Percussive Notes

The journal of the Percussive Arts Society • Vol. 44, No. 1 • February 2006

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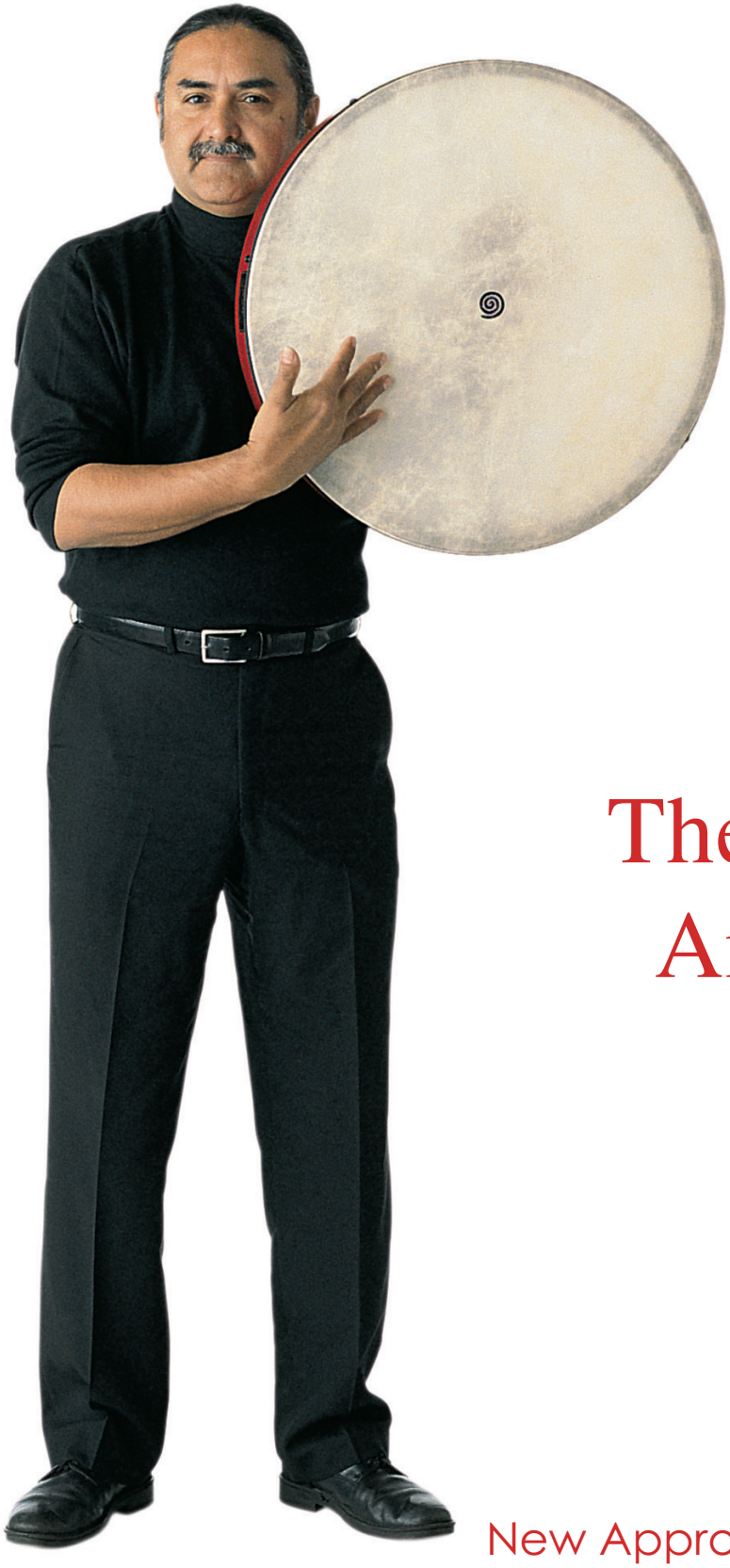

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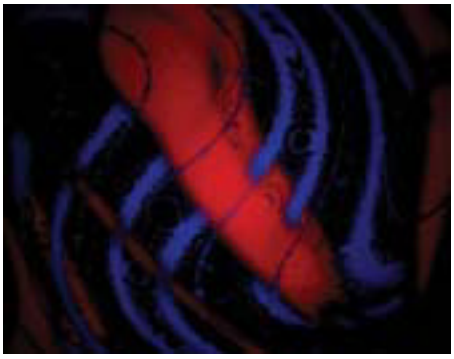

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PERCUSSIVE NOTES

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

FROM THE PRESIDENT

Research, Anyone?

BY RICH HOLLY

In the December issue of *Percussive Notes*, I told you I would explain in each of my messages during 2006 several of the opportunities of which PAS and PAS members will be able to take advantage as a result of PAS relocating its headquarters, museum, and library to Indianapolis, Indiana in 2007. I am particularly excited about new research avenues and opportunities.

As a PAS member, you have always had available to you the fine holdings of our museum and library. When the relocation to Indianapolis is complete, any PAS member wishing to engage in research will have added benefits, as well. Of course, you'll be able to visit the PAS museum and library in a city with a highly-active and vibrant arts scene, fine restaurants, and many hotels—both fine and cost-conscious. I'm also happy to announce that we have reached agreements with Butler University in Indianapolis and Indiana University in Bloomington (about a one-hour drive from Indianapolis) that PAS members may use their libraries free of charge.

The Butler University Irwin Library, designed by world-famous architect Minoru Yamasaki, houses more than 17,000 music scores, tens of thousands of monographs and journals, and 14,000 audio-visual materials. Among the Special Collections in the Irwin Library are the works of Jean Sibelius and a collection of 19th-century American sheet music.

The William and Gayle Cook Music Library at Indiana University is regularly hailed as one of the finest music libraries in the world. Currently, the Cook Music Library's holdings total more than *one-half million* volumes, including 107,000 scores and 138,000 recordings. The Cook Music Library is also very tech-savvy, and includes many workstations with MIDI keyboards and common software applications such as Finale, Sibelius, Peak LE, and the like.

Additionally, the Indianapolis Marion County Public Library is available to anyone at any time, and, as with public libraries in most major cities, their music holdings are also quite impressive.

I expect masters and doctoral students will find much of their thesis or dissertation resources in some combination of these four libraries. But perhaps many of our professional members will also have a need or desire to undertake percussion research, and I'm happy that PAS will be able to meet your needs in this way.

In addition to research you may wish to undertake that requires library resources, by virtue of being in Indianapolis, the Percussive Arts Society will be able to forge partnerships with several renowned arts, education, and health organizations. Stay tuned for more information about these research opportunities in the April issue!

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A NEW COLLEGIATE SCHOLARSHIP

PAS is proud to partner with Hudson Music in the establishment of a new annual scholarship for PAS members beginning this year. The PAS Hudson Music Scholarship is a single award in the amount of $1,000 and is funded from the proceeds of the Hudson Music *Classic Jazz* DVDs. The area of focus for this scholarship is drumset performance in a group setting.

Paul Siegel and Rob Wallace, founders of Hudson Music and recipients of the 2001 PAS President's Industry Award, deserve special recognition for their continued strong support of music education and the Percussive Arts Society. Through their efforts this new opportunity for our membership was created. Application information is available online at www.pas.org/news/contests/index.cfm and on page 40 in this magazine.

Additional scholarships are available to PAS members, including the PAS/Sabian Larrie Londin, PAS/Remo Fred Hoey, and PAS/Zildjian Armand Zildjian Scholarships. Application deadlines for these scholarships are March 15, and additional information can be found on pages 71, 31, and 37 respectively, or online www.pas.org/news/contests/index.cfm.

These scholarships are just one of the many benefits of a PAS membership. Each year PAS awards more than $29,000 to members through scholarships, contests, and grants. For full information on these many opportunities go to www.pas.org/About and click on Contests or Scholarships and Grants. **PN**

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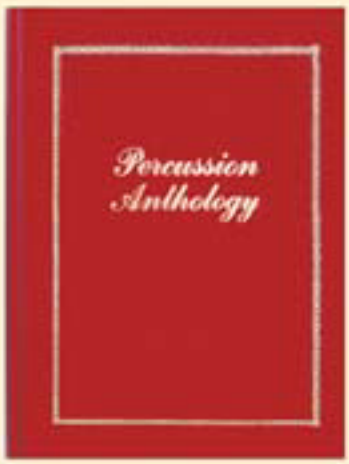

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GLEN VELEZ

The Modern Art of Ancient Tradition

By Mark Griffith

As a drum historian, I have often wondered what it was like in the late 1800s when drummers were first starting to perform on the drumset. I wonder if they knew that an entire tradition of modern music performance would be created on the shoulders of the idea for one person to play both the snare drum and the bass drum simultaneously. After all, the instruments themselves were nothing new; it was the vocabulary and the playing techniques used on those instruments that were entirely new.

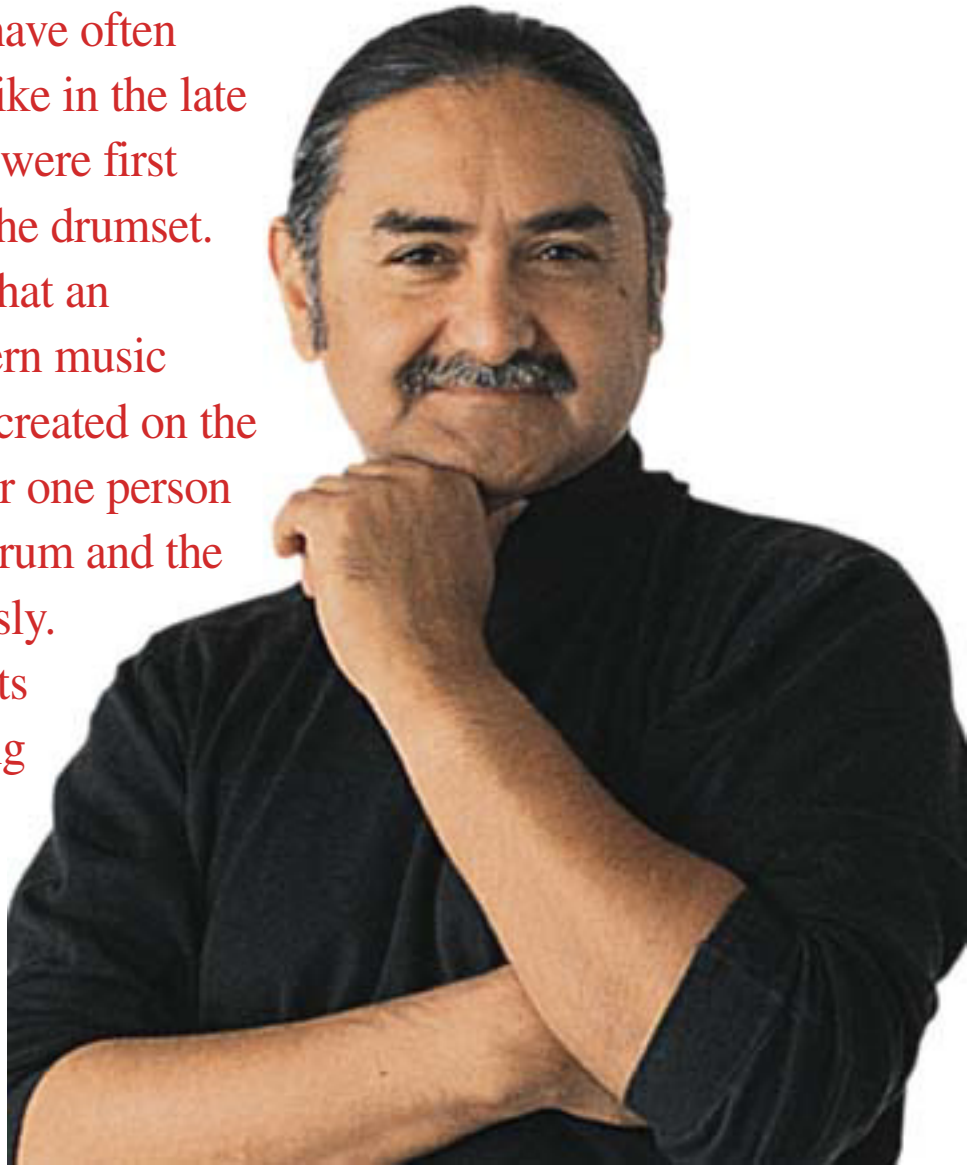


Photo Courtesy Remo, Inc.

Now, fast-forward to the early 1980s, and a very similar occurrence. Glen Velez is responsible for the creation of the modern tradition, within the ancient art, of frame drumming. The many types of frame drums that Velez uses have been around for thousands of years (like the snare drum, the bass drum, and the cymbals in the 1800s), and the genres of music that accompany each drum are musical traditions that reach back just as far. But until Glen, no one had combined the ancient history of the instruments and the many techniques of playing them with the approach of modern "world music." Velez studied the instruments, examined their vocabulary, and created a new application for them.

It will take a long time to see what becomes of Glen's important contribution to the percussion world. But for the past 20 years, his recordings, playing techniques, and instruments have definitely been the start of something new and exciting.

Early on, Glen transferred a love of South Indian drumming techniques (mainly the Kanjira) to the untapped world of the frame drum. He studied South Indian drumming with Trichy Sankaran and Ramnad Rhagavan, and Arabic drumming with Hanna and Michelle Mirhige. Today, he also incorporates overtone singing and the vocalizations and rhythmic phrasing of South India into his performances. Velez's music is a hybridized combination of traditional drumming approaches from Southern Italy, Brazil, and the Arabic worlds.

Velez has created a truly new "fusion" of musical styles and approaches. He has played with musicians as different as Pat Metheny, Paul Winter, and Suzanne Vega. And John Cage wrote a piece of music especially to feature Glen's frame drumming. Remo has even joined forces with Glen to make his own line of instruments.

But this impressive résumé and the endless amount of recordings are secondary to Velez. It doesn't even seem that important to Glen that he has almost singlehandily created a musical "style." When you sit and talk with Velez, one fact becomes crystal clear: Many cultures have ancient traditions of wonderful folk music and unique instruments, and all of these traditions and instruments are open for interpretation and combination.

He performs now with vocalist Lori Cotler, and their performances and upcoming recordings are absolutely amazing. Using just percussion and voice they take you on a rhythmic tour of the world. Glen explains what he does very simply as the "synchronization of the slow and the fast." But for those of us who have seen him perform, we know that it goes far deeper than that.

In this article Glen talks about the traditions that he mainly draws from, but there are so many more. Maybe the lesson to be learned is, the next time you want to hear something "new," begin by looking at a globe and ask yourself, "I wonder what *that* country's music sounds like?" Find something you like and learn about it. Then find a way to incorporate it into your own musical approach. Like the first drumset players in the 1800s, or like Glen Velez, you might create something entirely new that will change music for a long time.

GRIFFITH: *You are obviously not playing American-based music. But it also doesn't seem to be coming out of the traditional "world" music sources. When most drummers today think of world music, they are usually referring to an Afro-Cuban, African, or South American folk music tradition. But what you do seems to have nothing in common with any of that. It also doesn't seem, to my ears, to be coming out of a strictly Indian style. All of this is my way of asking what are you doing and where does it come from?*

VELEZ: I have studied a great deal of the Arabic musical traditions and the musical forms of South India. Compositionally, I draw from their way of organizing drumming and creating rhythmic structures. If you just examine the Arabic tradition, there is a whole pool of information that has been largely untapped by non-Arabic percussionists.

There are many rhythmic accompaniments that go along with specific dances. These "grooves" offer new ways of getting deeper inside of rhythm. They have names like the Baladi, Maksoum, Masmoudi, Saidi, and Cheftetelli. There are literally hundreds of them. Each one is a specific dance and has a specific rhythmic accompaniment. I cover all of these rhythms or grooves in my book, *The Tar Manual*.

GRIFFITH: *Are these dances and rhythms comparable to what Americans relate to as, for example, a "foxtrot," a "waltz," or a "tango"?*

VELEZ: They are similar in the way that each dance has a specific rhythm, and the dances are part of the culture, yes.

GRIFFITH: *Frame drums come from all over the world. I am very familiar with the bodhran, but you are pulling sounds from many different ethnic traditions. What are the names of the drums that you are primarily using, and what countries do they come from?*

VELEZ: You're right, there is no one singular frame drumming tradition. It is truly a family of drums and drumming. I am playing the pandero and the adufe from Spain, the South Italian tamborello, the ramana from Thailand, the bendir from Morocco, the pandeiro from Brazil, the bodhran from Ireland, and the doira from Afghanistan. The tar, mazur and riq are the primary Arabic drums, and I use many different types of tambourines as well.

I am using the hand movements and the hand techniques from the Kanjira—a South Indian frame drum with a single set of jingles—and combining them with other "strokes" from many other frame drumming traditions. My playing technique is a hybridized approach of all of the frame drumming techniques I just mentioned.

GRIFFITH: *I saw you use a tambourine that you get a whole range of pitches from, which was absolutely incredible. Was that a special type of tambourine?*

VELEZ: That tambourine was made for me by the Cooperman Drum Company in Vermont. I have the head tuned all of the way down so there isn't really any pitch, and then I am creating the pitch

with my fingers, and playing with my other hand. This is basically a Kanjira technique.

GRIFFITH: *Have you been influenced much by the drumset tradition? And have you worked with many drumset players?*

VELEZ: I grew up with hearing the drumset in jazz, and I'm sure that the musical forms and the way I am assembling my music was affected by hearing the great jazz drummers of the 1950s and '60s. But I have not consciously tried to transfer any of the drumset material onto the frame drum.

I have worked with a couple of drumset players. I like playing with Harvey Mason and Mark Nauseef. They seem very attuned to the dynamics of the frame drum, and that makes it very easy to play with them.

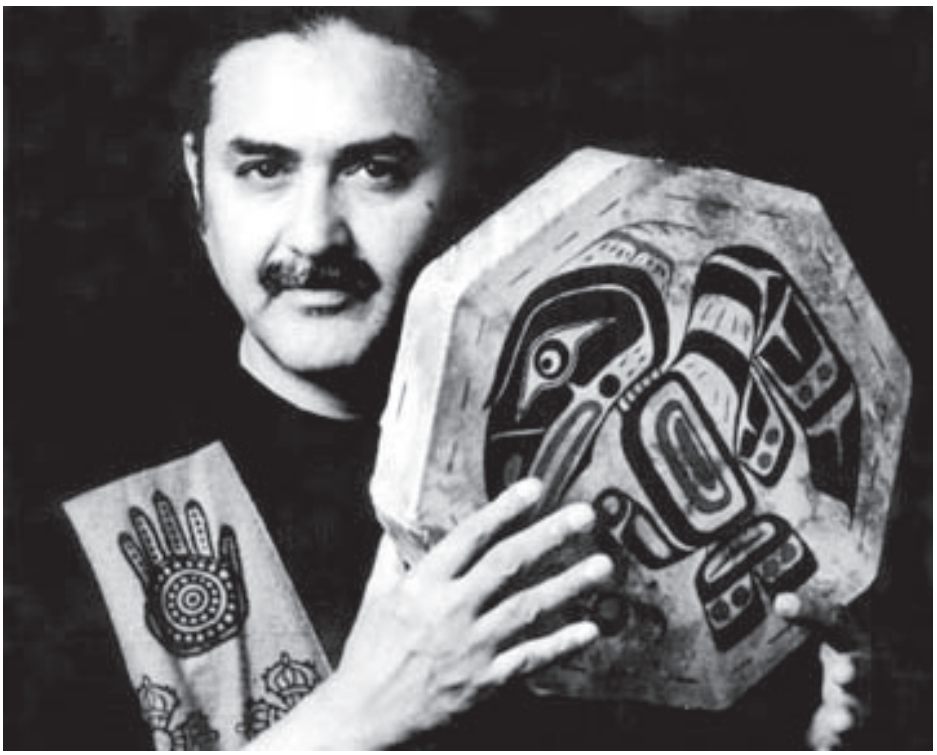
GRIFFITH: *You can create the sound of an entire drumset with a single tambourine. I have also seen you use a few drumset techniques on the frame drums. Are you specifically drawing upon the drumset tradition when you do that?*

VELEZ: When I play, I use the frame drum as a sound source. I use the different traditional musics that I have studied as source material. Then I offer my own interpretation of the sounds and the sources. At this point I am not all that concerned with staying bound to the musical traditions that I am drawing from, because I am not playing traditional music.

I use the voice a lot to vocalize the different rhythms. This helps in the unification of the various material, so it doesn't sound like a patchwork of many different things. But back to your question, sometimes I might use a brush on a frame drum; I'll play basically the same information that I would with my hands, but with a brush. It becomes a very easy way to transform the sonic and rhythmic textures without a huge amount of reorganization of the source material. When I do that I am just after a different sound, that's all. It's all about the sound I want to create.

GRIFFITH: *When you compose, do you assign different parts to each of the drums based on their sound, or based on their traditional roles in music?*

VELEZ: I am writing drum or rhythm compositions. When I write I usually begin by starting with an Arabic rhythm that has a melody between the *duns* and the *taks*. Then I create a counter rhythm against that. The interaction of those two rhythms will create a counter melody, and then I keep building the composition by layering rhythms on top of rhythms. Within the compositions there are sometimes cues and improvisatory sections so that people can improvise as well. My compositions are probably 80 percent composition and 20 percent improvisation.



GRIFFITH: *You have definitely created something new and were the main proponent in popularizing it. Who are some of the other frame drummers who have followed in the tradition that you have begun?*

VELEZ: There are a lot of great frame drummers out there. Arnaldo Vacca is from Italy. He has transferred a lot of the drumset material onto the frame drums, and he is an outstanding tambourine player as well. There are also some people playing hip-hop oriented stuff on the frame drums. It's growing quickly.

GRIFFITH: *Your first solo album,* Handdance*, was released in 1983, and you have released many recordings since then. How has what you do evolved or changed throughout the years?*

VELEZ: I am focusing more now on making the music organic, and this has led me to reorganize some of my music sonically. I have seen the musical attitude toward frame drumming change and mature a bit, so that has changed the way I approach things. But I am still working with basically the same source material—South Indian and Arabic. Through teaching I have gone back and reexamined many of the underlying rhythmic structures, and that has helped me clarify my own playing.

Mark Griffith is a bandleader, educator, author, and drumming historian. He has written features for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, and *Not So Modern Drummer*. His most recent recording is entitled *Drumatic* (on Blue Jay records), and he co-leads the jam band Sound Circus. **PN**

Benefits of Written-Out Drumset Solos

BY MURRAY HOULLIF

How do we learn to play an effective improvised solo on the drumset? Is it by practicing short licks and stringing them together? Intuition and innate talent? Listening to and copying accomplished players? Keeping the tune in your head while embellishing on it? Practicing written-out solos?

The answer is probably "all of the above." Certainly good technique, i.e., "chops," can help. Developing speed, endurance, and fluidity to move around the set with smoothness and grace are important. Players like Buddy Rich, Joe Morello, Steve Gadd, and Billy Cobham have shown us that advanced technique (along with some other essential elements) can help us to become more effective drumset soloists.

There seems to be some controversy as to the need for and benefits of a written-out drumset solo. I can only relate my own personal experiences as a performer and teacher regarding this topic. I'm all for practicing written drumset solos—with some clarification. I have found them to be extremely helpful in creating a musical "picture," if you will, which long-winded explanation cannot duplicate. The written solo is not necessarily an end in and of itself, but it is an effective means to learn improvisation.

The ultimate goal of the drumset soloist, on what is considered an improvisatory instrument, is to play a made-up, ad-lib, i.e., improvised solo—one that makes musically compositional sense, has a beginning, middle and end, is (in most cases) rhythmically and metrically accurate, is related to the music that precedes and follows the solo (in an ensemble setting), and has some ebb and flow through use of dynamics. The solo should be appropriate to the style of the music performed, e.g., rock, funk, jazz in its varied forms (Dixieland, swing, bebop, post-bop, avant-garde), Latin, etc.

Introducing drumset students to the solo through written example has proven to be a highly beneficial motivational tool toward drumset improvisation. If one were to look at the flood of publications including books, books with CD and/or DVD, written-out solos of the masters in magazines, etc., one would see that this method is precisely what other instrumentalists use to learn or teach improvisation. A well-written solo gives the drumset student a chance to study and practice style, form, licks, phrasing, development of coordination, etc.—all in one source. Much like a spoken language, players must *copy* and *imitate* before they speak/create effectively in a style. An added benefit of the written solo is that it may also be used at auditions, competitions, juries, on recitals and the like.

Certainly, imitation through listening is vital. Unfortunately, it appears that today's drumset student, young or old, does not have the time, patience, ambition, financial wherewithal, etc. to spend ample time listening to the masters. In the past, many of us learned to solo by listening to recordings of Max Roach, Gene Krupa, Buddy Rich, Philly Joe Jones, Joe Morello, Art Blakey, Tony Williams, Steve Gadd—name your favorites.

Recordings were the only resource we had. We spent the time to pursue our goal as drumset improvisers. Why many of today's students do not spend the same time and effort as many of the older folks did (and had to do in order to learn) is certainly open to discussion. There are so many distractions today, including the media in all its forms, video games, computers, peer pressure, etc., that it is little wonder that today's drumset student can not (or will not) put in the required listening time.

One of the goals of teaching students to read music is so that they can have the music *literacy* that will enable them to study and learn any style—just as prose literacy enables us to study and learn just about any topic we wish to. Once the musical style is "swallowed and digested," the student's own now-informed creativity and imagination may come to the fore, leading to, hopefully, more focused and intelligent improvisation.

Having students practice the art of drumset soloing using written-out solos enables them to quickly see, play, hear, and understand exactly how a specific beat, lick, sticking pattern, or timbre is achieved, how a solo is paced, phrased and developed timbrally, rhythmically, melodically, dynamically and, yes, harmonically (when we think of two or more sounds occurring simultaneously).

A few issues ago, Joe La Barbera contributed some classic Philly Joe Jones four-bar breaks from his Miles Davis recordings. What a terrific, informative resource. Here is what a master has played. Practice it. Copy it. Learn it. Appreciate it. And now use your own creative imagination to build upon it!

Another rewarding experience derived from introducing written-out solos to students is that many of them will seek out recordings and literature on their own. They learn to appreciate past masters, are inspired by them, and are given the spark to create their own material. This, I believe, is how the drumming art is preserved and flourishes for future generations.

One of my former teachers would sit me down at the set and play recordings for me of great bop drummers like Max Roach, Charli Persip, Art Blakey, Philly Joe Jones, and the like. He would encourage me to listen carefully and try to imitate what I heard. This was wonderful training, which forced me to listen and practice as hard as I could. But, admittedly, there were things being played by these masterful musicians that were baffling to me. I had no idea what they were doing—how they achieved this or that effect, what sticking pattern enabled them to execute what they played, what the rhythmic figures were—and there was no written resource to guide me. Additionally, I did not have the patience, discipline, and maturity to sit down, play the recording at a slower speed, and try to transcribe the solo—a

most time-consuming, sometimes frustrating endeavor.

I have students using written drumset solos and have witnessed a truly miraculous transformation in their playing. They exhibit an expansion of ideas, improvement in technique, and blossoming creativity. The solos "jump-start" the process of learning improvisation, giving the students something concrete and sensible to practice. Plus they're having fun learning them. That's proof enough for me!

Here are some excerpts of written solos in the following styles, respectively:

1. Swing: "Miss Brown's Suite" by Charles Morey, from *Give It Time*
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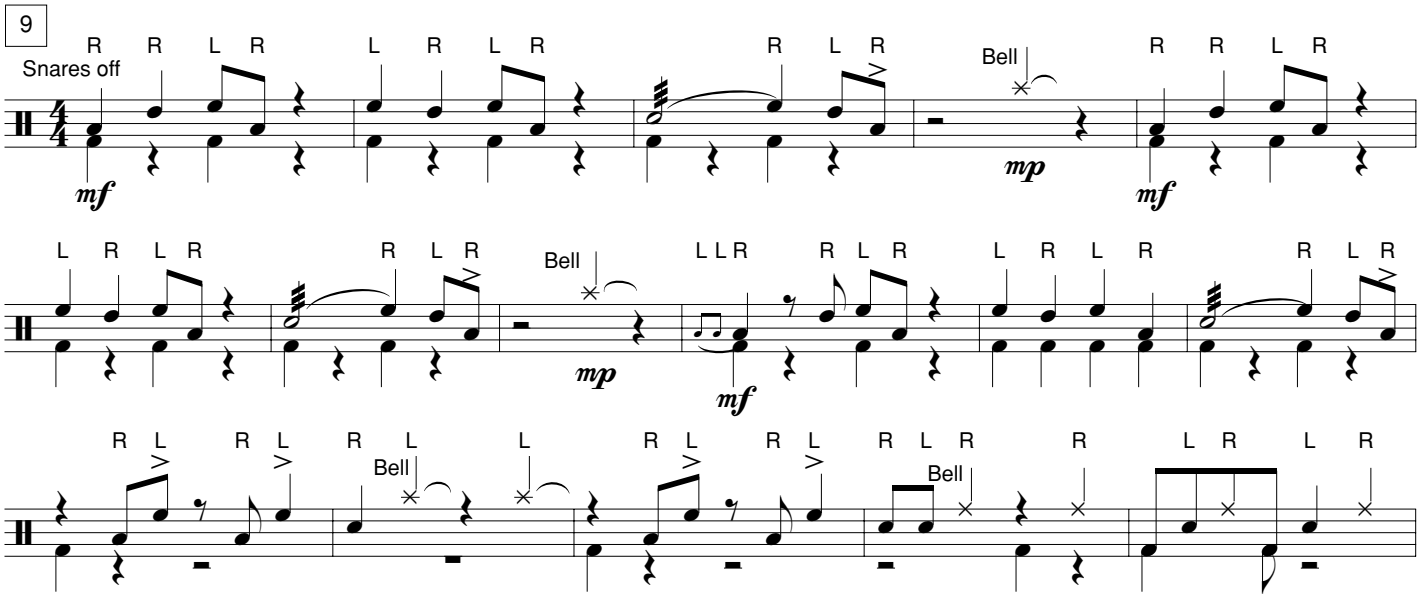

2. Post Bop: "Elvin Like" by Rich Thompson, from *Jazz Solos for Drum Set, Volume I*
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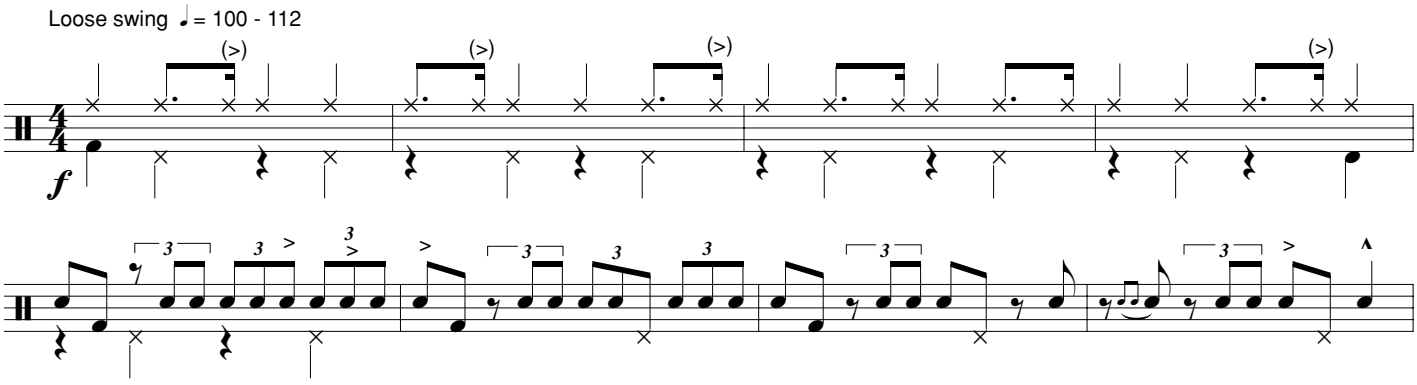
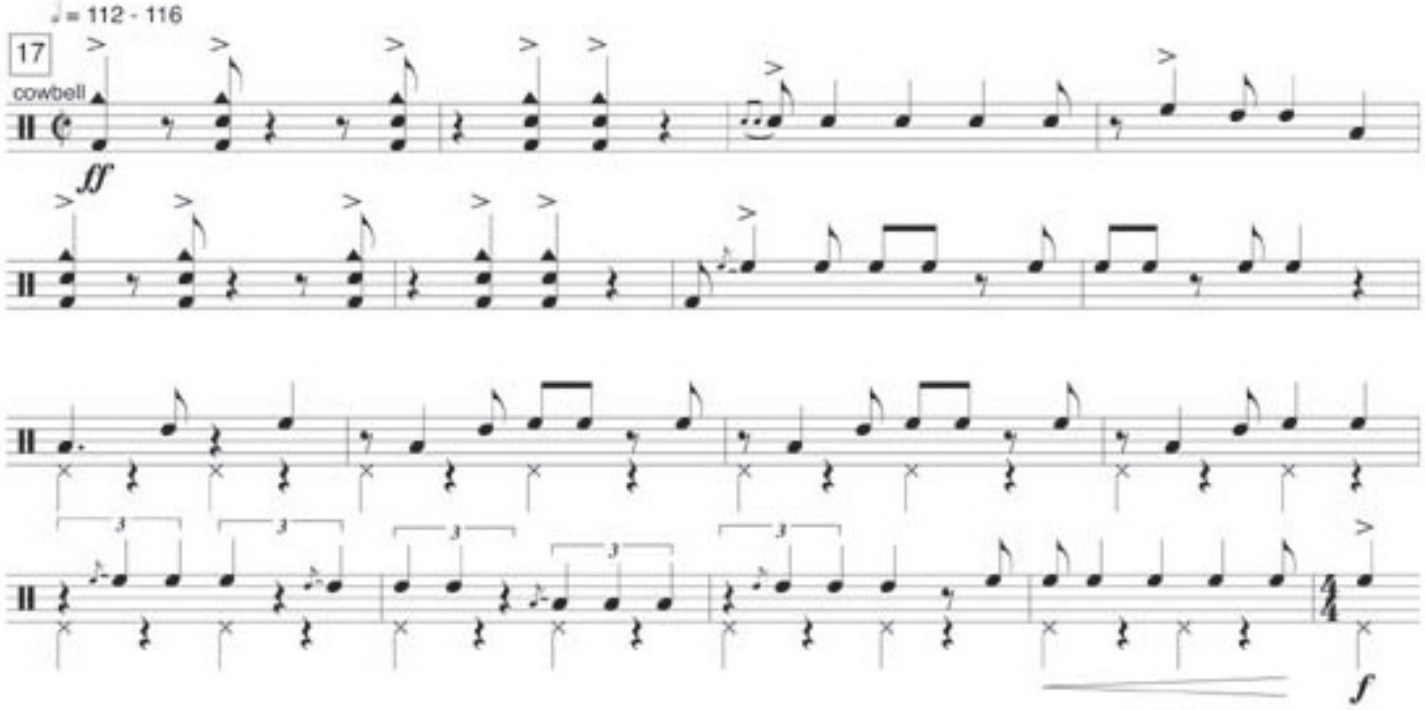


