has unique features that propel the marimba soloist into new areas for expression. While most of the opening is a vigorous rhythmic discourse between the drums and marimba (similar in style to Miki's masterpiece), the center of the work has a mysterious interlude that is ethereal and engaging. This leads to the final section that introduces a straightforward groove with driving marimba figures and that brings the work to its conclusion.

The percussionists play on instruments such as tom-toms, congas, bongos, bass drums, various cymbals and gongs, and the soloist plays on a 4.5-octave (low F) marimba. This 11-minute work requires an advanced marimbist and three percussionists with good technique and listening skills. This brisk and stylistic piece would be a highlight on most concerts, and it can be heard on Morleo's compact disc *Warhol Percussion Quartet*.

—Mark Ford

## WORLD MUSIC

### All About Hand Percussion

Kalani

**\$17.95**

#### Alfred Music

Part of a series by Kalani that includes books on djembe, congas and bongos, *All About Hand Percussion* is a very complete introduction to a wide variety of common and less common hand percussion instruments. The instruments are divided into four categories that include metal, wood, shakers/rattles/scrappers and "other worldly sounds." Some of the instruments covered include cowbell, triangle, tambourine, gongs, singing bowl, Mark Tree, wind chimes, Flexatone, spoons, woodblock, claves, bones, log drum, clapper sticks, shaker, maracas, axatse, caxix and seke-seke, ratchet, guiro, binzasara, Vibraslap, rain stick, udu, berimbau and many others.

A page of instruction for each instrument provides an overview, the construction, technique and musical applications. The accompanying CD presents a recording of each instrument performing its basic rhythmic pattern included in the book. An appendix includes "Tools of the 'Played'" discussing sticks, mallets and beaters needed to play the instruments, along with sections on tables and stands, and bags and cases. Tests on aural identification, geographical origins and general knowledge make this a useful book for the general music classroom. A page featuring the instrumental icon for each instrument can be photocopied for educational use.

This is a wonderful introduction to an often-neglected area of percussion. This book would be useful for the general music teacher or anyone who wishes to know the basics of hand percussion.

—Tom Morgan

## World Rhythms 1

Rinie Coppelmans

**\$30.00**

### Coppelmans

*World Rhythms 1* is a collection of rhythms from around the world compiled for use by drum circles/drumming groups.

A brief history and relevant facts are provided for each rhythm, which is notated in score form using a one-line staff. The book features rhythms from Africa (djole, kuku, cassa, liberte, shiko, sohko), Cuba (cha-cha-cha, conga), Brazil (afoxe, samba, baião), the Middle East (raqs saudi, agsaq), Puerto Rico (bomba), Jamaica (reggae), Japan (taiko), the United States (blues shuffle), New Zealand (ka mate) and Tahiti (toma). Written for a collection of commonly found instruments (cowbells, djembes, tambourines, maracas, claves, bass drum, bongos, guiro, shaker, agogo, etc.), the book could be used by any size drumming group or by an instructor wishing to expand an ensemble's knowledge and rhythmic vocabulary.

—Terry O'Mahoney

## Hand Drum Solos: An Annotated

### Anthology

Annotated and Edited by Michael Lipsey  
**\$50.00**

### Calabrese Brothers Music

This is a collection of eight hand-drum solos written for Michael Lipsey. The solos are scored for a variety of hand drums (congas, djembe, darbouka, bodhran, talking drum, tabla, bongos, tambourine) and can be employed as recital pieces or simply to give percussionists an introduction into the techniques of playing hand drums.

Of the eight solos, three have electronic accompaniment. "Joining Hands" has accompaniment sounds that are similar to those generated by the composition program MAX. "Words/Echoes" has a brief introduction followed by rhythmic, electronic sounds imitating modern dance/techno beats. The most interesting of the accompanied compositions is "Nixkin," which is scored for two congas and djembe performing with Richard Nixon's resignation speech.

The five remaining compositions, "Teeth of the Sea," "Fifteen for Michael," "Sweet Creature," "Snaggle" and "Either/Or" are primarily scored for a single drum, with only "Snaggle" being scored for two instruments: talking drum and tabla. This collection of hand drum solos will serve as a great resource for introducing or maintaining hand drum techniques outside of the traditional, folkloric framework.

