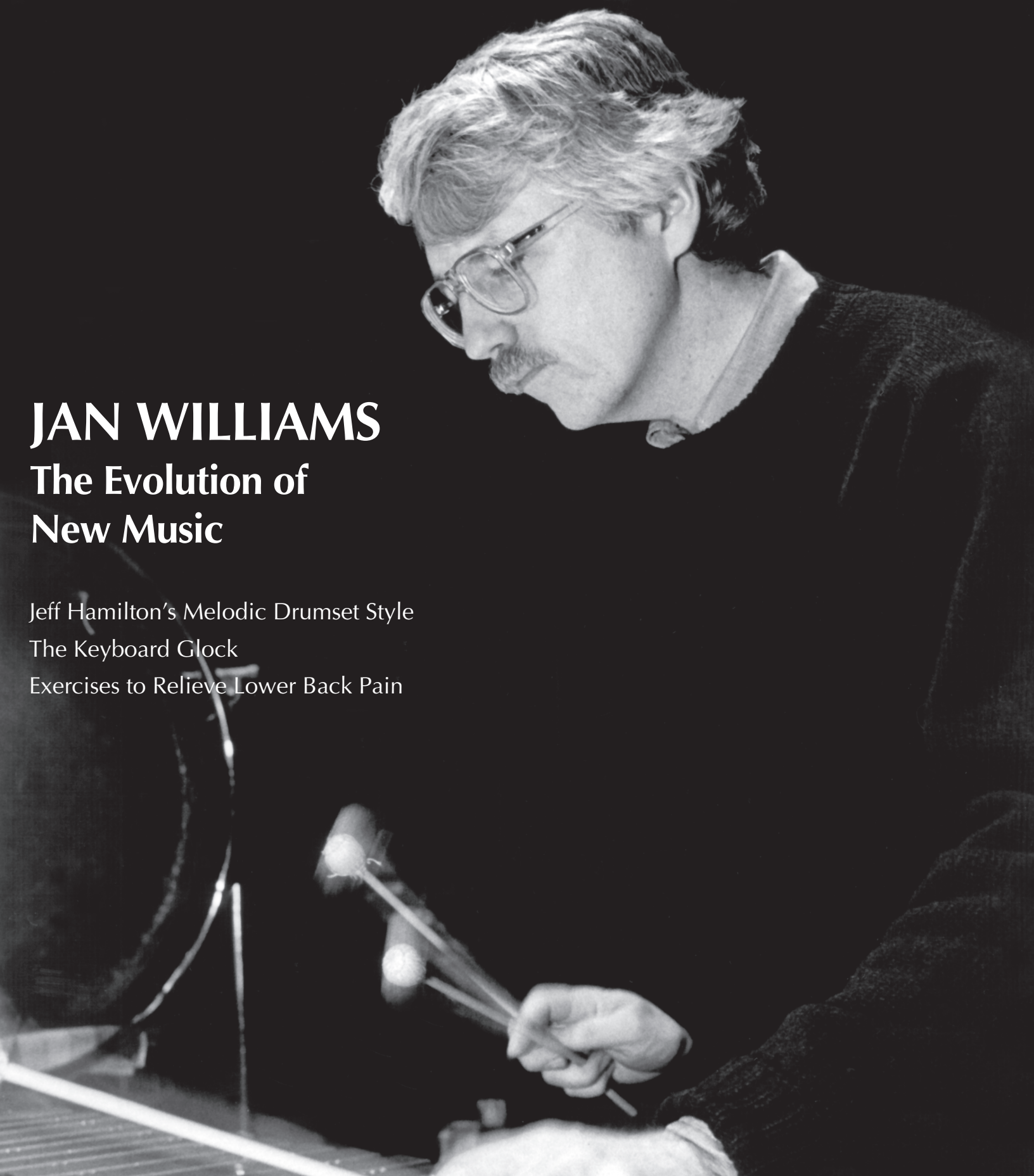
Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 1 • February 2007



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FROM THE PRESIDENT

YOUR PAS

BY GARY COOK

I am proud to write this, my first message as President of YOUR Percussive Arts Society. My two-year term as President began January 1, and we "hit the road running" January 4–7 with a summit meeting of the new PAS Executive Committee in Indianapolis. After seven years on the PAS Board of Directors, including 2003–04 as Vice President and 2005–06 as President-elect, I feel I have a very comfortable grasp on working in the leadership of PAS, and I am eager to help carry on the work of PAS. This is a tremendously exciting time for PAS with the relocation of our office headquarters, museum, and library to Indy this spring, and as we speed toward celebrating our half-century as *the* premier professional music organization in 2011.

Through my messages in the forthcoming issues of *Percussive Notes*, in addition to the progress on our relocation and other business, I hope to relate to you the essence of the strategic thinking and vision of the PAS leadership. Simply put, I intend to "tell our story" to YOU, the members of PAS, so you can be more aware of the inner workings of PAS and the future direction of the society.

First, I'd like to make a few remarks about the PAS Executive Committee and YOUR new leadership. The Executive Committee's responsibilities, as stated in the PAS Bylaws, are to carry on the "management of the corporation [PAS] during the intervals between regular meetings of the Board of Directors," which occur at PASIC. The Executive Committee (EC) officers are elected by the members of the Board of Directors (BoD) and are entrusted with the leadership of PAS throughout the year. To this end, the EC conducts monthly conference calls and holds summit meetings in January and September, in addition to countless e-mails and phone calls.

The EC is composed of the President–Gary Cook, the Immediate Past-President–Rich Holly, the President-elect–Steve Houghton, the Vice President–Lisa Rogers, the Treasurer–Steve Beck, the Secretary–John R. Beck, and the PAS Executive Director–Michael Kenyon. The Executive Director is as a non-voting EC member. The President-elect's primary responsibility is to supervise all activities and business of the 74 PAS Chapters around the world. The Vice-President's primary responsibility is to coordinate and work with all the PAS Committees throughout the year.

Each officer on the EC serves a two-year term. This year, we have more new officers than ever before. Steve Beck is the new Treasurer, replacing Michael Balter, who served an unprecedented 16 years as Treasurer. Steve, in addition to being a fine percussionist and holding graduate degrees in music, has been General Manager for Pro-Mark since 1996 and runs his own company, Marimba Warehouse. Steve was the Executive Director of PAS from 1988 to 1996 and a member of the BoD from 1999 to 2002 when he was elected to serve as Secretary of the EC from 2003–04. Steve brings a tremendous wealth of experience, institutional history, and wisdom to the Executive Committee.

John R. Beck is the new PAS Secretary, elected by the BoD. John is Director of Percussion at the North Carolina School of the Arts and has a distinguished career performing with symphony, opera, and theatre orchestras in the Baltimore and Washington area, with the U.S. Marine Band and other groups, and teaching in several colleges before joining the artist-faculty at the NCSA in 1998. He has been a BoD member since 2003.

Lisa Rogers, who diligently served as PAS Secretary from 2005–06 and has been on the BoD since 2001, was elected to serve as PAS Vice President in 2007–08. Lisa has a doctorate from the University of Oklahoma and is Director of Percussion at Texas Tech University in Lubbock. We know Lisa's continuing contributions to PAS will be outstanding and vigilant.

Steve Houghton, who served as Vice President from 2005–06, was elected by the BoD to serve as President-elect for 2007–08. Steve is a well-known performer, author, and educator who is on the faculty at Indiana University. Steve will succeed me in the office of PAS President in 2009–10, when we hold our first PASICs at our new home in Indianapolis!

Rich Holly, who was PAS President

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
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from 2005–06, is the Immediate Past-President and offers invaluable counsel to the Executive Committee along with Executive Director Michael Kenyon. Michael continues to cultivate many new partnerships and granting opportunities in Indy on behalf of PAS, and in April he will be moving with his family to Indy.

I believe it is important to note here—since the Executive Committee leaders of PAS are all elected by the Board of Directors, who in turn are elected by YOU, the members of PAS—that YOU have direct and tremendous influence on the leadership and future of PAS. I hope you keep this in mind each year when you have the opportunity to nominate members for the PAS Board of Directors, and especially later this year when you vote for new board members.

Every year of my past four serving as PAS Vice President and President-elect has been increasingly more rewarding and gratifying. Except for Executive Director Michael Kenyon, we all serve as volunteers, tirelessly working for the success of PAS. This year, with the relocation to Indy and new people in every officer position on the Executive Committee, we decided to take a long hard look at ourselves as a team in our role as stewards for the society, with an eye toward the future with the many new opportunities that await us in Indy. We examined the core values of PAS and our functioning as a team through the principles and models presented in Patrick Lencioni's *The Five Dysfunctions of a Team* and Jim Collins' books *Good to Great* and *Good to Great and the Social Sector*. Through these, we developed a unity and camaraderie as a team and discovered principles that help greatly in guiding our discussions and decision making. We confirmed that the *passion* of PAS is grounded in our mission to promote percussion education, research, performance, and awareness throughout the world, and we further illuminated each area of that passion. We amplified, according to the *Good to Great* framework, what PAS can *do best* in all of these and other areas and where we need to do better. We determined how our *resource engine* (according to Collins) ties into our *passion* for what we *do best* and in turn reveals the priorities for PAS in our work as the Executive Committee.

As a result of our January summit, we believe we were able to attain a crystal-line clarity for how to address current and ongoing business and arrive at a mutual commitment on how to best achieve long-term results for PAS.

In future messages I will share more of our passion and core values and how they interrelate to our work providing and balancing resources to create the greatest organization PAS can be for YOU, the members of PAS.

Every PAS member has tremendous opportunities to influence the society: from nominating and voting for the Board of Directors, who in turn elect the leadership at the executive level, to getting involved on your state or country level, to applying for scholarships, entering contests, and nominating your favorite teacher for the Lifetime Achievement in Education Award or your idol for the PAS Hall of Fame. Join the commitment so many have made to making PAS truly great. Consider these and other opportunities that you will find in *Percussive Notes, Percussion News,* and at www.pas.org to contribute to YOUR Percussive Arts Society.

If I can ever be of any assistance, I can be reached at percarts@pas.org.

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

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

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

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

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

Deadline for applications is March 15, 2007. The winner will be notified in May of 2007.

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

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

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

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Sweaty Hands

Following are excerpts from a recent discussion in The Lounge section of the PAS Members Forums, posted under the heading "Sweaty Hands." To view the entire discussion, and participate if you wish, visit the Members Only section of the PAS Website (www.pas.org).

Noam Bierstone

Whenever I play, whether it's snare drum, drumset, or mallets, my hands become really sweaty. This becomes especially problematic for mallets (more so for four mallets) because my mallets begin to slip. I was wondering if anyone had any tips on how to solve this problem. I've heard of sanding the handles or taping them, but I just wanted to know what has worked best for other people.

Josh Carlson

Tennis tape works great and is cheaper than what percussion companies sell. I've used Prince brand tennis tape for marimba mallets for a few years and am very happy with it. They wear out over time, but it's pretty cheap.

Damien Harron

I'm not a fan of wrapping sticks in racquet grip. I had a go on a student's mallets and, to me, it felt like I was playing with boxing gloves on! I suppose you get used to that in time, but I need to feel contact with the handles to play sensitively. I always stress that keyboard percussion is difficult as the player has no physical contact with the instrument; doesn't [using tape] mean that you have no contact with the mallets either? Also, I have always tried to feel aware of the vibration in the handles when focusing on tone production in striking. It felt to me like the handle was being choked of this natural vibration when wrapped.

I too suffered from this problem as a student. I solved it by regularly washing my hands before/during practice sessions (and especially before performance) and, more importantly, keeping handles clean also by regularly washing them!

Brady Spitz

I don't really sweat too much, but on polished birch handles for marimba, I generally sand the shafts rough so that I get better friction and grip. It also keeps the outside mallet in my hand.

Thomas J Nevill

You may also want to try the kind of rosin pitchers use. You should be able to find a bag of it at a sporting goods store. Seems to work and it is very inexpensive.

Josh Carlson

Tennis tape varies quite a bit in width. The stuff I use is 5mm thick, hardly doubling the size of the mallet shaft. I did try some stuff a student bought in that was ridiculously thick. Bad idea. The thinner tennis tape doesn't choke off vibrations as much, and is so cheap you can change it frequently.

Daniel Blum

I use really thin mole skin on my mallets. (I did it for sweat, but if you add some length to the mole skin, it also stops clicking in the cross grips.) It takes a bit to (a) get used to the feel of the mole skin; (b) let the mole skin compact. For me, it works.

When I buy snare drum sticks, I get stuff that is not laminated, coated, painted, etc. I go for extremely fine finish or none at all.

Jeffrey Szekely

Try getting some talcum powder or that chalk stuff that gymnastic folks use. Dating a gymnast is recommended for procurement. They're a very flexible people and will often bend over backwards for you.

Have a towel tied on the end of the mallet bag or off to the side on a music stand so that you can wipe your hands down between movements or during breaks.

I've also found that opening my technique up so that air can get to my hands helps me to stay more relaxed and keeps me from sweating.

Also, nerves are often a main culprit in hand sweating. Preparation is key and just being confident will psychologically keep your hands from sweating.