3. Latin: "Freddy's Mambo" by Dave Mancini, from *Jazz Solos for Drum Set, Volume 2*
(Copyright © Almitra Music Inc. Used by Permission)



4. Funk: "Just For The Funk Of It" by Murray Houllif, from *Contemporary Drumset Solos*
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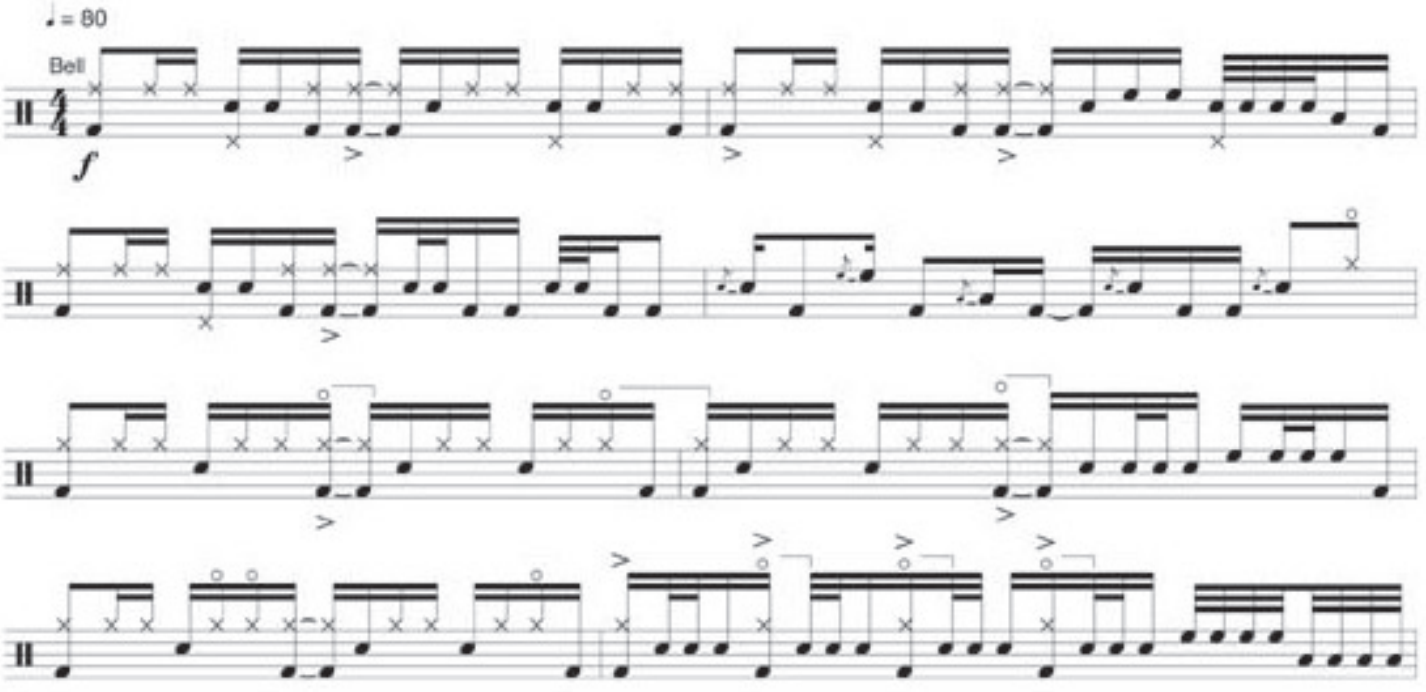


Murray Houllif is recently retired from 33 years of teaching public school and college. He has won the PAS Composition Contest twice and has over 180 published works. He continues to be active as a performer. PN

Photo by Nitin Vadukul

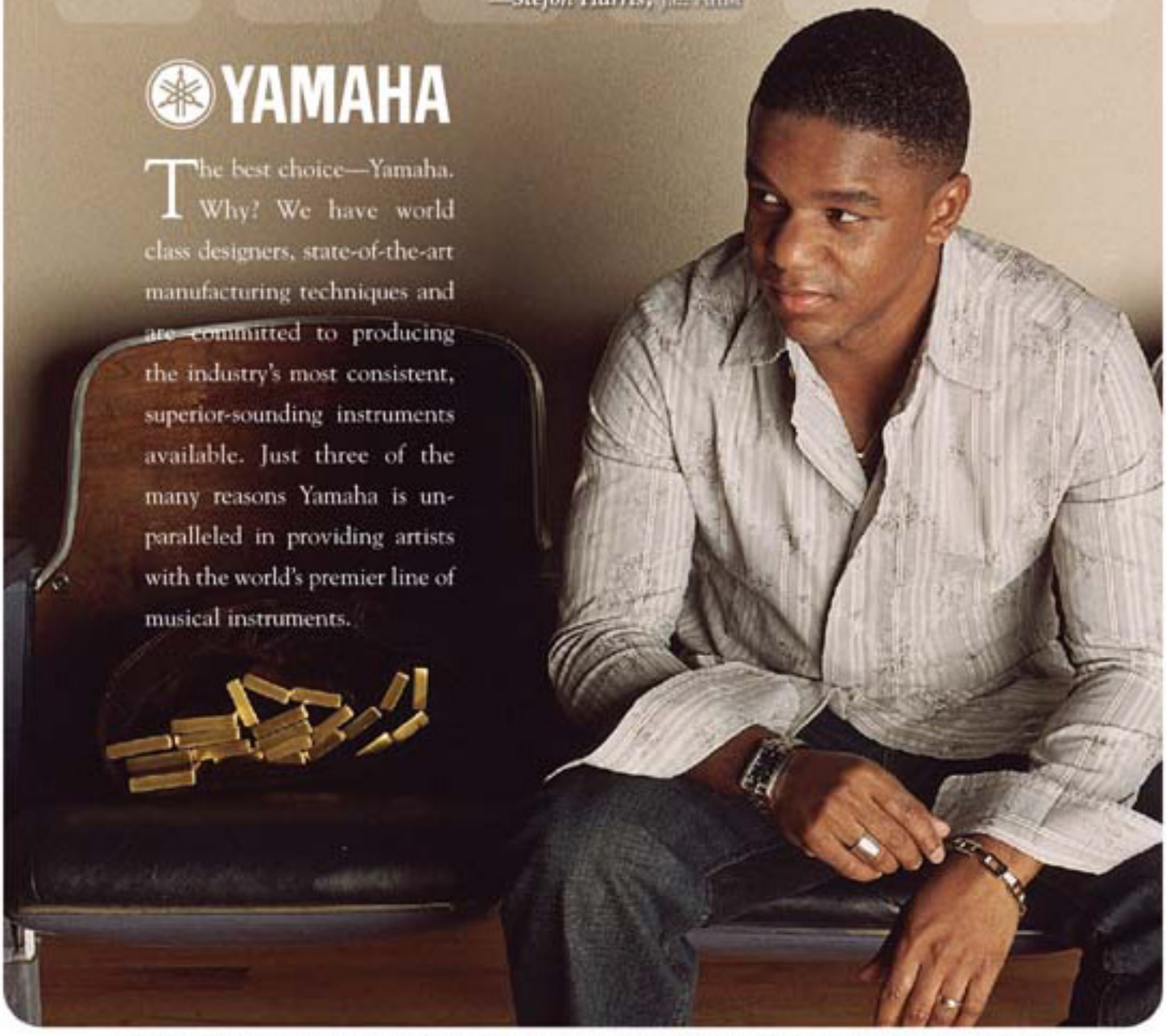
STEFON HARRIS PLAYS YAMAHA.

"My Yamaha vibraphone is by far the best instrument I have ever played. The tone is beautifully brilliant and at the same time maintains a depth that is lush. It has an unparalleled projection that you can feel vibrating throughout your entire body. When I think of Yamaha, I think of extraordinary quality and sound. Their products are always innovative because they directly reflect the ever-changing needs of the field."

—*Stefon Harris,* Jazz Artist

YAMAHA

The best choice—Yamaha. Why? We have world class designers, state-of-the-art manufacturing techniques and are committed to producing the industry's most consistent, superior-sounding instruments available. Just three of the many reasons Yamaha is unparalleled in providing artists with the world's premier line of musical instruments.



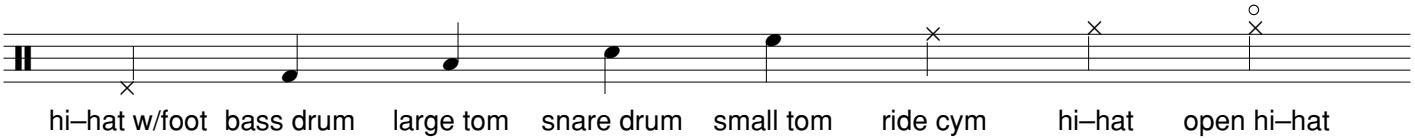
For more information about the Yamaha percussion instruments played by Stefon Harris, log on to www.yamaha.com.

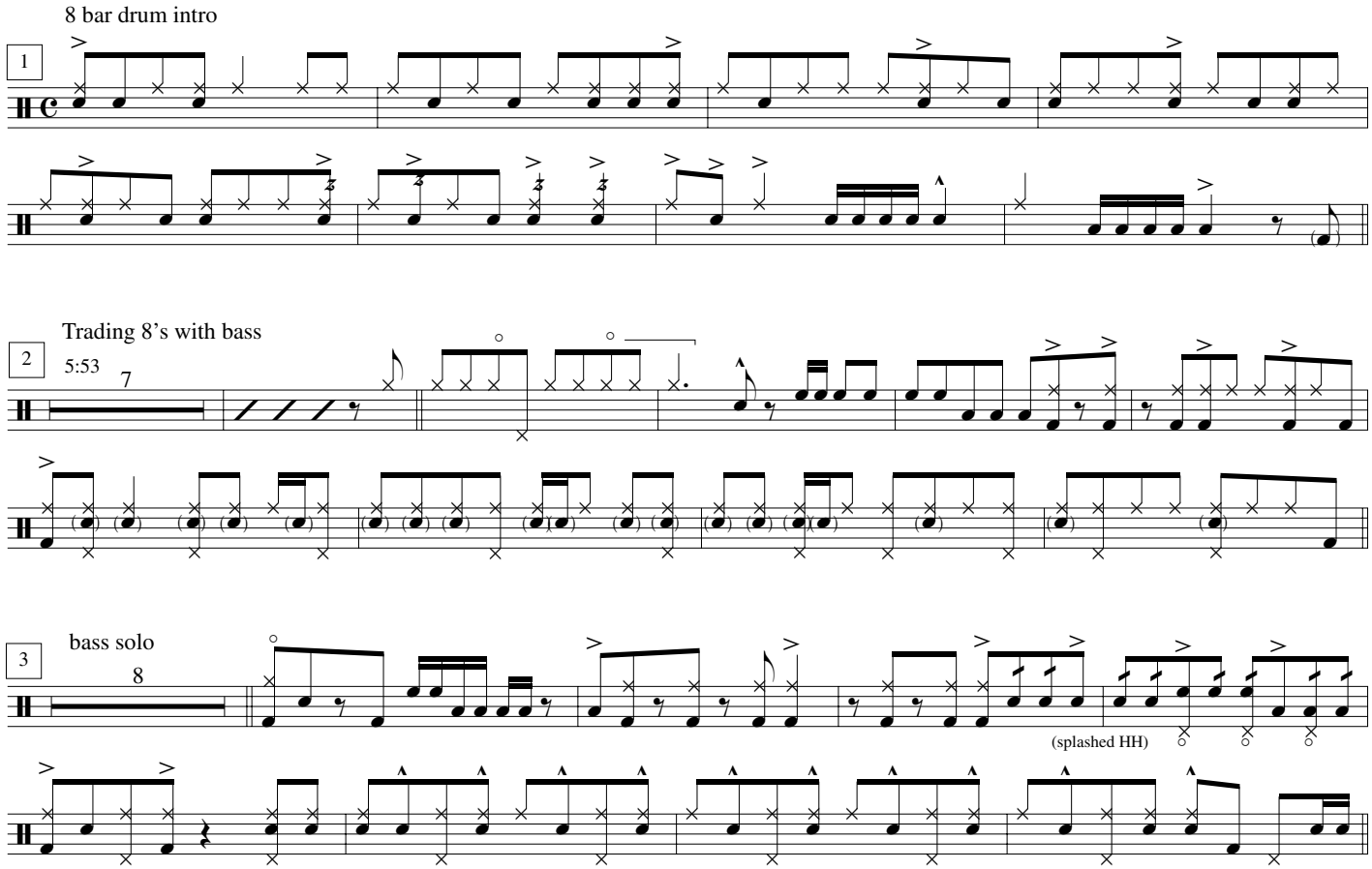
Bill Stewart's Solo Vocabulary

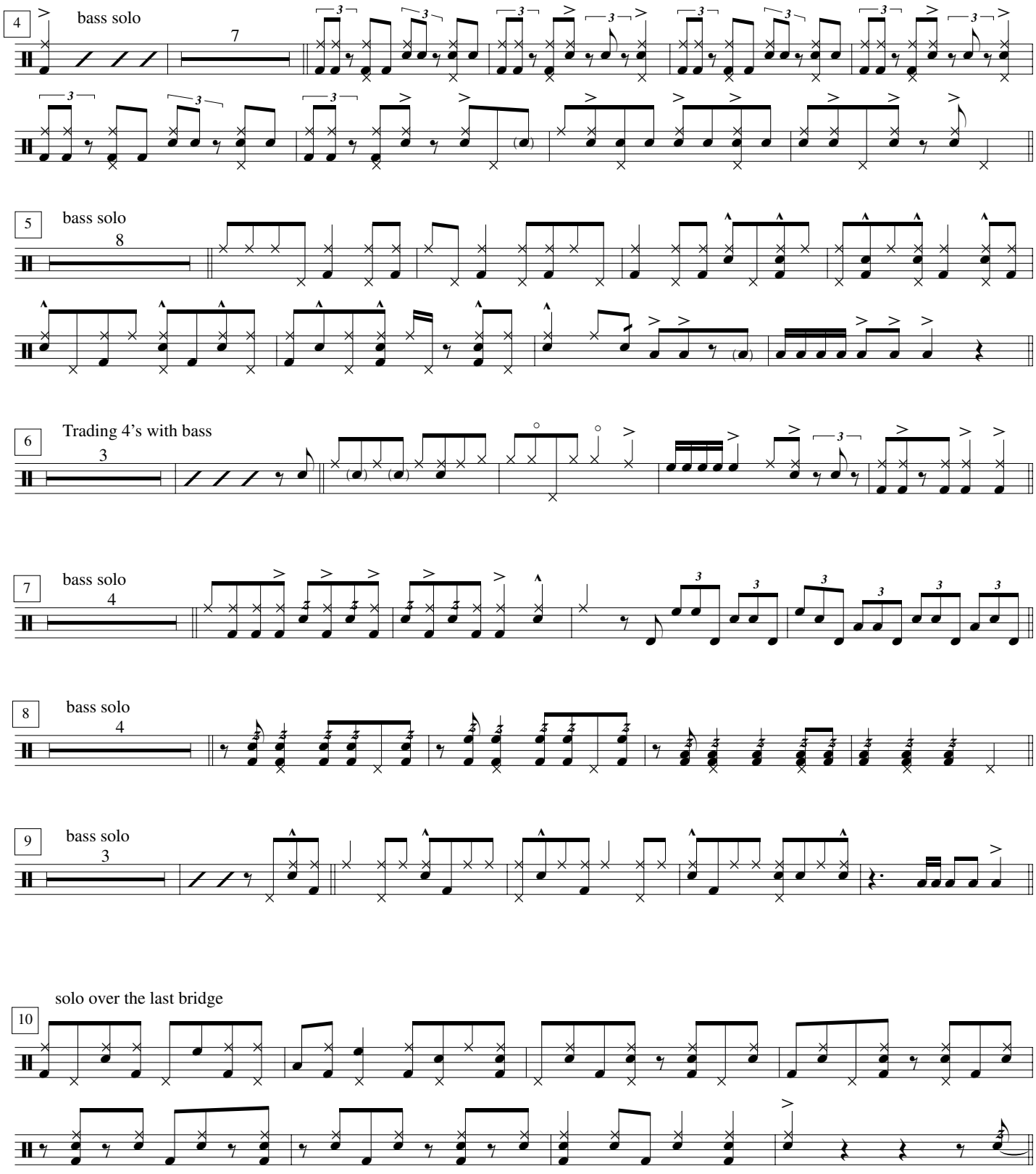
BY JOHN WILLMARTH

John Scofield's CD *EnRoute* is a return to jazz trio playing and a reunion with drummer Bill Stewart. The first tune on the disc, "Wee" by Denzil Best, is based on "rhythm changes," which is a 32 bar, AABA form (and the changes to Gershwin's "I Got Rhythm"). Stewart begins the tune by setting up the feel with an eight-bar introduction. After the guitar solo, bassist Steve Swallow and Stewart trade eights and fours over the "rhythm changes" form. The last time through the head, Stewart solos over the bridge, or "B section" of the tune.

Stewart has a wonderful solo vocabulary and orchestrates his ideas with great clarity and precision. In each solo, he fully develops these ideas, giving his playing a high degree of musicality. Once you learn the phrases, try to put your own spin on them by orchestrating them differently or varying the rhythm. The idea is that eventually you develop your own unique way of using this vocabulary. As with any transcription, it is vital that you listen to the recording to understand the context in which the solos occurred, and the subtle nuances of rhythm and feel that cannot be expressed with written notation.

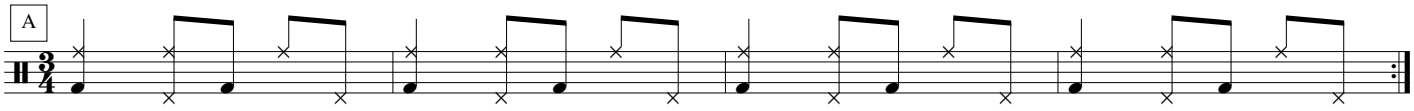




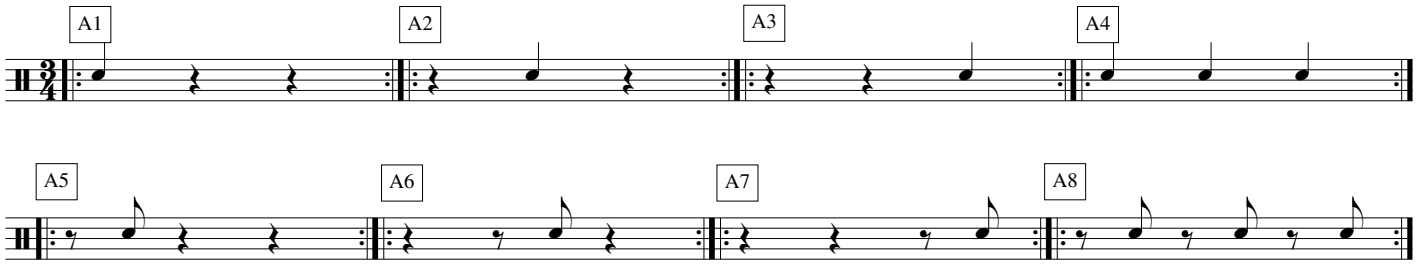

4
bass solo
7
5
bass solo
8
6
Trading 4's with bass
3
7
bass solo
4
8
bass solo
4
9
bass solo
3
solo over the last bridge
10

One of Stewart's soloing devices is playing over an ostinato, which is a repeated pattern in one or more limbs. The ostinatos he creates range from relatively simple to highly complex. In bars six and seven of solo three, for example, he uses the standard ride pattern with hi-hat as his ostinato, while playing a melody on the snare drum. In solos five and ten, he sets up an ostinato between the ride, hi-hat, and bass drum. Because of the even spacing of the bass drum (hitting every dotted quarter or one and a half beats), the illusion of a slower pulse is created.

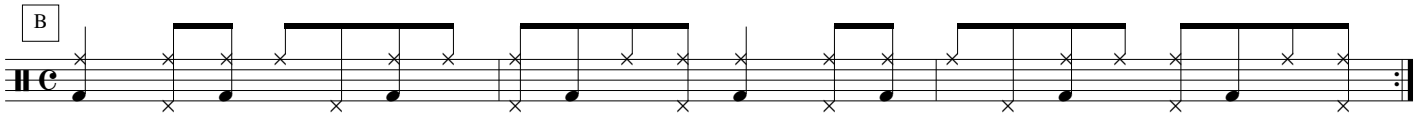
One approach to developing some independence with this idea is to think of this ostinato in 3/4 time with a simplified ride pattern.



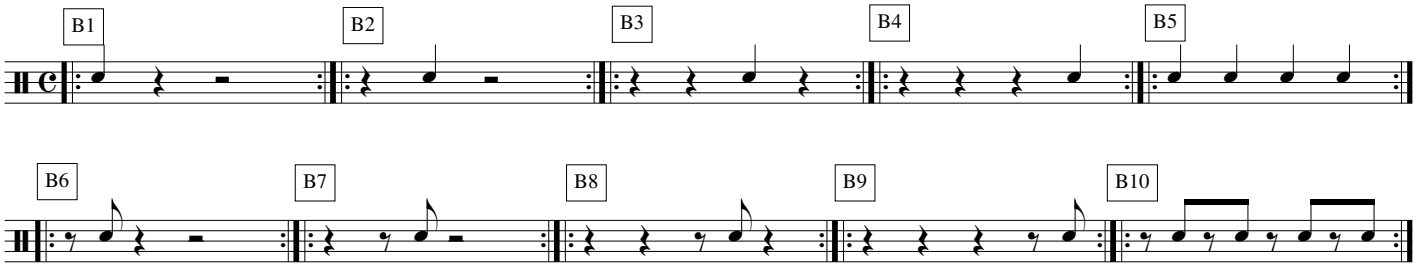
Now work out the coordination patterns on the snare drum for A1–8.



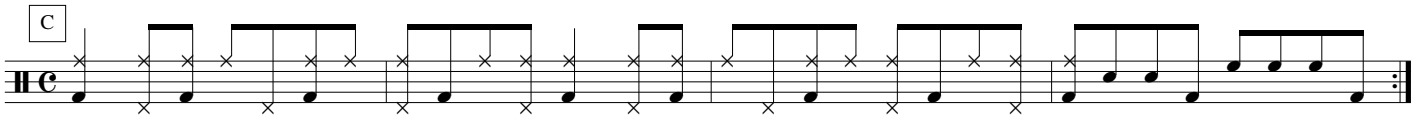
Once this is comfortable, transfer the pattern into 4/4 time with the standard ride pattern.



Next, try the coordination patterns, B1–10, on the snare drum.



Because of the way this pattern lays over the barline, it is very easy to get lost within the framework of a four- or eight-bar phrase. Try practicing the ostinato in four-bar phrases with a simple fill in the fourth bar.



Now go back and apply the coordination patterns B1–10. After enough repetitions, you'll start to "feel" the phrase lengths.

John Willmarth is a freelance percussionist in the central Kentucky area. He is Director of Percussion and Assistant Jazz Band Director at Lafayette High School and a private instructor in Lexington. In addition to performing in various freelance situations, John is a member of the Dimartino/Osland Jazz Orchestra, the Raliegh Dailey Trio, and the Tandem Percussion Duo. John is currently teaching drumset at the University of Kentucky and is a published arranger with Drop6 Publications. John is a graduate of the University of Kentucky with a BM in Music Education and the University of Iowa with an MA in Percussion Performance. **PN**

PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

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

The grant shall consist of:

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

Applicants must provide the following:

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

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

The Application form is available online at www.pas.org.

Deadline for applications is March 15, 2006. The winner will be notified in May of 2006.

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

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

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

Ten Principles for Leading a Quality Marching Percussion Music Rehearsal

BY PAUL BUYER

I have always wanted to take a sabbatical and visit different college marching bands during the football season. I think it would be fascinating to be a "fly on the wall" at other schools' rehearsals, meetings, and games and observe how they prepare and perform. Spending time with these bands and shadowing their staff members would give me the opportunity to see how other percussion instructors and band directors rehearse, teach, lead, and communicate with their drumlines.

I try to teach my students to value and respect the importance of having quality rehearsals whenever we are together. With so many performances throughout the college football season, we cannot afford to procrastinate, coast, or go through the motions. I constantly remind my drumline, "You cannot microwave a piece of music; you have to crockpot it." The point I try to make is how well we perform will always be determined by how well we practice, and in order to perform at a high level, we have to practice at a high level.

I once had a student ask me what he needed to do to become a great player. After thinking about it for a few minutes I said, "In order to become a great player and improve every year, you need to start by having a great semester. In order to have a great semester, you need to have a great lesson every week. And in order to have a great lesson every week, you need to have a great practice session every day." Management guru Stephen Covey could have been talking about rehearsals when he said, "Begin with the end in mind."

This article will address leading an effective *music* rehearsal, and it assumes that marching percussion ensembles at some point have stand-still music rehearsals at which they do not march. Following are 10 principles and rehearsal techniques I have found to be very effective for developing a routine for my students in addition to learning new music, cleaning our shows, and preparing them for success on and off the field.

1. Have a Game Plan

Having a game plan for each rehearsal will give your students an edge and put them in a position to have quality rehearsals week in and week out. A solid game plan should include e-mailing or posting the rehearsal schedule ahead of time. A schedule gives students a breakdown of what pieces will be rehearsed when, and how much time will be spent on each. It will also teach them good time-management skills and reinforce goals, set priorities, and establish deadlines.

2. Answer Questions on Paper

When writing marching percussion arrangements, it is important to anticipate and answer as many questions as possible. Common questions relating to stickings, tempos, style, notation, cymbal techniques, and special instructions should, whenever possible, be clearly included in the arrangement. Having as much information written down as possible will not only save time during the rehearsal process, but will avoid confusion and improve reading skills and memorization.

3. Work in Chunks

Working in chunks refers to rehearsing a piece of music and focusing on one chunk at a time, e.g., A to B, or D to the end. This technique teaches students the value of concentrating on one section before putting it into context. When working in chunks, it is important to tell the ensemble where to start *as well as where to stop.* This will further reinforce that you, the instructor, are only interested in that particular section at that time. It will also get the students in the habit of not always going on and will lead to a more efficient rehearsal.

Another rehearsal technique I use when working in chunks is to go backward. For example, start a piece at the last rehearsal number and play to the end. Then go back to the next-to-last re-

hearsal number and do the same thing. Keep working your way back to the beginning. This technique will provide balance to a piece of music, ensure that it is well rehearsed from beginning to end, and help with memorization.

4. Use Looping and Repetition

Looping is a technique used to practice a rhythm, measure, or phrase over and over again with four or eight beats in between. These beats can be conducted, counted aloud, or played with taps, stick clicks, or a metronome. These counts not only allow players to refocus their minds between repetitions and work on memorization, they allow the instructor to change tempos and call attention to details.

Another technique used when looping is to start with one section of the drumline—e.g., snares or basses—and gradually add the other sections in one at a time. Note: Looping and working in chunks are often combined.

5. Pace Your Rehearsal

Pacing is an important rehearsal technique that is mastered through experience and good time management. It involves deciding how much time to spend on each piece, the order pieces are rehearsed, and when and if to have sectionals. Also, be aware that students are more likely to be mentally sharp at the beginning of a rehearsal and tired at the end. Finally, always try to end the rehearsal with a lot of momentum, either by doing run-throughs with the drum majors or playing a favorite cadence.

6. Practice Under Tempo

One of the most important principles to follow when leading an effective music rehearsal is to practice under tempo. Slow practice is very underrated and often overlooked as a means of learning music correctly and allowing the brain and hands time to see, hear, and feel what is being practiced. Slow practice, while using a metronome, will give players confidence as a piece gradually improves. Playing music at performance tempo too soon will only cause frustration and will lead to practicing mistakes.

7. Visualize Your Performance

Visualization is the process of seeing yourself perform in your mind's eye. Visualization can be done lying in bed, standing in the shower, or sitting in a quiet place, and can also be reinforced during a rehearsal. Comments such as "see yourself playing in uniform," "imagine the crowd," and "visualize the stadium" will get your students mentally focused on their performance.

If time allows in rehearsal, it is beneficial to practice visualization together, sitting on the floor, eyes closed, singing through the parts, and seeing yourself having a great performance. This kind of mental practice is often as good or better than playing on the drums.

8. Take a Break

Though taking a break may not sound like rocket science, it *can* influence a rehearsal in a very positive way. A break acts as "halftime" or intermission in a long rehearsal, gives students a mental and physical break from working hard and concentrating, and allows players to relax and recharge. Often, just a few

2006 PERCUSSIVE ARTS SOCIETY 33RD ANNUAL PERCUSSION COMPOSITION CONTEST

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

2006 CATEGORIES

Category I: Unaccompanied Timpani Solo (four or five drums)

First Place: $1500.00 plus publication by drop6 Media, Inc.
Second Place: $ 500.00
Third Place: $ 250.00

Category II: Duo for Marimba and Pan (one player on marimba; one on pan). Pan part may be for lead (tenor), double tenor, or double seconds.

First Place: $1500.00 plus publication by HoneyRock Publishing
Second Place: $ 500.00
Third Place: $ 250.00

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

ELIGIBILITY AND PROCEDURES:

• Previously commissioned or published (printed, audio or video) works may not be entered.

• Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).

• Composer should send five complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Five CDs (preferred) or cassette tapes may be submitted in addition to scores but are not required. All entry materials become property of PAS.

• The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

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

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

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

2006 PERCUSSIVE ARTS SOCIETY 33RD ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

Entry Agreement

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

Signature of Composer _____ Date _____

PERCUSSIVE ARTS SOCIETY 2006 SOLO TIMPANI COMPETITION

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

First Place: $1,000 plus a matching grant of $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 2006, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

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

REPERTOIRE LIST:

Required Composition:

"March" from Eight Pieces for Four Timpani, by Elliott Carter

Chose an additional piece(s) from the following:

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

APPLICATION FEE: $35 per entry payable to PAS

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

Performer's Name _____

Age _____ PAS Membership # _____

Address _____

City_____

State _____ Country _____

ZIP or Postal Code _____ E-mail address _____

Phone Number _____

Summer Phone Number _____

Teacher _____

CD Track Information _____

DEADLINE FOR ENTRIES IS APRIL 15, 2006

minutes to socialize with friends or get a drink of water are exactly what students need to keep their energy going.

9. End with a Teambuilding Activity

A large part of developing a first-rate marching percussion ensemble is teaching the values of leadership and teamwork. Experiment with teambuilding activities such as school traditions, watching a DCI video, visiting a local college or high school band rehearsal, or "Quotes of the Week." Quotes are a great motivational tool and can be very healthy for developing team chemistry and respect among your members. Simply give your students some quotes each week and ask for volunteers to read each quote and discuss how it applies to what they are trying to accomplish as a drumline.

10. Make it Fun

Make sure rehearsals are not all work and no play. Although everyone in your drumline may have a different definition of fun, it is important not to take yourself too seriously. Also remember that FOOD can be a great motivator, so buy your students pizza once in a while. Other fun ideas include inviting a clinician, alum, or guest drumline to your rehearsal.

Finally, don't forget to laugh. If you want your students to be involved, engaged, and responsive, make them laugh!

CONCLUSION

The secret to performance excellence can always be found in an ensemble's daily agenda. A drumline's work ethic, mental skills, and time management all play an important role in consistently having quality rehearsals. In sports, the best players and best teams often have the best practices. PGA golfer Tiger Woods said, "Every great shot you hit, you already hit a bunch of times in practice." Duke University basketball coach Mike Krzyzewski said, "To have a championship season, you have to have championship practices."

In music, mediocre rehearsals lead to mediocre performances. Excellent rehearsals lead to excellent performances. When excellent drumlines perform on the field, they are simply demonstrating everything they have worked on in rehearsal.

Paul Buyer is Director of Percussion and Associate Professor of Music at Clemson University. He received his Doctor of Musical Arts and Master of Music degrees from The University of Arizona and his Bachelor of Science degree from Ball State University. Buyer is a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher, Teaching Music,* and *Percussive Notes.* Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the PAS Education Committee. **PN**

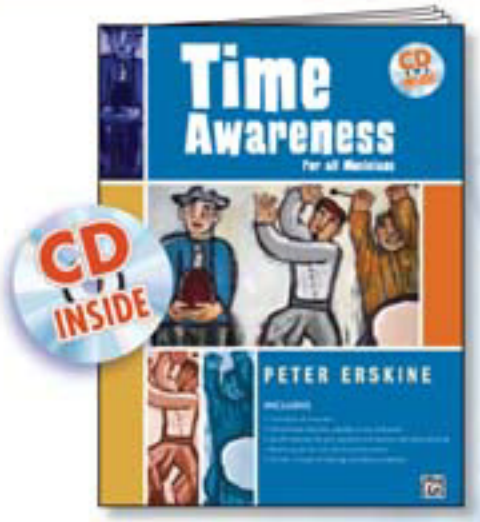
NEW RELEASES

Alfred's Kid's Drumset Course

By Dave Black & Steve Houghton

Alfred's Kid's Drumset Course is a fun method that allows you to play songs on the drumset right away. The accompanying play-along CD contains all the exercises and songs in the book, utilizing familiar tunes in a variety of styles and feels. The book provides drum models, coordination and drum fill exercises, rudiments, and performance tips. The great-sounding accompaniments on the CD will make you feel like you're performing with a real band! Now get ready to take your first, best step toward a lifetime of musical enjoyment.

(24406) Book & CD $15.95



Time Awareness for All Musicians

By Peter Erskine

This book provides a handy study, practice and resource guide for all musicians who are seeking to improve their music-making abilities. Though written by a drummer, the text exercises and etudes in this book are not for drummers only! And while a good number of the exercises can be sung or played on any instrument, the reader is encouraged to tap these rhythms out: "playing" your thighs with your hands, for example, will work just fine. The examples can be performed solo or in a small group.

Includes:

- Training for all musicians
- Specific exercises for jazz phrasing, pop/funk and classical music
- Solo and duet exercises, playable on any instrument
- Rhythm etudes with 1–4 parts for solo and ensemble practice
- A CD with 19 tracks of listening and reference materials

(24438) Book & CD $16.95

Available from your favorite print music retailer.

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Gareth Farr's 'Kembang Suling':
Three musical snapshots of Asia

BY ROBERT J. DAMM

While programming a recital of music for flute and percussion, Dr. Lana Johns (flutist) and I began to prepare Gareth Farr's "Kembang Suling." We found that this duet for flute and marimba is an imaginative adaptation of Asian styles. It allows the performers to intimately explore many non-Western musical concepts and techniques, which will bring a refreshing diversity to any recital. In preparation for a lecture-recital, I contacted Farr with some questions about his music.