—Eric Willie

II-III

## INSTRUCTIONAL VIDEO

### Standing On the Shoulders of Giants

Steve Smith

**\$39.95**

#### Hudson Music

This five-hour instructional video is based on drummer Steve Smith's appearance with his band Jazz Legacy at PASIC 2006. Using that hour-long performance as a springboard for discussion and analysis, Smith performs a number of classic jazz tunes and original compositions, then "gets inside" each tune through a series of one-on-one interviews with drummer John Riley.

Inspired and influenced by such jazz legends as Max Roach, Philly Joe Jones, Art Blakey, Elvin Jones, Buddy Rich and Tony Williams, Smith pays homage to each of these great artists through his performance of such jazz classics as "Moment's Notice," "Insubordination," "Three Card Molly," "Sister Cheryl," "Two Bass Hit," "Soulful Drums" and "A Night in Tunisia," and drum solos "For Big Sid" and "Drums Unlimited."

Interviewer/jazz drummer John Riley skillfully helps Smith dissect his soloing approach, practice ideas, drum/saxophone duo playing, solo patterns of jazz drumming legends, different accompaniment philosophies, orchestration of the melody, playing with different ensembles (jazz quintet, organ trio), and overall musical concept.

Smith even performs a split screen "drum duel" with himself. Bonuses include a 39-page booklet, a 47-page eBook with exercises, snippets of vintage footage from some drumming icons, master class footage of Smith in New York and Australia, additional performance footage of Jazz Legacy, and a bonus CD containing material not heard at PASIC ("For Steve Day," "The Peacocks," "Inception," "Ascendant" and "Moanin'"). Although this would inspire anyone, drummers with some jazz knowledge will especially find this video informative and insightful, particularly on a technical and historical level.

—Terry O'Mahoney

## PERCUSSION RECORDINGS

### Culture Samples: Concerti for Flute with Percussion Orchestra

Kim McCormick and the McCormick

Percussion Group

#### Capstone Records

Robert McCormick and the McCormick Percussion Group have released a disc focusing on flute concerti with percussion ensemble. The guest flautist, Kim McCormick, performs exceptionally well on all six pieces. While lacking some in overall precision, the ensemble provides a good balance to the flute through their sensitive playing.

Other than Andre Jolivet's "Suite En Concert Pour Flute and Percussion" (1965), the other five works were composed in the past three years. The disc has a contemporary character with many of the works leaning towards the avant-garde. Even the Jolivet work has a modern feel through its many extended flute techniques and rhythmic permutations occurring in the ensemble.

The first work, "Concerto for Flute and Four Percussionists" by Chihchun Chi-sun Lee, sounds very similar to the Jolivet with extended flute techniques and ideas that occur through transformations of a single theme. "Profit Beater" by Zack Browning is the highlight of the disc. This piece just plain "rocks"! It sounds like Leonard Bernstein with a mix between "West Side Story" and "Candide." The use of drumset, mixed meters and keyboards provide a great ensemble sound that is blended very well with the flute.

"Berceuse" by David Rogers is the longest work, lasting almost 20 minutes. This piece feels long, too, due to the slow tempo and random sounds played by the ensemble. "Berceuse" is described in the notes as being a lullaby "composed a little on the dark side." Maintaining this dark and ominous character, "Demons Before Dawn" by Daniel Adams uses a bass flute and a small trio of indefinitely pitched instruments to portray the "sometimes obsessive thought process that can dominate a person's mind during the early morning hours; a time in which sleep and consciousness often overlap." Similar to the previous piece, Adams' work contains random sounds and is slow to develop. While there are loud moments played by the ensemble, the piece quietly develops over the five-minute time span.

"Culture Samples" by Michael Timpson is a quirky piece that includes a hodge-podge of styles including funk, avant-garde and minimalism. The work emerges out of a single "lick" presented in the beginning of the piece.

—Brian Zator

### The Floating Bubble

Ron George

#### Innova Records

Ron George was known for his unique instrument designs, compositions and music education. This CD features George performing on some of the unusual instruments he designed and built, including the



Percussion Console, a multiple-percussion device, and the Tambellan, the American version of gamelan. The three works all explore and present distinctively different sounds with an improvisational approach throughout.

The first work, "Gupta Sloka Chand" by John Bergamo, is dedicated to Bergamo's first North Indian tabla drumming teacher. The three sections use a fast-slow-fast approach. Each section has written ostinatos in the percussion ensemble keyboard parts while George solos on top of this using his Percussion Console. Although this piece has written-out parts, the drone-like quality and lack of precision in the ensemble makes the work sound improvised.