Scott Shinbara

Another source for powder rosin is a bowling alley.

I used to sand my mallets, but when they got dirty I would have to sand them again and again. Now I use pencil pillows. It is a little akward at first as it makes the mallets much wider. I have found, however, that I can relax my hands much more when using them. This is also nice if you are doing marathon practice sessions as it puts a little padding on your fingers. In my experience, it actually opens up your sound quite a bit. I liken it to putting a woodblock on a music stand. When you hit it, you get a very choked sound. If you put foam under it, the sound opens up. Holding mallets too tight produces this same effect. The pillows do a nice job of allowing you to grip very lightly on the shafts.

Brian Pfeifer

I use weight lifting chalk. It's about $1.50 at a sporting goods store. Ed Saindon uses Andre Agassizz grip tape on his vibe mallets, if it's good enough for him...

Gavin McGraw

I used to use a big piece of sidewalk chalk. No joke. It was about $1.50 from the drug store and came in a pack of three or four colors (though I only used white). You just keep the big chunk in a plastic baggy, take it out when you need some, and rub it on your hands. One piece lasts for years.

The only trouble is, you get chalk on everything: sticks, music, stands, instruments. This is probably also true for rosin. You can be very careful and minimize this but then you can't touch anything. The main thing is to avoid wiping your hands on your nice black concert slacks!

Martin Barrera

Gorilla Snot: I've had lots of percussionists come into the store (when I worked at a music store) that liked using that. The guys I've talkd to say they get into jamming and sweat up a storm. They put this stuff on and it helps. It will stay on till you give it a good washing. I've never used it myself, I'm just sharing what I've learned from others.

John Laswell

The grip at the bottom of a regular mechanical pencil usually slips right on to most mallets. It works fantastic on your grip! **PN**

JAN WILLIAMS
The Evolution of New Music

BY JONATHAN HEPFER

Throughout his career, percussion soloist Jan Williams has been at the forefront of new music. As a member of Paul Price's studio at Manhattan School of Music, Williams was among the first percussionists to help develop what has now become our standard repertoire. Composers who have written pieces especially for him include John Cage, Morton Feldman, Iannis Xenakis, Elliott Carter, Earle Brown, Lou Harrison, Frederic Rzewski, Nils Vigeland, Francis Miroglio, Pauline Oliveras, Netty Simons, Luis de Pablo, Joel Chadabe, Henry Brant, and Lukas Foss.

Williams is Professor Emeritus at the University at Buffalo, where he founded and directed the percussion program for 30 years. On January 20, 2004, Williams (rarely one to look backward) reflected on his remarkable experiences. (Special thanks to Anthony Miranda and John Bewley for their assistance.)

PHOTO BY SARAH AINSLIE

Jan Williams playing Rzewski's "To the Earth" at the Almeida Festival (1985).

HEPFER: *Where are you originally from, and what were some of your early musical experiences?*

WILLIAMS: I'm from Utica, New York. I started studying drums in fourth grade with a very good teacher named George Claesgens. At first, I played mostly snare drum in my high school marching and concert bands. Eventually I started studying timpani, but I didn't have the opportunity to study keyboards in high school.

Then I went to Clarkson University in Potsdam, New York, which back then (1957) was called Clarkson College. I was an Electrical Engineering major but I only lasted one semester. The reason I went into engineering was that my teachers discouraged me from making music a career because it's tough to make a living. So I tried engineering but it was obvious to me that I had made a mistake.

I went back home, and the following fall I entered the Eastman School of Music as a freshman. I studied with Bill Street, an excellent old-school percussionist and teacher who got me started studying keyboards in earnest.

But I was not altogether happy at Eastman. I was doing fine in the classes and getting to do a lot of playing, but something was missing. At the time, I didn't know what that "something" was, but I decided that I wanted to get to New York City, mainly because I had read an article in *Time* or some other national magazine about Paul Price, who was a percussion teacher at the Manhattan School of Music, and how he was doing all this crazy new percussion music, which often used found objects such as automobile brake drums as instruments. Typically the pieces were by living composers such as John Cage, Lou Harrison, and Henry Cowell. The concept of the percussion ensemble sounded very exciting to me in 1958. The idea of living and studying in New York City was very appealing to me, too.

So I got accepted to the Manhattan School of Music and I went there to study with Paul in September of 1959. I was there for five years, getting my B.M. in 1963 and my M.M. in 1964. And that's where I got indoctrinated into the whole world of percussion ensembles. That was Price's key interest: percussion ensemble and contemporary chamber music that included percussion. He had attracted a bunch of talented students—John Bergamo, Max Neuhaus, Ray DesRoches, and George Boberg, to name a few.

Manhattan was exactly what I was looking for and all I had hoped it would be—a *lot* of playing time and, most of all, a lot of new music. And I mean the newest things like Stockhausen's "Zyklus," first performances of those graphic pieces by Haubenstock-Ramati—his "Liaisons" for vibe and xylophone, for example—and the "Improvisations sur Mallarmé" by Boulez in addition to graphic music and also the classics—all the Cage and Harrison music from the 1940s. You know, they weren't classics back then.

So that was my orientation at Manhattan, percussion-wise. It wasn't about orchestral playing for me, although I got a scholarship after a year or so to play in the opera orchestra and was always a member of the MSM symphony orchestra, playing percussion and timpani. The student orchestra was very good because the school had a lot of people who were really just interested in orchestra playing, so that was great. But it was really the new music that interested me the most from a playing standpoint.

As soon as I got my masters, I was offered a job at the University at Buffalo. Actually it wasn't a job *per se*, but a kind of post-doc grant—a one-year appointment as a member of a new-music group at the newly formed Center for the Creative and Performing Arts at the University at Buffalo. We were called Creative Associates. It was like a post-graduate fellowship; although we had faculty status we didn't do any teaching. We came there, 16 instrumentalists and vocalists the first year, and our gig was to rehearse new pieces, play concerts at the Albright-Knox Art Gallery, and then repeat them in New York City at Carnegie Recital Hall, which is now called Weill Recital Hall. Lukas Foss was the director of the center. He had been appointed Music Director of the Buffalo Philharmonic Orchestra in 1963. He and Alan Sapp, the chairman of the music department at the time, started the group with help of a Rockefeller Foundation grant.

Foss had hired John Bergamo as the group's percussionist because John had been working with Lukas at Tanglewood as a Fromm Foundation player. Since the idea was to hire two percussionists, Lukas asked John who he would recommend for the other position, and John suggested me. They asked me to send an audition tape because they wouldn't have percussion instruments available at the New York City auditions at Judson Hall. So I sent a tape and got the gig. But I don't think they ever listened to the

(L to R:) Timothy Moon, Jan Williams, Tom Nanni and John Bergamo. Photo by Irene Haupt, courtesy Music Library, University at Buffalo, The State University of New York.

tape. I think Lukas just figured that if John wanted to work with me, that was fine with him.

After spending the summer of '64 at Tanglewood, my wife, Diane, and I arrived in Buffalo. Diane is a violist and auditioned for the Buffalo Phil when we were at Tanglewood. She got the job, which put us in quite a bit better financial position than the other Creative Associates who had to make it on the grant alone. When we came to the music department it was located in Allen Hall, which back then was called Baird Hall.

The part-time percussion instructor then was George D'Anna. He was the timpanist with the Buffalo Philharmonic. He was an older guy, maybe in his sixties in 1964. Basically he came up through the vaudeville ranks with pit orchestras. He was a wonderful guy and a very good musician.

The department had virtually no percussion equipment when John and I arrived. George did manage to buy a four-octave Deagan marimba and there were a few old timps. Obviously, in order to do all this new music, we needed to buy a lot of stuff. So we bought about $20 thousand worth of instruments, as I recall. That $20K would be worth maybe $75K today.

HEPFER: *Was there a percussion ensemble at the University of Buffalo then?*

WILLIAMS: When John and I got to UB [University of Buffalo] there was no percussion ensemble. We were just coming from Manhattan where we were doing all of this percussion ensemble stuff with Price. There were only a few students at UB because George was only part-time. John and I volunteered to start a percussion ensemble, initially "off the books," in that it was not an official course but just a group of students who wanted to get together to play percussion music. We put up a few signs and put together a group of six or so players at the beginning, and started rehearsing some of the stuff we had been doing in New York. Luckily, Frank Cipolla, the band director, had bought some percussion music before we got there because he wanted the band percussion section to play something in concerts. So we had some pieces on hand to get us started—pieces like Mike Colgrass's "Three Brothers" and the Chavez "Toccata." So some percussion ensemble pieces had been performed at UB by the band before John and I got there.

But when John and I came, we formalized the UB Percussion Ensemble as a separate ensemble that students could sign up for and get credit. So that's how the percussion ensemble started at UB. We could only start such a group because John and I just had all of this percussion ensemble experience with Price, and we had all of the new instruments because of the Center.

HEPFER: *How many percussion majors were at the school then?*

WILLIAMS: Most of the students were not music majors. They were engineering majors, pre-med majors, and English majors who played in high school and wanted to continue playing in college. Most were extremely conscientious, maybe because they *weren't* music majors. They just loved it and needed that creative outlet. They got to hear John and me playing on all of these concerts of new music—pretty wild stuff. This was the '60s, so there was a lot of crazy stuff going on. These kids heard this stuff and were like, "Whoa, this is fun stuff. Let's get into this!"

HEPFER: *Was Price's group at Manhattan one of the first university-run percussion ensembles?*

WILLIAMS: Yes. Paul had taught at the University of Illinois in Urbana from 1949 to 1956. It was there that he started a percussion ensemble and managed to get it accredited as an officially recognized ensemble. He was fortunate to get hold of a large number of percussion pieces by John Cage, Henry Cowell, and Lou Harrison, pieces that they had written in the late '30s and early '40s, most of which had never been played, or maybe played once. He had contacted these guys and they were more than willing to give them to him. He questioned why this music had never been played and saw it as a kind of foundation for a repertoire for percussion ensemble.

Of course, it helped to have some pretty incredible players studying with him at UI, like Mike Colgrass, Jack McKenzie, Tom Siwe, and Al Payson. Mike wrote "Three Brothers" for that group. Once Price had this group and the beginnings of a legitimate repertoire, he went through all that it took to get the percussion ensemble recognized as an accredited college ensemble. He also founded Music For Percussion around that time and began publishing percussion music.

HEPFER: *When did Paul Price go to Manhattan School of Music?*

WILLIAMS: In 1956. When he came to Manhattan, of course, he started a percussion ensemble. By 1960 there were several accredited percussion ensembles around the country, so we were definitely not the first. Price was the first one to get it done, which made it a heck of a lot easier for those of us coming after him! Because Paul had set the precedent at UI, we could justify gaining accreditation for our ensembles, too.

HEPFER: *Was it a struggle at the time to get some of the new music, especially conceptual music, accepted by schools that might normally be considered "symphonic" schools?*

WILLIAMS: Yes. It was more likely to be accepted, in my opinion, in a university or college music department than at a conservatory. Conservatories tend to be more, well, conservative, in the sense that generally percussion education is focused on orchestral and opera repertoire. At least that was the way it was 40 years ago. I'm thinking of places like Eastman, Juilliard, and Curtis. On the other hand, in a music department like University at Buffalo or at Rutgers or the University of Illinois, the big state universities, the music departments were populated more with kids who came not knowing what they wanted to do, and if they were music majors, they were more open to new music. I definitely had students that were hungry for new music.

And again, it was the '60s, audiences were interested in hearing the latest experimental music, and my students were very interested in playing it. They weren't thinking so much about whether there were career opportunities playing new music. In a college setting like this one it wasn't such an issue as it might have been at a conservatory.

HEPFER: *What was the basis of your decision to transfer from Eastman to the Manhattan School of Music?*

WILLIAMS: Eastman was, and still is, a great school, and I was lucky to get in back then. It was certainly easier to get in then than it is now. You could get into

Eastman playing NO mallets! All I had to play was snare drum, timpani, and some orchestral excerpts. Just have good snare drum chops, read well, have good ears, and you were in. Obviously, it's different now. That's how much higher the standards have been raised in the last 40 years.

Anyway, there were several reasons why I decided to leave Eastman and head to New York. Basically, it was my romanticizing about what it would be like to live and work there. We used to go there as a family to hear jazz. My father was an amateur jazz pianist. He played in dance bands, and I played with him in those bands starting when I was about 16 years old. So we would drive down to New York to hear all of these great players three or four times a year. I loved New York, loved the music, loved staying up until 3:00 in the morning and then meeting Erroll Garner at Joe Harbor's Spotlight bar after he finished his gig at Birdland across the street, and then getting breakfast with my old man.

So I was in Rochester, and Rochester is not that different from Utica, my hometown. New York was pulling me, and I said to myself, "Well, man, maybe you should go for it." When I saw that article about what Price was into at MSM, I decided to transfer. They offered me a scholarship to stay at Eastman, but my mind was made up.

HEPFER: *Were you aware of composers like Cage and Harrison at the time, and had you played their music?*

WILLIAMS: Not really. Certainly not at Eastman. The big thing at Eastman was the Marimba Masters, a marimba band. They used to play popular standards with the addition of a string bass player. They were really good at that. That group was the premier percussion ensemble at Eastman. They played great, and it was impressive, but pop tunes? Broadway shows? It seemed to me that there had to be something else for percussion out there.