Composer and percussionist Gareth Farr was born in Wellington, New Zealand, in 1968. He studied composition, orchestration, and electronic music at Auckland University. Further study followed at Victoria University, where he became known for exciting compositions that often used the Indonesian gamelan. He played frequently as a percussionist with the New Zealand Symphony Orchestra before moving to Rochester, New York, where he studied with Christopher Rouse at the Eastman School of Music and graduated with a Master of Music degree. Farr's compositions are influenced by his study of non-Western music, including Rarotongan log drum ensembles, Balinese gamelan, and Indian musical systems.

Farr composed each of the three movements in "Kembang Suling" in a specific Asian musical style: Balinese gamelan, Japanese shakuhachi, and South Indian raga. The piece was originally commissioned by New Zealand flutist Alexa Still with financial support from Creative New Zealand, Arts Council of New Zealand Toi Aotearoa. Farr played marimba for the premiere.

Several recordings of "Kembang Suling" are available. Is the one Farr released on the Trust Records label the definitive performance? "Well, the composer's interpretation isn't necessarily the only one," Farr says, "but I'm pretty happy with it. There is another recording of the piece I very much like: *Kesatuan* (Ingrid Gordon and Karen DeWig) on the Centaur label."

Following is a description of the musical influences that inspired the piece and an explanation of the compositional elements that correspond to the conventions of traditional Asian styles.

I. BALINESE GAMELAN

The first movement was inspired by Balinese gamelan melodies. Gamelan is a generic name referring to various types of ensembles in Bali playing primarily a range of percussion instruments. These orchestras, featuring gongs and metallophones, may also include flutes, drums, stringed instruments, and voices. The *kembang* (or *kempang*) is a wooden xylophone; the *suling* is a vertical bamboo flute. Gamelan music is traditionally very functional in that it is used to accompany royal ceremonies and processions, dancing, and puppet plays. Gamelan music generally uses one of two tunings: the pentatonic *slendro* scale or the heptatonic *pelog* scale.

This movement utilizes several pentatonic motives (e.g., F G-flat A-flat C D-flat in the middle of the movement and F A B-flat C E at the end). Other formal principles drawn from the gamelan tradition include the use of elaboration, counterpoint, and cycle. It also incorporates the concept of musical unity resulting from interdependent and equally important roles of the parts.

Farr's program notes describe the movement: "The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, by straying further and further from the marimba melody. An argument ensues—but all is resolved at the climax."

Farr was first introduced to Javanese gamelan when he transferred from Auckland University to Victoria University in Wellington, which is well known for its practical ethnomusicology program (especially gamelan). The experience changed his compositional style immediately, widening his horizons and serving as a catalyst for writing tonal music. He later studied Balinese gamelan in the United States, playing with Sekar Jaya in San Francisco and a few other Bay Area gamelans. "I became a bit of a Bali freak," Farr said, "and have been [to Bali] several times."

Farr remarked that he was playing a lot of Balinese gamelan when composing this piece. "Some things [in this movement] are very Balinese in style, but nothing strict," he explained, adding, "*Jaya Semara* has always been a particular favorite of mine—fast, loud, what else do you need?"

In regard to particular scales (e.g., slendro or pelog), Farr said that the movement features "Balinese pelog at the beginning, then after it breaks out of that mood, forget trying to make it fit any scale." One prominent formal principle in this movement drawn from the gamelan tradition is the use of *imbal* or "interlocked" (see Example 1). Farr clarified that the interlocking technique is called *kotekan* in Bali.

The manuscript and layout for the publication has been beautifully done by Promethean Editions. One correction that should be noted on the marimba part is that measure 27 should be the same as measure 13 (G-flat, F, E-flat, D).

The note stem with an x through it indicates a dead stroke (see Example 1). The use of dead stroke is found in traditional gamelan technique. According to Farr, "The left-hand dead strokes are the *kajar* (time keeper) equivalent of the *kethuk* in Javanese. The dead strokes serve a double function; they make it sound more like Balinese gamelan, but also they help keep the interlocking together (just like a *kajar* would)."

The movement has a wonderful span of dynamics, from *pppp* to *fff*. Farr said that he plays the opening of the movement on the nodes of the bars, as he conceives of the idea that "the music is fading in, as if it's already been playing for ages." He added that some perform-

ers may prefer a more definite start to the piece.

II. JAPANESE SHAKUHACHI

The Japanese shakuhachi is an end-blown, vertical bamboo flute with five holes. The oldest shakuhachi in the history of Japanese music was brought from China as early as the 7th or 8th century. The music of this early shakuhachi lasted only until the end of the 10th century, but was revived in the 17th century by a sect of traveling Zen Buddhists.

Kinko Kurosawa (1710–1771), a monk, later collected and arranged important flute pieces and established a new school of shakuhachi music. He taught these pieces to younger priests, including his own son, who carried on his name and repertoire, as did his grandsons until the 19th century. These self-contained pieces are now known as the Thirty-Six Classics of Kinko (Koizumi).

In the 19th century the shakuhachi began to be used as a secular instrument and in koto ensembles. Used extensively in Japanese music during the 1920s and 1930s, the shakuhachi is played in contemporary homes and on concert stages. An important refinement in shakuhachi performance is the execution of a final grace note at the ending of each breath phrase (Malm, 151–160).

Farr acknowledged that his knowledge of the shakuhachi repertoire is not as extensive as his knowledge of gamelan. Japanese music is often inspired by nature and landscape. Program notes from the manuscript indicate that "the haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape." Farr explained that this is "an evocation of the open landscapes, rolling hills, majesty of Fuji, and the emotive expression that I get from shakuhachi music."

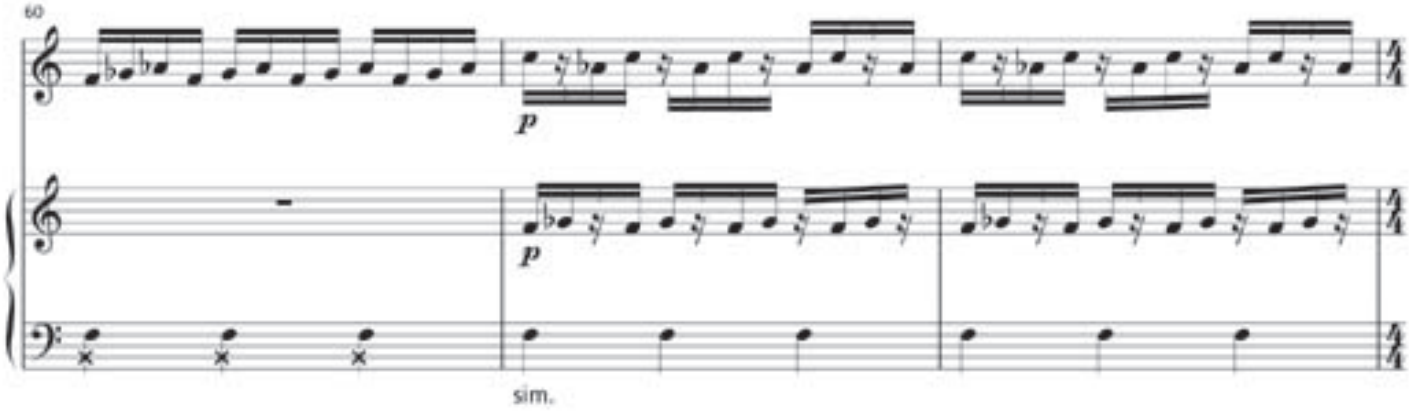
Much shakuhachi music is monophonic, but in this case, the subtle harmony of the marimba serves as an accompaniment to the flute (see Example 2).

"I like the idea a New Zealand percussionist came up with—to play the middle movement on alto flute and transpose the marimba part down a fourth," Farr remarked. "That means some really yummy low chords for the marimbist."

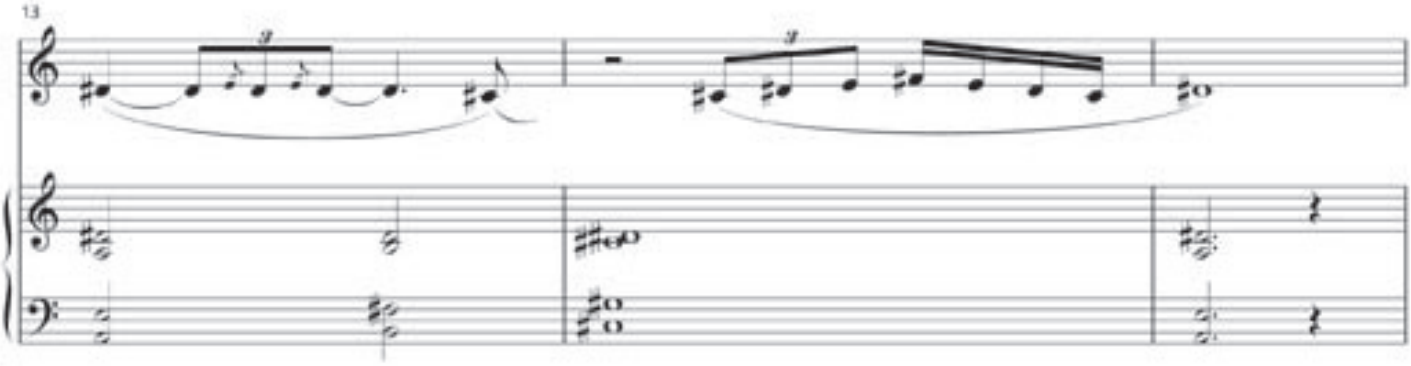
III. SOUTH INDIAN TALA AND RAGA

The nature of Indian music includes the concepts of raga, tala, and several modes of improvisation. Indian music is characterized by the raga system, a kind of musical scale on which a melody is based. The term "scale" is not quite accurate to define raga because raga encompasses a combination of musical phrases and contours that give a characteristic melodic identity. There are at least 250 ragas in common use in South Indian music (White, 22). One method of raga classification is by the time of day it is used. Another is to group ragas accord-

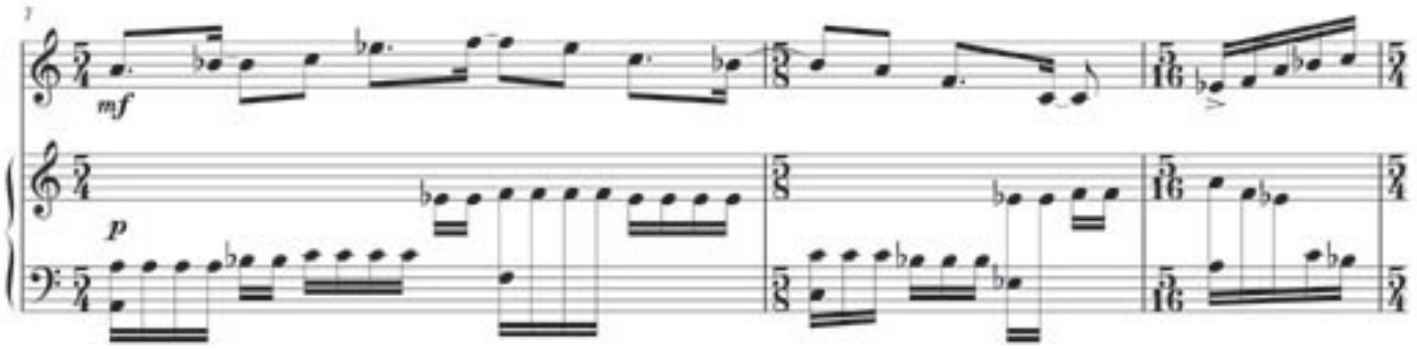
Example 1
Interlocking "kotekan" technique of the Balinese gamelan (note stem with an x through it indicates a dead stroke).



Example 2
The marimba provides harmony to the shakuhachi flute melody.



Example 3
Tala consists of a repetitive three-bar motive played on the marimba.



ing to the particular mood they evoke. Ragas are said to cause not only emotions but certain physical effects. Thus, a very popular Indian raga called *Malkos* is to be played at midnight or mid-day and evokes peace and sublimity (White, 23–24).

Farr said that the raga used for this movement was "one I heard on a long road trip; no idea of its name. The tune stuck in my head, but by the time I got to a piano to figure out the pitches I could only remember the relative pitches. A B-flat C E-flat F A is the transposition I used in the piece. Of course, it just sounds like F major to us Westerners, and it's almost impossible to hear the A as the tonic. So I eventually gave in to my temptation and put an alternative ending on F in the marimba."

Indian music also operates through the concept of the rhythmic cycle called *tala*. In the classical music of South India, *tala* is often kept by a double-headed hand drum called the *mridangam*. This movement of Farr's work consists of a repetitive three-bar motif played on the marimba: 5/4, 5/8, 5/16 (see Example 3).

The flute plays a different cross rhythm every time, returning to the marimba's pattern at the end of every cycle. Farr commented that he has heard similar cycles of progressive diminution of a rhythm in Indian music.

Farr's knowledge of Indian music was gained primarily through his study of South Indian *Bharata Natyam* dance, so most of his influences in that respect are Carnatic. This movement certainly sounds like the Carnatic music of South India. The flute part was composed to model an improvised interpretation of a given theme through many brilliant and ornamented variations. Although a drone accompaniment is typical of Indian tradition, Farr does not utilize one in this piece. He related that he initially thought the A drone would be assumed by the listener, but found the draw toward F much stronger. Farr suggested that it would be interesting to perform the third movement with an A drone.

OTHER WORKS

"Kembang Suling" is only one of Gareth Farr's several contributions to the percussion repertoire. Especially interesting are those works that feature

the influence of non-Western music such as taiko drumming, Rarotongan log drum ensembles, gamelan, shakuhachi, and Indian musical systems. A list of selected works by Farr that feature percussion follows (see Table 1). "'Volume Pig' [for percussion quartet] is perhaps the craziest piece I've ever written," said Farr. "The initial inspiration was taiko drumming, and then I went off on some serious tangents from there. 'Kendhang Kalih' is a duet with each player's setup of tom-toms and timpani laid out in mirror image of each other. It is also the most minimalistic and hypnotic piece I've written."

"Kambang Suling" is unique in the repertoire because of its Asian characteristics. Johns and I have found that audiences respond with delight to this multicultural work. For both the flutist and the marimbist, it is technically challenging, stylistically captivating, and musically rewarding to rehearse and perform.

TABLE 1
SELECTED WORKS BY GARETH FARR

Orchestra
"Tabuh Pacific" (large orchestra and gamelan)

Vocal
"Nga Tai Hurihuri" (soprano, karanga, 4 percussion)
"Pagan Prayer" (soprano, percussion quartet, 2 trombones, 2 bass trombones)

Gamelan
"Acid" (Javanese gamelan, 4 percussion)
"Chengcheng" (Balinese gamelan, 2 harps, 4 percussion)
"Kebyar Moncar" (Javanese gamelan)
"Reongan" (Javanese gamelan)
"Reong Lenggong" (gamelan angklung)
"Segi Tiga" (gamelan angklung)
"Siteran" (Javanese gamelan and harp)
"Taikoan" (Javanese gamelan and taiko ensemble)

Chamber and Percussion Ensemble
"Kembang Suling" (flute, marimba)
"Kendhang Kalih" (percussion duet)
"Little Sea Songs" (percussion quartet)
"Volume Pig" (percussion quartet)

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Robert J. Damm is Associate Professor of Music at Mississippi State University, where he has taught courses in percussion, music education, and world music since 1995. He holds degrees in Music Education from Quincy University, the University of Illinois, and the University of North Texas. Lana Johns and Robert Damm, a duo committed to playing world music, have been performing flute/percussion recitals since 2001. **PN**

PAS/Remo, Inc. Fred Hoey Memorial Scholarship

Fred Hoey (1920–1994)

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

One $1,000 scholarship will be awarded.

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

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

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Deadline: All materials must be received in the PAS offices no later than March 15, 2006.

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 580.353.1455

Balancing Symmetry and Surprise:
Developing New Approaches to Technical Exercises

BY KEN SHORLEY

When I look back on my student days, I recall (with some embarrassment) that I was not always diligent with my practicing. Although I spent a lot of time playing marimba, snare drum, and timpani, much of that time was devoted to composition, improvisation, and other non-structured exploration.

I've asked myself why I was so unmotivated to practice arpeggiated chords, scales, and other important technical exercises. I think the bare language of many technical exercises was not enough to hold my interest. I was always hungry for more than basic tonality and harmony (with little or no musical context), and the ever-present symmetry of Western rhythmic notation (1:2:4:8:16).

In my experience as an instructor, I have allowed my passion for Middle Eastern and Indian rhythms to inspire my approach to teaching technical material on Western percussion instruments, whether on mallets, snare drum, timpani, or drumset. With this in mind, I have developed a series of exercises for mallet keyboard (two- and four-mallet), snare drum, and drumset, which have all been inspired by the beautiful 10-beat Turkish rhythm *Aksak Semai*. I share these exercises as a small contribution to the continuing development of a fluid, diverse approach to the learning and teaching of percussion technique.

ABOUT AKSAK SEMAI

To me, *Aksak Semai* is a beautiful balance of symmetry and surprise. The rhythm is composed of four accented groupings, with the 10 beats divided into 3+2+2+3. On a darabuka or frame drum, the rhythm is typically outlined by alternating between low tones (on the first and sixth beat) and high or muffled tones (on the fourth and eighth beat). There is an additional rhythmic layer as well, as the rhythm is often perceived "in two"—in other words, as a steady flow of two 5-beat groupings.

Basic Aksak Semai rhythm

Aksak Semai variation

EXERCISES TO APPLY THE *AKSAK SEMAI* RHYTHM TO TRADITIONAL WESTERN INSTRUMENTS

1. Two-mallet Exercises with the Circle of Fifths

In these examples, a simple, linear one-octave scale pattern becomes an ever-changing, always flowing exploration of the circle of fifths. The last three beats of each measure serve as a pickup phrase, either ascending or descending directly into the root note of the next major scale in the circle.

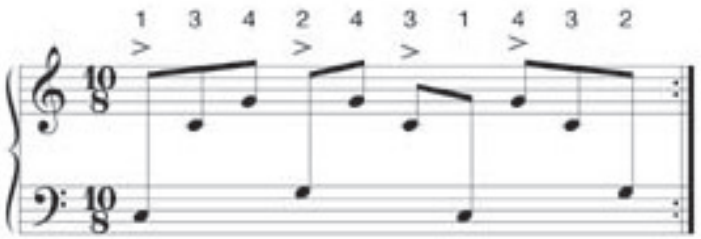
a. The ascending scale pattern (beginning in C major) reveals the sharp keys in the circle of fifths. The last two keys (F-sharp major and C-sharp major) serve as a descending turnaround, which quickly brings the phrase back to the starting note. This pattern can be played on a 4-octave marimba or xylophone. (See Exercise 1)

b. The descending scale pattern (also beginning in C major) reveals the flat keys in the circle. The shape of the last two measures of this exercise have been modified to fit the range of a 3.5-octave xylophone. (See Exercise 2)

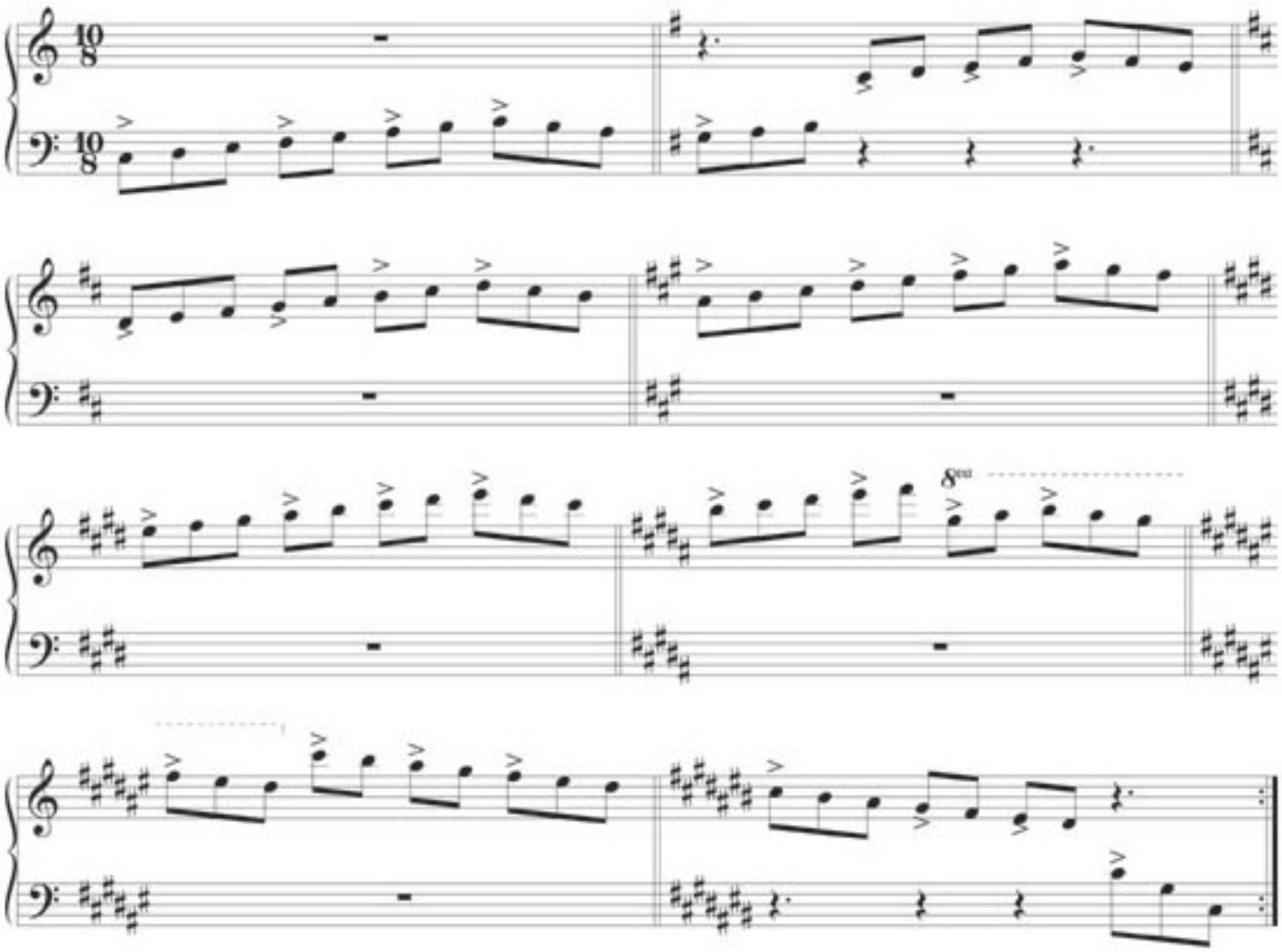
2. Four-mallet Arpeggio Exercises

Although these patterns are notated here in open fifths using C and G, they are designed to incorporate choice and improvisation. I've found they reveal fascinating musical material when the student is encouraged to choose his or her own chordal or modal patterns or sequences.

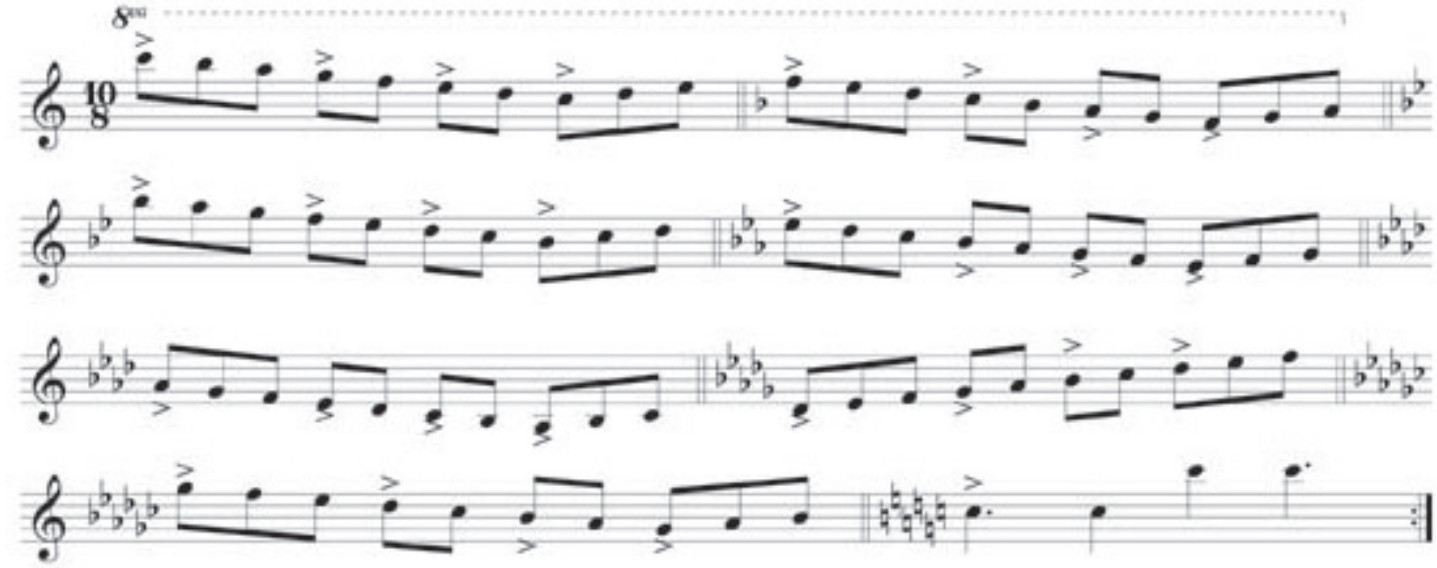
a. In this exercise, each of the four accent points within the *Aksak Semai* rhythm is handled by a different mallet, sequentially from mallet 1 to 4.



Exercise 1

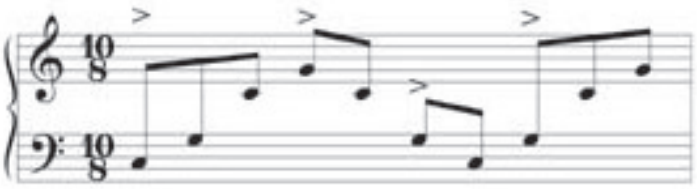


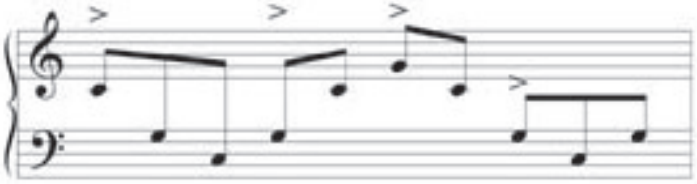
Exercise 2

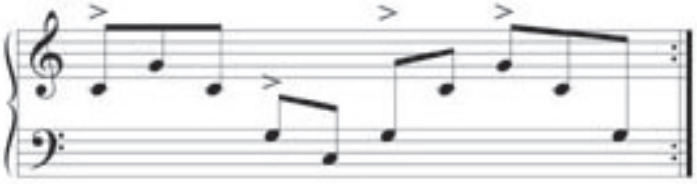


b. This variation incorporates double vertical strokes on the strongest beats of the *Aksak Semai* rhythm, while maintaining a balance of left hand and right hand strokes.

c. Here, the accent pattern of *Aksak Semai* adds a technical and perceptual challenge, which transforms a standard 1-2-3-4-3-2 arpeggio exercise into something new.







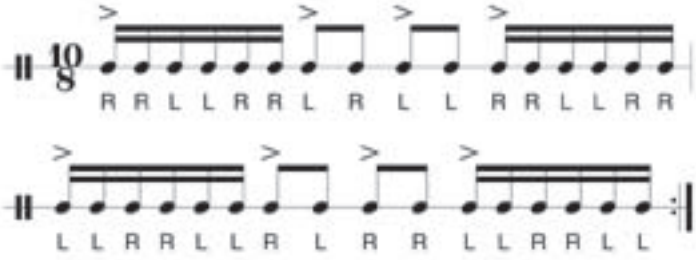
3. Double-Stroke/Paradiddle Combinations for Snare Drum

In these combinations the single paradiddle is used, in conjunction with double strokes, and is often found in an unexpected place within the pattern. In these exercises the paradiddle becomes part of a larger phrase rather than being the sole focus of the exercise.

a. Here a type of hybrid paradiddle is used to create parallel groupings of five.

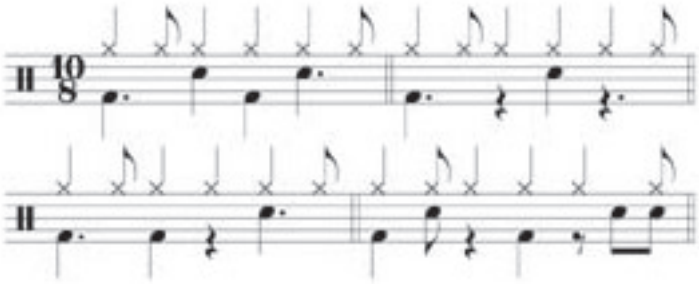
b. This is a mirror-like treatment of the *Aksak Semai* rhythm, with the first and last groupings filled in with sixteenth-note paradiddles.

c. In this combination, the paradiddle is placed between double-stroke open rolls. One unorthodox feature is the way in which the "middle" of each paradiddle is accented, in order to maintain the integrity of the *Aksak Semai* accent pattern.



4. *Aksak Semai* for Drumset

The following drumset patterns, which use the 3+2+2+3 structure of *Aksak Semai*, can be looped individually or practiced as a single four-measure phrase. They are great for developing the ability to groove comfortably within odd meters and groupings. In drumset I think it's always good to encourage a taste for the unexpected!



Ken Shorley is a percussionist and composer based in Nova Scotia, Canada, where he is an instructor in percussion and world music at Acadia University. Ken has composed numerous works for percussion ensemble, solo percussion, string quartet, orchestra, and world-jazz ensemble. Visit his Website, www.strangepear.com, for more info. PN

What Do You Mean by 'Transcribe'?

BY VIDA CHENOWETH

Musicians and musicologists need to rethink the word "transcription" and perhaps adopt a new vocabulary when writing about music performance. My current interest in the subject arose from an article in the August 2005 issue of *Percussive Notes*. In an attempt to document all marimba performances in New York's Town Hall, Carnegie Recital Hall, and Carnegie Hall, the writer claimed that I played a "transcription" of "Martirio dos Insetos" by Villa Lobos on my marimba recital in Town Hall. (Actually, the performance was in Alice Tully Hall of Lincoln Center, not Town Hall.)

Those who know me are aware of my practice of avoiding any arrangement or version of an existing composition on a public program. I will admit to playing one very occasionally as an encore.

Here is why my playing of "Martitio dos Insetos" is not a transcription: To transcribe (over + write) is "an arrangement of a piece of music for an instrument, voices or combination…other than that for which it was originally written." So, a transcription, in musical terms, is an *arrangement*. To *arrange* a work is "to adapt to other instruments or voices; to make suitable or more suitable especially by changing." And, a *version* is "a particular form or variation of something." To make matters more complicated, "to transcribe" can also mean using "a system of signs and symbols to represent music heard," and I have done that aplenty in putting to paper very many ethnic musics from places where music literacy was unheard of.

When I began my concert career—first in Chicago (Fullerton Hall of the Chicago Art Institute) and then New York—critics were made aware of the fact that I *never* altered the score of anything I performed; that is to say, it was played from the original score, note for note. They pondered this and agreed that what I was playing—even though it may have been conceived for an instrument other than marimba—was *not* a transcription. It was not rewritten, arranged, or changed in any way as to its form. Only the instrumentation was substituted. After scratching their heads for a while, they came up with the relevant term *reassigned*.

I am particularly sensitive to the misuse of the word "transcription" in reference to the works I play by Villa Lobos. During the 1950s–60s when I was a New Yorker, I was invited to visit him and his wife in their New York hotel residence to play my marimba. I remember the day in every detail, from the hiring of a six-passenger Checker cab to carry the marimba and me across the park and spending my last $5.00 on the effort, to every word spoken by Villa Lobos. I dragged all five cases from the elevator and received a rather shocked look from Mrs. Villa Lobos, who hadn't anticipated such an effort. He, on the other hand, was finishing a composition and hardly looked up as I began assembling my instrument. He was kind of humming as he hurriedly wrote, with a cigar in his mouth; as I carried on, she gave him a glass of water and some kind of medication. When the marimba was all assembled, I looked at her to tell me when to play, as he was still writing.

I began to play the entire "Petizada" suite he had composed for piano and did not look up until I finished it. When I turned to him for some sort of response, he had put both his pen and cigar down and was listening with a gaze that was not of praise, as such, but more like that of one deep in thought. He said, "Keep playing," so I then played the entire "Brinquedo de Roda" for him. He was intensely studying my four-mallet technique.

When I finished, he got up from his table and strolled across the room to a stack of music on the piano. Fingering through it, he stopped suddenly and said, "Here! I think this will fit the marimba better than the violin," and implied that it was too hard for violinists. At this moment he reassigned the music to the marimba.

The reason he was hurrying through his current composition was that he was going to Mexico City to conduct the Mexico City Symphony Orchestra and was leaving very soon. "See what you can do with the music, and we will get together

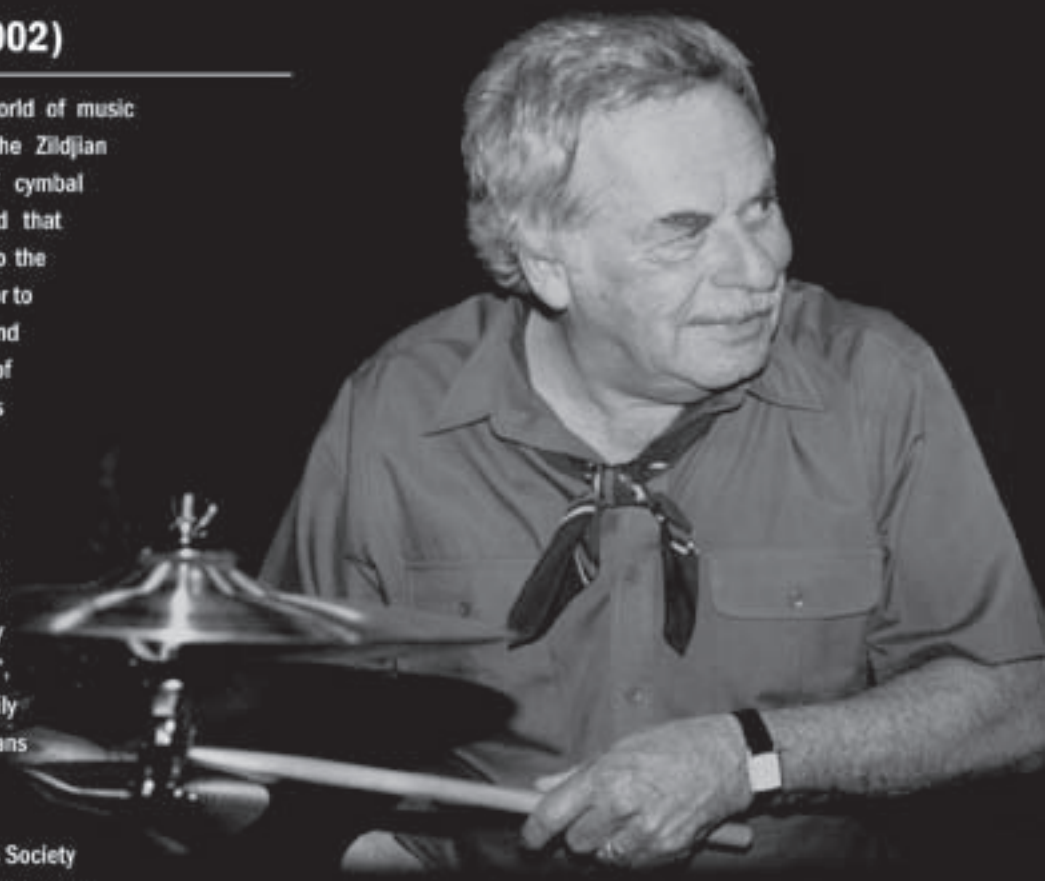
again when I return to discuss the possibility of some new music for the marimba," he told me.