The second piece, "Sleep and Waking" by Ben Johnston, uses various metallic instruments and sounds completely improvised for all three movements. Johnston uses gamelan as his inspiration, and he worked with George to design instruments for this piece. Unfortunately, the liner notes do not give any specific insight to the instruments used for this work.

The last piece, "The Floating Bubble" composed by George, is a long and entirely improvised work played on the Tambellan. The buildup to each of the two arrival points of the 15-minute piece is very slow while all seven players improvise over a basic prescribed rhythmic structure. This is a challenging disc to listen to because every piece utilizes improvisation with an absence of melody.

—Brian Zator

### The Invisible Proverb

Fort Lewis College Mallet and

Percussion Ensembles

#### Fort Lewis College Foundation

This recording features six works for classical percussion ensemble. It begins with an adaptation of Emmanuel Séjourné's "Akadinda Trio," where three percussion parts (atoke, cajón, caxixi) have been added to the marimba trio. The second piece, "Concerto for Vibraphone and Percussion Ensemble," features Sean Statser on vibraphone. The ensemble is fairly tight for the three movements, and Sean Statser does an excellent job interpreting Rosau's concerto.

The next two selections are scored for mallet ensemble. "Sculpture 3" by Rüdiger Pawassar is the trio version of Pawassar's marimba quartet "Sculpture in Wood." The ensemble executes the piece nicely, but lacks overall musicality and phrase shaping.

The second mallet ensemble selection is the CD's title track, "The Invisible Proverb" by Russell Hartenberger. A great composition in its own right, Fort Lewis does a good job with its performance. The soloists featured throughout the four movements perform accurately and expressively.

"El Bodeguero" by Richard Egüés features a wide variety of Latin percussion

## 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 Street, 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, 2009**

Nominations should be sent to:  
Executive Director, Hall of Fame, PAS  
32 E. Washington Street, Suite 1400,  
Indianapolis, IN 46204-3516

instruments (guiro, cajón, maracas, claves). This is a fun piece and is performed well. Fort Lewis closes the CD with William Bolcom's "Graceful Ghost" arranged for mallet ensemble by Terry Smith.

All of the pieces sound as if they were recorded in one take, with only a few missed notes and extraneous sounds (frame sounds, etc.). Fort Lewis College and the participating students should be extremely proud of this recording.

—Eric Willie

### Live @ Bird's Eye

Mark Sherman Quartet  
**Miles High Records**

Vibraphonist/composer Mark Sherman certainly has chops and harmonic understanding to burn as he leads his quartet through a panorama of modern jazz styles on this recording. This two-CD set contains everything from a burning postbop blues ("Tip Top Blues") to a lush re-harmonized rendition of the Mancini classic "Moon River."

Sherman's original compositions are filed with rhythmic twists and harmonic landmines, but Dean Johnson (bass), Allen Farnham (piano) and Tim Horner (drums) make it sound like a walk in the park. Sherman aggressively plays the swing tunes with fire and confidence and really drives the band. Horner's supportive accompanying style is just right and his mellifluous solos ebb and flow.

Sherman's compositions range from rich, lush ballads ("Hope") to waltzes ("Trust," "Explorations"), modal swing tunes ("Hardship"), and buoyant straight-eighth-note tunes ("The Winning Life"). The group pays homage to the jazz classic "There is No Greater Love" by playing it as a medium swing tune, and they lavish "You Don't Know What Love Is" with an Afro-Cuban treatment. They close their ten-song set with a "rhythm changes" riff tune titled "Tip Top Rhythm." This recording is evidence that Mark Sherman should be a more well-known name on the music scene.

—Terry O'Mahoney

### Live from New York and beyond...

Sean Noonan's Brewed by Noon  
**Innova Records**

What do you get when a guitarist with Armenian roots, three African musicians, an Irish folk singer, a violist, an electric guitarist and an electro-acoustic drummer get together and unleash their collective talents? The answer is a CD that defies categorization.

Drummer/composer Sean Noonan leads this unorthodox lineup through a genre-shattering set of nine tunes. Each tune frequently has too many musical influences to pin down, but some include (in no particular order and occasionally all in the same tune) hard rock, African folk music, funk, free jazz, psychedelic rock, Celtic ballads, ambient, jazz, electronica, and a healthy dose of improvisation.