The other thing about Price was that he didn't allow anybody to perform transcriptions. You couldn't give a recital and play any Bach or Chopin or whatever. No way! You had to play music written for the instrument. We used to play Bach and transcriptions in lessons. I remember playing "Hora Staccato" and other Fritz Kreisler pieces. We used to play those things and use them for sight-reading. All kinds of stuff: violin books, trumpet books, horn books, and stuff like that. But if you were playing a recital he'd make you play original music, and if you couldn't find it, then you wrote something yourself or you asked some composer that you happened to know, a student or whoever, to write a piece for you. So there was a hugely different outlook between Eastman and Manhattan in this regard.

The MSM Percussion Ensemble played many Harrison and Cage pieces as well as percussion works by Henry Cowell, Carlos Chavez's "Toccata," Roldan's "Ritmicas," and, of course, Varese's "Ionisation." We played many of Mike Colgrass's pieces, too. Mike was a top freelancer in New York at that time, not a student at Manhattan. He was a great, great player; one of the most musical percussion players you ever heard. He was busy playing Broadway shows and composing. He played the percussion book for the original *West Side Story*. I think Warren Smith played the drumset book. As Mike got more and more into composition he eventually quit playing. He went on to win a Pulitzer Prize for his piece "Déjà Vu," which is scored for percussion quartet and orchestra. Some of my fondest memories are of performances of Mike's music with the ensemble.

Playing this repertoire was really fun, and, compared to playing excerpts or playing in the wind ensemble or orchestra, this stuff was extremely demanding technically, rhythmically, musically, and ensemble-wise. You had meaty parts to play, parts to really sink your teeth into. Quite frankly, practicing "Porgy and Bess" was anti-climactic as far as we were concerned. We did it, but grudgingly.

HEPFER: *Tell me about the New Percussion Quartet.*

WILLIAMS: The New Percussion Quartet was formed in 1966. At that time, Ed Burnham and I were the Creative Associate percussionists. John Bergamo had been in Buffalo for two years and then went to the University of Washington, and then from there, to CalArts where he has been ever since. When John left Buffalo, Ed Burnham came in. Ed and I decided to form a percussion quartet, so along with John Rowland and Lynn Harbold from the Buffalo Philharmonic, we formed the New Percussion Quartet [NPQ]. It lasted for four, maybe five years. We did a lot of Young Audience

Photo by Jim Tuttle

New Percussion Quartet playing on sculpture (c.1966).

gigs in Buffalo and around Western New York, playing without a conductor. Whenever the Creative Associates needed extra percussionists, John and Lynn would usually play.

In 1967 we sponsored a percussion quartet composition contest. We had $1,000 from the Music Department for the first prize. We advertised internationally and got 70 or so percussion quartets. The NPQ did a kind of preliminary review of the pieces and then asked Paul Price, Lukas Foss, and Allan Sapp to act as the final jury.

The winning piece was written by the Polish composer Rizard Kwiatkowski with honorable mentions going to the Canadian composer John Fodi and the American Barbara Kolb. Suddenly there was a repertoire for percussion quartet. All those pieces are upstairs in the University at Buffalo music library, all 70 pieces. Many have probably never been played. A lot of the stuff wasn't so great, but many were very good.

Morton Feldman, composer seated at piano with Jan Williams. Photo courtesy Music Library, University at Buffalo, The State University of New York.

Oh, and thanks to Ed Burnham, we got endorsed by the Rogers drum company. They gave us a bunch of free drums, a xylophone, and some other stuff, including a set of their new timpani.

Then there got to be too much organizing, my teaching schedule got busier, and Ed was leaving Buffalo, so the group folded. It was a huge disappointment for me personally. See, we were getting hot. We had management in New York and we wanted to expand our bookings and do more tours. But it was just too hard to do that with John's and Lynn's orchestra schedule. We wanted to take it to the next level, but that wasn't in the cards for us.

HEPFER: *I'm wondering what some of your first reactions were when you got to Manhattan and had to deal with abstract concepts that had evolved over the years, like the grid in "The King of Denmark" and the phasing concept of Steve Reich.*

WILLIAMS: We studied the aesthetics of the music, where these composers were coming from, what their influences were. Take Harrison and Cage, for example; they had the California influence and the Asian influence in their compositional aesthetic. Boulez's music from Europe was totally different. We had to study this stuff and absolutely were not allowed to express negative feelings about it. Paul would say, "You take this seriously or else don't show up; we'll find somebody else to do it. And never say no to a composer who asks you, 'Can you do this or that on an instrument? Can you bow a gong? Can you bow a vibraphone?' You should absolutely never say, 'No, that can't be done.' You can say, 'Well, I don't know, but let's give it a shot and see if we can *make* it happen.'" That was the kind of attitude he instilled in us.

We were busy all the time, rehearsing constantly, playing constantly. It was an exciting time because we were in New York, and there was always some intense new music being done someplace in the city. It was this attitude that was instilled in us by Price that we had to study this music and take each piece absolutely seriously, no matter how crazy the things you had to do. Everybody had the same kind of attitude in the group. He somehow convinced us that it was in the best interest of percussion, and therefore in our best interests, to encourage composers to write music for percussion; that we should be the vanguard for finding new music for percussion or finding pieces by European composers that weren't known in this country, like Stockhausen, for example. The first time "Zyklus" was ever performed in New York was at Manhattan. Max Neuhaus did it.

When Price was in Illinois he began making recordings. The first were on the Uranus Records label, I think—recordings of the percussion ensemble classics. You hear them now and think, "Geez, that wasn't a very good performance," but back then it sounded fabulous. The performers were all students or recent graduates. The classic recording was done in New York around 1961. It was called *Concert Music for Percussion* on the Time label, which no longer exists. Earle Brown was the producer for Time Records, and this was the first record Time released. I missed getting on that recording because I was doing a summer-stock tour of some Broadway show. I would have given anything to be on that recording, but I had to make a living.

"Canticle No. 3" is on there as well as "Canticle 1," and "Amores" with Cage playing the piano. Great stuff! Price got a lot of the instruments for the sessions from Cage, and after the recording sessions, Cage gave them to Paul. I think he gave him pretty much all the percussion instruments he collected over the years.

HEPFER: *Since both Harrison and Cage are no longer with us, how can percussion ensembles in the future know what a glass wind rattle is or what a teponaxtle is?*

WILLIAMS: That's researchable now. I'm sure that the PAS archives contain plenty of information on the subject. You're right, though; what the heck is a clock coil or an elephant bell? By now, that in-

formation is certainly available on the Internet; just "Google" it!

HEPFER: *How were you able to research Harrison and Cage's influences at the Manhattan School of Music?*

WILLIAMS: They were around to ask; they came to the concerts. Harrison was not around as much because he was living in California. But Price had direct contact with these guys, and because Paul knew their music, he knew the latest stuff that they were writing. So it was through him, or direct contact.

The fact is, this is the music that laid the foundation of our repertoire. There wasn't much of anything prior to that. "Ionisation," okay, fine, that's still a great piece and probably the first really serious percussion ensemble. And then came pieces like the Chavez "Toccata," Cowell's "Ostinato Pianissimo," Cage's "Amores" and "She is Asleep," Harrison's "Fugue" and "Suite," to name a few. These are our classics, so you have to know them. As a student, if you are not aware of them and have never heard them, something is wrong. This is good music that is representative of certain cultures at the time—of what was happening on the West Coast with its Asian influences, and on the East Coast with its Western European musical heritage. For the most part, these were serious composers writing serious music. Take the Harrison "Fugue," for example. Imagine what it was like playing those rhythms and having to solve those kinds of ensemble problems back then; it's hard enough *now*.

And, it's not that writing a percussion piece, per se, was their rationale. They wrote the pieces because it was what they were hearing. After all, back then very few percussionists were able to play or were interested in playing these pieces. Those early Cage pieces were played mostly by dancers and composers. There's that famous photo of a performance with Merce Cunningham playing, I think, a marimbula. I think that's one of the reasons the pieces never got done a lot. After the first attempts at doing them, it became obvious that the parts were too hard for dilettante percussionists to play; most musicians would have trouble playing this stuff. That's why a lot of them were put away and not played again until there were percussionists around who could do it. And that's what Price encouraged us to do. He pushed the young group of players to take this very seriously and to do it right.

HEPFER: *What goes into a good percussion piece?*

WILLIAMS: The same thing that makes a good string quartet: a good composer. I'm not being glib; it's really that simple. Good composers write good music—most of the time!

HEPFER: *What are some of your favorite pieces?*

WILLIAMS: In the percussion world? That's a tough question. Of the early pieces, "Ionisation" is a fantastic piece. It was really the first, and it's still a "WOW." What a piece! What a sound! Eight minutes of magic!

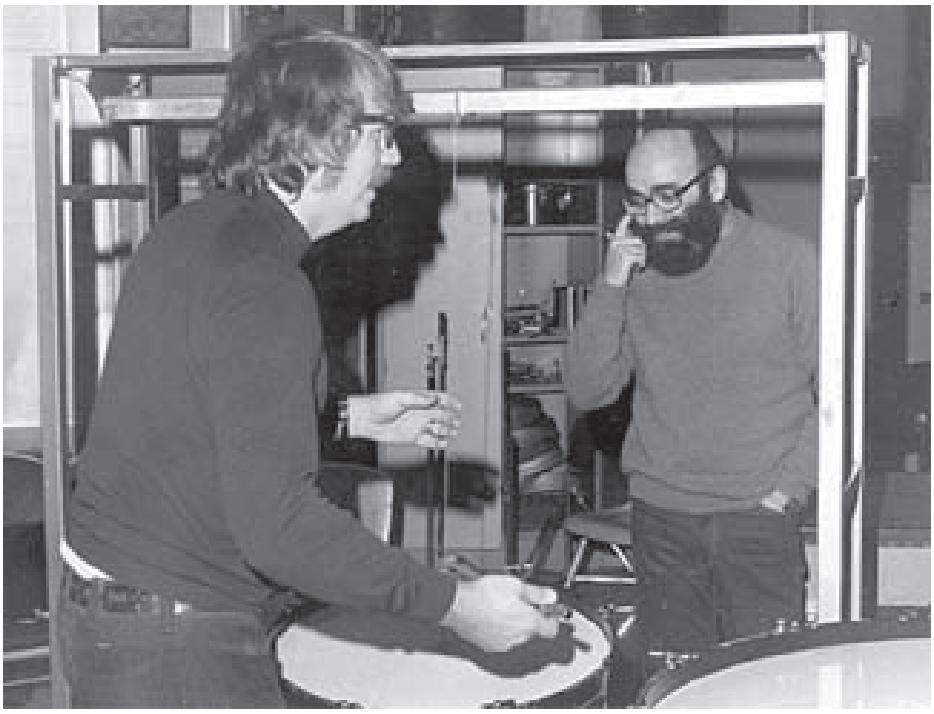
My favorite piece is the one I'm working on at the time. At the moment that would be Lou's "Labryrnth." It's a great piece, and I'm glad Mike [Burritt] decided to program it and that he asked me to conduct. Nobody does it. It's pretty hard to even find the music. It's scored for an ensemble of 11 players and requires some hard work to find instruments, like a pair of musical saws, clock coils, an elephant bell, and various rattles.

HEPFER: *Tell me about some memorable premieres and what it's like to be the first person to be able to interpret a piece.*

WILLIAMS: There were a lot of those because in the Buffalo group (Creative Associates), we did a lot of premieres over the 17 years of the Center's existence. I'm not just talking about solo percussion, but chamber music that included percussion. You see, I've been working directly with composers ever since I was at the Manhattan School. That was my interest then and has been ever since. In Buffalo, at the Center, there were always composers around. And between those composers-in-residence and those who came just to work on their pieces with us, we spent a lot of time working on pieces with the composers present. As a player, that certainly keeps you honest and adds a level of stress, good stress, because you have direct and immediate feedback from the composer on what and how you're doing. A string quartet playing Beethoven today does not experience that same type of stress, right? So, that puts an edge on things and makes things a lot more interesting and exciting.

HEPFER: *Who are some composers you consider most important?*

WILLIAMS: A few composers have been very important to my career because I worked with them in Buffalo and they had international careers. Lukas Foss



Williams with composer Luis DePablo (1973)

gave me my first job, and we have remained close ever since. I worked with him a lot over the years and he was, and is still, a musician I admire and respect deeply. Morton Feldman came to Buffalo around 1972 and lived and worked here until his death in 1987. I toured extensively with the Feldman Soloists, playing Morty's music and other composers that Morty liked to program, most notably John Cage, Earle Brown, and Christian Wolff (the New York School). And Jerry [Lejaren] Hiller, who essentially invented computer music. I was fortunate in that they liked my playing and they liked working with me, so I had an opportunity to work with them and travel all over the world with these guys.