I diligently learned the score in order to have it ready for him when he returned. But a few days later I read in the paper the crushing news that he had died of a heart attack in Rio de Janeiro. The year was 1959. Needless to say, the piece is very special to me.

And so, I conclude with the appropriate word for playing a score, as written, on an instrument other than that first designated: *reassignment*. No one seems to know the usage. Perhaps because others are playing transcriptions?

Vida Chenoweth introduced the marimba as a concert instrument and made the first solo recording as a "classic marimbist." She premiered the Kurka "Concerto for Marimba," which was written for her, and which also served as the premiere of the marimba in Carnegie Hall. Chenoweth pioneered compositional, performance, and interpretive techniques commonly used on the instrument today, among these the performance of polyphonic music via independent mallets. After retiring from performance, Chenoweth served as Professor of Ethnomusicology at Wheaton College. **PN**

Armand Zildjian (1921-2002)



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

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

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

PAS Armand Zildjian Percussion Scholarship

One $2,000 scholarship will be awarded.

Eligibility: The scholarship is open to any full time student enrolled in an accredited college or university school of music during the 2006-2007 academic year. Applicant must be a current member of the Percussive Arts Society.

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

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Cohesive Elements in Lifchitz's 'Transformations #3' for Solo Marimba

BY ANTHONY DI SANZA

I first learned of Max Lifchitz's "Transformations #3" for solo marimba as an undergraduate percussion student looking for repertoire to perform on a new music festival at Youngstown State University. Having since revisited the work on numerous occasions as a performer and coach I have always been impressed with the work's expressive qualities and compositional unity. With the respect I had gained for the composition, an in-depth analysis seemed like the next appropriate step.

As my analysis progressed, it became clear that at the composition's bedrock is a unique and fully integrated notion of structure and pitch manipulation that I found extremely fascinating. Not only has this understanding informed my performance and teaching of the work, it has opened my mind to compositional methods I had not previously considered. In addition to the compositional analysis, this article attempts to present insight into the composer's thoughts regarding "Transformations #3." I would like to thank Mr. Lifchitz for his generous time and support during the preparation of this article.

Residing in New York City, Max Lifchitz is an active and highly recognized composer, performer (piano), conductor, and concert promoter. As founder and director of the contemporary music ensemble North/South Consonance, he has programmed nearly 800 new works by composers from around the globe. Lifchitz also oversees the North/South Recordings, which has many highly acclaimed CDs to its credit.

Composed for Tracie Lozano, the title of "Transformations #3" refers to the idea that the opening three-note gesture is "transformed" gradually throughout the work. This is the third work in the composer's collection of "transformations," pieces for a solo instrument.

Citing Stravinsky's famous statement, "Music is powerless to express anything," Lifchitz describes himself as an "abstract" composer not often relying on non-musical ideas for guidance. When asked about his unique approach to structure and cohesion, Lifchitz responded: "The approaches you describe in your analysis are what I've used rather instinctively all my life. I've been always concerned with giving the listener a sense of shape in 'atonal' music. Since I cannot rely on 'tonic' and 'dominant' progressions I've used motives, timbre, rhythms—especially contrasting metered and non-metered ideas—as well as contrasting texture to create a feeling of 'direction' in my music. In pieces that employ various instruments, timbre plays a bigger role. In a solo piece, like this one for marimba, the use of register and its particular tessitura becomes quite important."

In addition to "Transformations #3," Lifchitz has composed a concerto for marimba and orchestra (also for Tracie Lozano) as well as "Night Voices No. 8" for marimba, flute/piccolo, clarinet, trumpet, trombone, cello and double bass. His music is published by North/South Editions (www.northsouthmusic.org).

There are innumerable ways for a composer to achieve compositional unity and cohesion. Traditional formal structure and the use of a tonal center are just two examples of largely standardized organizational devices used throughout much of Western music history. Although "Transformations #3" does not follow any conventional formal archetype or harmonic structure, the repetition and strategic placement of four principle cohesive elements establish an undeniable sense of unity throughout the work.

The four primary cohesive elements—Non-serial 12-tone Pitch Organization, Principles of Expansion and Contraction, Foundational Intervallic Relationships, and Generalized Harmonic Center—appear at every turn either singularly or in combinations. Some presentations are quite obvious while others require in-depth study to illuminate their existence. No matter how the material is presented, however, it is clear that the compositional decisions are made with the music in mind, not the craft. The remainder of this article will survey the role that each primary cohesive element plays in creating this compelling and deeply original composition. It is not the intent of this article to present a complete analysis of the work, but to introduce selected examples of the four cohesive elements as they serve compositional organization and the musical gestault.

To be used a as a point of reference for locating areas of interest, Example 1 presents the structural designations used throughout this article. The first page of the work is un-metered and subsections are referred to by line and gesture, while the numbering of measures begins on page 2.

NON-SERIAL 12-TONE PITCH ORGANIZATION

Non-serial 12-tone composition is a primary feature of "Transformations #3." Lifchitz has found unique and interesting ways to manipulate the full chromatic set while never losing sight of the music these devices serve. Throughout the work, there are numerous examples of musical phrases that are carefully constructed to reveal significant pitches in specific temporal locations. The following will present examples of the non-serial 12-tone compositional techniques found in this exciting piece.

Lifchitz makes clear his concept of non-serial fully chromatic composition in the work's opening gestures. The first phrase (a1), consisting of the entire first line and the first gesture of the second line, applies ten pitches with E and G left unused. Interestingly, the last note played in the gesture, pitch class C-sharp, is the tenth pitch of the chromatic scale, while the first two notes of the next

Example 1 (Structural Designations)

Designation	**A**	**B**	**Transition**	**C**
Location	Page 1 **a1** – Beginning **a2** – line 2, gesture 2 **a3** – line 5 **a4** – lines 6-7	Meas 1 (pg 2) **b1** – m1 **b2** – m9 **b3** – m15 **b4** m24 **b extension** – m29	Meas 32	Meas 37 **c1** – m37 **c2** – m40 **c3** – m43 **c4** – m46 **c5** – m47, b1 **c6** – m47, b3 **c7** – m50 **c8** – m52 **c9** – m53 **c10** – m55

Designation	**Retranstition**	**A1**	**Transition**	**Coda**
Location	Meas 56	Meas 58	Meas 66	Meas 72

phrase serve to complete, or resolve, the set of 12 (see Example 2a).

Completing the full chromatic set of the subsequent gesture in the opening of the consequent is the first of two chromatic structures found throughout the work. The second chromatic structure, used much more frequently, is clearly outlined in the second gesture of the third line (see Example 2b). In this example, the composer presents the complete chromatic set, in which the last pitch of the gesture, in this case pitch class E, completes the 12-note set.

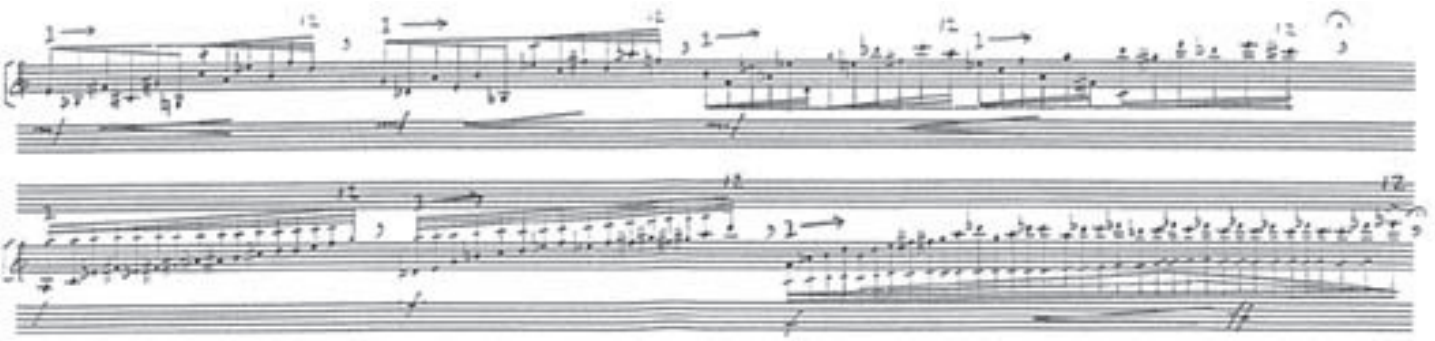
While the opening of section A presents the chromatic structures over relatively extended periods of time, gestural truncation takes hold by the end of the section. The final A subsection (a4) presents seven statements of the second chromatic structure in as many musical gestures. The first four structures contain single presentations of each pitch in a pointilistic texture, while the final three gestures create tension through the repetition of pitch material and the application of double articulations, bringing this section to a robust and intense close (see Example 3).

In the Transition, Lifchitz applies two complete statements of the second chromatic structure in chordal arrangements. The final three chords of the transition, mm. 35–36, present only eight pitches.

Example 2a
First Chromatic Structure (Subsection a1, page 1, line 2)

Example 2b
Second Chromatic Structure (Subsection a2, page 1, line 3, gesture 2)

Example 3
(Subsection a4, page1, lines 6 and 7);



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- **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.**

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The composer's intent concerning this incomplete set becomes clear in the second presentation of the Transition (mm. 66–71). Here, after exact restatements of the first two chromatic sets (containing many enharmonically spelled pitches and inverted glissandi), the third gesture is extended to include all 12 pitches, with the final pitch appearing within repeated statements of a rather unsettling chord based on half-steps. This is a very creative approach to the completion of a 12-pitch set that had begun earlier in the composition. In this case, the listener is required to wait an extended period of time to hear the phrase in its complete form.

A majority of section C's melodic content is founded on variations of the two chromatic structures. As the music propels toward the closing of section C, the composer chooses to dramatize the tightly presented chromatic sets through repetition of each set's final pitches (see Example 4). Lifchitz applied a similar version of this technique in the final gesture of section A (see Example 3).

The Retransition, beginning in m. 56, creatively combines parallel major sevenths and sequential melodic material with an extended presentation of the complete set. This descending line, intensified by a rhythmic shift from sixteenth-note triplets to thirty-second notes, arrives squarely on c, the final pitch of the set. The closing of Section C combined with the intensity and motion of the Retransition very convincingly propel the work into the recapitulation.

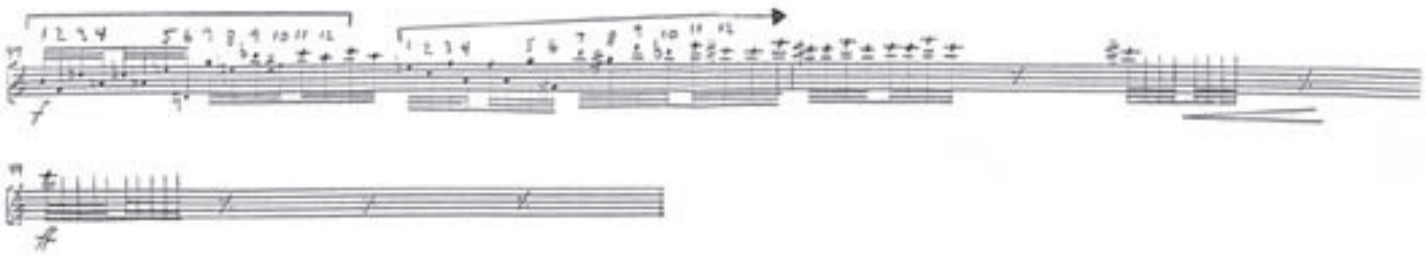
The use of non-serial 12-tone compositional techniques permeate Lifchitz's work. As one examines how the chromatic structures are treated at the closing of sections A, C, and the second statement of the Transition, it becomes clear that Lifchitz uses repetition at the ends of tightly composed chromatic sets as an important structural tool. At these points, the structural gestalt of the work is intrinsically linked to the chromatic structures.

EXPANSION AND CONTRACTION

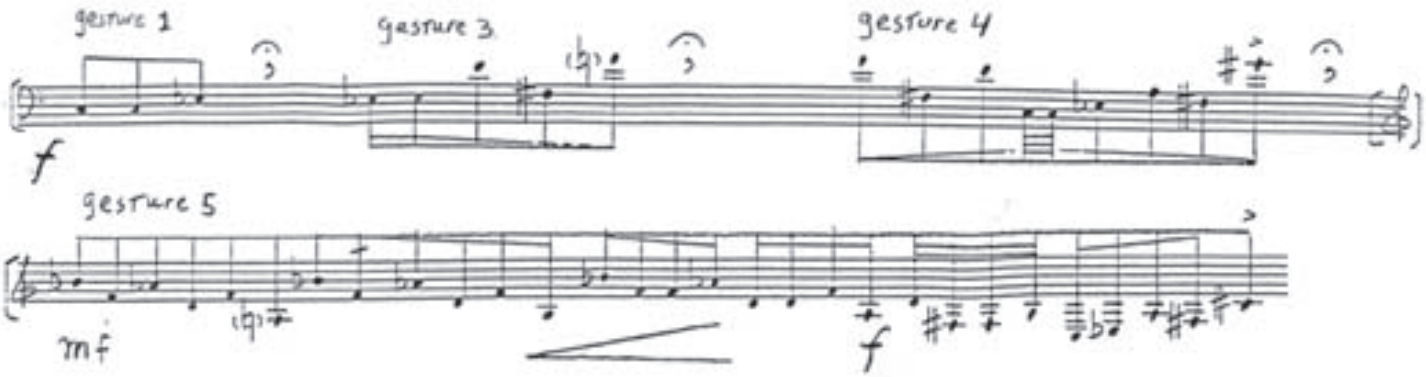
Throughout the composition, Lifchitz applies techniques of expansion and contraction in a variety of settings, including gestural duration, intervallic distance, vertical density, and range. The composer presents interesting contrasts of intensification and resolution through the creative interplay of expansion and contraction.

Expansion and contraction of gestural duration is found throughout section A. Phrase a1 opens with a three-note gesture that expands to a fully extended 29-note grouping (see Example 5). The tension created through gestural expan-

Example 4
(Subsection c5 – c6, mm. 47–49)



Example 5
(Subsection a1, page 1, lines 1–2)



sion in a1 is released, only to begin again in a2.

In phrase a4 the combinatorial use of expansion and contraction is introduced. Here the composer presents gestural expansion, where the gesture's length grows from 12 to 24 notes, juxtaposed with a contraction of rhythmic value found within each accelerating figure, creating a halting sense of rhythmic flow that somehow continues to propel forward (see Example 3).

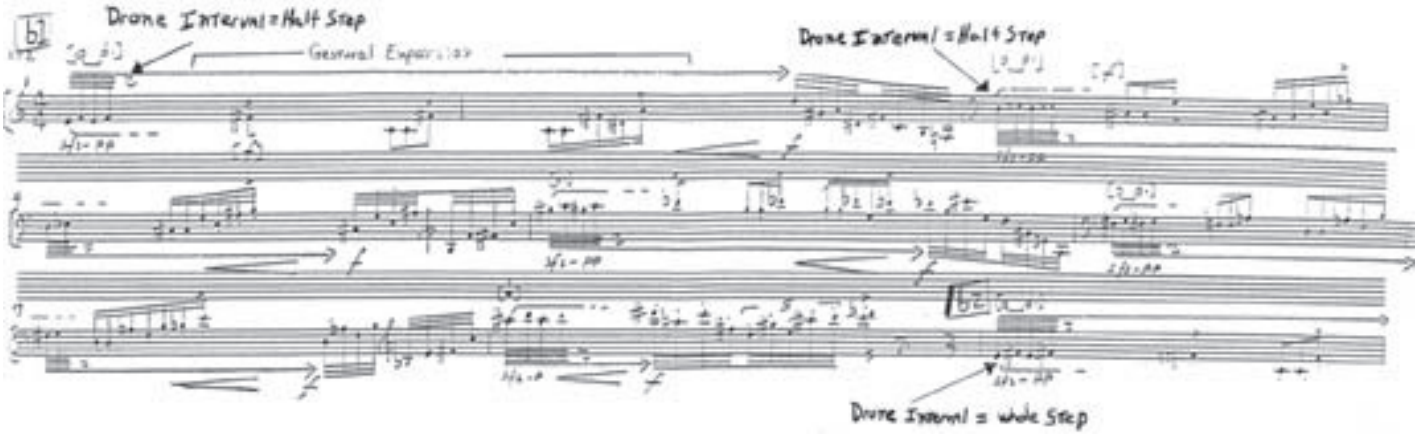
Section B presents a macro expansion of the drone interval, unfolding throughout the entire section, combined with expansions of gestural density within each phrase. The half-step drone found throughout subsection b1 expands to a major second in b2 and a minor third in b3. While the macro intervallic expansion is gradually developing, Lifchitz begins each phrase with sparse melodic gestures that expand to dense, highly energized cells (see Example 6).

Lifchitz, in the extension of section B (m. 29), applies contraction in rhythmic and intervalic settings simultaneously. Rhythmically, the thirty-second note gesture starts at three beats and contracts until the chords are presented without interruption (see Example 7). Concurrently, the composer overlays a unique intervallic contraction located in the four-note vertical chords. The opening two vertical structures of the B Extension, found at the end of m. 29 and the beginning of m. 30, are constructed with parallel fourths. After a brief expansion to the tritone, the remaining six chords gradually contract to a major second (see Example 7). It is interesting that the opening chord of the next section, the Transition, completes the intervallic contraction with a chord based on semi-tones.

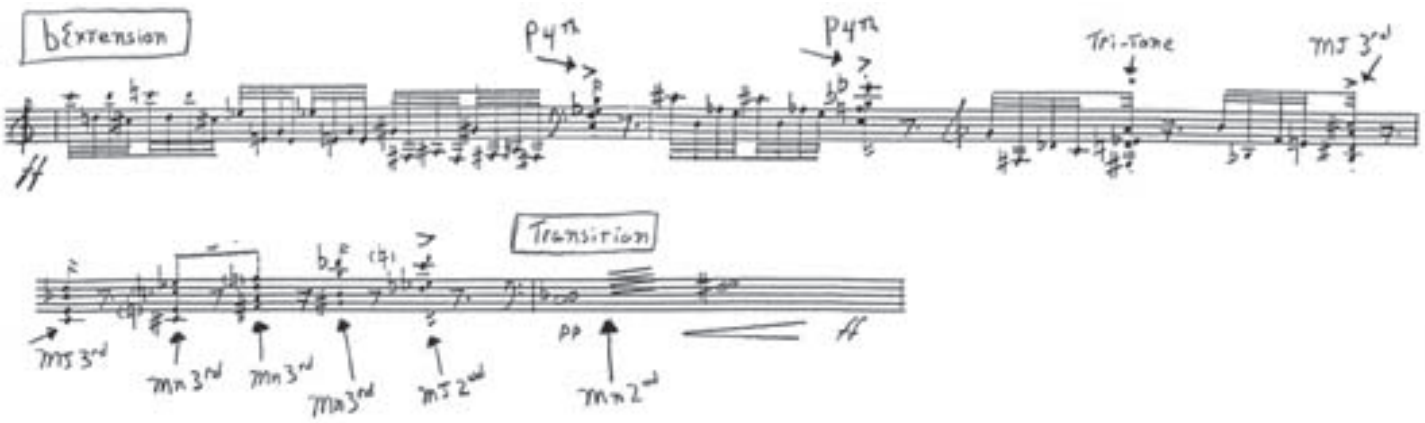
It is clear that prolonged intensification of musical energy is the platform on which sections A and B are built (as is also the case in section C). Indeed, the whole of section B and most of section A are based upon principles of expansion, creating compelling musical arches that move swiftly from one phrase to the next. In contrast, the extension of section B, which is placed at the work's midpoint, is founded on contraction, creating a very perceivable boost of musical energy at this important structural point.

The final example of expansion/contraction to be explored is in section A1. At this point the composer presents an expansion of vertical density based on the opening three gestures of the work. While the original statement was monophonic, mm. 58–59 present a variation of the material in a two-pitch vertical structure (parallel major sevenths), and mm. 62–63

Example 6
(Subsection b1, mm. 1–9)



Example 7
(Subsection b extension, mm. 29–32)



complete the expansion with four-pitch vertical structures based on parallel thirds (see Example 8).

The work's Coda, which follows the restatement of the Transition, represents a contrasting approach to the treatment of musical intensity. This is the only section of the composition that follows a process of de-intensification. In a long, descending gesture, through the reduction of rhythmic and melodic activity, the performer can finally begin to release the energy that has built throughout the composition. The dense thirty-second notes give way to smaller gestures of four and two notes that ultimately resolve to quiet rolls. Choosing not to end on this subtle gesture, Lifchitz closes the work with a strong descending figure that ends where the work began, on low C.

FOUNDATIONAL INTERVALLIC RELATIONSHIPS AND GENERALIZED HARMONIC CENTER

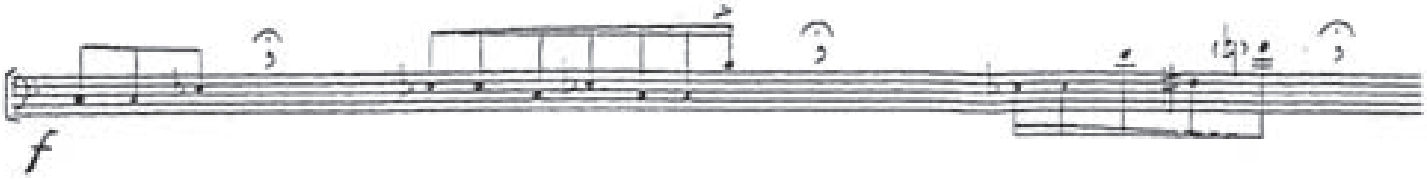
Although this work does not follow traditional rules of functional harmony, generalized harmonic center and motion are found. It is helpful, for this discussion, to consider the melodic and harmonic material as intervallic relationships that create harmonic ambiguity, not as traditional chord progressions. The examples presented will focus on the three foundational intervals found throughout the composition. The minor third and major seventh are used in the melodic gestures, while the major third is applied to the larger, slow moving, harmonic environment. While it is clear that Lifchitz does not limit his compositional material to these three intervallic constructs and their related variations, great importance is placed on them throughout the work. The minor third and the major seventh are clearly illustrated in the work's opening two gestures (see Example 9).

In the next two gestures, the material spins off to outline a fully-diminished seventh chord using pitches C, E-flat, F-sharp, A (enharmonic spellings are used throughout the work). This chord is, of course, derived from the minor third. Riding above the staff, a second diminished chord (B, D, F, G-sharp) is subtly presented. The juxtaposition of the two fully-diminished chords inherently creates opportunities to emphasize the major seventh, of which the composer takes full advantage. During the earliest moments of the composition Lifchitz has convincingly presented the importance of the primary melodic intervals and established C as a harmonic focal point (the continued significance of the C harmonic center will become clear). The harmonic importance of the major third is illuminated at the beginning of subsection a2, where material similar to a1 is presented using E as the harmonic center.

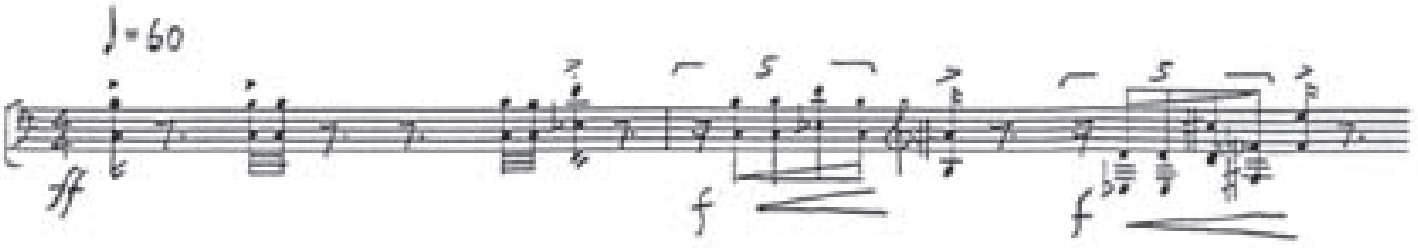
As the diminished chords are examined, one finds that by simultaneously juxtaposing the three possible fully-diminished seventh chords, which the composer does often, the full chromatic emerges. The question then arises

Example 8

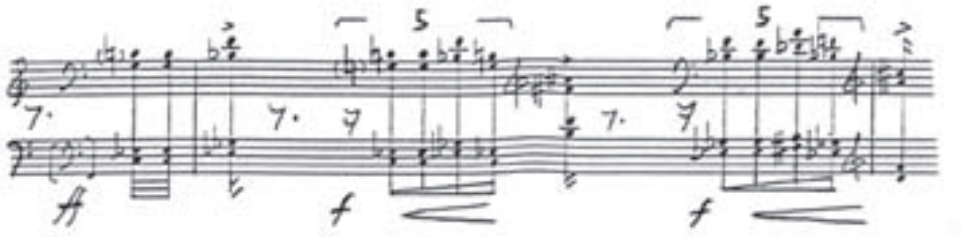
Opening Gestures (Subsection a1, page 1, line 1)



Two-voice Expansion (Section A1, mm. 58–59)



Four-voice Expansion (Section A1, m. 62)



whether all 12 pitches are present because of the three diminished chords, or, whether the three diminished chords are present because of the 12-pitch set. In this author's opinion, the diminished chords and the chromatic set must be considered separately, as they serve different functions. Hence, this article addresses these as separate compositional techniques. The relationship between the diminished chord and the full chromatic set is an excellent example of the intrinsic connections found in the work's large cohesive properties.

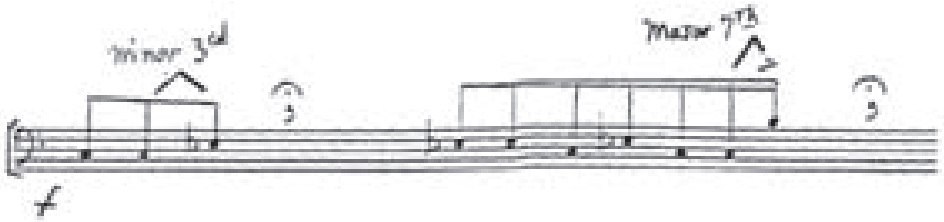
When considering the larger harmonic placement of the three closing gestures of section A, one discovers another major-third relationship. The first gesture starts on pitch A, while the second moves up to D-flat (C-sharp), and the third to F (see Example 3). Lifchitz closes this section as it began, with clear statements of the primary melodic and harmonic intervals woven into the intense and exciting musical texture.

Section B opens with more statements of the minor third and its related C diminished chord (misspelled). The melodic fragments found in the first two measures present a model on which the remaining phrases of subsection b1 are based (see Example 10). The remainder of section B continues with the same musical character established in b1, however the intervallic material expands well beyond the minor third and major seventh.

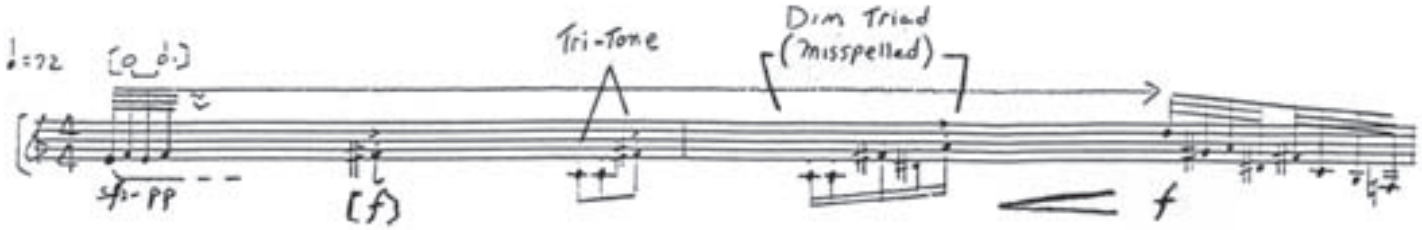
Throughout section C, a clear and extended exploration of the major-third harmonic motion is presented through the low-register repeated pedal tones. This section opens, as the work begins, with C as the generalized harmonic center. Measure 46, subsection c2, moves up a major third to E, followed by another major third shift to G-sharp in c3. The movement to pedal tone B in m. 45 is the only harmonic motion found in section C that does not have a major third relationship. After an extended spinning-off of melodic material (mm. 46–49), Lifchitz begins the process again, this time using A as the opening pedal tone. Subsections c8 and c9 present two more major-third harmonic shifts that ultimately propel the composition into the Retransition.

Melodically, Lifchitz presents repeated statements of the primary intervals within each harmonic setting. In c1, c2, and c3, the melodic gestures open with the interval of a minor third followed by a major seventh (see Example 11). After the foundational melodic intervals are presented, the composer continues the phrase intensification by focusing on the major seventh and hinting at the diminished chord (Example 11). Although the

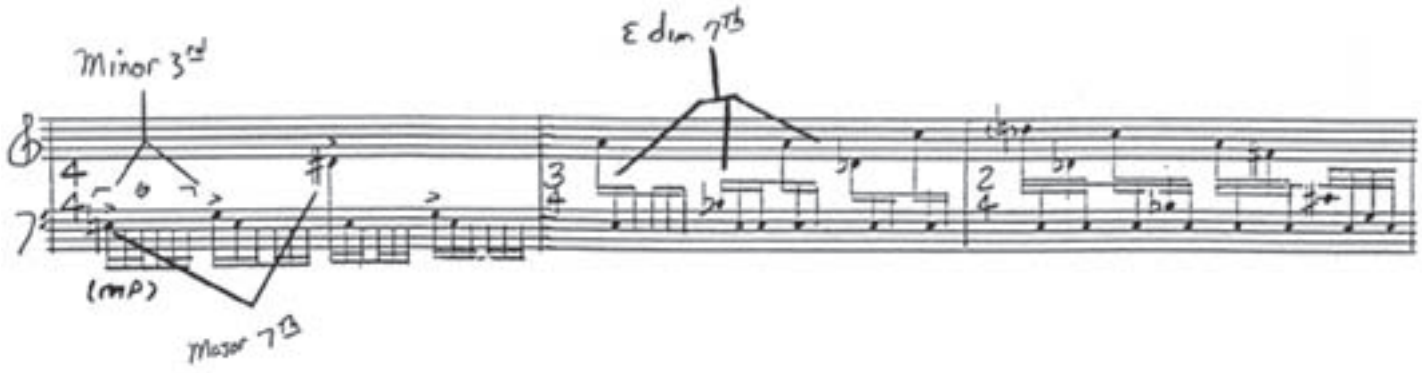
Example 9
(Subsection a1, page 1, line 1)



Example 10
(Subsection b1, mm. 1–2)



Example 11
(Subsection c2, mm. 40–42)



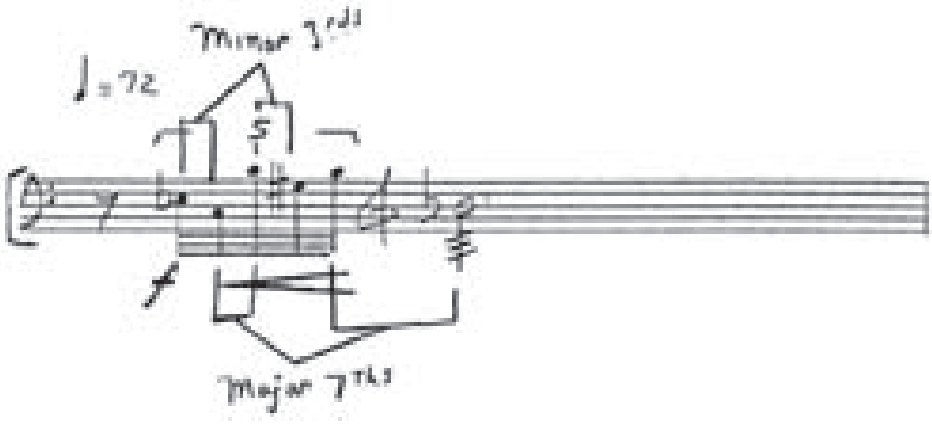
pitch material is not restricted to the minor third and the major seventh, their importance is clear.

The Retransition, which leads to the recapitulation of section A, is based on descending parallel major sevenths that ultimately resolve to the opening harmonic center of C**.** It is clear that the composer is using the original harmonic center as a home base and an important structural marker.

The Coda begins in m. 72 with a gesture completely founded on the two primary melodic intervals (see Example 12). Measures 73–77, the work's concluding phrase, opens with emphasis on the major seventh at a dynamic of *fortissimo*. As the phrase continues, melodic attention is moved to the minor third while the musical intensity subsides, finally closing on a sustained B to G-sharp roll at *pianissimo*. The false ending is disrupted with the closing five notes stating, for the final time, the primary melodic intervals at a dynamic of triple *forte*.

In "Transformations #3," Lifchitz uses the primary melodic and harmonic intervals, and a sense of generalized tonal center as unifying elements. While it is easy to find many examples of these intervallic relationships littered throughout the work, their importance is emphasized by their appearance at significant structural points. Harmonically, sections A, C, and A1 open in the tonal area of C, contributing to a sense of return. The composer's use of foundational intervallic material is yet another creative approach to binding this piece's vast musical material into one unified composition.

Example 12
(Coda, m. 72)



It is Lifchitz's ability to unify this composition in new and creative ways that make it so compelling to the listener and performer. By weaving the four primary cohesive elements, the composer creates a vibrant musical tapestry that is always interesting and unique. Although examples of these cohesive properties are abundant, never does one tire of their presence. Interestingly, it is not just the presence of these ideas that mark their importance, but their strategic placement that supports the gestalt of the work.

Anthony Di Sanza has performed, presented clinics, and held residencies in the United States, Japan, China, and Eastern Europe. He can be heard on a number of CD recordings with various artists including the piano and percussion duo Sole Nero, Keiko Abe and the Michigan Chamber Players, the Brass Band of Battle Creek, the Wisconsin Brass Quintet, Linda Maxey with the Galaxy Percussion Trio. He is Principal Percussionist with the Madison Symphony Orchestra and is Assistant Professor of Percussion at the University of Wisconsin-Madison. **PN**

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A Conversation With Composer Thomas DeLio

BY TRACY WIGGINS

Dr. Thomas DeLio has been a prolific composer of music for percussion for 20 years, having written over ten works that feature percussion. His scores range from percussion within a chamber music context to solo percussion works.