Noonan convincingly melds all these disparate styles together and is supportive without being obtrusive. He takes the solo spotlight in the last tune, "Pumpkinhead Part 1," and demonstrates his drumming acumen nicely. The companion DVD contains a documentary that shows some "behind the scenes" footage of the band rehearsing, performing and traveling to performances. If you're open to some new and interesting musical juxtapositions, then this might fit the bill.

—Terry O'Mahoney

### Poetics

North Texas Wind Symphony Klavier  
Wind Project

### UNT College of Music

Each selection on this CD of new works for wind band offers a contrast in style and texture. The CD starts with a rhythmic and quick composition by Steven Bryant. "Stampede" consists of syncopated rhythms, and the winds and percussion share many of the themes and motives. "Poema Alpestre" by Swiss composer Franco Cesarini is in seven short sections, and the writing is complex, taking on the styles and textures found in the music of Richard Strauss. The writing in "Vientos Y Tangos" by Michael Gandolfi is creative and explores many moods of the styles of tango rhythms.

Of greatest interest for percussionists is the excellent performance of Joseph Schwanter's "Percussion Concerto" by UNT faculty artist Christopher Deane. The composition, which was a commission by the New York Philharmonic, was first performed by principal percussionist Christopher Lamb. It has been scored for winds by Andrew Boysen, and Deanne demonstrates great artistry and creativity on a huge percussion palette. His performance is of the highest quality and his creativity during the improvisation section in the third movement is most exciting.

The UNT Wind Symphony is to be congratulated for the maturity of performance of all four compositions.

—George Frock

### Routes to Roots—Yoruba Drums from Nigeria

Solá Akingbola

### ARC Music

Percussionist Solá Akingbola was raised in the U.K. but born in Nigeria of Yoruban parents. On his first solo recording, he returns to those African roots and presents 11 songs that set Yoruban poetry to music. Known for his work as percussionist for pop artist Jamiroquai, Akingbola composed and arranged all of the music, which is all percussion and vocals. The lyrics are quite evocative and the music prominently features the gangan (talking drum), sakara (clay drum with goatskin head), bata (conical shaped hand drums), iyaalu (hourglass shaped drum), bells and shakers. Listening to this CD

will help one understand the connection between Yoruba drumming and subsequent Afro-Cuban styles. The liner notes and text translations are presented in French, Spanish, Dutch and English.

—Terry O'Mahoney

### Sidiki

Sidiki Conde  
**NY Noise Productions**



Words cannot describe the energy felt in this recording. Sidiki Conde's music is powerful as he sings to the accompaniment of guitar, drums, bass, organ and several West African-based instruments, such as balafon, djembe, doun-doun and kora. The balafon holds a significant role in every song except "Kourri," with each featuring a well-performed balafon solo. In addition, Conde has additional singers accompany him throughout the recording.

Several songs have an inspirational message: "Dalina" reminds people who travel far from home to not to forget their origins, "Kemoko Sano" praises Conde's teacher, and "Minimiza" asks that we do not minimize disabled people. Some of the tracks pay homage/tribute to people in Conde's life. "Ibrahimi Conde" was written in memory of Conde's son, and "N'na" was written for Conde's mother, who took care of him when he first got his disability.

Conde has done much to introduce music to people with disabilities, including the establishment of "Message de Espoir" (Message of Hope), which Conde helped to establish with other disabled musicians in Conakry. This recording will make you dance to its uplifting, inspirational music and reflect on life with its songs of tribute.

—Eric Willie

### Suite for Violin and American Gamelan

Fort Lewis College Mallet and Percussion Ensembles

### Fort Lewis College Foundation

This recording by the Fort Lewis Mallet Ensemble includes several pieces that span the range of literature possibilities for a mallet ensemble. The opening piece is a beautiful quintet by the late John Wyre, which features an English horn soloist. The solo part may also be performed on steel pan, which might offer a better blend with the mallet ensemble than the English horn.

The most unique piece on the recording is the one for American gamelan

written by Lou Harrison in 1973. The CD liner notes indicate that the instrumentation for an American gamelan includes metallophones with keys made from aluminum slabs or steel conduit tubing, and resonators built from stacked and soldered-together #10 tin cans. The original instruments used for this piece, known collectively as Old Granddad, were built by Richard Cooke in 1973. After these instruments suffered disrepair, duplicates were built, and these are the instruments heard on this recording. The violin soloist does a wonderful job capturing the Harrison spirit of the almost 30-minute piece.