The premieres of pieces associated with them are notable performances for me. Lukas's "Paradigm" and "Concerto for Percussion," which were written for me. Morty wrote three trios for me, Eberhard Blum, and Nils Vigeland—flute, percussion, and piano. "Why Patterns?" was the first and then came "Crippled Symmetry" and "For Philip Guston." They are very important pieces to me—memorable performances all over the world.

HEPFER: *Have all your experiences with composers been positive?*

WILLIAMS: Not all the experiences were 100 percent positive, but that is the chance you take when you work with living composers. You know, they're not always 100 percent happy with the way things come out, either the way you played or, to a certain degree, with the piece itself. But thankfully, most of the time they were happy. I remember Steve Reich trying to teach me Part 3 of his "Drumming" for a performance in Buffalo years ago. I had never tried "phasing" before, and it was harder to do than I thought it would be. The performance was on the edge, so to speak, but in the end it worked out fine. Phew!

HEPFER: *Did you ever have something that a composer had written and you just couldn't make work?*

WILLIAMS: Oh, I'm sure there were those times, but it was very often a back-and-forth process, a "Well, let's try it this way or that way and see what happens." It was this way of working with composers that was so exciting for me.

TONY MIRANDA: Just to add something, Jan always had a way of taking the very best of a piece and enhancing it. Having that wisdom and that vision to be able to see the good in a piece and be able to emphasize it is remarkable.

WILLIAMS: You bring up a good point, Tony. The question came up quite often of whether, given the level of input you, as a player, had in the production of a new piece, whose piece is it? Should your name not appear as the co-composer? Maybe you came up with a lot of the sounds or you put them together within a framework.

My reaction to that question was, of course it's the composer's piece because he or she is the one who literally conceived the piece in the first place. I always felt that no matter how open a form it is or how sketchy it is as a piece, our input as performers is just that: a performer's input. I don't consider myself a composer. I never did. And I never approached it that way and never got upset, because I felt my input was important and made the piece really work. But I didn't "compose" it. It was not a question I ever gave much thought to. I think this goes back to the early inspiration of Paul Price—the notion that you're there to interpret and to do whatever it takes to make the piece work.

Elliott Carter comes to mind in this regard. When he was in Buffalo in 1966 we got together to go over his timpani pieces with an eye towards revising them. There was a lot of give and take during those sessions. He asked me if it was possible to play harmonics on timpani. I said I didn't know. We talked about how harmonics are produced on other instruments. On a string, you lightly touch it halfway along its length, or something like that, to get harmonics. Well, what about timpani? He had the idea of getting harmonics on timpani; I suggested touching the head lightly in the center and striking the drum very close to the rim. It went back and forth like that until we figured it out. Harmonics ended up in the piece, but it was his idea, not mine. He "heard" harmonics in the piece, and I helped him decide if it would be possible. My input was only of a technical nature.

HEPFER: *What happens when you have confusion about a piece and the composer is not there to ask?*

WILLIAMS: You do research. You try to find people who have done the piece and talk to them. You look at other pieces by the same composer that might give you a clue to the composer's style, a clue to the composer's musical world. You will get that from other scores, talking to people who have done the piece, and then you give it your best shot.

HEPFER: *How do you think percussion music has evolved?*

WILLIAMS: Percussion music *has* evolved,

PHOTO BY SARAH AINSLIE

Williams at Almeida Festival, 1985.

but then music is always evolving. I think the fact that the level of percussion playing has improved by leaps and bounds over the past 30 or 40 years is a major factor in the evolution of percussion music. It's because the players are just so much better now that pieces like "Zyklus" tend to get easier as years go by—pieces that were so incredibly difficult 40 years ago. The pieces get easier because they get played more and more, and having the opportunity to hear them makes them seem less daunting.

Of course, the fact that players have so much better technique than they did back then doesn't hurt either. So when you go back and look at the Boulez "Marteau sans Maître," for example, back in the '60s, man, that vibraphone part—I don't know how anybody played it. But we did. It's definitely still hard, but nowhere as hard as it used to be. If you can play Donatoni's "Omar" with all those grace-note figures, you can handle the Boulez, which came 30 years earlier.

It's a higher technical level, but compositional styles are evolving, too. For example, the world-music influence on percussion playing and writing is stronger than it was when we were students. There are many more people now playing hand drums and the percussion music from other cultures. The virtuosity across the whole spectrum is just fantastic.

It's natural that composers react to that. They hear somebody playing the marimba like it's a piano, and then they start writing piano parts for the marimba! Evolution: the technique supports the aesthetic and vice-versa. I mean, ask violinists how string music evolved and they would have to start looking back a heck of a lot farther than percussionists do, right? I'm not talking about orchestral playing, necessarily, but more about chamber music, solo percussion, and the percussion ensemble repertoire. Consider Kroumata, for example; they have the same level of ensemble chops as a Juilliard String Quartet. They're really just as good. That ability to play chamber music was not always the case. We didn't know how to listen to each other the way members of a string quartet do. We needed to have a conductor all the time. The evolution of the percussion repertoire made different demands on players. You can't perform the "Third Construction" with a conductor any more. But even when there is a conductor, the ability to listen in more of a chamber-music way and not just following a conductor and playing your part is crucial. That ability has really evolved *tremendously* among percussion players. I mean, Steve Reich's group, Nexus, Percussion Group Cincinnati, Kroumata—playing all those pieces without a conductor. Sure, some pieces *need* to be conducted. But I think that the evolution of the percussionist into a much better ensemble player has been a very big development.

HEPFER: *What makes a good percussion student and successful ensemble member?*

WILLIAMS: I don't think it's that different for a percussion student than it is for any other student. You have to be serious and do the work; it's that simple. It's still important for percussion students to keep their ears open, and to be always looking for signs that you're getting opinionated and narrowing your viewpoint. I'm not saying that you can't have a strong interest in a particular area of percussion, or music in general, for that matter.

To be a good student is to be like a sponge. Listen constantly to a lot of music, go to as many concerts as you can—and not only percussion concerts, all kinds of concerts. For example, here in Buffalo you can hear the complete Beethoven string quartets every year—six concerts played by some of the best string quartets active today. I'm not saying go to every one, but go to a couple and see what real ensemble playing is all about. You can learn so much from those groups. Be like a sponge; keep bugging people. Be a pain in the butt once in awhile. Be curious and keep an open mind: that's what I feel is very important.

HEPFER: *Where would you like to see percussion music go?*

WILLIAMS: We've talked a lot about where it came from and how the music and the playing has evolved, but where it's headed? It would be great if serious percussion music became more mainstream—more recordings and more radio play. It would please me greatly to see the percussionist/composer collaborative interaction that has evolved over the past 50 years continue, taking it to a new creative level. Innovation should be a driving force.

I know it verges on heresy, but I'm really not interested in hearing Bach cello suites on the marimba, or rags on the xylophone for that matter. Life's too short. There is so much good percussion music out there and so much being written right now. I really don't think percussionists need to rely on someone else's repertoire any longer. The world is so much smaller now than it was when we were starting out back in the '60s. The developments in technology alone have been overwhelming and are opening up so many avenues for exploring new ways to express oneself musically.

Jon Hepfer is a native of Buffalo, New York and attends Oberlin Conservatory where he is a student of Michael Rosen and plays with the Oberlin Percussion Group and Contemporary Music Ensembles. Past teachers have included Gordon Gottlieb, Jonathan Haas and Anthony Miranda. Jon hopes to pursue a career in contemporary chamber music. **PN**

Jeff Hamilton's Melodic Approach

BY RODRIGO VILLANUEVA

In recent years, jazz drumming has become very sophisticated. Today's successful drummers know it is not just about chops or keeping time, it is also about achieving a great level of understanding about music. In fact, many contemporary jazz drummers have transcended the role of accompanists, becoming writers, arrangers, and fine soloists. Jeff Hamilton is an excellent example of this new breed of player. He is an accomplished musician with a very impressive career, and with great taste for playing drums in the jazz idiom.

Hamilton is committed to jazz. His whole career has evolved around this genre, covering a wide variety of subgenres within this style, from big band playing to small groups. Hamilton has played for a wide variety of jazz artists, including Tommy Dorsey, Count Basie, Woody Herman, Monty Alexander, the L.A. Four, Ray Brown, Ella Fitzgerald, Diana Krall, and Oscar Peterson.

In this article, I am presenting an analysis of Jeff Hamilton's solo in "A Night in Tunisia" from the album *Jeff Hamilton Trio Live* (Mons Records, MR 874-777) because it clearly represents the new trend in melodic drumming that many contemporary jazz drummers are using. This performance is a well-conceived piece of music, with unique features such as the use of time, sound colors, dynamics, motifs, and melodic formulas. The use of these structural elements makes for a well-designed solo work, with good balance between unity and variety.

The most innovative element of this performance is Hamilton's use of melody on the drumset. By pressing the drumhead of the high tom, in combination with the rest of the kit, Hamilton is able to reproduce most of the pitches from the original melody, resulting in a unique interpretation of "A Night in Tunisia." In this solo, this great soloist performs, all by himself, the introduction, head in, solo, head out, and coda, just as any other instrumentalist would do in a solo situation.

During the process of transcribing this solo, many complex elements appeared that led me to choose a compound system of notation. I have basically used three different systems of notation depending upon Hamilton's approach during the solo. For instance, you will see traditional notation that covers the introduction, the B section in the head, and most of the material of the first chorus of solo. A second notation system is used for the melodic areas, where Hamilton is playing actual pitches from the original tune. In these sections the notation is more like that of a timpani part, incorporating bass clef in order to indicate the approximate pitches that are produced by the different drums. I use the term "approximate" due to the fact that standard drums are unable to produce a definite pitch. Their sound wave is very irregular, so a given sound can be an A or an A-flat, depending on acoustics, stroke velocity, placement of the stroke, etc. However, the sound produced is still identifiable within a certain range, which means that it is not a definite pitch, but it is an approximation to it. In the transcription I use notation symbols like ♯ and ♭ to indicate a change of the drum's pitch.

The third notation scheme is used for the last part of the solo, where Hamilton plays the second chorus with his hands. A more complex system of notation is required, as hand playing creates a much wider range of sounds and effects. This is due in part to the fact that the hands are, by themselves, a collection of percussive devices that can be used for playing in many different ways. Each finger can produce an independent sound, as in North Indian tabla playing. The palm of the hand produces a different sound than the fist, and so on. Therefore, for the last section of the solo I strived to convey the most essential types of stroke, but it is necessary to listen to the actual recording to hear the wide variety of sounds that Hamilton gets from the drums with his hands.

The solo has a symmetrical structure, divided in six sections. Each section involves a specific playing technique, but sometimes a given section involves a com-

bination of different techniques. The first section is the Intro, which consists of six bars with a double time feel (quarter note = 100). Tempo plays a very important role at the beginning of this solo. In fact there are some time shifts in the first stages of this improvisation. The second section is the head of the tune, primarily played melodically. The melody is especially perceptible in the A sections of the form. This section starts with a slow *rubato* tempo, for nine bars (quarter note = 118). At this point, Hamilton adds one bar to the original form to create tension, and also to prepare a rhythmic modulation, with the shift rate of dotted eighth = quarter and with a new tempo of quarter note = 160 that remains for the rest of the solo.

In the third section, which is the first chorus of the actual 32-bar solo, Hamilton uses a more standard approach to playing. The fourth section is the last solo chorus. This is where Hamilton plays with his hands, providing a new dimension to the solo, with a wider palette of sounds, effects, and dynamic levels.

The fifth section, which is not included in this transcription, is the head out, where Hamilton again uses his melodic approach, but this time playing the drums with his hands, as he did on the last chorus of the improvisation. This element creates a completely different sound to the melodic section, with the new nuances and colors that his hand playing allows.

The final section, also not included in this transcription, is a fading out extended tag that works as the coda. It is particularly interesting that, while it may seem awkward that Hamilton chose to begin with sticks, switch to hands in the middle of the performance, and play the head out with hands, this approach creates an unexpected bi-dimensional contour to the overall shape of the solo, developing an improvisation that, while it grows in intensity, fades out in dynamic level.

The introduction of this performance incorporates one of the fundamental elements in this solo, the pitch bending. This technique is used throughout the solo to recreate the acoustic image of various melodic patterns from the theme. Pitch bending has been a common technique for several decades. In fact, it was one of Art Blakey's favorite solo techniques, and can be heard in several of his recordings, such as "Three Blind Mice" (*The History of Art Blakey and the Jazz Messengers,* Blue Note CDP 7971902).

In the introductory section the six bars are divided in two phrases of three bars, using repetition with a variation and incorporating a *ritardando* at the end of each three-bar phrase. In the second section, at bar 7, the melody starts. Hamilton approaches this first statement in a very lyrical way, allowing time between each melodic idea. In this section, as in the original tune, the eighth notes are played evenly, implying a Latin feel. The way the drums are tuned (bass drum ≈ G; low tom ≈ C, high tom ≈ E, and snare drum ≈ G) helps convey the overall shape of "A Night in Tunisia," but it is in the upper part of the melodic shape

where Hamilton achieves the best portrait of the original shape of the tune by bending the pitch of the high tom at different levels. Note the use of bass clef in the notation of the A sections, to express the actual use of the melodic capabilities of the drumset. (See mm. 7–15.)