I first became acquainted with DeLio's music while I was a graduate student at the University of New Mexico. It was at UNM, while studying with Dr. Chris Shultis, that I first heard "Against the Silence" for percussion ensemble and computer-generated tape. I still remember the effect the contrast between sound and silence had upon me. It was as though I hadn't really heard how silence can impact sound before. Although I had heard the works of Cage and Feldman, both of whom have used silence to a great extent, this composer took a new approach by using the silences to isolate the sounds.

Many times in DeLio's works the sound events that can occur are pushed apart by large silences—sometimes up to a full minute. These silences, in turn, make every statement of sound an event unto itself. This also allows DeLio to eliminate unwanted connections the listener may try to make between events, as their ability to do so is limited to what they can remember.

It was this different approach that made me wish to meet and talk with this composer. Out of these conversations came not only this article but two new works: "wave/s" for solo percussionist and "Transparent Wave VI" for solo vibraphone.

DeLio is a professor of theory and composition at The University of Maryland at College Park. He holds bachelor and master of music degrees from the New England Conservatory of Music and a Ph.D. from Brown University. He studied at the New England Conservatory with Robert Cogan, who he considers his primary teacher. Cogan is also a leading theorist and inspired Dr. DeLio's love of theoretical research and his extensive work in music theory. He also studied briefly at the Temple University Summer Institute. DeLio did graduate work at Brown University in a program called Special Interdisciplinary Studies, where he combined advanced studies in music, visual arts, and mathematics. This research-oriented program deeply influenced his compositional style.

DeLio is one of the leading composers and music theorists in the United States and has lectured extensively in the U.S. and Europe. He is a noted specialist in the field of electroacoustic music and has composed many works in that medium, as well as for traditional instrumental and choral ensembles. DeLio has published over thirty articles in such journals as *The Journal of Music Theory*, *Interface*, *Perspectives*, *Art Forum*, and *The Musical Quarterly*. He is the author of five books, including *The Music of Morton Feldman* and *Circumscribing the Open Universe*. This interview was conducted while preparing the DMA lecture recital *Against the Silence: The Solo Percussion Music of Thomas DeLio*.

Wiggins: *You have said that Xenakis and Feldman were two of your compositional influences. What attracted you to these composers, and what aspects of their music have had the most profound influence on your compositions?*

DeLio: Xenakis and Feldman are influences in the general sense that they each tap into very personal and unique sensibilities; in this sense they should be role models for all composers. Also for these composers, sound is the source of the compositional process. Sound, in all its richness and complexity, is the essence of that process for both—not system or method or gesture, as is the case for so many other composers. This is true for me as well. First and foremost, I think about sound when I start working on a piece.

Wiggins: *Can you describe some of your compositional processes: where you start; do your pieces have outside influences (art, literature, etc.). Also I've read that much of your music has mathematics as its basis. Can you explain this a little bit?*

Thomas DeLio

DeLio: My music is not really mathematical at all! I start typically with either a sonic image—a quality of sound that I want to deal with—or an image of a formal design which seems to be expressive in ways that I find important. I seek a concrete expression of sound. My forms arise from the desire to find some way to "frame" each sound, to render it concrete and palpable. I am interested in forms that seem to impose as little as possible on sound, but rather reveal the inner nature of sound itself. A young music theorist, Mike Boyd, has written an analytical essay about one of my piano pieces, "Though," which is very similar in conception to my percussion solo "as though." In it he outlines my working methods quite clearly. ["Perception/Form: Thomas DeLio's *Though* for solo piano," Mike Boyd, masters research paper, SUNY Stony Brook, 2004]

Wiggins: *What has attracted you to writing for percussion instruments?*

DeLio: I am very concerned about expressing the entire world of sound, not

just that of pitch. This is why I often turn to electronics. This is also why I often turn to percussion. Percussion allows a composer to deal with sounds drawn from the entire pitch/noise continuum. It is important today to see all sound as part of this continuum. Thus, pitch is one manifestation of all sound ranging from pure tones to noise bands. When we deal with electronic sound we absolutely must do so in these terms.

Conventional composers do not think this way. They view pitch as a special body of sound matter to be reserved for "music." If they use percussion at all it is secondary to pitched instruments. For me that approach denies one of the fundamental truths revealed in the best new music—that pitch and noise are part of the same sonic universe. Of course, you can express this fact also using other instruments—violins or flutes, for example. However, percussion lends itself quite naturally to this exploration. In this sense I see percussion as central to contemporary compositional practice—at least the practice that matters to me. You may have noted that I use percussion in almost all my works in one way or another. Percussion is central to my sonic thinking.

Wiggins: *Are there common links to be found between any of your compositions for percussion? I know "wave/s" is an expansion of the marimba solo "Transparent Wave IV," but are there others?*

DeLio: Actually, I think of all my music as related. Each piece is a different facet of my view of music. Perhaps one could say that, of my instrumental works, my percussion pieces are the most extreme instances of my exploration of the pitch/noise continuum. Certainly this is true of "as though," in which one pitch rings out near the end, the only pitch heard in the piece.

Wiggins: *As a listener/composer, what do you look for in a work? How would you define a "quality" piece of music?*

DeLio: A piece must reflect clearly the unique sensibility of the composer. Each work is a reflection of its creator's unique way of perceiving the world. The great contemporary poet Charles Bernstein once said that—I

am paraphrasing here—the form of any work is how we understand all that is swirling incomprehensively around us in the real world. I would add that a "quality" work is one that vivifies what is truly unique in its composer's understanding of that swirling mass of experiences. We each perceive differently, and we organize what we perceive differently. The composer's job is to vivify the uniqueness of these perceptions with absolute clarity.

Wiggins: *What would you consider to be the five pieces that every serious performer of music should be familiar with?*

DeLio: Do you mean from 20th century music? If you mean five pieces from all of Western music history, that would be tough; five pieces from all of world music even tougher. Hard enough if one restricts oneself to 20th century Western music.

I'm not even sure I agree with the premise of the question. I find in many ways the work of minor composers—if we even allow ourselves such a term—to be as valuable, for listeners and performers alike, as that of many major composers. If we think of music as an edifice with many bricks, each composer of merit adds a unique brick. Or another way to put it, music is a mosaic of compositional ideas and styles that complement one another, each element worthy of being in the mosaic adds something that no other element has introduced. Of course, this is why we avoid music by composers who have little to say that is original. They add nothing to this mosaic.

Perhaps a minor composer adds a small, yet quite valuable, element; while a major figure adds many valuable elements. But who is to say that that unique contribution by one minor figure will not be the most important thing that some listener experiences in his lifetime! I have often come from a concert or an art show profoundly affected by some small aspect of the work of a composer or painter whose art may indeed be minor. What value is there to isolate a few great figures from the rest? Sorry, I'm not trying to evade your question; I just can't really figure out how to answer it.

Wiggins: *Many years from now, when students are studying your works in their classes, what would you like them to learn from your pieces (a) historically (how do your want your pieces remembered), and (b) analytically (how should they analyze the pieces, and what should they be able to glean from the analysis)?*

DeLio: I would like to think that students, and all others, would become more sensitized to their world as a result of their contact with my music, and all music. I believe deeply in John Dewey's notion, as expressed in his great book *Art as Experience*, that art provides a way for us to reconnect ourselves with the world. Great art sensitizes us to our experiences—with sound, through music, with design, through architecture.

"Percussion allows a composer to deal with sounds drawn from the entire pitch/noise continuum."

I hope future listeners will find in my work something that allows them to re-energize their contact with the world, and re-evaluate their experience of reality. All great work does this, but it does this in different ways, hence the difference in compositional styles and approaches. My way—my compositional style—may work for certain people who did not respond to, say, Berio's style. Hence, my work may be of value in the revitalization of their contact with the world.

Regarding analysis, analytical approaches change over the years. Analysis, like music itself, is never static. This is important because if analysis is static, students who undertake it learn the same thing over and over again from pieces that should teach different things! So my answer to how they should analyze any piece is that they should analyze in new and hitherto unforeseen ways, using information theory, spectrographic analysis, psychoacoustics, etc. Find what is new, special, and unique in each piece.

Too many theorists today devote their time and energy to finding what

is trivially similar among different musical compositions and, when the expected similarities cannot be found, these theorists conclude that the music is at fault. Now you've gotten me started on my pet peeve, which is the Allen Forte/David Lewin approach to musical analysis, which I find truly destructive. I suggest you read a pair of short essays, one written 20 years ago, the other written this year. The second half of the second essay addresses this issue of analysis ("Circumscribing the Open Universe," *Perspectives of New Music*, Vol. 20, No. 1, 1981; and "The Open Universe, Revisited," forthcoming).

Wiggins: *Respond to this statement if possible: "While their compositional styles share the common trait of silence versus sound, the extent of compositional control differentiates the works of DeLio and Feldman."*

DeLio: First of all I don't think Feldman's work is really about silence, except in the sense that he is engrossed with the question of how sounds decay into silence. This is actually the real link between my work and his—but perhaps the only link. Cage, of course, is the real source of all consideration of silence in music. But even his approach to silence is not like mine—though I deeply admire his work. For Cage, silence is the space in which all unintended sound comes into play. Silence is part of his definition of non-intentionality. However, my sense of silence is different. Silence is like a location for the experience of sound. For me it defines place with respect to sound. My silence frames sound, isolates it, and creates an opportunity to hear sound both as an object—an entity unto itself divorced from its role as a mere unit of linguistic baggage—as well as part of a process of evolution. This is different from Cage or Feldman.

Here we return to an earlier question. What I am describing is my part of the mosaic that is music—my particular way of allowing sound to be sound while remaining an integral part of the process of a piece.

Wiggins: *What has been the most significant moment of your compositional career?*

DeLio: I assume you do not mean in the purely practical sense of most significant commission, etc. But on the purely musical level, I would say that one of the most significant was the composition of "Against the Silence..." (1984–85) for percussion ensemble and quadraphonic tape. In this piece, for the first time, I started to understand the possibilities of juxtaposing sound and silence as equal partners in the compositional process. In this piece I first defined silence in a new way. I think that perhaps later developments in my work are more sophisticated in this regard, but this piece was really a great discovery for me: how sound could be part of a process, yet remain pure sound. How musical processes themselves could be defined through the opposition of sounds heard as iso-

lated moments versus sounds employed as elements of a larger musical design.

Wiggins: *What elements of Feldman's compositional style do you feel are most evident in your own works?*

DeLio: Feldman once said that one of the most beautiful things a sound does is decay. He could have added that in order for this decay to be felt, it must be attached to silence. I agree with this, and this has affected my work deeply.

Wiggins: *Do you have any thoughts or reflections about "Transparent Wave I and IV" and "as though"?*

DeLio: These "Transparent Wave" pieces are part of a series of works for different instruments—snare, piano, soprano, marimba, cello, vibraphone. While each piece is, of course, written in my own style, it also addresses issues of playing the specific instrument in question. In a sense you could say each instrument is examined through the microscope that is my style. So I look at how each instrument will behave when placed under the constraints that are imposed by my style of composition.

"as though" was part of a broader attempt to create an entire world of sound, to embrace all aspects of sound, from white noise—the snare roll—to pitch—the vibraphone note at the end. I wanted these extremes as well as all gradations in between—the maracas, for example, a filtered white noise—and to juxtapose these levels of sound constantly throughout the piece.

"I avoid creating music that flows continuously...I like the sudden, jarring juxtaposition of opposites."

Again, this juxtaposition occurs within the context of—under the constraints of—my style of composition, which involves the extensive use of silence to inhibit the flow of events, as well as radical discontinuities provided by the juxtaposition of very different musical materials. As you can tell by now, I avoid creating music that flows continuously, gradually from one state to another. I like the sudden, jarring juxtaposition of opposites—though, as you have pointed out elsewhere, the snare drum piece is more continuous than the others; this fact itself, however, within the context of the "Wave" series, creates yet another level of discontinuity.

Wiggins: *I have noticed that in your works you typically utilize only a small part of the tessitura of each keyboard instrument, typically staying above middle C, with the extreme upper ranges of the keyboard utilized during peak moments of activity. This tends to keep these instruments in a more percussive, less sustaining range. Is this intentional?*

DeLio: Yes! You are certainly right. I usually choose register, dynamics, and articulation to emphasize the percussive quality of keyboard instruments. That means, of course, emphasizing the attack characteristics of the instruments. I treat the piano this way too, typically. This is shocking to my colleagues who teach piano, but I do believe that the piano is a percussion instrument—which of course it is. Certainly I treat it that way.

Wiggins: *Do you have any plans for future percussion compositions? Where do you see percussion composition developing in the future?*

DeLio: I have just finished a new piece for percussion ensemble and soprano, "- qu'un espace / sépare -" ("- that a space / divides -"). It is dedicated to my good friend, the extraordinary percussionist Tom Goldstein. It's about five minutes long and involves an ensemble of six percussionists playing a large number of instruments. Most of the materials of the piece are non-pitched. A few pitched sounds are heard on occasion throughout to prepare for the entrance of the soprano, who enters only at the very end of the work. The text is drawn from a source I have used quite a few times, a collection of fragments of a large, unfinished poem by Stéphane Mallarmé. The numerous existing sketches for this work were collected and first published in 1961 under the title *Pour un tombeau d'Anatole.*

The piece has a very complex spatial design that was central to my compositional process. The performers are placed in a circle surrounding the audience and sound moves around and across the space in a variety of ways. I was moved to compose this piece as a result of a recent re-acquaintance with the magnificent composition for percussion ensemble and soprano by the French composer Jean Barraqué, "Chant après chant" (1966), which I hope every percussionist has an opportunity to hear and/or play at some point in his career. It is one of my fondest hopes someday to hear "- qu'un espace / sépare -" performed on a concert alongside Barraqué's masterpiece.

Wiggins: *Do you have any final thoughts on composition for percussion?*

DeLio: Prior to the 20th century, the sonic materials of Western music were largely restricted to a set of twelve pitch classes. Over the course of the past hundred years this restriction has virtually disappeared. All sounds are fair game whether pitched or not. Moreover, we now hear every sound in a musical work in the broadest possible context—that of the entire world of sound. This is, for me, the greatest transformation of Western musical practice that has taken place over the course of the 20th/21st centuries.

Percussion instruments have been and will continue to be a key resource for composers in realizing and exploring the far-reaching implications of this new awareness of sound. Certainly, electronic music affords an equally powerful resource, though a rather different one, with different implications. It is my hope that more young composers will embrace the incredible sonic richness and diversity that characterizes the percussion world and that they will utilize this richness to break down any barriers still constraining their own personal sonic worlds.

Tracy Wiggins is coordinator of the percussion program at The University of North Carolina at Pembroke and a candidate for the Doctor of Musical Arts degree at the Hartt School, University of Hartford. He holds a Master's Degree in Percussion Performance from the University of New Mexico and a Bachelors Degree in Music Education from Oklahoma State University. **PN**

'Wellington's Victory': The Battle Symphony and Responses from Readers

BY MICHAEL ROSEN

"Wellington's Victory" was not one of Beethoven's masterpieces, although it was very profitable for the composer. It is interesting to percussionists because of the use of bass drum and ratchet as representations of cannons and gunfire. The piece was written as an orchestral arrangement from a two-piano score by Jonann Nepomuk Maezel, who, by the way, was the inventor of the metronome that Beethoven used a great deal when it was first invented. The first performance was in Vienna on December 8, 1813 for the benefit of wounded Austrian and Bavarian soldiers from the battle of Hanau. Beethoven conducted with Meyerbeer playing one of the bass drum parts and Salieri prompting the percussionists.

"Wellington's Victory," Op. 91 is an orchestral depiction of the victory of the English over the French at Vittoria, Spain on June 21, 1813. The piece can actually be considered a precursor of what Charles Ives did later with two bands playing at the same time, or simply a unique predecessor of what was later to become the programmatic symphonic poem with its story represented in the music. In this case Beethoven represents the English army with the song "Rule Britannia" and the French represented by "Malbrook," which we will all recognize as the melody to "The Bear Went Over the Mountain." Later, both melodies are played simultaneously in different keys by two separate choirs of instruments in the heat of the musical battle that Beethoven creates. This is likely the first example of the use of simultaneity in a composition.

For percussion the piece is interesting because Beethoven calls for two bass drums that he specifies are not to be played in the Turkish manner. At the time the piece was written a bass drum played in the Turkish manner was played simultaneously with cymbals and triangle. Beethoven specifies the bass drums are to be played without these instruments. He tells us they are to be used to represent cannon shots but doesn't indicate exactly where they are to be played in the music; instead he marks the entrance of the "cannon shots" on the score with zeros to indicate one side and filled-in zeros for the other. He requires that the bass drums "must be placed as far away from the orchestra proper as the hall will allow, out of sight of the listener" and one on each of the two opposing sides in the battle.

In addition, to represent rifle fire he scores ratchets that are to be placed near the "cannon shot" bass drums. The firing of the ratchet "rifle fire" is left to the discretion of the percussionists with no indication other than the ratchets should not play at the beginning of the piece nor at the Charge section. Side drums (military drums) play an Intrada before each March and should crescendo gradually to represent the troops advancing toward each other.

I suggest very large bass drums played with hard beaters and deep field drums for the side drums played with large snare drum sticks. To be more authentic I would use rope-tension military drums and avoid the high-tension drumline-type snare drums. We need a deep, rich sound for this part. For the ratchets, use the largest ones you can find. Don't play them continuously, but rather in short, slow bursts to imitate rifle fire as Beethoven intended.

"Wellington's Victory" is not considered one of Beethoven's best pieces by any means, but is a curious work and fun to play. Did Tchaikovsky get some ideas from this piece for his "1812 Overture"? Who knows?

The following comments are in response to the Terms Used in Percussion *article "Hindemith, Puccini, Poulenc, Verdi and a Bird Call" that appeared in the Vol. 42, No. 3, June 2004 issue of* Percussive Notes.

VERDI "REQUIEM"

In the Verdi "Requiem" I would agree to use a "large" bass drum, but take issue with the statement "…the heads, certainly weren't as good as those of today." Anyone who has played on a good calf head, on a day with ideal weather conditions, knows the power and beauty they are capable of producing. Sure, plastic heads and metal tension rods are more consistent and less worrisome, but when the weather is cooperative, there is nothing like that old sound.

As for "tight head" or "loose head" I always take the composer's instructions, no matter how well meaning, as a guide to the sound rather than a specific instruction. How "tight" is tight or the opposite? For example, I would never use "soft rubber" mallets on glock or "hard plastic" on vibraphone. Commercial wire brushes on cymbal (Copland, Gershwin, etc.) don't work in a large orchestra, so I substitute a practical alternative to produce the required sound. I have bound some heavier wire on a handle for single strokes and hold a ring of keys lightly on the cymbal while rolling with a soft mallet. I used the effect with Copland conducting and he didn't seem to notice.

In my experience conductors rarely know anything about percussion—even the great conductors. When Pierre Boulez was appointed Music Director of the New York Philharmonic I expected that he would have a great deal to say about choice of mallets, instruments, and aesthetic considerations. In the six years that we worked together I recall only two percussion exchanges. One when he asked me to play the last cymbal note in the Debussy "Nocturne" ("Fete") with a triangle beater (hated it!), the other when he conducted his "Improvisation sur Mallarmé." Before the first rehearsal I asked him what he had in mind for the "metal blocks." He said, "Did I write that?" then made a quick recovery and suggested that I use two cowbells about a minor third apart.

During the Zubin Mehta era he only suggested one effect. For the soft cymbal crashes in the "Ballet des petits poussins

dans leurs coques" ("Ballet of the Unhatched Chicks") in "Pictures at an Exhibition," after playing through the movement (I used a pair of approximately 14-inch old K's), he suggested that I hit one cymbal with a triangle beater. I said, "No, if it was too loud I can play it softer." We did the movement again and I played a bit softer. He never said another word about it.

Arnie Lang
New York Philharmonic, retired

As regards the Verdi "Requiem" I agree with Mike Quinn. Nowhere does it say (as far as I am aware) that Verdi wanted a huge drum. However, in London, that has become the fashion in playing the piece and everybody seems to be using "very large" bass drums (attracting very large fees from the rental service!). They are, in fact, referred to as Verdi Bass Drums. I think the solution lies actually, in the selection of mallets used rather than an over-large drum.

Michael Skinner
Royal Opera House
Covet Garden, London

"LA GAZZA LADRA"

Interesting comment about "The Thieving Magpie." I think I read somewhere that Rossini's use of the snare drum, whilst not unique, caused much comment at the time. Apparently, some wag christened him "Signor Tambourossini." Rossini had the last laugh; he'd made so much money by his middle age that he retired from composing and devoted himself to the good life.

Michael Skinner

TIN CAN SHAKERS

What an interesting article in the June issue—replete with flying nuns, tin cans filled with sand (I hope from a beach on the Riviera), and birds that sound like a snare drum. At Tangelwood in 1952, Darius Milhaud was composer in residence and programmed "Le Boeuf sur le Toit," a piece inspired by his years in Brazil merged with his wonderfully goofy bi-tonality. At his instructions we made the shakers out of tin cans and substituted many of the other instruments. There is a footnote in the score, which sounds almost quaint now. When referring to the instrument guitebaro (guiro), he says, "The orchestras that do not have this arcane instrument may substitute a piece of sandpaper attached to a slab of wood, as used in jazz."

Arnie Lang

POULENC

You mentioned the composer Poulenc. As I am sure you know, in his opera "The Dialogue of the Carmelites" the composer calls for the sound of a guillotine (at the point where several nuns are beheaded). This was done at the Royal Opera House by using a wooden block approx. eight inches or so cube. To the side, pointing upwards was attached an angle iron of something like 12–14 inches, down which was run tape to pick up sound. A hole was drilled in the base of the block of wood and a contact mic inserted there. A small piece of chain (just a few links) was attached to the top of the block of wood. At the required moments in the score I had to run a knife down the angle iron so that it smacked into the block of wood. The knife was a Malayan knife with a very long, wide blade. All of this was fed into the theatre sound system. The audience actually heard the sound of the blade running down the angle iron. The thump as it landed on its target and a little rattle from the mechanism of the guillotine created quite a lot of interest at the time. When the Guildhall School of Music performed the same piece several years earlier, they simply whacked some cabbages with a meat cleaver. Although it was said that the effect wasn't bad, the canteen was serving boiled cabbage for two weeks afterwards—very unpopular.

Michael Skinner

Michael Rosen replies: This is a way of handling this bit of stage direction, but when I play this opera I use a large paper cutter that is amplified from backstage. It's a very simple solution and very effective. If you really want to be gruesome, stamp your foot on the ground a second or so after the slice to represent the head falling. Yuck!

I invite readers to send me questions about *Terms Used in Percussion*. I will answer you directly and then print your questions for the benefit of readers of *Percussive Notes*. You can e-mail your question to me at michaelrosen@oberlin.net.

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

US vs. Them: The Creation of an Audiovisual Digital Landscape

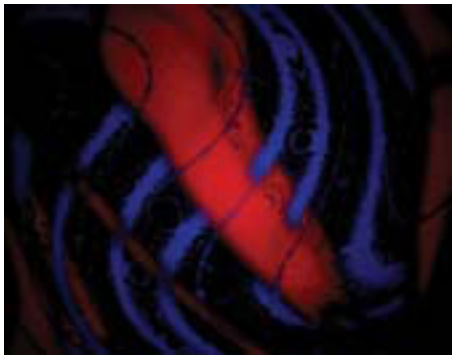
BY SABRINA AGUILAR PEÑA

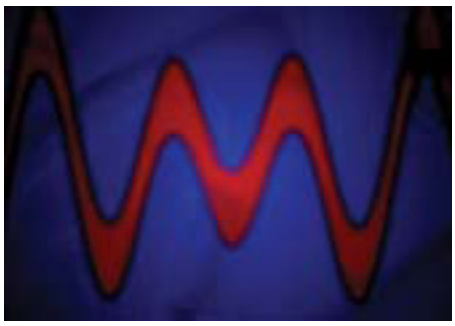
A dizzying ball of blue and red dances overhead as a black-clad ensemble fervently attacks a motley assortment of noise producers. Babies in effigy scream to the sky, and sonic thunder fills the soul with deepening dread. Darkness and silence embalming the hall slowly drown in applause as the ensemble completes the premiere performance of "US vs. Them."

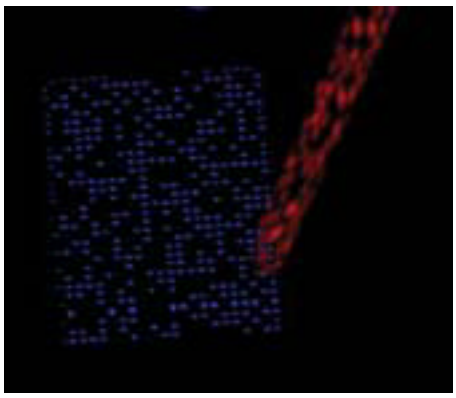
Written for 12 percussionists, video, and tape, "US vs. Them" propels the unsuspecting audience into an abstract digital battlefield between Metal and Organic. Each side volleys rhythms until a climactic unison. Energy fills the hall with booming accents and crashes, which begin calculated and planned but end seemingly random and careless. Throughout the performance, two players dressed in white (Child Players 1 and 2) sit center stage, oblivious to the noise about them as they pluck out nursery rhymes and simplistic melodies on a toy piano.

Composing for multimedia involves a delicate balance between realization of inspiration and logistical actuality. Technology gives the artist a seemingly endless palette of possibilities, and each work allows both composer and performer to test the boundaries of current innovation. From inspiration to the end performance, the composer must think of the work on several planes, as digital multimedia composition presents unique challenges. Composers must take into account logistics, orchestration of separate media elements, and proper notation for mixed-media scores.

At the start of the composition, the artist must unify in the mind the disparate components of the piece. Whereas traditional orchestration decisions involve choices of instrument and timbre, contemporary multimedia composers also incorporate visual imagery, interactivity, performance art, and a countless number of nonmusical elements in their compositions. Often the artist must compose the parts simultaneously in order for the complete piece to be successful. This may involve writing computer code, orchestrating traditional acoustic elements, producing video, developing dramatics, and writing text. In this way, composing for multimedia elements is analogous to







the multiplicity necessary in composing for opera, where the composer plays the part of music creator, backstage director, set designer, and librettist.

Inspiration strikes multimedia composers on different levels. The initial concept may be extremely detailed in regard to choice of elements, it may remain general and abstract in the composer's mind, or it may lie somewhere between both extremes. Digital technology has given the 21st-century composer an extensive menu of digital components. The final realization of the idea could present itself in a variety of combinations, not unlike chamber ensembles with their changing instrumentation.

The inspiration behind "US vs. Them" originated in the simplistic idea of videogame combat. I wished to represent the present-day political climate within the context of a familiar venue. Originally, robotic characters were meant to represent opposing sides. To this end, I intended to bring to life robotic characters on the screen using Macromedia Director. I created prototype guns—puzzle-like, created from a combination of cut shapes, with the intention of scanning in the pieces and animating them within the computer. In the end, I opted for the more abstract competition between blue and red figures that opposed each other in a dance of attraction and revulsion, integration and destruction, fluid and angular. An audio track and live performers were necessary for the full realization of the piece.

Deciding what multimedia elements to incorporate into a composition can be a daunting task. An endless set of possibilities is available. Some composers insist on including countless multimedia elements in each of their pieces, less for artistic reasons than for the overall "shock and awe" of such a grand work. Such a piece will lack coherence in the end performance. The composer must observe the nuances and subtleties of multimedia's effects in the piece. A live ensemble with a carelessly thrown-in video is as incongruent as an amplified tuba in string quartet. In a sense, the composer orchestrates the digital intermedia piece by adding technology to the compositional palette. The composer

must select components of the work within the context of the work's requirements.

"US vs. Them" needed elements that brought to mind video-game combat while embedding these references within the context of senseless violence. The colors chosen for the video imagery imitate the reds and blues often seen in combat-derived video games, and I divided the percussion ensemble into the general Organic and Metal choirs, with each choir wearing a uniform of red or blue. The division of Organic and Metal had much to do with the choice of instruments for each choir, (e.g., vibraphone vs. marimba), as well as touching on the ongoing struggle of man versus machine.

After listening to hours and hours of harsh Gothic trance and metal music, I composed parts for rivaling drumsets amidst the ear-traumatic shrieks of a "lawnmower guitar"—a software-based instrument created in Apple's GarageBand. Characteristic of my other works, I introduced child-like lullabies and nursery songs within the aleatoric foreboding thematic materials and harsh timbres. Within GarageBand I created an instrument called "Out of tune honky tonk," a piano-like instrument. Sounding somewhat like a cheap keyboard running out of batteries, the instrument plaintively whines a lullaby amidst a futuristic wash.

Added to the eerie sound texture are the voices of baby dolls laughing and crying "mama" as video spheres imitate the action of embryonic cell duplication. Instead of sampling the sounds of the toys, I instructed the performers to randomly squeeze the cute dolls in front of microphones. Later on, the percussionists use the doll's heads as bass drum beaters as Child Players 1 and 2 pluck away obliviously on a toy piano. At the end of the composition, performers leave their original placements and begin striking the opposing side's instruments. Some performers leave the stage, others fall to the ground, and some simply turn their back on the audience, representing the choice of the apathetic.

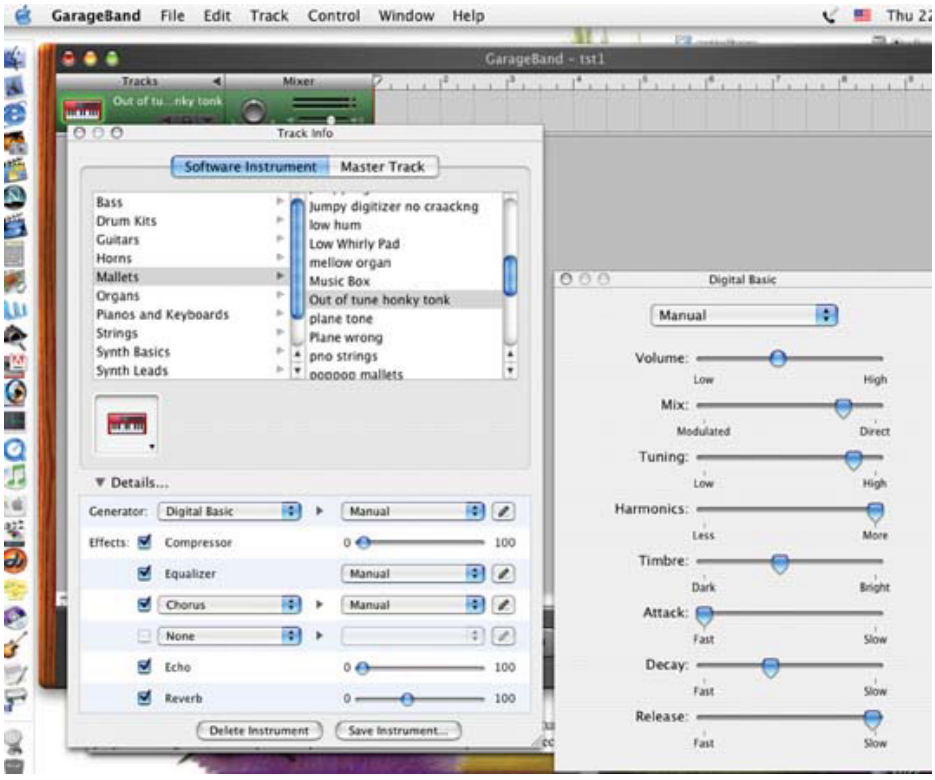
Using Final Cut Pro 3, I created bright red and blue mattes under the video-generation options. I manipulated these two shapes, essentially large rectangles, with a nauseating number of effects—fish eye, ripples, color keying, overlay, and many others. By selecting an effect and changing its settings over the course of time, the single color matte transformed from a swirling sphere to a vibrating dot matrix, eventually ending in an imposing red conical shape in a sea of complacent blue waves.

A live ensemble with a carelessly thrown-in video is as incongruent as an amplified tuba in string quartet.

All video imagery in "US vs. Them" comes from this image manipulation, although other works have used stock footage. For "World Order #4," performed by the Florida International University New Music Ensemble in 2004, I took footage discarded from my first video project, "Serenade" (2001), and digitally repainted my eye into a serpent-like anomaly that blinked aloofly against a grayish mass. The changing settings create complex animation that involves a high level of processing power. To counter the amount of time needed for the computer to render the video, I select moments in each piece, perfect these particular video frames, and then set the computer to render the segment. Much chance is involved, and at these times I feel the spirit of John Cage moving me on as Final Cut links each frame through its own graduated transitions. At these times, I wish for more processing power.

Because Final Cut 3 does not play back in real time, I often miscalculate the time needed for a smooth transition. To correct this, I lengthen the overall time of the edited clip for fluidity.

In my humble home studio, creation of an electronic soundtrack for any video work often involves a number of inexpensive or freeware programs—Sound Hack, Audacity, Digidesign's Pro Tools Free, Supercollider, and Apple's GarageBand. Pro Tools Free for Mac OS9 allows you to import a QuickTime movie and sync up sound to a video using QuickTime sounds. Though the 127 sounds available limit the composer, you can disguise the amateur quality of these software instruments by playing the MIDI instruments in their most extreme ranges, playing with the velocity settings, and learning how to manipulate panning and pitch ef-



Settings for the "out of tune honky tonk," created in GarageBand.

fectively. The program then exports a QuickTime movie, which can be exported to programs like DVD Studio Pro, Final Cut Pro, or i-DVD. Sound Hack acts as a simple wave editor, with the ability to morph and convolute sound waves. Supercollider requires computer programming skills, and works much like MAX, minus the Graphical User Interface. In Supercollider, one can transform sound with filters in real time and create unique sound synthesis through computer patches. Audacity serves well as a simple wave editor, but I find difficulty in controlling its pencil tool.

GarageBand surprised me with its extensive capabilities. Ignoring the preset instruments and loops, I found that its effects capabilities allowed me to create interesting software instruments. Laying down tracks created in GarageBand into Pro Tools Free took a bit of OS switching, but the results were quite favorable. I often find myself creating the video track and the tape part simultaneously, mixing down audio and placing temporary tracks under my video to sense its effectiveness.

When notating a score for multimedia, or any composition requiring special spatial arrangements, it is imperative that the composer takes into account each element carefully and accurately. Little standardization exists for multimedia scores, making clarification of exact musical intention problematic. Communication is imperative to ensure proper execution of the music. Having been a performer for the past 18 years, as a composer I respect the input of each musician and often revise the composition according to technical considerations without compromising the overall context of the piece. Though I enjoy giving the performer artistic freedom, detailed instructions and diagrams regarding unfamiliar actions (e.g., squeezing a baby doll into a microphone or walking on bubble tape) accompany each score.

Multimedia compositions using video have unique logistical issues, such as placement of the video projector in relation to the performers. Fortunately, in the case of "US vs. Them," the ensemble and venue had the proper resources, which allowed for a screen to be placed well above the heads of the percussion ensemble.