Next is a Bach arrangement by the director of the ensemble. "Wachet auf, ruft uns die Stimme" from the Cantata BWV 140 has been arranged for marimba, vibes and crotales. This beautiful arrangement requires excellent musicianship from all the players and is performed very well. The next work features a student marimba soloist who does an excellent job on John Thrower's "Aurora Borealis." This programmatic piece has "pop" elements at times and is very influenced by jazz repertoire.

The final two selections, "Bye Bye Medley" and "Carousel," are also excellently performed and offer fresh interpretations of these two-mallet ensemble standards. This is a great resource for conductors looking for recordings of mallet ensemble literature. Although the Harrison piece has very specific instrumentation, the other pieces are accessible to any mallet ensemble that has at least two marimbas.

—Julia Gaines



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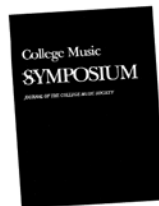
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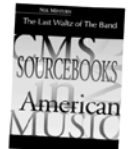
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# FROM THE PAS MUSEUM COLLECTION

## MAX KOHL TUNING FORK CLOCK

Donated by the Yamaha Corporation of America. 2008-05-01

The tuning fork clock was first described by N. Niaudet on December 10, 1866 and subsequently displayed at an exhibition in Paris in 1867. As a timekeeping device, the tuning fork acts in the same way as a pendulum by opening and closing an escapement device at a regular interval of time, thereby advancing the gears and wheels of the clock at a precisely measured interval as it moves back and forth. Spring wound, it is highly accurate, and when constructed with a fork having 64 beats per second (counting 128 swings back and forth), it would produce a total of 11,059,200 vibrations each 24-hour period of time. The speed of the vibrations can be adjusted by means of small, threaded weights on the end of the fork that enables the operator to tune the fork up to a semi-tone in range, or from 62 to 68 vibrations per second.

For scientific purposes, the German physicist and acoustician Rudolph Koenig (1832–1901) utilized the tuning fork clock to demonstrate frequency ratios for sound and pitch, which ultimately led to the standardization of  $A=435$  in France. Koenig did this by aligning Niaudet's tuning fork clock with a vibration microscope at right angles, marking the end of one fork with chalk so that it is visible in a microscope, and then observing the resulting Lissajous figures—visual patterns that clearly illustrate the ratios produced by two vibrating objects. A figure with a 2:1 ratio would indicate the interval of an octave, 3:2 the interval of a fifth, and so on for each possible pitch when compared to the pitch of the fork on the clock.

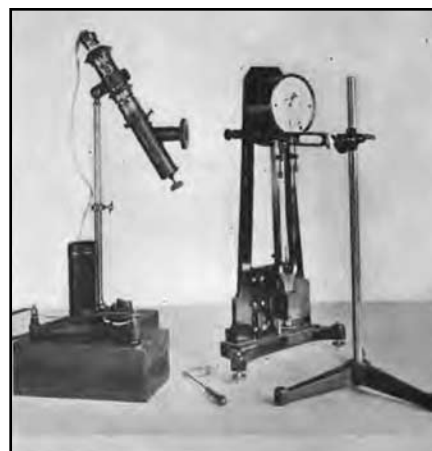
By counting the ratios, it is then possible to tune other forks to any desired pitch by grinding them to the correct length. At the time, it was the most precise method of establishing an exact, absolute pitch. In addition, the tuning fork clock could demonstrate the effect of temperature on the pitch of a fork by observing a change in speed when the temperature was raised or lowered.

This tuning fork clock was manufactured during the first decade of the 20th century by Max Kohl A.G., in Chemnitz, Germany. It was owned by the J. C. Deagan Company and most likely used to precisely tune the forks and other pitched instruments manufactured by Deagan. It was also probably used by Mr. Deagan as a scientific device for his research into acoustics and tuning, which resulted in the standardization of  $A=440$  in the United States.

— James A. Strain, *PAS Historian*, and  
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Detail showing the dials for hours, minutes and seconds and the threaded brass weights, which adjust the speed of vibration of the fork



The tuning fork clock arranged at a right angle with a second fork and a microscope to observe the Lissajous figures.

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