In the second A (m. 16), Hamilton establishes the actual tempo and incorporates the hi-hat with the foot on beats two and four. This time the melody flows with a more rhythmic feel. In bar 22 Hamilton plays a motif from the melody that constitutes one of the most important motifs in the solo, using it to end some of the eight-bar phrases and to provide a logical closure to his musical statements. In the B section, his approach is more in Max Roach's school, conveying a melodic line by using high and low sounds. (See mm. 24–31.)

I shifted to standard drum notation in this section due to the fact that it is played in a traditional way. The last A of the head is played with the melodic approach that I mentioned before, so it is notated like a timpani part, with bass clef again.

In the interlude, which is an added section to the 32-bar form, it is very interesting how the melody is reflected, again in a more standard approach, using low and high sounds. This last section of the melody incorporates a new sound, the splashed hi-hat, adding a nice forward flow to finish the head. As listeners we have the tendency to "fill in the blanks"; in other words, we tend to use our own experience with a given melody, such as this jazz standard, and hear the actual theme even when it is played by a typically non-melodic instrument. (See mm. 40–49.)

The interlude section ends with a four-bar break in which Hamilton plays with conviction and energy, setting up a swing feel for the beginning of his solo. (See mm. 52–55.)

In the beginning of the improvised solo, Hamilton plays a one-bar motif and turns it into the cohesive element of the first chorus by reusing its rhythmic content. (See m. 56.)

He develops this one-bar motif by using rhythmic repetition with melodic variation (mm. 58, 64, 66, and 68), that outlines four-bar phrases. He adds variety by using other elements such as the Afro-Cuban triplet Naningo or Bembé, played on the high tom. (See mm. 60–63.)

On the second A of the solo, Hamilton starts with the same motif that he used at the beginning of the solo, but this time he orchestrates it differently, substituting the snare drum for the bass drum and cymbal used in the original motif, and incorporating a double-time figure as an answer to this pattern. (See mm. 64–65.)

He then answers this two-bar phrase with repetition, changing the sound of the tom at the beginning of the second bar, but playing for the first time essentially the same idea back-to-back. (See mm. 66–67.)

In bar 68, he again plays the same motif, but he changes the last note from the tom to the snare, and this time he answers this one-bar idea with a triplet figure that sets up the melodically based motif used to finish the phrase. (See m. 70.)

At the beginning of the B section of this chorus, Hamilton uses another element taken from the head, this time from his interpretation of the melody in the second half of the bridge (m. 28), applying formulaic and paraphrasing concepts that are more commonly found in the solos of great jazz players such as Charlie Parker and John Coltrane. (See m. 72.)

In bars 74 and 75 he reuses some of the double-time ideas used in bars 65 and 67, and continues with the second half of this phrase using the same melodic fragment in augmentation, anticipating the low tom note transforming the triplet into a quintuplet.

During the last two bars of this B section (mm. 78–79), Hamilton reuses the material from the intro, bending the pitch of the high tom in a straight-eighth figure, very similar to the one played in the intro.

In the last A section of this chorus he starts with the same motif he used at the beginning of the improvisation, but changes the placement of the cymbal crash, playing it one beat later. The use of recurring elements such as this motif gives the solo great cohesiveness and allows for logical development. (See mm. 80–81.)

During measures 82 to 85 Hamilton develops the main motif and incorporates some previous elements, such as the double-time lick in measure 83, this time orchestrated between the two toms. At the end of this closing A section Hamilton again uses the motif taken from the melody, but this time he puts the sticks away and uses his hands to play the lead-in to the second chorus with the hands in bar 87.

In this new chorus he incorporates a wide variety of sounds and ideas, but he keeps a very consistent approach in the way he develops his ideas. For instance, he starts with a new motif and maintains it for half the chorus. Yet this time he manipulates the rhythm of the motif more aggressively by displacing some of the accents. In bar 94 he again plays the motif from the A section of the melody, which sounds a little different this time because it is the first time he plays it with the hands.

For the second A of this chorus (m. 96) he plays the first half of the second chorus motif (m. 88) and incorporates a "wiping" sound produced by rubbing his hand against the snare drum head. In this way he preserves an element played before and takes it to another level.

In the B section of this second improvised chorus he uses exact repetition, especially at bars 105, 106, and 107, playing a figure in double time that sounds very similar to the motif in double time used in the first chorus. He answers the first phrase of the B section playing 3/8 hemiola (mm. 108–109) in the low tom and answering with the original time feel.

A new element is presented during the last A section. Hamilton claps to add variety to this closing section, starting with a very simple motif that he answers with the drums, so it becomes a dialogue between his hand clapping and the sound of the drums. (See mm. 112–113.)

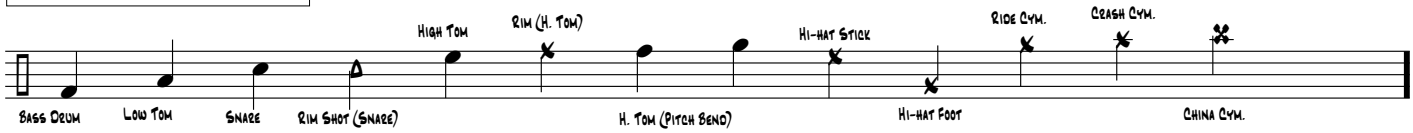
He gives the solo musical closure by again playing the melodic motif.

Hamilton's solo is a great example of melodic drum soloing. It has several of the most important elements that we find in any good melodic improvisation, and manipulates the melodic and rhythmic cells much in the same way that Charlie Parker used his formulas.

Rodrigo Villanueva holds B.M. and M.M. degrees in Jazz Studies from the University of North Texas. He is an Assistant Professor of Jazz Studies at Northern Illinois University, where he teaches drumset and jazz arranging and coaches the NIU Jazz Lab Band. He has played with Lynn Seaton, Stefan Karlsson, Takayoshi Yoshioka, Eugenio Toussaint, Roberto Aymes, Lucero, Alejandro Fernandez, and many other pop and jazz artists.

Notation Key

Standard Drum Notation



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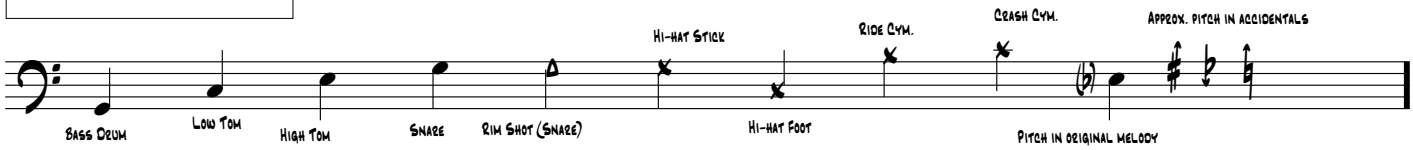
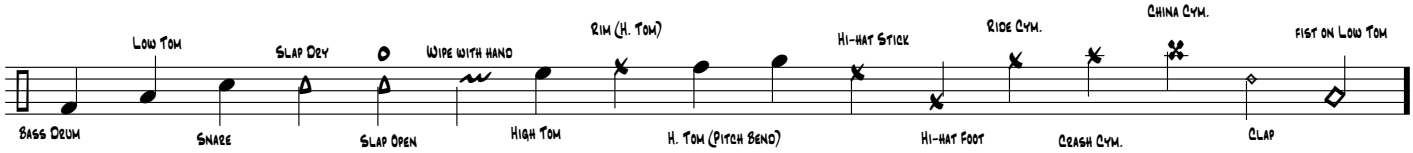
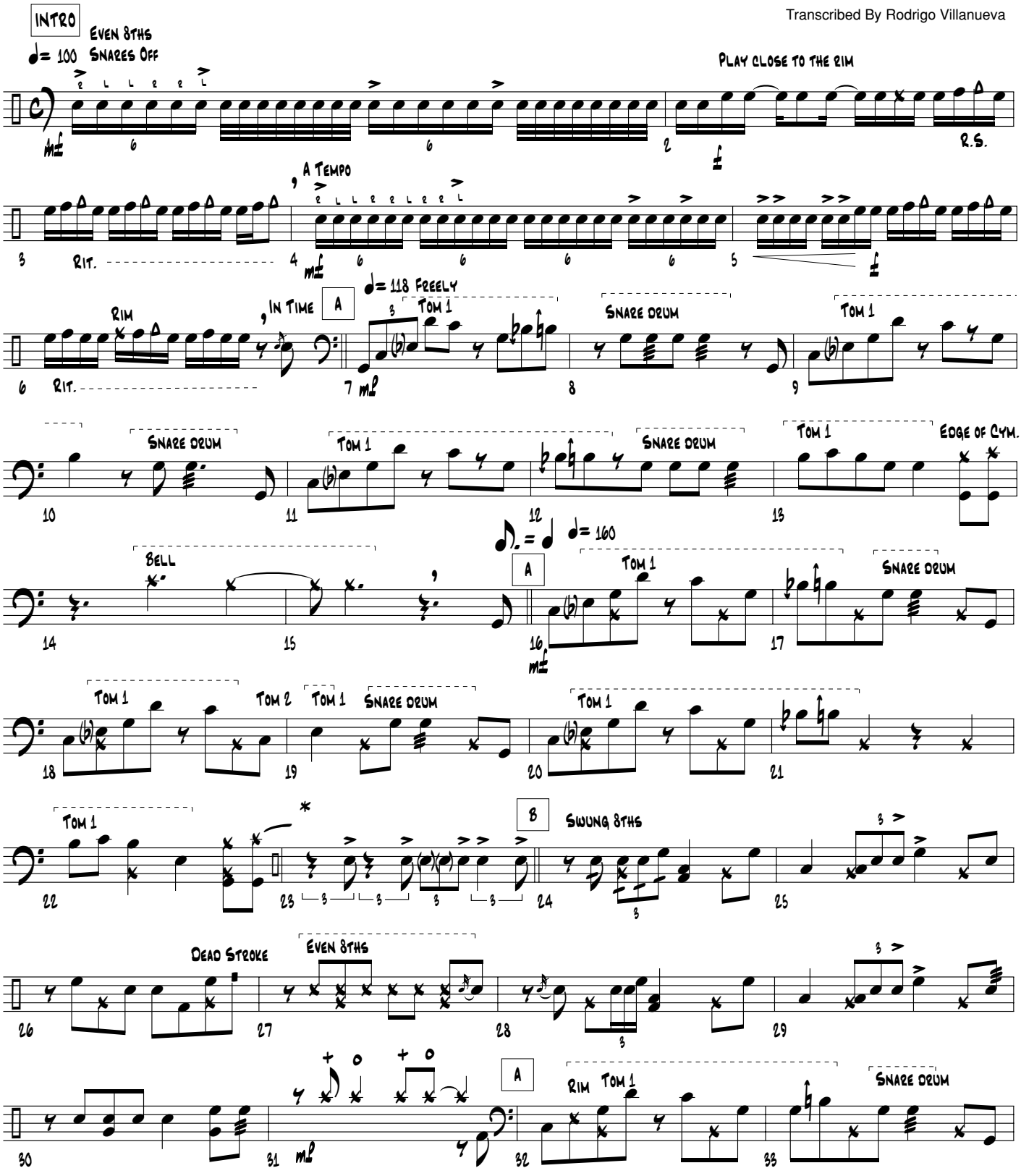