During the second performance of the work "World Order #4," the video was projected against the back wall, directly behind the performers. Unfortunately, the narrator left her chair center stage. Throughout the work, the shadow of a looming chair marred the video projection. In addition, the purchase of a miner's light was necessary to ensure that the narrator could read her text while moving about the hall, something I had not foreseen during the composition of the work. For the first performance, the narrator read the text using the refracted light from the video screen.

Another work, "Fluidity for Marimba," for video and marimba, presented such difficulty in synchronizing the score and the silent video that the marimbist was unable to perform the piece in concert. In the future, such a piece will have a practice DVD with a visible time clock to make practice easier.

Documentation of events needs to be a high priority for every musical performance, but most notably for multimedia works involving live performers. Because an audio recording cannot capture the full impact of a composition, digital video currently is the most effective route to document intermedia performances. It is suggested that a minimum of two cameras tape each performance, allowing for splicing later in a video editing program. Rarely will a stationary camera catch every nuance of the piece.

Recent technology uses DVD-ROMS as storage space. External hard drives also can hold large video files. In addition, video documentation should be saved in the QuickTime format, or some other format that allows for compression of data without loss of quality. The primary goal is to create a file that can be manipulated later into other formats with full quality. Innovations such as HD-TV and new DVD formats will continue to transform the documentation process.

Technology continues to advance and challenge the definition of music. Musicians collaborate internationally live via Web-chat, a violinist changes video imagery with every stroke of the bow, plants create symphonies digitally through sound waves, and a dancer's movements dictate computerized rhythms with each leap. Such is the music of the third millennium.

Sabrina Aguilar Peña is an arts instructor in South Florida for the ArtREACH program, which reaches homeless children through music and art. Her intermedia works have premiered at the Deep Listening Space (NY), International Computer Music Conference 2004, PULSEFIELD: International Exhibition of Sound Art 2003, X International Electroacoustic Music Festival "Primavera en la Habana 2004" (Cuba), the Cinema for Peace (Turkey), and Electrolune 2004 (France). Her latest composition, "Innermost Thoughts of the Distorted Psyche," will be screened at the 2006 SEAMUS Conference this spring. PN

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Using Behavior Analysis Techniques to Manage Practice Behavior

BY TODD MARTIN AND GARRY MARTIN

"I should be preparing for Friday's rehearsal instead of aimlessly surfing the Internet."

"I have a new piece to learn and two other pieces to practice. What am I doing watching TV? Why aren't I working on my music?"

Do any of these sound familiar? If you are like many musicians, you have probably heard yourself say such things before. Many problems of self-control involve self-restraint—learning to decrease excessive behaviors that have immediate gratification such as playing computer games, excessive alcohol drinking, and TV watching.

Other problems of self-control require behavior change in the opposite direction—responses that need to be *increased* such as practicing this week's lesson, studying for an exam, or exercising. Many people speak as though there is some magical force within us—called willpower—that is responsible for overcoming such problems.

You have probably heard people say things like, "If you had more willpower you could get rid of that bad habit," or "If you had more willpower you could improve yourself." Unfortunately, such advice is not very helpful because the person offering it almost always neglects to tell us how we can get more of this so-called willpower.

Alternatively, rather then speculate about willpower, a behavioral approach to self-management offers concrete steps that one can take for self-improvement. To illustrate these steps, we will focus primarily on improving self-managed practices. However, the strategies can be generalized to self-improvement of any area of human endeavor.

1. Set Specific Behavioral Goals for Quantity and Quality of Performance

In a study of a large group of world-class musicians and athletes, the following conclusion was reached: "It is not natural talent that separates the top achievers from those who are not top achievers. Rather, it is the amount of intense, focused, quality practice one puts in over an extended period of time."

Appropriate use of goal setting is a valuable strategy for helping you to direct your effort to have focused, quality practices. Goals commit you to the work, time, and dedication necessary to achieve success. Setting and meeting goals will also help you to feel good about yourself. Research has indicated that some ways of setting goals are more effective for influencing your behavior than others.

"It is not natural talent that separates the top achievers from those who are not top achievers. Rather, it is the amount of intense, focused, quality practice one puts in over an extended period of time."

a. *Specific goals are more effective than vague or "do your best" goals*. For example, a goal of "I'm going to work on my double-paradiddles" is somewhat vague. A better goal might be, "I'll play double paradiddles at 90 BPM at this practice, and my goal is to play 20 in a row without any mistakes."

b. *Goals with deadlines are more effective than goals without deadlines*. An effective self-management strategy is to give yourself a goal of accomplishing something specific. An even more effective strategy is to add a deadline for doing so. For example, if you set a goal of performing a particular passage of a marimba etude correctly and at a particular tempo *by the end of the week*, you will have a clear sense of how much progress you have to make in every practice session.

You might initially play the passage to a slow metronome beat (the maximum speed at which you can play it perfectly). In fact, your first goal should be to play the passage correctly the very first time at a very slow tempo. When you have met a mastery criterion of playing the piece correctly three times in a row (for example), increase the metronome one or two notches. Then repeat this process until you are sure that it will be possible to play the passage skillfully and correctly at the appropriate tempo by the deadline you have set.

c. *Public goals are more effective than private goals*. If you keep your goals to yourself, it is easy to "put them on the back-burner" and get distracted by other things. On the other hand, if your friends and supporters know about your goals they are likely to provide encouragement to you for striving to meet them. You should share your goals with a fellow musician, a close friend, or your teacher.

2. Increase Your Commitment to Change or Improve

Commitment refers to statements or actions by an individual that imply that it is important to improve in a specific area, that he or she will work toward doing so, and that he or she recognizes the benefits of doing so. You should take several steps to strengthen your commitment to improve.

First, you might express your commitment to improve to friends, teachers, and/or fellow musicians. Sharing your commitment with others increases the

chances of them giving you prompts to pursue your goals. Second, regularly review the benefits of meeting your goals. Third, arrange your environment to provide frequent reminders of your goals. You could write them on index cards and leave them in conspicuous places, such as taped to your refrigerator door or on the dashboard of your car.

Some individuals creatively use photographs to remind them of their goals. For example, many years ago when the second author and his wife were visiting Brazil, he took a photograph of her, looking very slim and in great shape, while she jogged on the beach in Rio de Janeiro. When they returned to Canada, she posted an enlargement of the photo on the inside door of their bedroom closet. For several years thereafter, viewing the photo as she dressed each morning increased her commitment to continue her jogging program.

3. Make Your Thoughts and Emotions Work for You (Don't Let Them Work Against You)

Your attitudes and emotions can have a powerful influence on your performance. Either you can learn to control your attitudes and emotions and make them work for you, or they might control you and the results will often be less than favorable.

An important first step toward controlling your emotions is to know how to stay relaxed. If you approach practice sessions or pursue other goals when you are tense or stressed, results will almost always be less than favorable. An effective relaxation strategy is called deep-center breathing—a martial arts procedure that emphasizes thought control, a particular way of breathing, and muscle relaxation.

When centering, you should first consciously relax your neck (by gently rolling your head) and shoulder muscles (by gently rolling your shoulders). Next, you should breathe low down in your stomach instead of high up in your chest. Instead of your chest rising and falling when breathing, your stomach should bulge out when inhaling and collapse while exhaling. Also, when practicing this manner of breathing you should slow down the exhalation. Each time you exhale, you should also whisper to yourself: "r-e-l-a-x" or "e-a-s-y."

Breathing in this manner for several breaths will help you to relax. Also, because it takes some concentration to do it correctly, centering is a thought-stopping strategy that can help terminate unpleasant thoughts that may be creating stress or nervousness.

Another strategy for controlling your mood is to practice positive self-talk. By self-talk, we mean talking silently to yourself. As an example, a percussionist that we know rehearses the following self-talk just before a performance: "My goal is to do as well during the performance as during the better half of my rehearsals; I can do that." "I will use deep-center breathing to control my level of arousal." "My instructors have told me that my playing is strong, passionate, and very expressive." "I love to play and I'm looking forward to performing."

When you are approaching a practice session or pursuing a goal, think of positive self-talk that is right for you and write it on a 3x5 card. To be effective, the self-talk must be realistic, as illustrated by the above example. Rehearse the self-talk before each practice to help control your mood and emotions.

4. Design A Self-Monitoring Sheet to Assess Progress

A key component of a behavioral approach to self-management is the design of a data system to monitor progress. There are two main reasons for doing so: (a) recorded data can help an individual identify areas in which progress is slow, and can facilitate adjustments accordingly; and (b) considerable evidence indicates that posting of charted progress over time is an effective motivational strategy.

Writer Ernest Hemingway, for example, used self-recording to help maintain his literary output. He prepared a large chart with the number of words that he wrote each day listed up the side, and the days listed across the bottom. At the end of each day, he would post the number of words he had written, typically ranging from approximately 450 to as high as 1,250. After a good day of writing, Hemingway would often take the next day off to go fishing.

What would you like to improve on? How can you monitor your progress? If you are assessing quality can you prepare a rating scale with a "1" representing very "poor quality," a "4" representing "satisfactory," and a "7" representing "outstanding quality"? You will be surprised at the motivational benefits of a useful self-monitoring strategy.

5. Manage Consequences to Reward Progress

Behaviors that are immediately followed by a reinforcer (roughly synonymous with reward) are strengthened, while behaviors that are not reinforced (or that might be punished) are weakened. How can you incorporate positive reinforcement into your pursuit of desired goals? There are a variety of ways.

Often, reinforcements are much more subtle than first meets the eye. This was driven home to the first author when he spent a year in Ghana studying xylophone music. During the first month he noticed that he had a tendency to lose focus during his practice sessions after 30 minutes or so. When he lost his focus, he would take a break. He then realized that, from a behavioral analysis, taking a break after feeling distracted or tired would likely reinforce feeling distracted or tired.

On the other hand, an enjoyable break taken contingent on playing a passage correctly will reinforce playing the passage correctly. He then started taking brief breaks from practice sessions while practice was going well. Within three practices the benefits were clearly noticeable. He was able to perform well for longer and longer periods before taking a break, and progress increased accordingly.

Consider another example. During one of the behavioral psychology classes taught by the second author, one of the students indicated that he thought he would try positive reinforcement on his music practicing with his band. Instead of cursing his sour notes as he usually did, he decided to try praising his good notes. About a month after the course ended, the second author encountered the student at the local shopping mall and asked "How are the practice sessions going?"

A big smile lit up the student's face. "At first I was really self-conscious, saying 'well done' after each good note. But after a week my performance started to get better. And I'm having more fun. When I was annoyed at myself all the time for hitting sour notes, I was usually upset and disappointed after a practice. Now, when I hit a bad note, instead of getting upset, I look forward to the next opportunity to praise myself.

"Some people might call it 'being your own best coach.' Your coach would never call you a 'dumb ___' for making a mistake. And now the other guys in the band are starting to use self-reinforcement."

How can you incorporate positive reinforcement into the pursuit of your goals? There are three general strategies for doing so. One strategy involves self-reinforcement, as indicated by the above examples.

Another strategy is to arrange with others to reinforce you for meeting your goals. If you want to improve your practice sessions, for example, you might give your car keys to a friend or roommate and ask him or her to give them back to you only when you have achieved a quality rating on your self-monitoring rating scale.

A third strategy is to remind yourself of delayed natural reinforcers for a behavior immediately after the behavior occurs. Suppose that it is Monday evening and that you will be performing with a group on the weekend. If you meet your practice goals on Monday and you perform a piece really well, you might remind yourself of how good you will feel on the weekend when you play that well in front of an audience.

Successful self-modification requires a set of skills that can be learned. The skills involve ways of rearranging your immediate environment to: (a) provide antecedents to prompt desirable behavior; and (b) arrange for immediate consequences to strengthen desirable behavior. This article has described several strategies for doing so. Additional strategies and examples can be found in the references.

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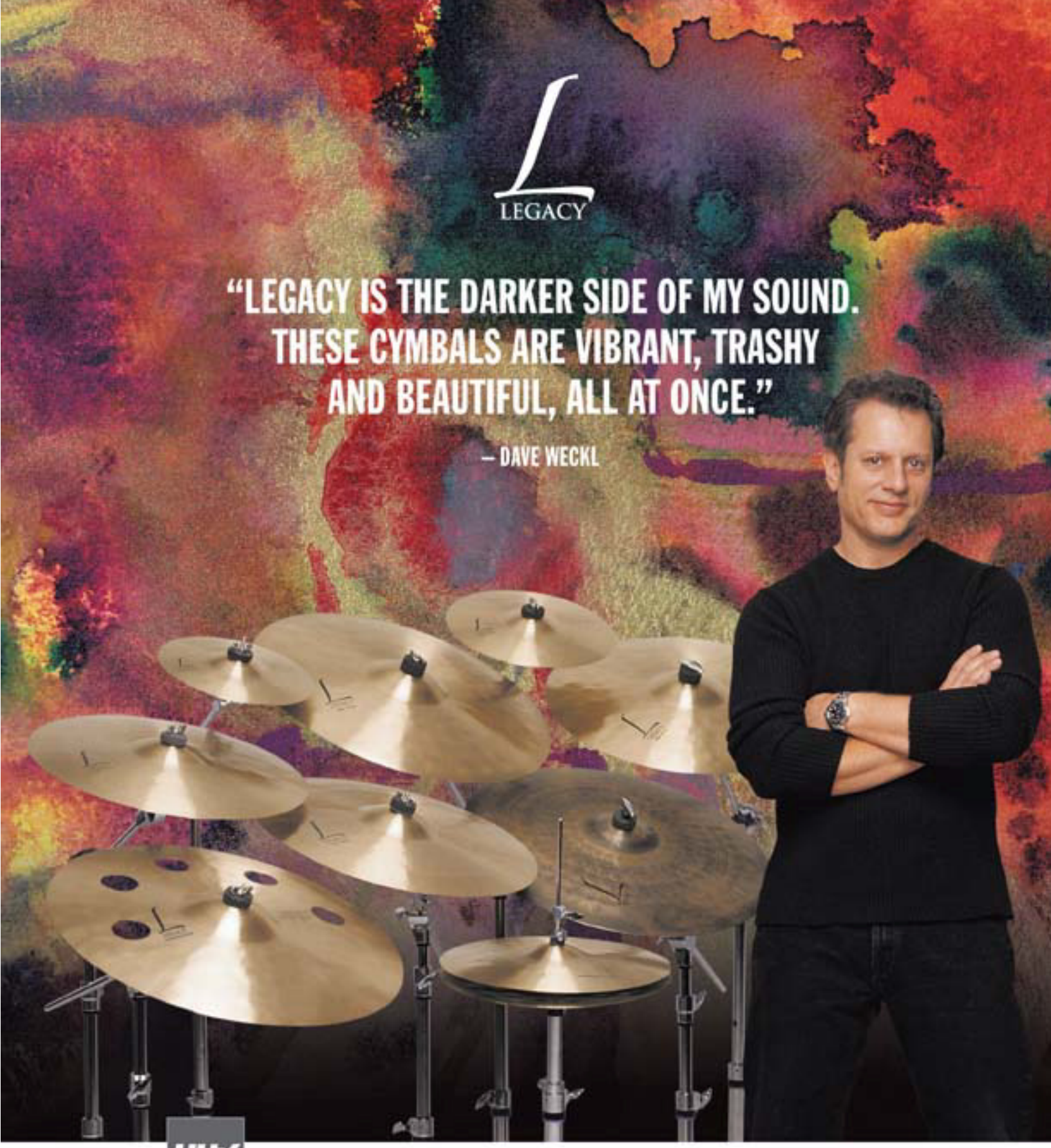

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The Marimba Masters

BY JEFF CALISSI

The Marimba Masters was an ensemble created from an informal gathering of percussion students at Eastman School of Music in the early 1950s. Between 1954 and 1959, the group became one of the first in higher education to gain national recognition. The Marimba Masters performed extensively in the northern New York State area at a variety of venues including the Rochester Civic Orchestra and the Buffalo Philharmonic. Moreover, the ensemble performed nationally on radio and television programs such as *Arthur Godfrey's Talent Scouts* and *The Ed Sullivan Show*. The Marimba Masters ensemble also contributed to the repertoire of original and transcribed works for marimba. Later, several members of The Marimba Masters became well-known performers and pedagogues in their own right. Gordon Peters, Peter Tanner, Norman Fickett, John Beck, Mitchell Peters, and Stanley Leonard were members of one of the first marimba ensembles in higher education to perform in a chamber setting comparable to that of brass, string, and wind instruments.

The Marimba Masters in 1954: (L–R) John Beck, Jimmy Dotson, Gordon Peters, Mitchell Peters, Doug Marsh, Stanley Leonard

The Marimba Masters began with Gordon Peters at Eastman School of Music in Rochester, New York. Before enrolling at Eastman, Peters attended Northwestern University, studying with Clair Musser, and performed in the West Point Academy Band as a member of the United States Army. While at West Point, he studied percussion on a private basis at The Julliard School with Morris Goldenberg and Saul Goodman. He had also previously performed in the percussion sections of the Roosevelt College Orchestra and the Chicago Youth Symphony and had three years of marimba lessons with José Bethancourt in Chicago, Illinois, and conducting experience with Pierre Monteux in Hancock, Maine.

During the 1953 winter break from Eastman, Peters purchased the *Forster Series for Marimba Orchestra*, a set of twelve orchestral pieces arranged by Clair Musser. Peters wanted to continue the marimba ensemble experiences from Northwestern and gain more conducting experience because at the time there were few opportunities for student conductors at Eastman.[1] While Peters was conducting the campus Phi Mu Alpha chamber group, he reached the conclusion that other instrument groups such as winds, brass, and strings had their representative chamber groups but percussion did not have a respective outlet.[2] In an effort to satisfy both his conducting and performing interests, Peters enlisted several other advanced percussion students, four of whom personally owned marimbas, to play selections from the series.

In the music, Musser had reduced the orchestral score to five separate marimba parts, which included the classical selections of Tchaikovsky, Bizet, Smetana, and Brahms as well as the traditional tunes "Bolero" and "My Old Kentucky Home." Peters added a string bass player because, in 1954, the bass marimba was not in wide production and not available to the ensemble. Based on his ensemble experiences with Musser, Peters thought the bass marimba was "too diffuse" and that it "cluttered" what the marimbists were playing, thus he considered the string bass to be a better fit in terms of sonority and articulation and a component to the inherent percussive sound of the marimba ensemble.[3]

Though the *Forster Series for Marimba Orchestra* provided repertoire for the group, the parts required a number of corrections. The members of the ensemble found errors in the published music such as wrong notes, incorrect rhythms, missing measures, misplaced dynamics, lack of phrase markings, and no indication of roll articulation. Therefore, the ensemble checked the transcription with the original orchestral score, made corrections in each individual part, later recopying the part (see Figures 1a and 1b).

In the 1950s, most music publishers did not publish marimba ensemble literature. While the Guatemalan marimba bands such as the Hurtado family had large repertoires from touring and recording, they consisted of arrangements of folk songs and classical music and were learned by rote. For the marimba groups in the United States during the early part of the twentieth century, the director or one of its members typically prepared arrangements for its own instrumentation.[4] Therefore, in an effort to obtain litera-

ture, the members of The Marimba Masters looked toward several key areas. The performers wrote to former teachers such as José Bethancourt and Clair Musser for loans and donations from their personal libraries. They also asked student composers for original works and arrangements of popular and show tunes.

The Marimba Masters performed their first concert on March 11, 1954 at 12:10 p.m. in Kilbourn Hall on the campus of Eastman School of Music. In addition to friends and faculty attending the concert, also in the audience was Dave Harvard, founder of The Rochester Commerce Club. Impressed with the group, he asked the ensemble to perform for the next Rochester Commerce Club meeting, which would include executives from area companies such as Kodak, Xerox, and Gerber. This first off-campus performance, which paid the ensemble thirty-five dollars and lunch, served as the catalyst for additional concerts and a confirmation that the chamber music experience for marimba was more than a campus "laboratory ensemble" but a legitimate way to garner interest and money outside of the academic setting.[5]

In the spring semester of 1955, the ensemble performed on *Arthur Godfrey's Talent Scouts*, a nationally broadcasted television show from Columbia Broadcasting Studios in New York City. The format of the program was a competition in which Godfrey decided a winning group or ensemble at the conclusion of the show. The evening The Marimba Masters performed, Godfrey declared all the groups as winners and invited them to perform on his morning radio broadcasts from 10:00 a.m. to 12:30 p.m. for the remainder of the week in addition to playing on his Wednesday evening television broadcast, *Arthur Godfrey and His Friends*.

Upon the conclusion of the first week of performances, Godfrey invited The Marimba Masters to continue as guests for the following week. At the conclusion of the second week, Godfrey expressed further interest and extended an invitation for the group to play in Las Vegas, Nevada. Instead, the group unanimously voted in favor of going back to Eastman to finish their academic studies. In total, The Marimba Masters performed for eleven radio and television broadcasts in June of 1955 for the payment of hotel, food, and 600 dollars for each player.[6]

Approximately one year later, in the spring of 1956, The Marimba Masters recorded a full-length, long-play (LP) record. Hugh Kendall, a recording engineer from Rochester and owner of Kendall Records, was an admirer of the group. He and the ensemble scheduled Kilbourn Hall for evening-hour recording sessions because there was less noise and foot traffic. In lieu of simultaneous tracks, overdubbing, and re-recording, Kendall placed a single microphone approximately fifteen feet above the instruments and recorded the ensemble performing as a single entity.[7] After each

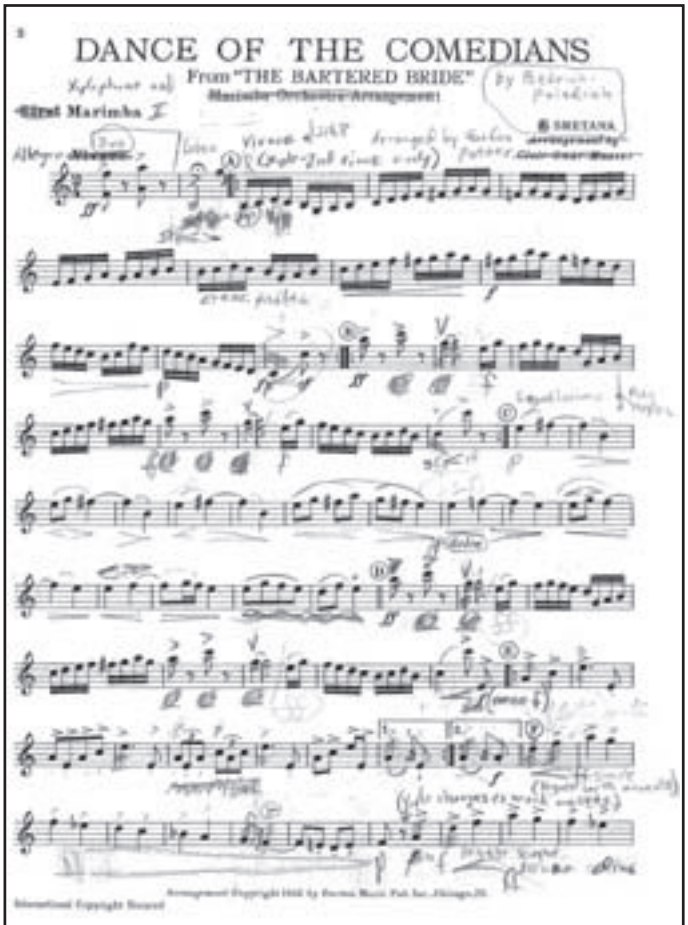

Figure 1a: A marked part from the Forster series.

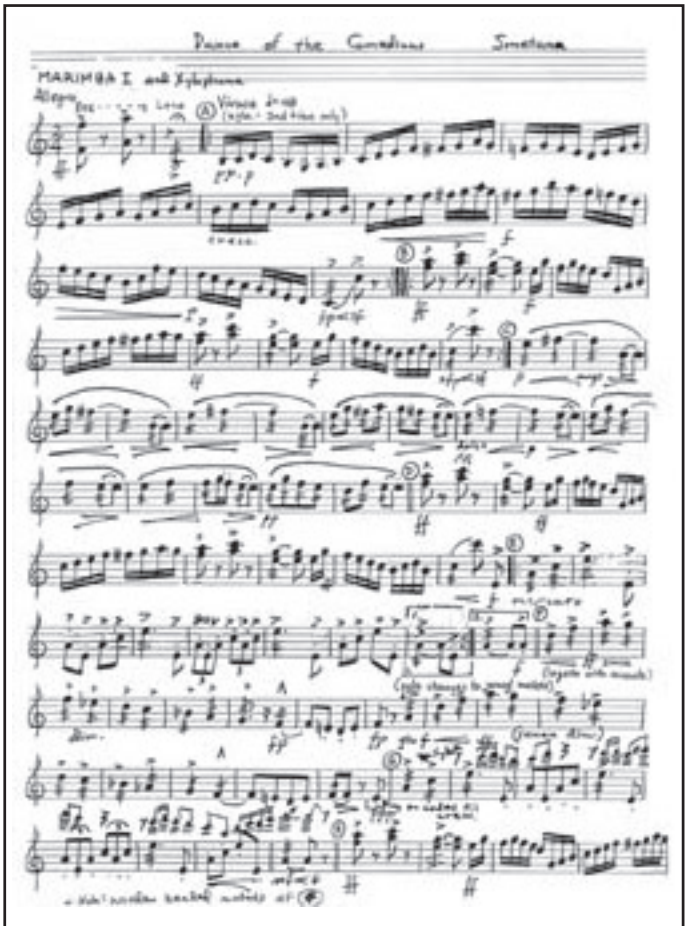

Figure 1b: A recopied and corrected version of the same part.

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The Marimba Masters in 1958: (L–R) Vivian Emory, Ronald Barnett, Joel Thome, Gordon Peters, Peter Tanner, Roger Ruggeri, Norman Fickett

recorded performance, the group listened and commented on the sound quality, mistakes, and other performance issues. The members selected an assortment of literature that would attract a variety of listeners and added several percussion instruments such as bongos and maracas to add variety to the ensemble (see Figure 2).

The attention from television and radio performances, along with the record album, led to more performance opportunities. From 1956 through 1959, the ensemble added both male and female players as other members of the group graduated from Eastman and performed in a variety of venues including the Buffalo Philharmonic and the Rochester Civic Orchestra. Although many concerts were on a local level in Rochester, the Arthur Godfrey shows were not the last time the ensemble would perform on television. In November of 1957, The Marimba Masters performed for a fund-raising show hosted by The Women's Committee of the Rochester Civic Music Association emceed by television's Ed Sullivan. Several acts performed, including a then relatively unknown comedienne named Carol Burnett who sang, "I Made a Fool of Myself over John Foster Dulles." Sullivan was impressed with The Marimba Masters and invited the group to perform on his nationally televised program, *The Ed Sullivan Show*, on January 12, 1958.

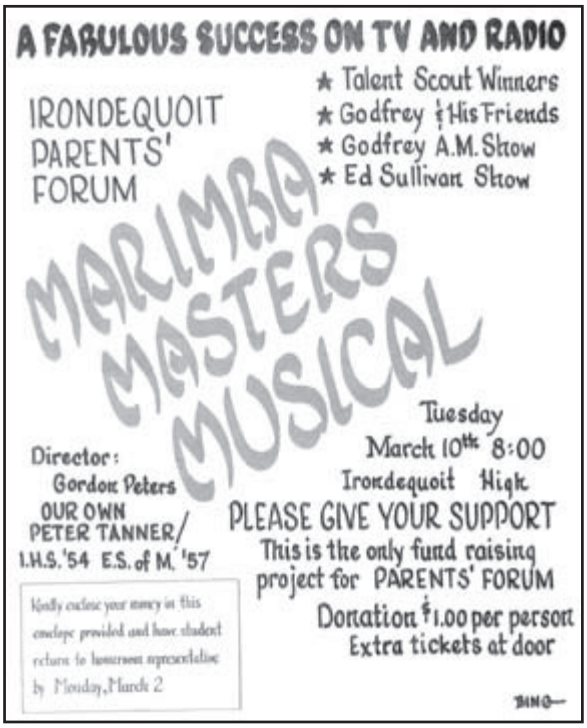
In the spring of 1959, after nearly fifty performances in five years, the ensemble that was comprised of advanced percussionists at Eastman School of Music ended when Peters graduated and accepted an invitation from Fritz Reiner to become a percussionist with the Chicago Symphony Orchestra. The existing players began a new chapter under the name The Marimba Aires and had additional years of success. After the group disbanded, the influence of The Marimba Masters became observable in several

Figure 2: The Marimba Masters album

ways. James Moore created the first marimba ensemble at Ohio State University, performing for the first time in February 1969 with several pieces from The Marimba Masters catalogue. In that same year, Peter Tanner, then professor at the University of Massachusetts at Amherst, gave the first "Umass Marimbas" concert, which included pieces Tanner originally performed as a member of The Marimba Masters. From 1966 to 2000, Marimba Masters member John Galm conducted many of the same original group arrangements as director of the University of Colorado percussion ensemble. Although it is difficult to identify the exact motivation for these programs, The Marimba Masters was one of the first in existence at the collegiate level to gain considerable attention.

A 1958 promotional ad for The Marimba Masters in concert with the Rochester Civic Orchestra

David Eyler's 1985 dissertation, *The History and Development of the Marimba Ensemble and Its Current Status in College and University Percussion Programs*, investigated the history of the marimba ensemble and its status as an ensemble in higher education. The study showed the marimba ensemble had experienced a steady growth at the collegiate level from the mid-1960s to 1985 with professors indicating an increased awareness of the pedagogical benefits of a marimba ensemble experience. At the conclusion of his study, Eyler stated that Gordon Peters's accomplishments with The Marimba Masters "set a precedent by standardizing the marimba ensemble as a small chamber group capable of performing at the college level. Because of the success of The Marimba Masters, other college marimba ensembles were initiated."[8]



A 1959 promotional flyer for The Marimba Masters in concert at Irondequoit High School (Peter Tanner's alma mater)

Today, Peters views the marimba ensemble as a great necessity to the training of percussionists, akin to string quartets, woodwind quintets, and brass ensembles. Peters summarizes the impact of The Marimba Masters as being aurally gratifying to the audience. The ensemble shared in the responsibility to not only look professional but also to sound professional, and not only to play the instruments but to play music on the instruments. Peters bases his philosophy on the premise that one should "study music first, study instruments second, in that order of priority."[9]

All photos courtesy of the personal collection of Gordon Peters and used by permission.

ENDNOTES

1. Peters, Interview with author, 8 January 2003.
2. Peters, Interview with author, 8 January 2003.
3. Peters, Interview with author, 8 January 2003.
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New Percussion Literature and Recordings

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

TIMPANI

Iroquois **IV**
Steve Kastuck
$4.00
Kastuck Percussion Studio
The composer says that this solo for four timpani is written in the spirit of actress Angelina Jolie. The drums are tuned to G, B-flat, C and D, and the pitches do not change throughout the piece. The performance notes specify hard felt mallets. Written in 4/4 at a tempo of quarter note = 76, the soloist is presented with several technical challenges. The solo opens with a seven-measure modal theme, followed by short phrases separated by fermati. There are sticking patterns that must be worked out in order to play the triplet figures cleanly. There are also some notated muffling patterns, each occurring in rapid passages. This is an excellent solo for technical development, and suitable for contests or recitals.

—George Frock

Saturday In January **V**
John Curtis
$7.00
Per-Mus Publications
This three-movement composition for timpani is dedicated to Dr. James L. Moore. A "Performance Notes" page explains the musical and technical considerations of each movement.

Movement I is marked at quarter note = 90. The meter changes from 4/4 to 5/8 and back to 4/4 before an extended section in 3/8, which moves to 4/4, briefly to 5/8, and back to 4/4. The meter changes are smooth and the rhythms are idiomatic.

Movement II is marked quarter note = 80 in the beginning. Several meter changes take place. There is an abundance of dynamics and tempo changes within each short section. It predominately consists of rolls.

Movement III is marked dotted quarter = 112–116. The movement is in 12/8 throughout with a few tempo changes. A brief section of pedaling occurs.

"Saturday In January" is a well-written composition for timpani. I find it quite idiomatic and enjoyable to perform.

—John H. Beck

Hall of Fame Timpani Solos **V–VI**
Murray Houllif
$8.00
Kendor Music
This book of six timpani solos is dedicated to some of baseball's Hall of Famers: Hank Aaron, Joe DiMaggio, Ty Cobb, Willie Mays, Stan Musial and Ted Williams. Murray's friend, timpanist Don Larsen, supplied him with helpful suggestions. Each solo is about 2:00 long.

Preceding each solo is a brief biography about the player for whom the solo is written. Houllif has captured in music what each player represented in baseball. This new concept provides the timpanist with challenging and enjoyable music. The solos can be performed individually or as a suite.

—John H. Beck

KEYBOARD PERCUSSION SOLOS

October Day **III**
Song for Simon **III**
Ginger Zyskowski
$14.00 (both pieces)
C. Alan Publications
"October Day" and "Song for Simon" are two short solos for unaccompanied vibraphone published under the same cover. "October Day," presented in a waltz-like setting, is dominated by two problematic techniques for the young student: playing right- and left-hand double stops comprising major and augmented seconds (with mallets acutely angled), and executing broken octaves in the right hand by alternating outer and inner mallets. In fact, it would be easy to assume that "October Day" was designed as an etude devoted to these two technical matters. There seems to have been less concern with musical parameters. For example, a recapitulation of the opening section, which would present a much-welcomed repeat of the most memorable melodic material in the piece, is omitted.

"Song for Simon" is set in ternary form and features a melody-plus-accompaniment texture in which the right hand performs the melodic line and the left handles the accompaniment. The left hand takes advantage of the 6/8 meter by playing a continuous eighth-note pattern reminiscent of a plucked guitar or pizzicato string accompaniment.

The composer manipulates the mode of attack in an interesting manner by requiring that the soloist play the melody in the "A" section by striking the bars with the shafts of the mallets (not a problem because the melody uses only bars from the lower keyboard). On the repeat of the "A" section, the melody is "thickened" with the addition of double stops that add a note a third lower than the original melody note. (Pedaling is not indicated in either piece.)

"Song for Simon" not only provides opportunities for working on a number of performance-related issues for the vibist, but offers musical rewards as well. It is ideal for the mallet student who has recently made the transition to medium or medium/easy literature.

—John R. Raush

Celebration Suite **IV**
Donna Bohm
$12.00
C. Alan Publications
"Celebration Suite" is a three-movement solo for low-A marimba. The first movement, "Feelin' Good," features a catchy melody with relatively simple accompaniment. The tune is presented in sixths and thirds, giving it an uplifting quality. Although the melodic material is frequently syncopated, the accompaniment figures fit neatly into the spaces, making the coordination easily attainable by moderately skilled performers.

The second movement, "Melancholy," uses a slower tempo and minor key to evoke a melancholy atmosphere. The opening section is largely homophonic with melodic material supported by a simple accompaniment. This section gives way to a beautiful rolled chorale. A brief re-statement of the original melody is used to close out the movement.

The final movement, "Celebration," uses Latin American and African rhythms to convey a festive mood. The melodic material, again harmonized in thirds and sixths, interlocks with the accompaniment to propel the motion forward. The performer will find ample rhythmic challenges as the meter occasionally changes from duple to triple.

Overall, "Celebration Suite" is an excellent work that fills a notice-

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able gap in the marimba repertoire. It would be appropriate for advanced high school and young college students.

—Scott Herring

Charleston **IV**
Jeff Calissi
$12.00
C. Alan Publications
"Charleston" is separated into two movements and lasts approximately six minutes. Both movements incorporate fairly diatonic and accessible harmonic progressions, as well as varying ways of developing their respective opening themes. Meant to portray scenes from Charleston, South Carolina, the first movement, "Harbourview," is written in a chorale style. Traditional and one-handed rolls (left and right hands) are used for sustain while double-vertical block chords are used to accompany the melody.

The second movement, "Market and Meeting," begins with a chorale transition into a livelier feel that uses arpeggiated sextuplets using triple-lateral strokes at quarter note = 76. Steady sextuplets are then played using single alternating strokes on one note with a dissonant melody variation played with the other hand. After a short cadenza, the ostinato returns with an accelerando, bringing the piece to an exciting close. This piece requires a five-octave marimba, however, a low-F marimba could be used with the omission of a few octave doublings in the second movement.

—Brian Zator

Twilight Blue **IV**
Jeff Calissi
$8.00
C. Alan Publications
This four-mallet marimba solo is scored for a five-octave marimba. Much of this solo is played in the lower octaves of the instrument, which gives the solo a rich, warm texture. Written to be performed free and open (rubato), the solo is played with all the notes being rolled, except for occasional passages notated with dots. The harmonic material features major 7th chords, often followed by major and minor 6th chords, richly scored. Good mallet control is required in some of the passages that have chord changes, with the voices moving at different times. There is one five-bar phrase in which the performer improvises in the right hand while producing a sustained D in the left hand using a mandolin-style roll. The solo is only two pages long and well within the range of advanced high school or young college students.

—George Frock

Pour Claude, la belle vie…. **V**
Franck Tortiller
$8.00
Alfonce Production
"Pour Claude, la belle vie…." is a short, lyric piece for solo vibraphone written for the Concours International de Vibraphone Claude Giot. Much of this single movement work, set in a slowly-paced triple meter, is characterized by a homophonic texture with the top voice of two, three and four-note chords delineating the melody. In several passages the melodic line is cast in octaves for the right hand with a left-hand accompaniment of double-stops composed of seconds and thirds.

Tortiller capitalizes on the rich tone color and natural resonance of the vibraphone with the application of a rich harmonic palette, including the lush sonorities of a variety of 7th chords. The piece uses no techniques unique to vibraphone performance other than the normal manipulation of the pedal. (Pedaling and/or mallet dampening decisions are left entirely to the discretion of the soloist.) This colorful piece, which permits all an opportunity to enjoy the lyrical side of the instrument, also gives the college vibist a chance to focus on interpretative matters, such as the nuances of phrasing.

—John R. Raush

A Rainy Perspective **V**
Yo Goto
$10.00
C. Alan Publications
The composer explains that this unaccompanied solo for vibraphone, having been written as a recital vehicle, "does not employ any experimental techniques and concepts." Goto adds that the piece is "based on an idea of musical simultaneity," at times requiring "the soloist…to perform as if two musicians were playing two instruments."

Goto uses rhythm and pitch in pursuit of his compositional goal;

however, timbre becomes particularly important in this piece, thanks to the unique properties of the vibraphone. For example, the vibraphone extends opportunities to contrast motor-on and motor-off passages; pedaled versus non-pedaled notes; normal attacks versus dead strokes and harmonics; and use of hard rubber mallets versus medium-soft mallets. The composer also works with texture, delineating his two hypothetical musicians playing on two instruments by associating one with relatively slow, flowing chordal structures, and the other with rapid, single-note, ostinato-like patterns written in triplet eighths and sextuplet sixteenths.

"A Rainy Perspective" is an excellent selection for the college musician who would like to perform contemporary literature in which challenging techniques and notational complexities do not interfere with an opportunity to focus on the music itself. This work also has the potential for making a positive impression on an audience.

—John R. Raush

Windsong **V**
Jeff Calissi
$12.00
C. Alan Publications
"Warm and lush, plus bright and driving" describes this two-movement work for four-mallet solo marimba. The piece has a bass range that calls for only one low G, two low F-sharps, and two low A-flats (bottom bass clef staff) so a five-octave instrument is necessary to play all notes as indicated. However, by adjusting those few notes, the work could be performed on a low-A marimba.

Movement I is marked "gently" and all notes (except for about a dozen with staccato markings) are to be rolled. The mixture of modes used reflects the composer's interest in film scores. At quarter note = 72, the entire movement is based on very thick chord progressions and the constant dynamic changes add significant musical interest and technical demands. A *ritard* at the final two measures is the only indicated change in tempo, but the piece clearly invites the player to add expressive rubato and a natural rise and fall with the line.

Movement II opens at quarter note = 60, but after an interesting 16-measure opening, an entirely new feel is established in a rapid 7/8 passage that moves to a lengthy section predominately in 7/16 with several 8/16 measures and a few other meters. Octave intervals in both hands is the predominate technique; rolls are rarely used.

An interesting cadenza provides a refreshing contrast to the rapid material and serves as a bridge for a D.S. to the beginning of the rapid section. After 18 measures repeated from the earlier section, a coda brings the piece to a close with a bright and rather flashy final statement.

Lasting about five minutes, "Windsong" is a very interesting work that would be particularly fulfilling for players wanting to delve more into contrasting styles and interesting but listenable harmonic progressions.

—F. Michael Combs

Three Caprices **VI**
Alfredo Piatti
Adapted Leander Kaiser
$12.00
C. Alan Publications
"Three Caprices" comes from "12 Caprices for Violoncello" by Alfredo Piatti. Leander Kaiser has adapted three of these, V, X and XII, for solo marimba. Each works well on marimba, and the stylistic contrasts in the three movements make for an interesting suite.

The opening of "Caprice V" features insistent, sixteenth-note arpeggiated chords alternating with scalar passages. The middle of this movement is dominated by a skipping melody with an energetic accompaniment. The movement is rounded out with a modified restatement of the opening material.

The constant sixteenth-notes of

"Caprice X" make it a chops buster at the written tempo of quarter note = 132–144! This movement will challenge the performer to play musically without sounding frantic.

"Caprice XII," written in 6/8, is more dance-inspired than either of the first two movements. The marimbist is required to jump quickly between registers of the instrument while exhibiting exquisite dynamic control. Overall this is a challenging solo marimba work that will be enjoyed by performers and listeners.

—Scott Herring

KEYBOARD PERCUSSION ENSEMBLES

Dona Nobis Pacem **III**
Arr. James L. Moore
$8.00
Per-Mus Publications
Arranged for keyboard percussion quintet, "Dona Nobis Pacem" ("Give Us Peace") can be for mixed or similar keyboard percussion instrumentation (the five parts are not designated for specific keyboard percussion instrumentation). In other words, parts could be doubled to include additional instruments on the upper parts (such as bells for part 1). Hence, the accessibility of this keyboard percussion quintet will permit this 56-measure arrangement to be versatile for either the high school or early college keyboard percussion ensemble.

—Jim Lambert

Four Hymns for Mallet Quartet **III**
Arr. James L. Moore
$12.00
Per-Mus Publications
Four Hymns for Mallet Quartet includes mallet quartet arrangements of "A Mighty Fortress is Our God," "Ode to Joy," "Eternal Father" and "God of Our Fathers." In each arrangement, the upper two parts are in treble clef and the lower two parts are in bass clef. A low-F marimba will accommodate the lowest marimba's range while the upper three parts could be performed on a four-octave marimba. By having performers I and IV perform on the same instrument (the low-F marimba), these hymns could be performed on three marimbas. They could also be adapted for marimba/vibe combinations (i.e., parts one and two could be on vibraphone). These arrangements are straightforward transcriptions of the extant hymns and would be accessible to intermediate-level keyboard percussionists.

—Jim Lambert

Five Hymn Tunes for Keyboard Percussion Quartet **IV**
Arr. Michael Aukofer
$32.00
C. Alan Publications
Five Hymn Tunes will provide the mixed keyboard percussion quartet with ample literature for a sacred setting (such as weddings or Christian holidays) or for use in the concert percussion ensemble setting. The entire collection could be performed on one low-E marimba (parts 3 and 4), a vibraphone (part 2) and bells (part 1).

The hymns include "How Great Thou Art," "Come, O Thou Traveler, Unknown," an original hymn by Aukofer entitled "The Prayer," and Bach's "O We Poor Sinners" and "Crown Him With Many Crowns." Each arrangement is unique; however, several could be combined into a miniature suite for concert purposes.

The arrangements are tonal with rhythmic creativity. Almost all of the technical demands are for two-mallet technique. Nonetheless, this keyboard percussion quartet satisfies a need for intermediate-level arrangements that can have multiple performance venues.

—Jim Lambert

God Rest Ye Merry Gentlemen **IV**
Arr. Nathan Daughtrey
$24.00
C. Alan Publications
Scored for marimba quartet, Nathan Daughtrey's arrangement of "God Rest Ye Merry Gentlemen" is truly creative in the manner that he frames the traditional melody, making it appropriate not only for a sacred setting but for percussion ensemble programming any time of the year, in any performance forum.

Careful directions regarding mallet selection permit performers to balance and articulate their parts throughout this 85-measure arrangement. After a rhapsodic 16-measure introduction, Daughtrey takes the listener through an imitative variation—starting with the bass marimbist. This transitions to a completely different style, with the lower two parts energizing a tight-canonic section in the upper two parts, before the arrangement ends with a sophisticated-sounding chorale at a very soft dynamic level.

Overall, this is an outstanding arrangement for an intermediate to advanced high school marimba quartet or for a solid college marimba quartet.

—Jim Lambert

The Old Pond **IV**
Nathan Daughtrey
$20.00
C. Alan Publications
Dedicated to his grandfather on his 90th birthday, Nathan Daughtry's vibraphone/marimba duo "The Old Pond" is a slow, reflective, impressionistic work that capitalizes on the shimmering upper register of the vibraphone. Although both parts require four mallets, the vibraphone primarily plays the melody accompanied by marimba chords and brief countermelodies. Composed in C major, this three-minute work features lyrical melodies based on major 7th chords and tight vibe voicings.

—Terry O'Mahoney

Summer Evening Serenity **IV**
James Armstrong
$30.00
House Panther Press
This meditative duet for vibraphone and a low-A marimba "draws upon simplicity to convey a sense of relaxation and content through a somber musical mood." Its somewhat minimalistic character contributes to this effect. There is much repetition throughout the work, but there is sufficient variety to keep the listener interested. The marimba requires four-mallet technique but the vibe part can be performed with two mallets.

Beginning in the key of F-sharp, the vibes provide a dreamy sixteenth-note figure with the marimba entering with longer, more sustained notes and chords. The piece progresses as the marimba

becomes more active, eventually playing its own more syncopated pattern with the vibes. A change of key to F brings in a slightly more melancholy mood, which is replaced with the more consonant sound with a final modulation to an A Mixolydian tonality.

The piece ends with a gradual fading away in both instruments, with E as the final note (V in the A Mixolydian scale) against a G from the vibes. This rather ambiguous ending seems appropriate, as it creates a sense that the piece is actually continuing on, somewhere.

—Tom Morgan

Hungarian Rhapsody No. 2, C# Minor **V+**
Franz Liszt
Adapt. Michael Lasley and Nathan Daughtrey
$25.00
C. Alan Publications
In this marimba duet, player one needs a low-A marimba, player two needs a five-octave marimba and both must be adept at four-mallet playing. Basically, player one performs the melodic material and player two performs the accompaniment, but there are many exceptions and each player shares in the melodic responsibility.

"Hungarian Rhapsody" starts fast and gets faster, finally reaching a brief cadenza performed by each player. The ending, marked *prestissimo*, will challenge most players. The fast sixteenth notes, grace notes, chromatic runs, four-mallet responsibilities and fast tempos make it challenging, exciting, rewarding and a fine listening experience.

—John H. Beck

Slavonic Dance Op. 46, No. 1 **V**
Antonín Dvorák
Adapt. Pete Zambito
$29.00
C. Alan Publications
Originally written for piano, four hands, a number of Dvorák's *Slavonic Dances* have been successfully arranged for orchestra. This adaptation for marimba duet of his "Slavonic Dance Op. 46, No.1" encapsulates the unique flavor, melodies, and spirited rhythms of Slavic folk music that have made the dances so popular with concert audiences.

Credit Zambito with remaining faithful to the major structural ele-

ments of the original piano score with very few exceptions (e.g., changing the rhythm of the opening bar and the omission of a repeat). He retains the original key, which allows the music to fit nicely on the keyboard of a five-octave marimba. His adaptation also retains the piano-staff format of the original, with the first marimba part notated in two treble clef staffs and the second part written in two bass clef staffs.

In adapting Dvorák's music, Zambito's primary challenge was to thin out music written for pianists performing on a piano keyboard to make it playable by marimbists with four mallets on the marimba keyboard. This involved everything from reducing double-stops to single notes, to "pruning" seven- or eight-note chords in the original to accommodate four mallets.

The publication provides a full score and individual parts for both marimbists that have obviously been carefully checked for errors (despite which, a few accidentals not in the key signature are missing in the second marimba). The two marimba parts can logistically be accommodated on one five-octave instrument, although two marimbists will be much more comfortable on separate keyboards in a number of passages in which the parts are close together.

—John R. Raush

SNARE DRUM LITERATURE

Dixie Hot-Cat **IV**
Duane Bierman
$4.00
Kastuck Percussion Studio
This is a very creative solo for snare drum, written as a quick Dixieland two-step. Bierman provides a notation key that includes playing in the normal striking area, near and on the rim, on the drum shell, and rimshots. Capturing the Dixieland style, there are many syncopations and off-beat accents. Techniques include single strokes, flams, rolls and both sticks striking at the same time.

The solo is in ABA form. The middle section is unique, with the soloist whistling a short melody, which is not easy, having chromatic passing tones between the longer notes. With the thousands of snare drum solos that exist, it is refreshing to find one that offers new and unique approaches as well as musical expression.

—George Frock

MULTIPLE PERCUSSION

Laps of Time **V**
Daniel Gonko
$10.00
C. Alan Publications
"Laps of Time" calls for suspended cymbal, small and large woodblocks, small and large toms and five timpani. This work is primarily a timpani solo with some percussion. Through the 122 measures, which involve constant meter changes and syncopated rhythms, the timpani material predominates and only a few measures use percussion alone.

The piece is based on a seven-note rhythmic motive that is repeated three times at the beginning and then occurs in several different forms throughout the work. The shifting rhythms make it a challenge for the performer to keep track of time and even more difficult for the listener to keep track of the beat. Wood sticks, felt mallets, brushes and fingertips are notated.

The one-movement work falls into four large sections. The opening is marked quarter note = 112 and utilizes brisk and driving sixteenth-note patterns. A second section, marked slightly slower, uses mostly toms, woodblocks and cymbal. A third section, marked quarter note = 72, calls for brushes and fingertips. The concluding section, marked somewhat faster than the opening tempo, is reminiscent of the opening material and concludes with a final sextuplet run up the drums that crescendos to a climatic final blow on the low timpano.

This interesting new multi-percussion solo is rhythmically as well as technically challenging and would be a musical workout for an advanced player.

—F. Michael Combs

The Inevitable Descent of Heaven **VI**
Paul Elwood
$19.50
Smith Publications
This interesting solo work is scored for glockenspiel, two finger cymbals, two cup gongs, two triangles, two crotales, wind chimes, siren whistle and electric fan. It is based on a collection of poems entitled "Illuminations" by Arthur Rimbaud, and uses an all-metallic instrumentation to create a kaleidoscope of sound.

The glockenspiel presents the melodic and harmonic material in the first section with the high metal instruments used in a contrapuntal fashion. Four-note chords and polyrhythms create a dense texture as momentum builds to the end of the first part.

The inner section is freer and makes use of the electric fan to produce a vibrato effect from the crotale and to blow the bars of the wind chimes. The siren whistle is also used in this section with subtle pitch changes that imitate the vibrato of the crotale and wind chimes.

Except for a few interjections of the high metals and crotales, the final section features the glockenspiel, expanding on material from the first section. Fragments of the original theme are interspersed with four-note chords, underpinned with the gentle sound of the wind chimes being blown by the fan. As the texture thins out, the action gradually winds down, dying away like a music box into an introspective calmness.

"The Inevitable Descent of Heaven" will challenge even the finest musicians.

—Scott Herring

PERCUSSION ENSEMBLES

Amber Eyes **II**
Ernest Backus
$22.95
HoneyRock
"Amber Eyes" is a three-minute medium-tempo calypso tune for intermediate steel band (leads, seconds, cellos, bass). The traditionally inspired melodies contain a few twists but are clearly derivative of the syncopated rhythmic style found in all steel band music. No individual improvisation is required, and although no percussion parts are indicated in the score, it is assumed that the traditional "engine room" percussion parts (cowbell, brake drum, etc.) could be improvised.

—Terry O'Mahoney

Walk in the Park **II**
Donna Bohm
$28.00
C. Alan Publications
This work would be fun and interesting for a very young or less-experienced percussion group. The work calls for six players: Player one is scored for bells and/or xylophone (and a few woodblock notes) and player two for marimba and/or vibraphone (although player two is indicated as optional, it is not doubled and adds significantly to the piece). Both mallet parts involve only single strokes, and the melodic material is tuneful and fairly simple. The selection of the particular mallet instrument used for either part could be based on available instruments, and it seems quite possible (and advisable) to use more than one mallet player on each mallet part. The other parts include: player 3, triangle; player 4, snare drum; player 5, bass drum; and player 6, two timpani. There are no rolls in any of the parts and the timpani part calls for only the pitches G and D.

Set in 4/4 and remaining at quarter note = 104–112, dynamic contrasts add musical interest and variety. Lasting about 2 1/2 minutes, "Walk in the Park" is a valuable learning piece for developing percussion students.

—F. Michael Combs

Arrrr! Flying Sixteenths **III**
John Russell
$40.00
Kastuck Percussion Studios
This percussion ensemble piece is designed as a field show percussion feature, and although it could very well be applied to the drum line of a marching band, it could also be used in a concert setting.

Ten players are called for (although the tri-tom part is optional), but most of the parts could be doubled, allowing for adaptability in a situation where more players are available. The instrumentation includes glockenspiel, xylophone, chimes, high bass drum with one timpano, medium bass drum with one timpano, low bass drum with one timpano, two toms, two bongos and congas, and an optional part for tri-toms. There are no rolls in any of the parts and eighth and sixteenth notes predominate with many driving accents. The glock and xylophone parts are more


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rhythmic than melodic. The chime part utilizes six "white" notes and has a few challenging measures.

—F. Michael Combs

The British Grenadiers **III**
Arr. John Russell
$25.00
Kastuck Percussion Studios
Reputed to have been popular with American soldiers in the 1770s and '80s, and much more recently used in the second of Ives' "Three Places in New England," "The British Grenadiers" is the melodic focus of this percussion septet by John Russell. Russell assigns melodic duties to glockenspiel and xylophone, with a pair of timpani furnishing a two-note bass line. This trio is supported by four other percussionists playing hand cymbals, snare and bass drums, and tenor drum in a march-like setting.

The mallet writing should pose no difficulties for young students (no rolls are used). Xylophone and glockenspiel often double the tune. Technical requirements for the percussion instruments are well within the capabilities of junior high/middle school students; the snare part requires short rolls and flams.

A number of passages are indicative of the arranger's imagination and expertise. The use of a tenor drum at the opening of the piece imparts an archaic flavor, perhaps a nod to the antiquity of the tune. Drum interludes are creative and make effective use of the timpani; the cymbal part features both normal crashes and afterbeats in hi-hat style.

Building an ensemble around "The British Grenadiers" proved to be an excellent idea. This septet would make an outstanding choice for a festival or contest.

—John R. Raush

Can Can **III**
Jacques Offenbach
Arr. Murray Houllif
$13.00
Kendor Music
This well-known classic is arranged for a percussion ensemble that includes bells or vibes, xylophone, marimba, four timpani, drumset (bass drum, snare drum, suspended cymbal) and triangle/tambourine. The score and parts include instructions regarding mallet selection and playing techniques. Mallet parts could be doubled for larger ensembles.

This arrangement follows the traditional melody and form closely. It begins in D major, modulates to G major and then returns to D. The keyboard parts all require two-mallet technique only. The drumset part is fully notated, and one player can perform the triangle/tambourine part.

This would be an excellent selection for a young percussion ensemble. The familiar melody and the use of repetition make this a good choice for ensembles containing beginner/intermediate keyboard percussionists.

—Tom Morgan

Hands Up **III**
Josh Gottry
$19.00
C. Alan Publications
This piece is for three players performing on one conga drum each. The performance notes state that djembes may be substituted and "any or all parts may be doubled if desired." Instructions for producing the three basic hand-drumming sounds (bass, tone and slap) are also included in the performance notes. The piece also calls for each player to use a different implement other than hands. These include a brush for player one, a Blastick (Hot Rod, etc.) for player two, and a mallet for player three. Instructions are provided as to where to strike the drums with these implements.

The piece begins in 12/8 with a short introduction, followed by each player entering at two-measure intervals. Each player is given an opportunity to shine while another player plays an accompaniment part. The implements are used in the 4/4 section that occurs in the middle of the piece. A measure of quarter notes allows the players to put down the implements. The meter then returns to 12/8 and the piece concludes.

This is an interesting work that will be a good introduction to hand drumming techniques.

—Tom Morgan

I Need A Name **III**
Pete Zambito
$29.00
C. Alan Publications
Written for steel drum band, this three-minute calypso works as an introductory piece to students just starting to learn how to play the drums or for an intermediate group looking for an easier chart to add to their repertoire. The standard instrumentation includes lead, double tenor, double second, guitar, cello, bass and drumset. No percussion/engine room parts are provided, but can easily be added to enhance the performance.

A great deal of repetition is used including the same four-measure chord progression throughout the work and the use of two simple melody lines. The only written solo is given to the drumset, but an experienced group could carve out space to allow individuals to improvise over the basic chord progression.

—Brian Zator

Irish Jig **III**
John Russell
$30.00
Kastuck Percussion Studio
This percussion ensemble for eight players is scored for xylophone, glockenspiel, snare drum, bass drum, tenor drum, two timpani, temple blocks and tambourine. The tempo is dotted-quarter = 120.

"Irish Jig" is just what the title implies. The xylophone and glockenspiel play the melody and the percussion plays accompaniment. There is quite a bit of question-and-answer style between melody and percussion, and the tenor drum acts as a bodhran, much like in Irish music. Statements of the melody are followed by statements from the percussion, which culminate in a closing statement from everyone.

"Irish Jig" is brief (1:10) and is quite accessible to a young percussion ensemble. It would be fun to perform and rewarding to the players.

—John H. Beck

Juice Blenders **III**
Joel Smales
$22.95
HoneyRock
This new work for four-voice steel drum ensemble is a high-energy tune with an emphasis on the groovy bass part, although each voice has interesting sections throughout. It is a through-composed tune with no solo section, although it could certainly be opened up for a lead or double second solo. Smales includes suggested engine room parts and there is certainly room for a drumset part, if desired. "Juice Blenders" is a fun tune that could be enjoyed by high school or collegiate steel drum bands.

—Scott Herring

Toes In the Sand **III**
Aaron W. Turner
$29.00
C. Alan Publications
"Toes In the Sand" is a buoyant, medium-tempo calypso for steel

band (lead, seconds, cello, vibes, electric bass, drumset, whistle, timbales, crash cymbal and cowbell). Written in ABA form, the A sections use the typical syncopated Caribbean melodies while the B section melody features some interesting countermelodies. No improvisation is required and there are no solo sections *per se*, as the entire ensemble plays from beginning to end. The ensemble sound is full and dense from beginning to end. Four mallets are required for the vibraphone part and the percussion part could probably be embellished, if desired.

—Terry O'Mahoney

1812 Overture **IV**
Peter Ilyich Tchaikovsky
Arr. Murray Houliff
$12.00
Kendor Music
Murray Houllif has done an excellent job with arranging the primary themes from the "1812 Overture." The arrangement calls for six players, three who play keyboard instruments. Also called for are tambourine, triangle, tenor drum, snare drum, bass drum, cymbals and three timpani.

The work opens with 21 measures of the traditional choral section from the original, with drum fills between phrases, followed by a 14-measure drum interlude marked *allegro vivace*. This fast section leads directly into the familiar closing theme from the original work, which fills the final 50 measure of the arrangement.

The piece works well with the instrumentation as is. However, it lends itself to much flexibility, including using different mallet instruments. Bells, vibes and marimba are called for but other mallet instruments could be substituted, depending on what mallet instruments are available. Also, if additional players and keyboard instruments are available, the mallet parts could be doubled and tripled to produce a fuller sound.

The work is marked Grade III+, but the non-pitched percussion parts are fairly easy. The two lead mallet parts are the more challenging. The piece, which lasts only about three minutes, has a lot of potential for a middle school program or on a pops concert at any level.

—F. Michael Combs

Collisions **IV**
William Kempster
$38.00
C. Alan Publications
After a regal and spacious opening mallet fanfare, William Kempster's percussion nonet "Collisions" evolves into a playful, yet slightly askew melodic passage that alternates between 9/8 and 4/4. What might be best described as a slow "psychedelic carnival tune" in 11/8 soon takes over before the piece ends with a conventional-sounding chordal coda.

Instrumental requirements include bells/agogo bells, xylophone, two vibraphones, low-A marimba, triangle/bass drum/bells, timpani/cabasa/suspended cymbal/bass drum, drumset and bass guitar. Quintuplets are a frequent subdivision in many of the parts and four-mallet technique is required for the marimba and vibraphone players. The bass guitar part is rhythmically challenging (often using quarter note triplets in 9/8 bars) and the drumset part is completely notated.

"Collisions" is an interesting work for the advanced percussion ensemble that wants to experience unusual rhythmic patterns and odd meters.

—Terry O'Mahoney

Equilateral **IV**
Daniel Adams
$15.00
Daniel Adams
Written for a trio of triangles, this piece provides interesting rhythms and a major challenge for three players. But what does it sound like? Early morning at a steel mill at best.

We all love the triangle and three triangles should be three times better. But the combination just doesn't get off the ground in terms of an ensemble that has articulation and clarity. The composer created very interesting rhythmic patterns and even dynamic contrasts—almost all of which are lost with three triangles. For those who would like the challenge of figuring out how three triangles can be played in a way to bring out the notated rhythms and articulations, this is the piece for you.

—F. Michael Combs

It's Not Carmen, So Save It **IV**
Pete Zambito
$29.00
C. Alan Publications
This work for six-voice steel drum ensemble (tenor, double tenor, double second, guitar, cello and bass) is a true, through-composed piece for steel drum ensemble that would be a welcome addition to a program of pan music. Unlike many steel drum arrangements and compositions, most of the voices are given a chance to participate in melodic material, rather than relegated to simple strumming patterns.

As the title suggests, the work has a Spanish flamenco flavor with the majority of the work being in D Phrygian. The opening is somewhat free and passes the main motive of the work through all the voices. The piece has a nice groove and includes short solos for the drumset (or percussion). Following each short percussion solo, the tempo suddenly speeds up, finally settling at a burning half note = 160. An additive triplet figure leads to a thunderous resolution in G minor. Performers and audience members alike will enjoy this unique piece.

—Scott Herring

Primal Groove **IV**
Jonan Keeny
$29.00
C. Alan Publications
It's primal in style and definitely has a groove, but what about musical interest? This piece suggests a work for drumset and focuses on bombastic, driving rhythmic pulses. Lasting over four minutes, the piece calls for six players performing on the following instruments: player 1 – chimes, bells and triangle; player 2 – xylophone and tom; player 3 – vibraphone and temple blocks; player 4 – marimba and tom; player 5 – bass drum and tam-tam; and player 6 – snare drum, tom and cymbal.

An eight-measure introduction marked quarter note = 60 leads to a driving section at quarter note = 144, which does suggest a basic primal mood. After these 36 measures, new material at a much slower tempo provides a refreshing middle section for 20 measures, after which the piece returns to a bright tempo in a driving style. After 28 measures, a D.S brings back the original fast section before the work concludes with a driving 16-measure coda.

—F. Michael Combs

Soca Souce **IV**
Joel Smales
$25.00
HoneyRock
As explained in the program notes, this steel band piece is "a fast soca highlighting your drummer and percussionist with both solo and groove elements." The chart includes four main sections: (A) percussion/drums introduction with melodic motives in the leads and an occasional 3/4 bar to help keep things interesting, (B) the full statement of the main melody with the entire band playing groove and "comping" elements, (C) an open solo section that leads into a transition back to B, and (D) the coda, which is left open to allow the drums and percussion to solo over a vamp.

Ranging anywhere from 2 1/2 to five minutes, depending on the solos, the piece achieves its goal of featuring the drums and engine room. The lead, double second, cello and bass parts include much repetition and syncopated groove elements that fit well in the style.

—Brian Zator

4 Caribbean-South American Ensembles **IV**
Stephen Primatic
$69.95
Meredith Music
This is a wonderful collection of original compositions, each presenting a different dance or rhythmic feel in the Caribbean style. The dances covered include samba, joropo, bossa-nova and merengue. The pieces are written for nine players, but can be performed with as few as seven, or augmented to include more players. The melodies are tuneful, the harmonies and rhythms are fresh, and the tempos provide great spirit. The pieces can be performed as a set, or each dance can stand alone.

The instrumentation includes bells, xylophone, vibes, two marimbas, a bass or malletKAT, bass marimba or electric keyboard, drumset, and miscellaneous percussion. A promotional CD is provided, and the four pieces are delightful. The collection is directed to mid-level to advanced high school students, or young college ensembles. Audiences will love these pieces, and the performers will benefit from the experience as well.

—George Frock

Hummingbird **IV**
Stephen Rush
$42.00
C. Alan Publications
Those familiar with Stephen Rush's highly energetic work "Mas Fuerte" will thoroughly enjoy performing "Hummingbird." The new work, also scored for a percussion sextet, was originally written for a choreographer and percussionist to "explore the resolve of Latin Americans to maintain their stamina against all odds, and having an incredible inner and outer strength."

Instrumentation includes: 1. bass drum, medium gong, wind chimes, two brake drums; 2. two brake drums, marimba, temple blocks, snare drum; 3. snare drum, marimba; 4. snare drum, vibraphone; 5. four tom-toms, snare drum, bongos; 6. snare drum, sizzle cymbal, two brake drums, crotales, suspended cymbal.

The constant motion achieved by the underlying ostinato rhythms, triplet with sixteenth-note polyrhythms and repeating grooves challenge the performers to maintain their stamina over the course of the 12-minute piece. Organized in a slow-fast-slow-fast structure, the first two sections utilize repeating figures that give momentum to the underlying pulse while rhythmic and melodic motives are passed around the ensemble. The middle adagio section incorporates dissonant sustained rolls in the marimbas with the vibraphone singing a variation of the main melody originally heard in the opening. A colorful peak occurs at the end of the adagio with contrary marimba lines, an augmented vibraphone melody, wind chimes and bell tree.

The last section once again uses repetitious underlying rhythms, but now incorporates more syncopated melody lines and a livelier tempo. The final statement alternates 6/8 and 3/4 to frame one last repeat of the vibe melody and active drive to the end.

This piece requires three strong mallet players with good two-mallet skills and minimal four-mallet experience. The other three parts are accessible to intermediate-level students. The challenge lies in putting the parts together to achieve cohesiveness with the polyrhythms and balance of the melody and accompaniment parts. The end result, however, will be a rewarding experience for performers and audience members.

—Brian Zator

Lacuna **IV**
Jeff Calissi
$28.00
C. Alan Publications
Written for solo marimba and percussion trio, this five-minute work displays the aggressive as well as the expressive quality of the marimba. The rhythmic opening statement by the marimba soloist is set to a slow march tempo played by the snare drum. It is followed by an impressionistic 7/8 time section with a soothing marimba melody accompanied by an arpeggiated vibraphone texture in A major. A rhythmic 4/4 solo section follows and builds to an improvised cadenza and brief interlude before a return to the impressionistic section and coda.

The percussion parts require the following instrumentation: chimes/marimba, two toms/snare drum/two suspended cymbals/glockenspiel, and suspended cymbal/vibraphone. The percussionists' parts are not as demanding as the soloist's part, although the second marimba and vibraphone player are required to use four mallets. An advanced high school ensemble with a strong marimba soloist would render a fine performance of "Lacuna."

—Terry O'Mahoney

Parading Parrots **IV**
Aaron W. Turner
$29.00
C. Alan Publications
Here is a fun tune for steel drum ensemble written for lead pan, seconds, cello, vibraphone (four-mallet technique required), electric bass, drumset and percussion (congas, timbales and Jamblock). The piece begins with a highly syncopated introduction that moves to a melody based on a 2–3 son clave. The bass and drum grooves are well notated. The piece is well scored, with the vibes often reinforcing the melody and the harmony of the pans. While this piece is fairly typical of music for this genre, it is an

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excellent addition to the literature for steel drum ensemble.

—Tom Morgan

Salsa HML **IV**
Terry O'Mahoney
$20.00
Per-Mus Publications

Commissioned by the American Fork High School Percussion Ensemble for the 2005 Bands of America National Percussion Festival, "Salsa HML" is an Afro-Cuban styled piece for ten players. Instruments include bells, xylophone, vibraphone, marimba, drumset, three percussion parts (timbales with cowbell, crash cymbal, woodblock; congas, shekere or cabassa, claves), electric bass and piano. Steel pans may be substituted or added to the keyboard percussion parts.

An intricate introduction features an exchange between the keyboards and a non-pitched percussion section that leads to the syncopated melody played on the xylophone and vibes. This is repeated with the marimba and bells providing a counter melody the second time. A short transition leads to an open improvised solo section for vibes.

A helpful piano solo insert contains written montuno patterns that can be performed during the solo sections. A second open section follows this solo section, this time for conga, timbale and/or drumset solos. After another transition, material from the original melody is passed from player to player in a hocket. This leads to a modulation and the original melody returns one whole step higher. The piece concludes with a strong ending with material from the introduction.

This well-written piece can be adapted many ways to fit a variety of musical situations. Ensembles looking for vehicles for improvisation will especially find it appealing.

—Tom Morgan

Adaptation **V**
Nathan Daughtrey
$62.00
C. Alan Publications
"Adaptation" (aptly titled, considering that it was adapted from Daughtrey's own solo piano piece), is an ensemble originally written for the University of North Carolina Percussion Ensemble. The three-movement work (ca. 8:20) was the third-place winner of the 2005 PAS Composition Contest. It is a large mallet-keyboard ensemble scored for bells, xylophone, crotales, two vibraphones, chimes, and four marimbas, with timpani and a modest assortment of percussion played by two of the 11 players.