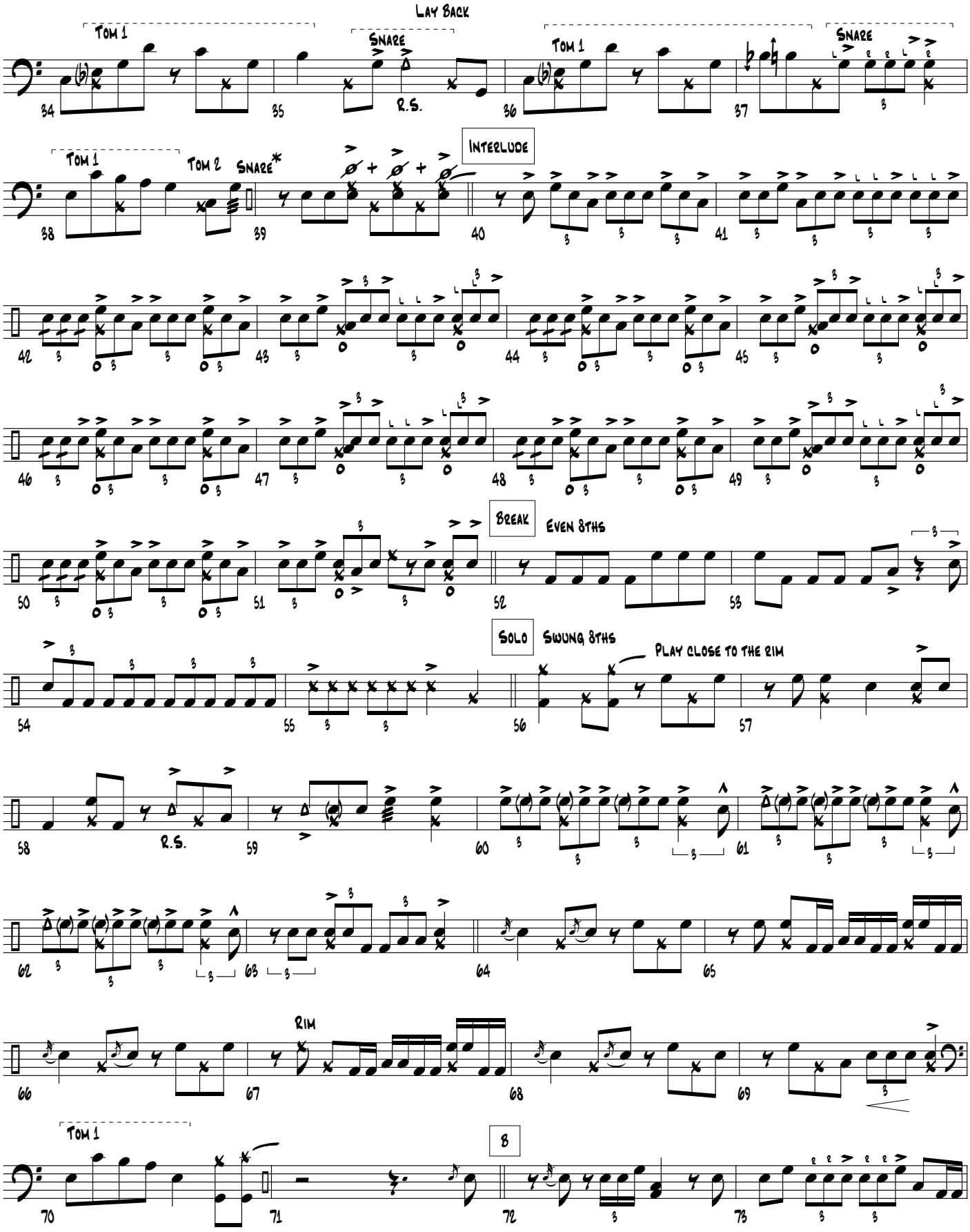
Hand Playing Notation



Jeff Hamilton's Drum Solo from "A Night in Tunisia"

Transcribed By Rodrigo Villanueva




Lay Back
Tom 1
Snare
R.S.
Tom 1
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Tom 1
Tom 2
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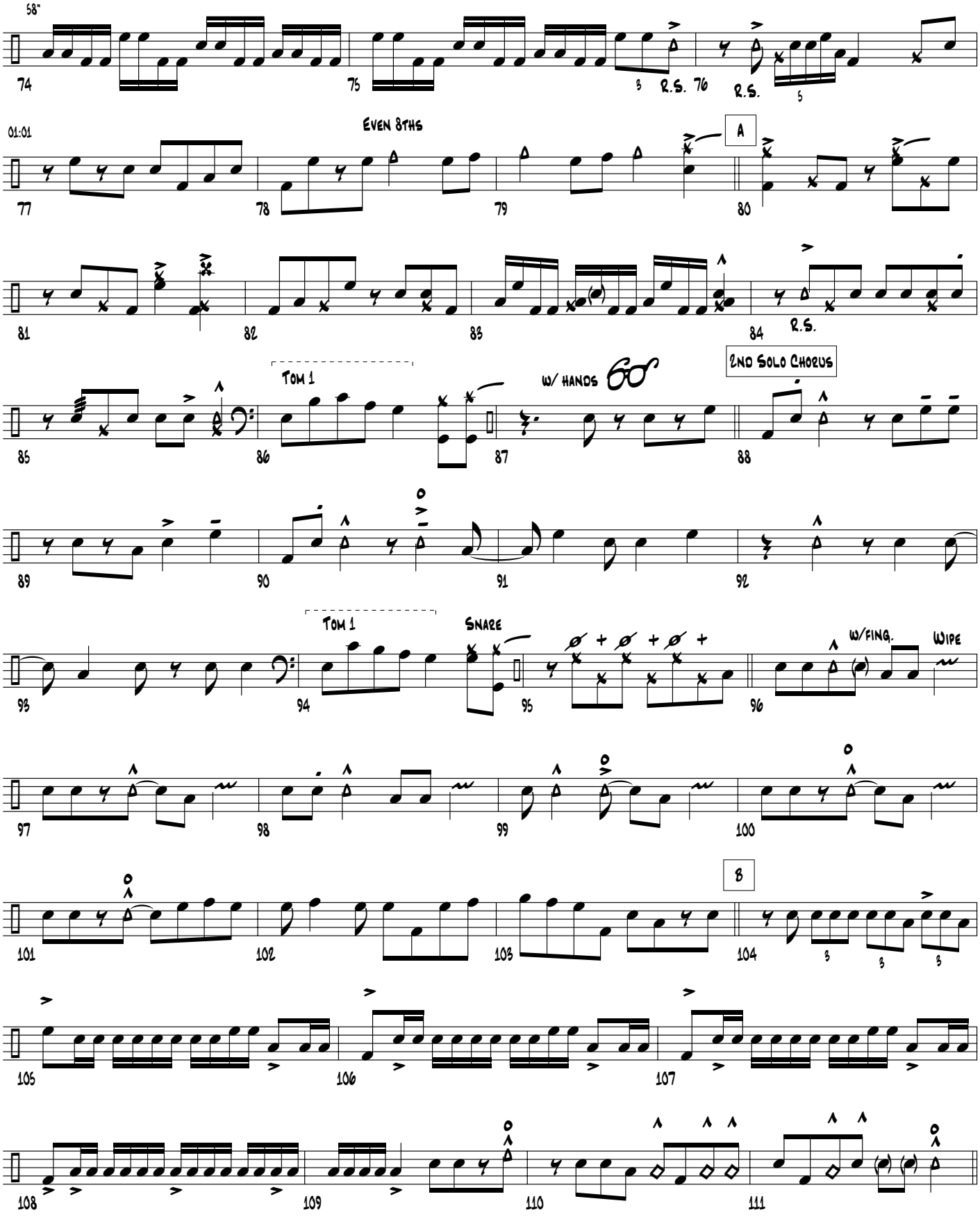
Interlude
Break
Even 8ths
Solo
Swung 8ths
Play close to the rim
R.S.
Rim
Tom 1
B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84
R.S.
TOM 1
W/ HANDS
2ND SOLO CHORUS
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87
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89
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91
92
TOM 1
SNARE
W/FING.
WIPE
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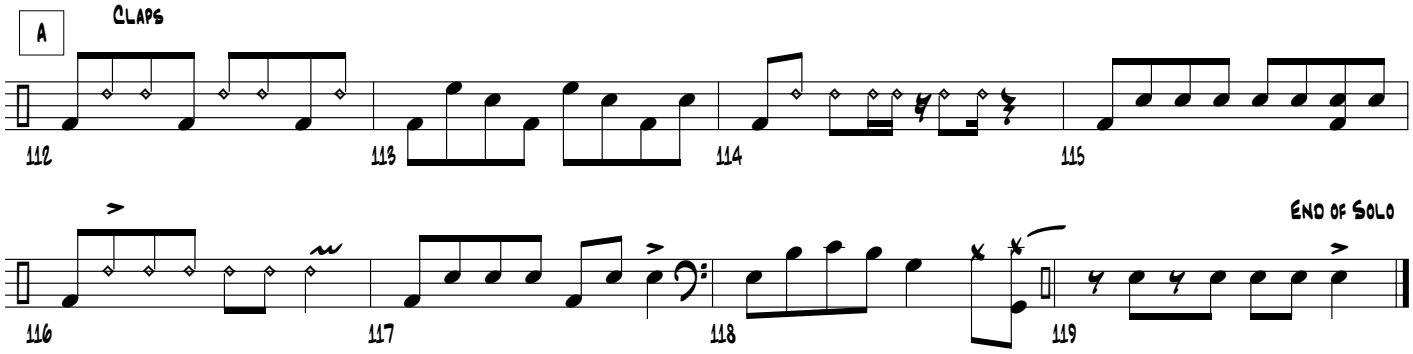

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Dave Black
Double Bass Master

BY MARK GRIFFITH

There are many drum compilation recordings released today. A younger drummer might think that Neil Peart invented this concept when he began doing the *Burning For Buddy* recordings in the 1990s. But the tradition goes back much further than that. In 1955, Capitol records released a record called *Hi Fi Drums*. This amazing recording featured many talented drummers. Buddy Rich played the title song, and Louis Bellson played a feature entitled "Sticks." The highly underrated Alvin Stoller appeared twice, as did Chuck Flores. The closer "Tri Fi Drums" featured Stoller with the great Stan Levey and Irv Cottler. But it was the tune "Gonna Tan Your Hide" that really turned heads.

"Gonna Tan Your Hide" showcases sheer virtuosity with both the hands and feet. We hear the drummer play a sustained single-stroke roll (starting slow and gradually accelerating to an astounding speed), played over a blistering single-stroke roll on the bass drums. The solo portrays amazing independence and a great touch at the drums. With all due respect to the innovators of the double bass drum approach, "Gonna Tan Your Hide" threw down the gauntlet in 1955! In fact, the drumming on this particular tune is more comparable to Thomas Lang than any of the other drumming of the 1950s. So who was this grand master of double bass drumming?

The answer is not a household name among drummers, but don't let that mislead you. Dave Black is one of the greatest drummers to come out of a unique time in drumming history. He is part of a handful of great drummers that bridged the gap between swing and bebop, and he is a true virtuoso.

I had a conversation with this amazing and forward thinking drummer just a few weeks before he died of pancreatic cancer on December 4. I began by asking him about when jazz was going through the stylistic shift of swing to bop. His answer surprised me. "We all sort of saw the two styles as one and the same," he said. "We could play a little bit more in the bebop style, but it wasn't all that different from the swing tradition."

Like many other drummers, Dave first saw Buddy Rich in 1943 with Tommy Dorsey, and he was totally mesmerized. Later, Dave remembered seeing both Louis Bellson and Ed Shaughnessy "messing around" with double bass

drums. It was their inspiration that prompted him to really start to develop a double bass drumming approach and create a unique and modern style.

"It was Gene Krupa's showmanship that first made a huge impression on me," Black said. "Everybody wanted to play like Gene and do all of the showmanship stuff that he did. It was Gene and Buddy's ballgame back then; anything that I do comes from them.

"But it was more than just them," he continued. "I saw 'Big' Sid Catlett play. He was a great big band swing drummer who could also play very delicately; that's what set him apart. He set the ground for bebop. I was also greatly influenced by Shadow Wilson. He was a powerhouse of a drummer and a great big band drummer. I saw him with Basie numerous times. I also saw the Basie band with 'Papa' Jo Jones. The difference between Papa Jo and Shadow was that Jo was smooth and a showman and Shadow was much more bombastic. Shadow was a huge influence on me. Although Shadow went on to play with some of the more bebop-oriented guys, he was a swing drummer through and through."

In 1953, Louis Bellson left Duke Ellington's band. He was briefly replaced by Philadelphian Butch Ballard. He had already played drums with Count Basie and Louis Armstrong, and today still plays around Philadelphia. But in 1954, Ellington made another change. Bellson arranged an audition for the 26-year-old Black with the Ellington band, and Duke liked the fact that Black also played with two bass drums. Ellington soon offered Dave the job to replace Butch Ballard. "At the time, nobody was playing double bass drums except Louis, Ed, and myself," Black said. "Because it was new and different, Duke liked it. The double bass drums are what got my foot in the door with Duke, and it went from there."

You can hear both Black and Ballard playing on the Ellington recording *A Duke In Concert* on Vogue. It is a two-CD set that includes a 1953 concert of the Ellington band with Ballard and a 1954 concert of Ellington with Black. Included on the CD is Ballard playing "The Hawk Talks" and Black playing "Skin Deep." Black's pair of 24-inch Ludwig bass drums pushed the Ellington band hard. Both tunes were written by Bellson as drum features, but in 1953 and '54 they were swinging features for Ballard and Black.

Ed Shaughnessy remembers hearing Dave with Ellington. Shaughnessy, who had previously played with Duke in 1951, liked Dave's approach. "If you stayed in the Ellington band for any amount of time, you were good," Shaughnessy said. "I played in the band for a month [when

Bellson got married] and I never saw a single chart! You had to 'hear' it. I told Duke that I didn't feel that I was good enough to stay; he told me that it was his band and *he* made those decisions. That was one of the most demanding drum chairs in the business, and Dave stayed there for a while. That's impressive!"

When Dave began working with Ellington, he had already been working with the greats. In 1950, he backed Charlie Parker in Philadelphia for three weeks, "When I played with Bird he was great—a real gentleman," Dave recalled. "But it sounded to me like he was playing swing; it didn't really sound all that new or different, it was just a more aggressive style of swing. He really had a swing feel in his playing, so I just went with it."

Dave also remembered the great drummers in Philadelphia at the time. "I really liked Chick Keane and Charlie Rice, who was a fantastic brush player. I used to practice with 'Specs' Wright, who was a very tasty jazz drummer. He sounded very modern at the time and was extremely popular around town. Specs was a huge influence on us all, especially Philly Joe Jones, who along with Butch Ballard was probably the most popular drummer in town."

And speaking of brushes, it isn't only Dave's double bass drums that are featured on "Gonna Tan Your Hide"; he also displays some fine brushwork as well. "Well, that was right after the invention of the plastic drum head, which made drumming much easier," Dave said. "Everybody loved those new heads; those things were a very handy asset to all drummers back then. I really loved Shadow Wilson's aggressive brush work, and I used to try to copy his brush playing."

So what's the story behind "Gonna Tan Your Hide"? "Billy Strayhorn wrote that as a feature for me with Ellington," Dave explained. "Since Louis had 'Skin Deep,' they thought that I should have my own feature, so Billy wrote that for me. What an honor."

Steve Smith is a huge fan of Black. "Dave Black is one of the most amazing drum soloists I have ever seen," Smith said. "His chops and showmanship are on the highest level. He's one of the jazz giants!" Smith recently gave me a video of Black playing a drum feature in the mid '80s that foreshadows the likes of Dennis Chambers and Thomas Lang. You can see Dave playing one-handed rolls and playing amazing question-and-answer phrases between his hands and feet. Black displays some of the stellar independence that Chambers has been spotlighting in his solo features for sometime, and he swings like mad! This amazing video is posted at Drummerworld.com, as is the recording of "Gonna Tan Your Hide." They are both something all drummers should check out and are truly essential listening.

Where did Black pick up his showmanship ideas? "Although I was known as a jazz drummer," he replied, "I made it a point to go out and see many of the different rhythm and blues bands, like Earl Bostic, that were working around at the time. In Philly, there was a band called The Treniers who had a great drummer named Henry 'Tucker' Green, who was an amazing showman. I stole a bunch of his stuff and tried to make it my own. Tucker could swing, too!"

Dave continued checking out drummers until the end of his life. "I listen to everything," he said. "I just love music! But I have been listening to two drummers in particular. The first time I heard Dennis Chambers, it sounded as though the earth and the moon were colliding. I love Dennis's playing. And I think that Steve Smith is the greatest all-around drummer in the world. I don't think there is anything he can't play!"

Mark Griffith is a recording artist, clinician, author, drumming historian, and sideman on the New York jazz scene. He has written for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, *Not So Modern Drummer*, and *Jazz Hot*. His most recent recording, *Drumatic*, features music written by the great jazz drummer/composers. He is presently working on a book entitled *The Complete Evolution of Jazz and Fusion Drumming*. PN

Sound Enhanced

Hear an mp3 recording of the example in this article in the Members Only section of the PAS website (www.pas.org).

The Clock Says

BY NEAL H. FLUM

As is the case with most, if not all, marching percussion ensembles, how we engage our rehearsals has much to do with how much time we have available to do so. At the University of Alabama (as in the college marching band environment everywhere) time is of great concern, as our students not only participate in the percussion section/marching band, but also pursue rigorous and challenging degree programs and university-related activities above and beyond their academic responsibilities. In fact, with an increase in the scheduling of classes, recitations, and laboratories between the hours of 3:00 P.M. and 6:00 P.M., it is becoming increasingly more difficult to find any day during the week when all of our marching percussion section members are present. When they are all present, it is imperative that the percussion staff has a well-planned approach to our use of time. Even so, the dynamics of a typical marching band rehearsal make focusing on the percussion section's needs a challenge.

Indeed, our marching band rehearsal itself is also a challenge from a use-of-time perspective as we allocate part of our schedule each day to football-game cheers, stand tunes, the halftime show, and the pre-game show. Admittedly, where we are with our halftime show often affects the other things we work on in rehearsal. Typically, we learn a new halftime show about every three to four weeks, which includes new music and drill. Often, there is not a lot of time to address the percussion section's needs.

So in order to better address fundamental performance issues and to improve the ensemble's performance skills, particularly in the area of vertical alignment between the front ensemble and battery, we warm up together before band rehearsal each day. Beginning at 3:30 P.M. and going until 4:00 P.M., the front ensemble and battery typically warm up using a basic single-beat type exercise, stick control patterns, the check pattern and duple variations, and our three warm-ups, one of which is included with this article. (The others are a form of a single-double-triple beat and accent-to-tap.)

Sometimes, we will vary our warm-up routine if a specific performance needs to be addressed. For example, if we sense that the percussion section needs to improve its rhythmic accuracy, we will spend more time on the check patterns and duple variations and shorten the time we engage the other elements in our warm-up. After our warm-up, if we have time, we usually run through our halftime show music.

Our warm-ups are written to address fundamental performance skills and to provide entertainment for fans of our football team that gather for our warm-ups before each home football game. The warm-up provided here addresses diddles, drags, and rolls with some sense of patterned-writing, but it is also written with a sense of "groove" to appeal to those individuals who attend our games and want to enjoy our warm-up.

This exercise in particular also provides our cymbal players with an opportunity to work on their timing as well as practice different techniques: orchestral crash, choke, hard choke, sizzle choke, taps, etc.

The keyboard part was written so our students can play it in any key. We take that approach with all three of our warm-ups. It basically emphasizes the root, third, and fifth of a major scale. We have our front ensemble students play the exercise as is and in the Circle of Fifths (including flats), minor keys, and sometimes in different modes. If the show music we are working on has a key signature or mode we do not typically encounter, then we will spend time on that key or mode when engaging our warm-ups.

To provide the front ensemble with different listening orientations and challenges, we sometimes use a mixed-instrumentation approach or have the battery move during our warm-up exercises. We begin the performance of any of our exercises in the traditional battery arc with multi-tenors to the left of the snares and bass drums to the right. The cymbal players stand directly behind the snares centered on the 50-yard line.

For another approach, we then have the battery set up in a mixed instrumentation with the multi-tenors integrated into the snares and the bass drums behind the integrated snare and multi-tenors centered on the 50-yard line, and the cymbals behind the bass drums. We then have predesignated pods of snares and tenors march around in an improvised manner staying between the 35-yard lines with the bass drums and cymbals centered on the 50-yard line. Often, during our warm-up, when the battery is stationery, we have our snare-tenor pods position themselves in different locations behind the front ensemble for a different listening orientation/challenge. Next, we will have all the snares and multi-tenors individually move around on their own, staying in between the 35-yard lines. We encourage them to improvise (their movement) but maintain visual or aural contact with the bass drums and cymbals.

The one constant in the on-the-move performances of our exercises is having the bass drums and cymbals centered on the 50-yard line about 15 yards behind the front ensemble. Having the bass drums and cymbals anchored give both the front ensemble students and battery performers an aural source for their tempo cue and it gives the battery performers, at times, both an aural and visual source for their tempo maintenance. As little time as we have to address our percussion section's needs, having the battery performers move not only helps us work on vertical alignment from front-to-back as well as balance, but it also gives the battery performers an opportunity to work on their marching technique.

After our warm-up, if the front ensemble has specific needs to attend to (like learning new show music), then they go off on their own and engage in that process. If the marching band rehearses its pre-game show, which does not involve the front ensemble, then the front ensemble has additional time to work on performance issues specific to it.

The clock does dictate greatly how we use our rehearsal time, and because the majority of our typical rehearsal is geared toward the marching band, as it should be, we usually have to address our percussion section's needs during our warm-up, and

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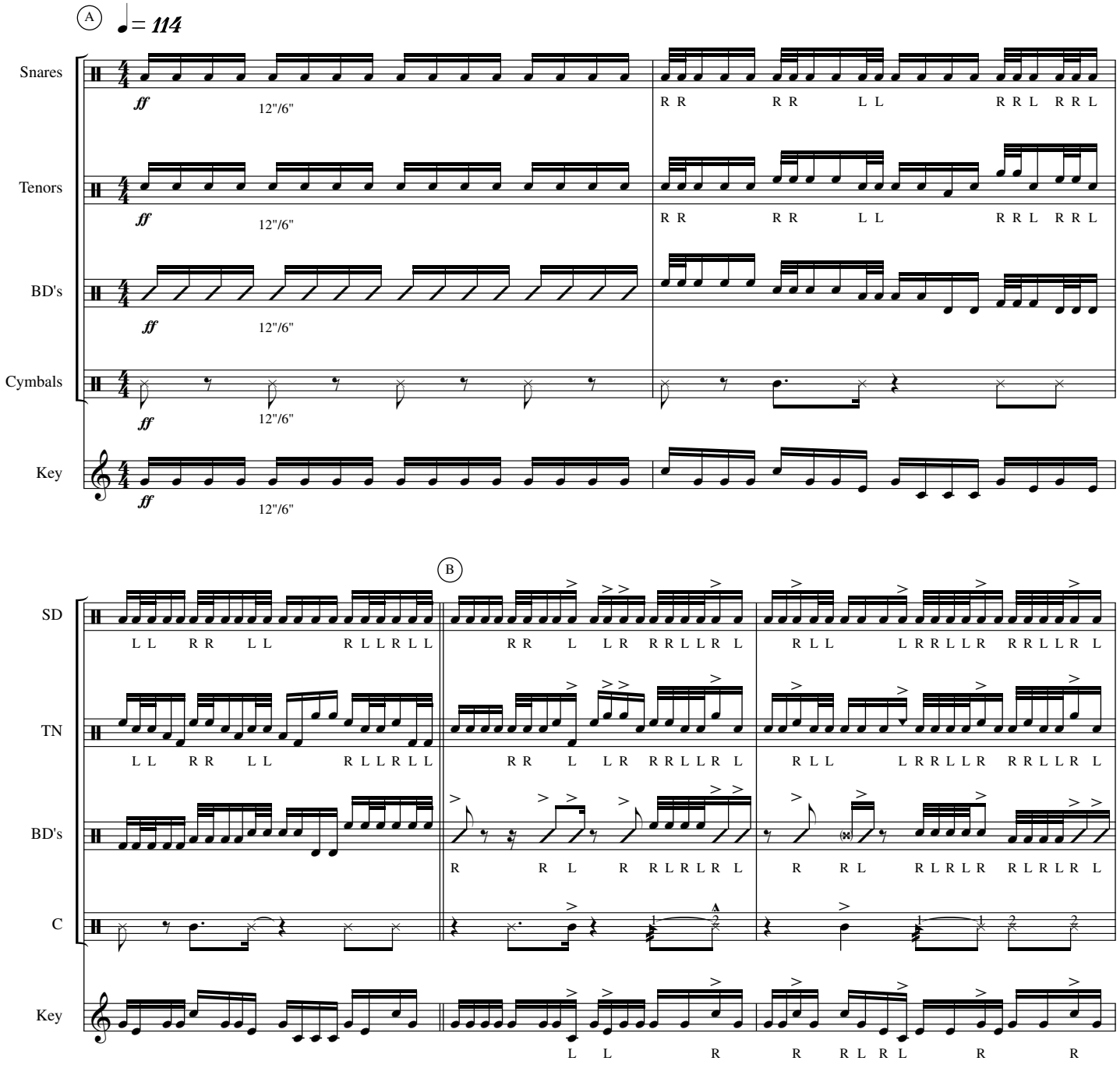
so we write our warm-up exercises to serve many purposes. Those purposes include providing the opportunity for the front ensemble and battery to warm up together. We have found that the necessity of doing so helps produce a much more fundamentally sound, more musical, and more vertically aligned ensemble. It also builds a better sense of "team," something we always consider as we engage the teaching process with our students.