The first movement ("Improvisation") opens in dramatic fashion, with a cadenza-like passage initiated with a pedal point on F in the fourth marimba and timpani, punctuated with crescendos and decrescendos, over which the remaining marimbas add bravura solo runs. Tension is maintained as the ensemble is propelled via an accented snare drum rhythm that repeats in ostinato fashion, while the keyboard percussion interject offbeat, syncopated patterns. Excitement does not abate as a dynamic, cross-accented ostinato is established in the fourth marimba, with other mallet instruments contributing short, lyrical melodic statements.

A brief 21-measure second movement ("Meditation") offers a significant contrast to the first movement, using a legato articulation (with rolled notes in the marimbas) and a slow 5/4 meter. The climactic passage of the movement features a chordal texture with the ambience of a majestic hymn, and chords based on intervals of fourths and fifths up to the final chord, which changes to tertian harmony using a *fff* C major chord.

The final movement ("Revelation") brings the work to a rollicking close, with the rhythmic animation of a spirited dance aided by the incorporation of several meters (e.g., 5/8 and 6/8) mixed in with the initial 2/4 meter. (In one climactic passage seven bars from the end, a driving, unison mallet break with shifting accents is framed in 8/16.) The movement is colored throughout with the unique flavor that results from an emphasis on the tritone.

Daughtrey's efforts have produced a work that will impressively showcase the keyboard skills of a good college mallet ensemble, and that in the process will provide a memorable musical experience for those in the audience as well as those on stage.

—John R. Raush

At the Dawn of War **V**
Kevin Erickson
$75.00
C. Alan Publications
"At The Dawn of War" is scored for a percussion orchestra of 12 players using glockenspiel, xylophone, two vibraphones, four marimbas (two five-octave), timpani and a vast array of accessory instruments, including anchor chains, doumbek and Garden Weasel. The work is intended to evoke different episodes in a day of war and is also dedicated to the fallen Americans of 9/11.

The four broad sections that comprise the main body of the work are bookended by a brief introduction and coda. The first section is notated in 6/8 and uses melodic material with a Middle Eastern quality, enhanced by the sound of the doumbek and finger cymbals. The subsequent section features a driving eighth-note accompaniment on snare drum and tom-toms, with additive, fragmented melodic lines. Toward the end of this section, Erickson layers the keyboard instruments in different rhythmic strata, culminating in a moment of chaos.

The slow section that follows features bowed cymbals, crotales and tam-tam, paired with lush rolled chords in the marimbas. The work gradually winds itself into the final section, written at quarter note = 172. A syncopated accompaniment drives the virtuosic melodic material in the keyboards. The final few bars provide a powerful ending.

—Scott Herring

Balance of Power **V**
Daniel McCarthy
$30.00
C. Alan Publications
"Balance of Power" is an exciting new duet for multi-percussion and timpani. The work requires five drums for the timpanist while the percussionist uses four tom-toms, bongos, two congas, suspended cymbal and tam-tam.

As the title suggests, passages of unison rhythmic activity are staggered with soloistic sections from each performer, as one struggles to overtake the other. McCarthy adds variety to the work by using hands on timpani, congas and bongos, utilizing glissandi, dead strokes, and a variety of implements. With frequently changing meter and subdivision shifts, the work is rhythmically challenging for both performers. The timpanist must have ample pedaling dexterity to effortlessly manipulate the pitch changes. Fifteen measures of rhythmic unisons and quick dynamic shifts bring the work to an exciting conclusion.

—Scott Herring

Black Elk **V**
Jon Metzger
$48.00
C. Alan Publications
"Black Elk" is a percussion ensemble for 11 players with an added spoken part. The instrumentation is as follows: two marimbas (five-octave), xylophone, vibraphone, crotales, bells, timpani and four percussionists using an array of percussion instruments, all of which are standard except for a frame drum. The ensemble must sing a pitch on "ahh" while the spoken part is performed. The spoken part could be recited by a member of the ensemble or another person.

"Black Elk" starts in 4/4 at a tempo of quarter note = 132–138. This tempo prevails for most of the composition, but is taken through several meter changes. When it reaches a 6/8 section, the feeling changes and a calmness settles in, followed by a marimba cadenza. After the cadenza, the tempo is slower and the spoken part is performed. This slow section continues and is then accelerated until Tempo I is reached. Material from the beginning is reused to start the section, new material is added, and the composition ends in a grand style.

The mallet parts are idiomatic, requiring four mallets for the marimbas and two mallets for the xylophone and vibes. The percussion parts are not difficult. Its use of voice brings a unique element to it; however, the music could stand on its own without it.

—John H. Beck

Impulsion V
David J. Long
$32.00
C. Alan Publications
"Impulsion" is scored for percussion quintet with player 1 on xylophone, player 2 on bells and four concert tom-toms, player 3 on vibraphone, player 4 on chimes, tam-tam, bongos and congas, and player 5 on four timpani. After a 20-measure introduction, which is marked 60 bpm and sounds like a modal composition in C-Mixolydian, the remaining 110 measures are marked at 144 bpm with a modal center of D Aeolian; however, no key signature is utilized throughout this contemporary percussion quintet.

The contrast between keyboard percussion and non-keyboard percussion instruments provide a mixture of delightfully varied timbres. Each of the keyboard percussionists has an opportunity to sparkle as well. (Only two-mallet technique is required of the vibraphone and xylophone performers.) Each part presents its own set of challenges.

—Jim Lambert

Mercury Rising V
Nathan Daughtrey
$32.00
C. Alan Publications
This percussion septet combines four primarily keyboard percussionists with three non-keyboard percussionists. The part distribution is as follows: player 1—bells and xylophone; 2—vibraphone; 3—low-A marimba; 4—low-A marimba and bass drum; 5—tam-tam, snare drum and suspended cymbal; 6—four concert tom-toms and suspended cymbal; 7—four timpani.

After a pensive, dramatic 21-measure introduction, the timpani underpins the marimba with a quarter-note ostinato. The xylophone and vibraphone imitate the opening marimba rhythmic/melodic statement before unison sixteenth notes bring full scoring through several sections of dialogue with the timpani and tom-toms, climaxing with a brief, ten-second improvisational section. After this free section, "Mercury Rising" transitions to 3/4, with clever hocket scoring involving both the keyboard percussion and the timpani and tom-toms, with the vibes and snare drum providing a steady ostinato accompaniment.

The coda of this five-minute, single-movement composition ends with rhythmic intensity and certain finality at a very loud dynamic level. Overall, this composition would challenge the solid college percussion septet. The overall stylistic challenges are probably more challenging than any individual part's technical demands.

—Jim Lambert

Reckless V
Dave Hollinden
$80.00
Dave Hollinden Music
This seven-minute percussion octet was commissioned by a high school percussion ensemble and is a driving, rhythmically invigorating work. The instrument list is extensive: gong drum, three RotoToms, five snare drums, sets of five graduated woodblocks/temple blocks/cowbells/brake drums/bell plates, two sets of bongos, two headless tambourines, two tambourines, sandpaper, ratchet, slapstick, two wind gongs, two opera gongs, metal guiro, Tibetan prayer cymbal, cabasa, ceramic plate, field drum, four Chinese toms, tenor drum, stones, triangle, shaker, three congas, very large almglocken, log drum, two Chinese cymbals, two hi-hats, ratchet, glass jar, Flexatone, rainstick, wooden guiro, Vibraslap, cricket caller, two marching bass drums, concert bass drum, three toms, two sizzles, two tam tams, timbales, and two soft rubber practice pads. There are no mallet parts, but the tuned percussion creates melodic passages throughout the densely written score.

The recommended tempo is quite fast (M.M.=172), but relaxes slightly during several interlude sections. Its often bombastic sections (which are reminiscent of drum'n'bass music with frenetic rhythms and a backbeat) are balanced by less dense sections that seem to be inspired by free jazz. The piece is rhythmically challenging and requires the utmost precision from each member of the ensemble.

—Terry O'Mahoney

Song to the Moon V
Antonin Dvorak
Adapt. Nathan Daughtrey
$32.00
C. Alan Publications
This is an adaptation of an aria from the opera *Rusalka* by Dvorak. Written for eight players, Daughtrey scores this selection for chimes/bells, two vibraphones, four marimbas and timpani. At least one five-octave marimba is required as well as one low-A instrument. There are no performance notes in the score, but the marimba parts have instructions to roll all notes that are an eighth note or longer.

The aria is in G major with a time signature of 3/4. The tempo is approximately quarter note = 60. The most challenging part is player 6 (low-A marimba), which is notated with numerous thirty-second-note passages that outline the chords with alternated arpeggios. There are some interesting phrases with the harmonic material being passed from one player to another. The piece will take just under six minutes to perform, and has a wonderful melody, warmly scored.

—George Frock

Surge V
Rob Smith
$65.00
C. Alan Publications
"Surge" is a large-scale work for a percussion ensemble of 12 players using two xylophones, two vibraphones, four marimbas (one extended range), and four multi-percussion parts. The work is highly energetic and groove-oriented, featuring syncopated melodic figures driven by a pulsating accompaniment.

The first section uses a single, abundantly syncopated theme that is transformed through orchestration and accompaniment techniques. The next section, marked "mysteriously," retains a subtle sixteenth-note accompaniment in two of the marimbas, over which the other two marimbas and vibes play rolled, dynamically swelling chords. These chords eventually lead into the second hearing of the primary theme, this time in a lighter setting with doumbek, egg shaker and ride cymbal. As it progresses the theme is once again intensified and leads into a second "mysterious" section, with the rolled chords offset from each other, creating a constantly changing texture. The primary theme is again used in the final section gaining momentum and finally landing on a single pulsating chord.

"Surge" is an exciting work whose highly-energetic atmosphere will please any audience.

—Scott Herring

Vortices V
Steve Riley
$49.00
C. Alan Publications
Composer Steve Riley draws inspiration and vocabulary from a number of great drummers (including Steve Gadd, Vinnie Colaiuta, Jeff Porcaro, Stewart Copeland and John Bonham, among others) to create "Vortices," a work for solo drumset and percussion sextet. After an opening statement, Riley takes the listener through a series of musical styles including rock, half-time shuffle, New Orleans second-line drumming, baion, linear drumset patterns and boogaloo, and he wraps the whole thing up with a big, bluesy coda. There are frequent meter and tempo changes (e.g., 2/4 to 5/8 to 5/16) and the drumset part is completely notated with the exception of one open solo.

Scored for Flexatone, trash cymbal, timbales, two suspended cymbals, maracas, metal/plastic shakers, egg maracas, mark tree, bell tree, cowbell, woodblock, bongos, triangle, finger cymbals (two sets), xylophone, claves, medium gong, singing tube (sound hose), five-octave marimba, water triangle, chimes, bells, congas, vibraphone, rainstick, and five timpani (with some tricky pedaling), the percussionists are as busy as the soloist.

—Terry O'Mahoney

Once Removed VI
John Fitz Rogers
$40.00
Base Two Music Publishing
This trio is composed for two marimbists each on a low-A marimba plus the provided click tracks. The premise of the nearly nine-minute composition is the following: "two marimbists play the same or related music at a fairly fast tempo, but they almost never play together. Individually, each performer must execute fairly simple patterns with great rhythmic precision, and to help, each listens to a click track (electronic pulses not heard by the audience) over headphones supplied by an audio CD. However, what is recorded on the CD are two different click tracks on the separate left and right stereo channels (one performer listens to the left channel, the other to the right channel). Though both click tracks proceed at

the same tempo, one track stays at a fixed distance behind the other, which means that one performer is always slightly 'behind' the other performer. When their individually simple patterns are combined in performance, the resulting mosaic is both very fast and quite complex—something that sounds like one 'super marimba' rather than two individual lines."

The rehearsal and performance situation with the tracks involves the use of headphones for the individual marimba performers and a sound system that will "split" the tracks. "Once Removed" is an interesting conceptual composition that sounds like an electro-acoustic, minimalistic piece. It is appropriate for advanced two-mallet marimbists at the graduate or professional level.

—Jim Lambert

MIXED INSTRUMENTATION

Of Roman Times **IV**
Scott Ward
$42.00
C. Alan Publications
This is a programmatic piece, written for a percussion quintet (four percussion and timpani) and brass choir. The brass instruments may be played either one on a part or by the entire brass section of a concert band or wind ensemble. Also permitted (according to the performance notes) is omission of the percussion 4 part if five players are not available.

Ward has captured the style of writing that clearly portrays the Roman Empire, with energetic fanfares and majestic passages. The music's intent is to present the audience with a walk through Rome, admiring the great architecture and its leaders. A slower middle section depicts soldiers saying goodbye to their families before leaving for battle, and an energetic closing captures the excitement of battle.

Percussion instrumentation includes four timpani; Percussion 1 (snare drum, bells, crotales); Percussion 2 (bass drum, tam-tam, vibraphone, four concert toms); Percussion 3 (two suspended cymbals, triangle, wind chimes, chimes); Percussion 4 (chimes, tam-tam, wind chimes, tambourine). This is well within the level of good high school or college musicians.

—George Frock

Supercell **V**
David R. Gillingham
$48.00
C. Alan Publications
"Supercell" is a modern concerto for alto saxophone and percussion nonet that requires an accomplished pianist, four mallet players, a timpanist and four multi-percussionists. The piece plays to the lyrical yet percussive qualities of the alto sax by juxtaposing rhapsodic scalar passages with aggressive bursts of melodic fragments. It alternates between a calm, impressionistic mood and a more lively section before ultimately gaining momentum in the middle. This middle section is a rhythmic, angular exchange between the sax and percussion ensemble that involves frequent changes from 4/4 to 6/16 time. A slow interlude separates the middle section from the next frenetic section, followed by a somber 12/8 section and finally a spirited *presto* race to the end.

Although never required to play four mallets, the marimbists must negotiate a series of repeated minimalist-inspired figures and frequent meter changes. The piece is scored for piano, four timpani, four marimbas, bells, crotales, suspended cymbal, tam tam, xylophone, vibraphone, chimes, bongos, four brake drums, congas, ratchet, two small bass drums and hi-hat. (Some players share instruments.) "Supercell" is challenging for both the alto sax soloist and the percussion ensemble.

—Terry O'Mahoney

Canto **VI**
Stanley Leonard
$15.00
Stanley Leonard
Stanley Leonard uses a medieval liturgical hymn as the basis for the timpani and trombone duet "Canto." In the program notes, the composer indicates that this was an instrumental combination commonly used in medieval liturgical settings.

The work opens with a melodic solo timpani fanfare. The trombonist follows with a chant-like section accompanied by long four-note chords in the timpani part. The chant is intensified as the timpanist begins to answer the ends of the trombone phrases with short, more rhythmic motives. This more active timpani part results in the timpanist's own recitative-like section, which leads into the more rhythmically structured part of the work. Written in 9/8, the two parts become gradually more imitative, then the piece winds down into a brief restatement of the timpani recitative. The last section is a shorted version of the previous 9/8 material with powerful double stops and agitated sixteenth notes that build to the final note.

"Canto" is a challenging work for the timpanist, as it requires delicate, yet precise pedaling. It would be appropriate for a graduate level or professional performer.

—Scott Herring

Shared Spaces **VI**
Lynn Glassock
$45.00
C. Alan Publications
"Shared Spaces" aptly describes this composition for two horns and two percussionists. Sharing is what motivates the musical intent of the work.

The percussion instrumentation is: Percussion 1—marimba, small bass drum, medium toms, small suspended cymbal; Percussion 2—vibraphone, four concert tom-toms, conga, bongos, temple blocks.

From both a horn and percussion standpoint there is ample shared space between the horn lines and percussion parts. A large section is devoted to only percussion and another one is devoted to horns. There is much interplay between the horns and percussion, and you never get the feeling that percussion is used solely as accompaniment. The percussion and horn parts are challenging from both a technical standpoint as well as an ensemble consideration. Fast moving eighth notes in the 12/8 section and the sixteenth notes in the 4/4 section must be dovetailed, sometimes interspersed between eighth and sixteenth note rests.

From the opening gliss on the marimba, to the rapid horn patterns and rhythmic interplay for percussion, to the thunderous climax at the end, "Shared Spaces" is an excellent composition.

—John H. Beck

WORLD PERCUSSION

Dumbek Fever **II–III**
Raquy Danziger
$39.99
Jordan Press
This 96-page instructional book/CD/DVD package systemically introduces the basic sounds, strokes, rolls, fills, 4/4 rhythms (*baladi*, *maksum*, *masmudi*, *malduf*, *zaar*, *chiftetelli*, *wahda*, *dum saiidi*, *bambi*) and odd-meter rhythms (*karsilama*, *laaz*, *samai*, *kalamatianos*, *debke*) normally associated with the Middle Eastern dumbek. Solo concepts, solo transcriptions, pictures, original compositions featuring the dumbek, and play-along tracks complement the fundamental concepts. The rhythms and examples use the Indian syllabic notational system, which can easily be understood by the beginning hand drummer unfamiliar with standard western notation.

—Terry O'Mahoney

PERFORMANCE DVD

Calimari—Looking Up
Emil Richards and Joe Porcaro
$24.98
AIX Records
Calimari—Looking Up features Emil Richards on vibes, Joe Porcaro on drumset, David Garfield on piano and Mike Valerio on bass. All of the music is Richards' own and includes "Ciao Bella," "Calamari Blues," "Yo Go Jo Po," "Sheep Lie," "Betune," "Sew Buttons on My Old Man's Pants," "Jeff's Strut," "Horace," "Turn Up the Audio for Claudio" and "Celesta #4."

Richards displays his solid improvisational jazz style with smooth and flowing technique. His two-mallet vibraphone style is reminiscent of Lionel Hampton. Porcaro's drumset performance is outstanding and quite solid. You can see and hear the partnership of these two performers who have known and worked with each other for over 60 years. Both Valerio and Garfield provide solid performances on this one-hour video.

This DVD is valuable from a historical perspective, but it is also relaxing and enjoyable from a viewer's perspective. The technical craft of the DVD is very inviting to the viewer, utilizing split screens and multiple camera angles.

—Jim Lambert

TEXTS/REFERENCE BOOKS

Keep Swinging!
Sam Ulano
$15.95
Vital Health Publishing
Keep Swinging! is an inspirational/motivational book comprising over 100 short, common-sense musings on how to stay vital throughout one's life. Subtitled "Approach Your Senior Years Without Skipping a Beat," each two-page monologue outlines Ulano's approach to living a healthy lifestyle, setting and achieving goals, staying mentally active and maintaining a positive attitude as one approaches retirement. Written from the perspective of a long-time professional musician, the book is light, entertaining reading and very much like having an extended lunch with a wise old uncle who wants to impart "the wisdom of the ages" from his own unique point of view.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Dusk: Percussion Music from the Heartland
John W. Parks IV and the Commissioning Project Percussion Ensemble
Free
John W. Parks IV
Funded in large measure by the University of Kansas during the time when Parks was a faculty member there (and the site of the initial recording session), this CD was finished subsequent to his appointment as Assistant Professor of Percussion at Florida State University, where the final recording was completed in 2004.

With the exception of Dave Samuels' gently swinging "Dusk," highlighted by the vibe work of John O'Neal, the remaining four works, all written in 2003, will be new to most listeners. These include Jesse Krebs' single-movement "Valence" for solo marimba, characterized by an active contrapuntal setting and accents that suggest a jazz feeling, convincingly played by Parks.

The centerpiece of the album is Kip Haaheim's five-movement "Homage to Jacques Cousteau" for percussion ensemble, which the composer describes as "a mixture of 20th/21st century transformational techniques and rock rhythms." The first and last movements feature the xylophone embellished by metallic sounds produced on cymbals. The last movement provides a powerful finale as the xylophone is joined by toms, snare drum and timpani. The work covers extremes from passages that deliver a visceral impact to a ghostly march in the fourth movement using marimba and vibes over a distant-sounding pulse produced on a loosely tensioned bass drum.

Completing the CD are Blake Tyson's "Vertical River," an entertaining duet with Tyson on vibes and Parks on marimba, and Jay Batzner's two-movement "Concerto for Timpani with Percussion Ensemble," featuring Parks as timpani soloist. Batzner favors displaying the fiery nature of the timpani, maintaining a dramatic intensity in both the solo part and the ensemble accompaniment.

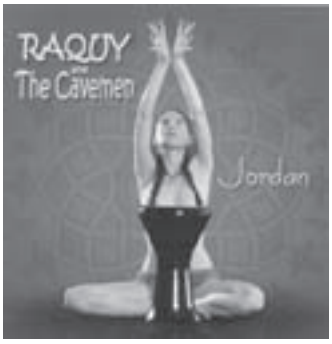
Kudos to Parks for completing this CD project despite his move from one university to another. However, the CD benefited from the expertise of personnel on both campuses. It also benefited from the contributions of the nine students who made up the Commissioning Project Percussion Ensemble.

—John R Raush

Dust
Raquy and the Cavemen
Raquy Music
Dust draws from a variety of musical traditions from across the Middle East. Percussionist/composer Raquy Danziger performs on the dumbek, daf (frame drum), zarb (goblet drum) and riq (Arabic tambourine), and sings on several tracks. The CD is a study in Middle Eastern dance styles, rhythms and rhythmic cycles that include seven ("Dust"), nine ("Raquin"), ten ("Husayni saz samai"), and 36 ("Tanan"). Danziger is also featured on several percussion solos/duets: "Hafla," "Dumbek Duet" and "Riq." Other tunes include dance-like pieces such as "Kurdish" (inspired by traditional Kurdish songs) and "Axarai," drawn from the Turkish musical tradition. The whole CD has a raw, earthy edge created by the energetic drumming and strident *kemenche* (bowed lute) melodies performed by Danziger.

—Terry O'Mahoney

Jordan
Raquy and the Cavemen
Meef Records
This is an eclectic mix of lively Middle Eastern dance tunes and percussion pieces. The addition of electric instruments and drumset makes this recording more about the synthesis of musical styles than the recreation of authentic musical traditions. Several of the pieces that include drumset are more pop oriented (e.g., the Bulgarian-inspired "Graovkso" and "Nubian") while several are an amalgam of different styles ("Hallas Wallah"). Pieces used to accompany belly dancing also play a prominent role on the CD (e.g., "Caravan," "Shashkin"). These pieces are very repetitive and often do not feature percussion solos. The melancholy title track is more authentic and uses a ten-beat rhythmic cycle and a melody employing microtones.



The percussion-based pieces are well played and make extensive use of call-and-response, which makes them sound similar to Brazilian or African percussion ensembles ("Osama," "Riq Samai"). One of the most interesting pieces on the CD is "Sandasko," which is based on traditional Bulgarian music with a 22-beat rhythmic cycle. Generally speaking, *Jordan* is a more refined and production-oriented recording than the group's 2004 release, *Dust,* but no less enjoyable.

—Terry O'Mahoney

Kaleidoscope
German Marimba Duo
Matthias Krohn and Andreas Schwarz
Codamusic
Many reasons could be advanced for the continued growth in the marimba's popularity world wide, including the efforts of such artists as Leigh Stevens and Keiko Abe, interest in the performance techniques and pedagogy of the marimba in school music programs, and international events such as contests, competitions and, of course, PASIC that offer unique educational opportunities to marimbists from around the world.

Of more importance, however, is the attraction of musicians such as Matthias Krohn and Andreas Schwarz to the instrument's potential for musical expression, which prompted their collaboration as the German Marimba Duo, and ultimately resulted in the production of three CDs. Unlike their first two discs, which relied primarily on works of other composers, their most recent CD features seven original compositions—five by Krohn and two by Schwarz.

These pieces have a ring of familiarity and may remind listeners

of works that have found a niche in the current marimba repertoire. Krohn and Schwarz keep the listener's interest with an eclectic sampling of music, from the chorale-like "Montana," which displays the lyric potential of the instrument, to the entertaining "Popsong for Two Marimbas," which has the flavor of a Guatemalan marimba piece, and "Kaleidoscope Eyes" written in a minamalist vein and played on two balafones. One piece, "Electrified," conveys a nervous energy enhanced by striking the bars with the handles of the mallets.

An effective compositional device, heard in "Orbis Magicus," "Electrified" and Krohn's three-movement "Three Matters of Importance," assigns one player to an ostinato pattern over which the other marimbist adds a melodically inspired counterpoint often featuring a legato articulation expressed with rolled notes. The concluding track, "Querkopf," is a sure-fire audience pleaser in the form of a lighthearted, spirited romp that will leave listeners wanting more.

Krohn and Schwarz have assembled an interesting program. Listeners should enjoy the fruits of their compositional labors as well as their expertise as marimbists.

—John R. Raush

Marimba Concertos
Katarzyna Mycka and
Bogdan Bácanu
Classic Concert Records

On *Marimba Concertos*, Katarzyna Mycka teams up with Bogdan Bácanu to perform J.S. Bach's "Concerto I für Cembalo and Streicher D-Moll," "Concerto III für Cembolo and Streicher D-Dur" and "Concerto V für Cembolo and Streicher F-Moll." Their idea was to perform the piano (cembalo) part exactly as Bach wrote it. They organized the music into phrases so that each player plays certain phrases throughout the composition—not one playing the right-hand part and the other playing the left-hand part.

Each concerto is cleverly organized by Bácanu so that it sounds as if one person is playing. The two marimbists are so evenly matched in tone, concept, technique and musicality that the end result is fantastic. This is, perhaps, not as Bach intended, but I can't image that he would not approve.

Mycka and Bácanu are an unparalleled musical team. The National Racho Orchestra Bucharest provides a solid accompaniment to the marimbas. This concept of playing every note as Bach wrote it, with two great artists playing the marimba as one soloist, is sure to set a new trend for the marimba.

—John H. Beck

Mosaïque
Jasmin Kolberg
Vollton Musikverlag

Mosaïque features marimba virtuoso Jasmin Kolberg performing 11 compositions of Eric Sammut: "Stroboscope" (1999), "Rotation 1" (1994), "Zapping Trio" (2003), "Rotation 2" (1995), "Kaleiduoscope" (1998), "Rotation 3" (1995), "Hombre D'Août" (1999), "Camèlèon"(1996), "Rotation 4" (1995), "Marcello" (2003), and Sammut's arrangement of Astor Piazzolla's "Libertango" (1997). Paris percussionist Eric Sammut plays vibraphone with Kolberg on "Rotation 2" and "Rotation 4," and marimba with her on "Rotation 1" and "Kaleiduoscope." On "Zapping Trio" Kolberg performs with David Orlowsky on clarinet and Veit Hübner on contrabass. She performs "Hombre D'Aout" with Adelheid Kolberg on violin and "Marcello" with Nikoa Schrage on cello.

Kolberg's four-mallet marimba performance is flawless and presents top-shelf technique. Her sensitivity to nuance, the individual style of each composition, and her attention to the details in sound production make this CD a landmark recording for the marimba. I hardly noticed time passing as Kolberg's effortless musicianship sparkled through the recording.

Kolberg's CD notes are printed in German, French and English, reflecting her background in spoken language and her desire to market this CD globally. Her art design of the CD cover reflects a mosaic of color and contrast. She comments on Sammut's compositional style in her liner notes with the following comments: "His compositional building blocks, forms and colours give each work its own character. In combination his pieces become a part of a whole, like stones in a mosaic. This production aims to make these mosaics audible."

Kolberg succeeds with flying colors with her own uniquely classy style.

—Jim Lambert

Papageno
Luigi Morleo
Warhol Percussion Quartet

This CD features the music of Luigi Morleo performed by the Warhol Percussion Quartet: Maurizio Lampugnani, Tarcisio Molinari, Pietro Notarnicola, and Attilio Terlizzi. The opening piece, "Warhol Rite," is a rather barbaric and exciting romp for drums and pitched percussion. It is followed by "Escher Prelude," a vibraphone solo. This four-minute work, performed by Terlizzi, is full of lush harmonies created by shifting repetitive patterns, juxtaposed with more angular melodic gestures. I suppose one could listen to this while looking at the famous drawings by Escher for the full effect.

"Oltre la Linea di Fuoco 2" ("Over the Line of Fire 2") is a timpani solo, performed by Molinari, that is very demanding technically and musically. "Oltre la Linea di Fuoco 3" ("Over the Line of Fire 3") is a piece for ethnic percussion that suggests an Afro-Cuban style. It is unclear why these two pieces have the same name, as they seem to have no other relationship. As with all the playing on this CD, the performance of both of these works is outstanding.

"Oltre la Linea di Fuoco 10" ("To War Rufugges [*sic*] 10") is a marimba duet, apparently recorded in multi-track by Notarnicola. It is made up of ostinati that are ever shifting and combining in interesting ways. Odd meters and unusual accent patterns add to its appeal.

The CD concludes with "Concerto for Marimba and Stringed Instruments" with Morleo himself performing the marimba part. This may be the most interesting piece on the CD, with its minimalistic elements brought out on the marimba combined with the timbres and lush harmonies of the strings. There is some pretty adventuresome string writing here, especially in the use of harmonics and other string effects.

The recording quality and musical performance on this CD is superb, and the compositions are creative and innovative from a compositional perspective. Unfortunately, the liner notes are almost incomprehensible. The prose is so awkward that it is nearly without meaning, possibly because it has been poorly translated. Still, this is an important recording that will be of interest to all who love appealing percussion music performed impeccably.

—Tom Morgan

Val Eddy
Val Eddy
C.S. Records

At age 93 legendary xylophonist Val Eddy is still going strong, and has recorded a CD of many of the tunes that made him a well-known xylophonist: "Mexi-Mexi," "Schon Rosemarin," "Waltz in Ragtime," "Lieberfreud," "Bird Suite (Penquin March, California Gnatcatcher Flutter, Bufflehead Duck Waddle, Pied Piper Hop, Turkey Trot, Brown Pelican Strut)," "Argonnaise," "Hula Hands," "Chromatic Fox Trot," "El Choclo," "Chasin' Gary," "Trees," "Gershwin Medley," "Four Stick Joe," "Just a Closer Walk With Thee" and "Medley (Anything Goes and Somebody Stole My Gal)." Eddy is accompanied by Richard James and Vesta Schmidt. Some of the music was recorded earlier but many selections were recently recorded.

This CD is a trip through memory lane. It represents a time when the xylophonist was a prime feature in many venues and when George Hamilton Green, Billy Dorn, Sammy Herman and many more were household names. Eddy was there among them, and this CD is an example of a dedicated man and his beloved instrument.

Does he still play well? The answer is yes. Perhaps not as fast as when he was 23, but this CD is enjoyable, musical, and a wonderful tribute to Val Eddy.

—John H. Beck

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PERCUSSIVE ARTS SOCIETY 2006 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

PURPOSE: The purpose of the Percussive Arts Society International Percussion Ensemble Competition is to encourage, promote and reward musical excellence among high school and collegiate percussion ensembles by selecting the most qualified groups to appear each year at PASIC.

AWARDS: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2006 (November 8–11) in Austin, Texas. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

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

PROCEDURES: 1. Send five identical CDs to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Studio recordings using multi-tracking or editing techniques of any kind will be disqualified. Recordings should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Recordings should only include performances since January 2005. Include official concert program for verification. All compositions and/or movements must be performed in their entirety. Recordings become property of PAS and will not be returned. 2. Recordings will be numbered to insure anonymity and will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements are the the responsibility of the performing ensemble. 4. Ensembles will be notified of the results in June.

PERCUSSIVE ARTS SOCIETY 2006 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: ❑ High School ❑ College/University

School Name _____

Ensemble's Name (if different from above) _____

Director's Name_____

Address _____ City _____

State/Province _____ Zip/Postal Code _____ Country _____

Phone Number (include area code) _____

Director's E-mail _____

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

On a separate page titled "Track Listing" provide the following information:
Track # Composition title or movement, and composer
Do not include names of performers or soloists, the school name, or other identifying marks.

Please include a $25 U.S. Contest Application Fee; make checks payable to Percussive Arts Society.

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

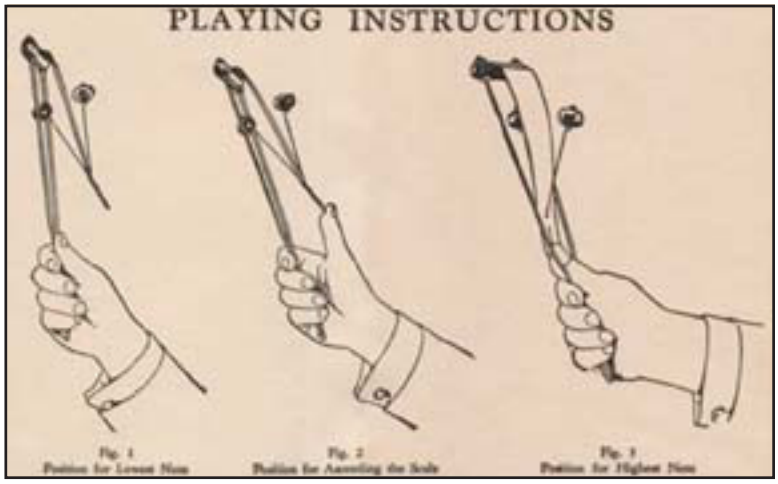
Signature of Ensemble Director _____

DEADLINE IS APRIL 15, 2006

ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT AND DIRECTOR MEMBERSHIP NUMBERS, TRACK LISTING, 5 RECORDINGS, CONCERT PROGRAMS) MUST BE RECEIVED BY APRIL 15, 2006

FLEX-A-TONE

Donated by Deane Prouty
2005-02-01 and 2005-02-02



Included with the instrument were playing instructions showing how to vary the pitch with the performer's thumb.

Invented by William Bartholomae, of New York, NY, the Flex-a-tone was patented in the United States as a musical toy on May 1, 1923. It was then manufactured and marketed by the Playatone Co. as a "New Musical Instrument" that was "Easy to Play" and that "Harmonizes with Radio, Victrola, and Piano." Its box also stated that "The FLEX-A-TONE is a MUSICAL SAW, played in an easy, practical way—combining the tone effects of the Orchestra Bells & Song Whistle."

The Flex-a-tone is constructed with a wedge-shaped steel sounding plate mounted on a metal and wood handle. Attached to the plate are two flexible wires, each with a wooden ball on the end. When the instrument is shaken, the two balls alternately strike the plate in rapid frequency at the discretion of the performer. As the balls strike the plate, the performer presses on the free end of the plate with his or her thumb, which varies the tension of the plate and results in a change of pitch.

With practice and a good ear, exact pitches can be produced, rendering a performance similar to the sound created when bowing a musical saw, but with a tremolo due to the two balls. The sound most often heard, however, is the glissando effect with either a rapid rise or fall in pitch through the entire range of the instrument.

The instrument came in several different sizes categorized as Junior, Amateur, or Concert. The smaller instrument pictured is eight inches long with a plate five inches in length, and the larger instrument is 12 inches long with a plate 6-1/2 inches in length.

Although it is considered a toy or novelty instrument, the Flex-a-tone did find its way into several serious compositions in the early 20th Century. For example, Schoenberg included the Flex-a-tone in his "Variations for Orchestra" No. 3, Op. 31 and his opera "Moses und Aron."

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

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