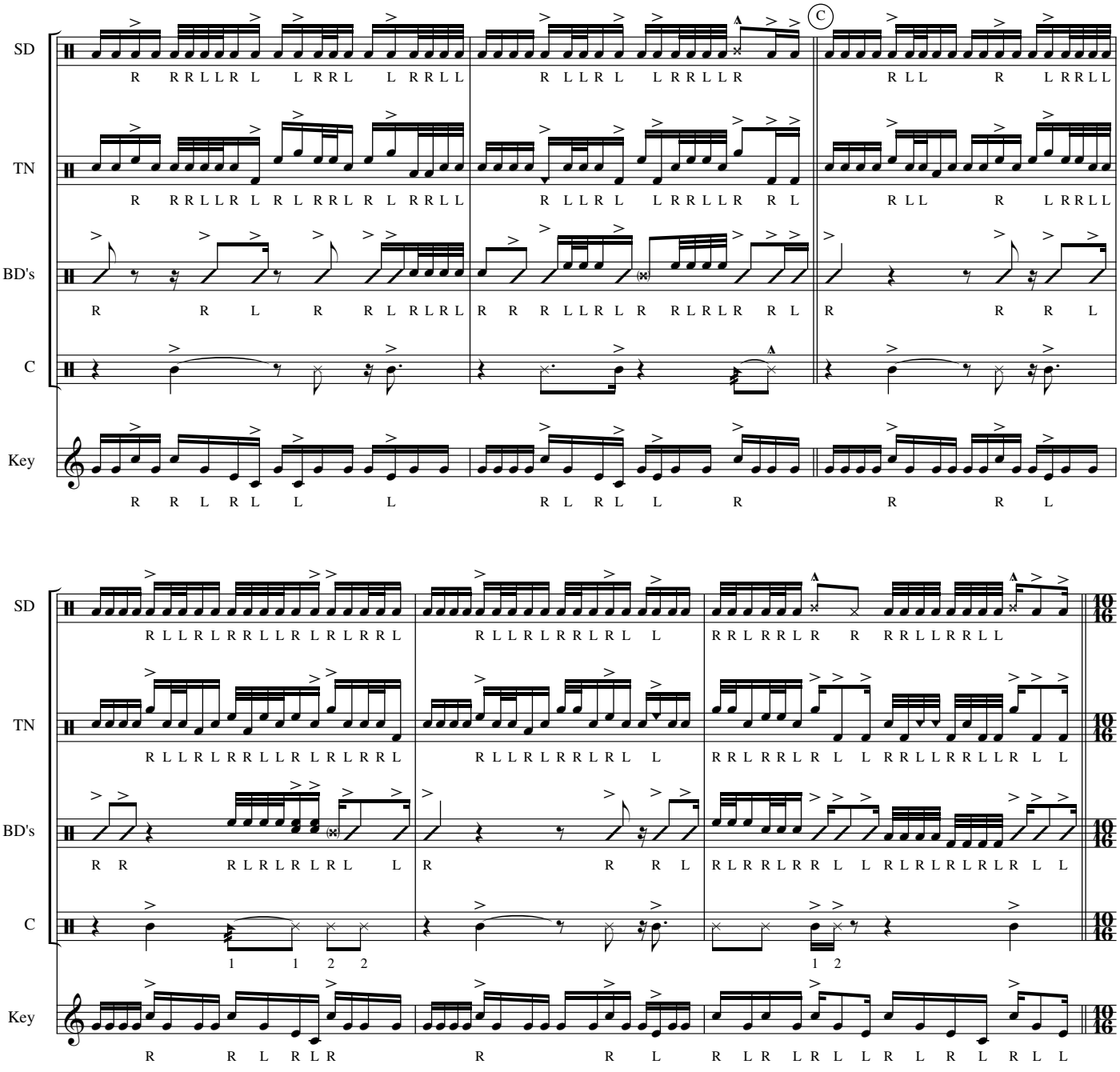
Neal H. Flum is Associate Director of Athletic Bands at the University of Alabama.

"SOUTHIE DAVE"

Dedicated to Mr. David E. Fox (of Waltham): dear friend, talented percussionist, and gifted teacher.

Arranged by ©Neal Flum April 2006

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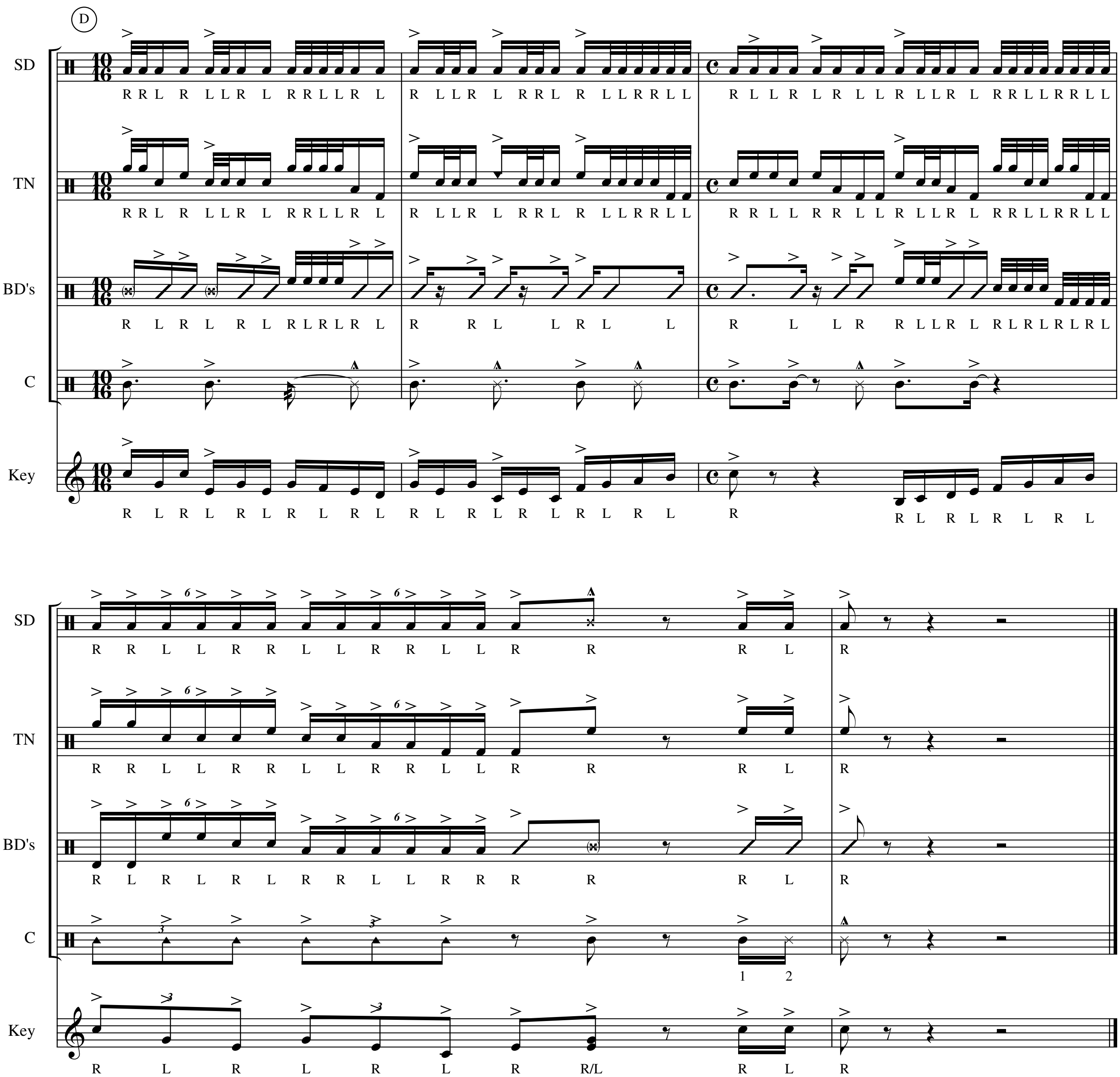
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Tamburello e Tarantella

Southern Italian Tambourine and Frame Drum Style

BY ALESSANDRA BELLONI

The Italian tambourine called *tamburello*, like all frame drums, is an ancient musical instrument connected to rituals often associated with women, dating back to ancient Egypt and Sumerian culture. The name *tamburello* probably derives from *timbral* from Assyria and Egypt.

In the Magna Graecia (now southern Italy) and the Middle East, women used the frame drums for rituals honoring the Moon Goddess. In Rome, the frame drum was played by men and women in rituals honoring Dionysus, god of ecstasy and wine.

Women mainly used the frame drums for the mysteries and rituals honoring the Mother Earth Goddess Cybele, as well as Isis (Egyptian goddess) and Artemis of Ephesus or Diana (Moon goddess). Today these cults are still living through the rituals honoring the Black Madonna. In southern Italy today, as in the ancient times, men and women still play the large tambourines as a sign of devotion to the Great Mother during the Tammorriata festivals in honor of the Black Madonna.

MADONNA DEI POVERI

HISTORY OF THE PIZZICA TARANTATA

Pizzica Tarantata is a very fast 12/8 rhythm from Puglia, which originated as music therapy to cure the mythical bite of the tarantula. Traditionally, mainly women played the "cure" on large-size tambourines with a double row of jingles. This dance became popular as *Tarantella*, and it was actually a healing trance dance of purification performed mainly by women (*tarantate*), who fell into a hypnotic state of mind. They suffered from a mental disorder known as *tarantismo*, a form of depression usually caused by unrequited love and repression of erotic desires. They felt trapped in the spider web of society, and the dance and rhythm helped the women free themselves from their imaginary spider web. The *Tarantella* dates back to the ancient Greek rites in honor of Dyonisus, god of ecstasy.

SINGING AND PLAYING

The lyrics are considered of "magic-ritualistic" origins and are about love and usually very erotic. They can be sad songs about an impossible or lost love, or about the passions of two young lovers unified in an act of universal love where anguish and fear disappear. Some lyrics are also prayers to Saint Paul, protector of the *tarantate*, sung in "distici" (10 syllables) asking for the healing of the person that has been "bitten" by the tarantula. These powerful lyrics are sung by men and women with variations that are improvised, therefore the drumming is also improvised, as the skill of the drummer is in following the singing. The skill of the dancers is to follow the drum with their feet.

The singers usually have very powerful, high voices, singing melodies that have a definite Arabic influence. The singing is rhythmic and at times the voice holds long notes, using the augmented fourth or diminished fifth intervals. The voice also uses scream-like sounds (laments) as the drum makes syncopations and the violin continues, creating an off-beat effect. Some ethnomusicologists have compared this free style to jazz and some African indigenous music.

The chords usually played are A major, D major, B minor, and A minor on the guitars and accordion. Before the violin, they used the *rebeque*, or *rabecca*, a folk fiddle that is widely used today in Brazil, especially in the northeast for rituals similar to the *Tarantella*.

TARANTELLA: ITALIAN TAMBOURINE TEACHING METHOD

Today in Southern Italy, especially in Puglia and Calabria, everyone in the *Tarantella* festivals plays the typical *tamburello*, with tight and high-pitched goatskin. Some are 10, 12, or 16 inches in diameter, with a very light frame two or three inches wide with five, seven, or nine sets of double jingles made with tops of tomato cans, called *cicere*, *cimbali*, or *piattini*. Like most southern Italian tambourines, they are deco-

rated with colorful ribbons (red, yellow, blue, green, and white), to bring good luck and dispel the "evil eye."

PLAYING POSITION

This tambourine is usually played by placing the left hand all the way through the handle, holding the drum slanted and up with the wrist (which moves continuously), and hitting the skin with the palm and fingertips of the right hand. If you are left handed, the right hand holds the tambourine and you play with the left.

Holding the drum with the left and playing with the right hand is called the "male" way of playing. The "female" way of playing is to hold the drum with the right hand and play with the left.

PLAYING STYLE

The *pizzica* style is a little different, as the tambourines do not always have handles, so they are held like regular tambourines, with the hand around the frame and the fingers resting on the edge of the frame.

The rhythm is a very fast, obsessive 12/8 with specific accents played and danced on the up-beat (called *battuta in levare*), and each cycle of the accents is a phrase of the song. The accents vary also according to the singing and the phrases of the violin or the accordion. The main difficulty is in balancing the instrument between the two hands so that the movement of the drum will not tire only one arm.

The wrist of the holding hand moves continuously, allowing the jingles to make a rhythmic sound according to the beats played by the playing hand, which hits the skin rotating off the thumb with a very loose wrist, going up with the palm of the

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hand, creating a natural bounce, then going down with the fingertips in the center of the skin.

This rotating motion of the hand divided into three movements makes the notes of the triplet, played up towards the jingles, to create a loud and repetitive 6/8 and a 12/8 for the *pizzica tarantata* style. The accents, which have to be very strong in order to make the *tarantate* dance, are done with the thumb, which becomes like a drumstick.

TARANTELLA PIZZICA STYLE LESSON

1. With a very loose wrist of the playing hand (right or left), hit the center of the skin of the tambourine with the side of your thumb, very strong and loud: *ta*.

2. Rotate your hand up, hitting the edge of the tambourine as it falls loosely on the back of the hand to create the bounced second note of the triplet: *ra*.

3. Go straight down to hit the center of the tambourine with your fingertips closed for the third open sound: *tum*.

4. Repeat the same motion continuously eight times, sounding "*taratum, taratum, taratum, taratum, taratum, taratum, taratum, taratum.*" At the same time, move the wrist of the holding hand, keeping the tambourine at waist level with your hand through the handle. Move the wrist in as the elbow goes out, and the elbow in as the wrist goes out. This motion, with a loose wrist of the holding hand, creates a louder sound of the jingles, which is really important to create a sound that is trance-inducing.

TARANTELLA ACCENTS ON A 6/8 TRIPLET RHYTHM

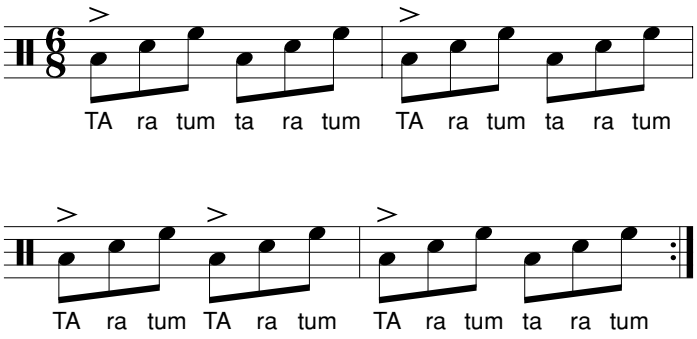
ta = thumb, soft

TA = thumb, loud

ra = rotation of the hand with back of the hand hitting the edge of the tambourine

tum = fingertips closed going down hitting the center of the skin.

In this style, the accents are played by the thumb. The following example shows a typical *Tarantella* accent pattern.



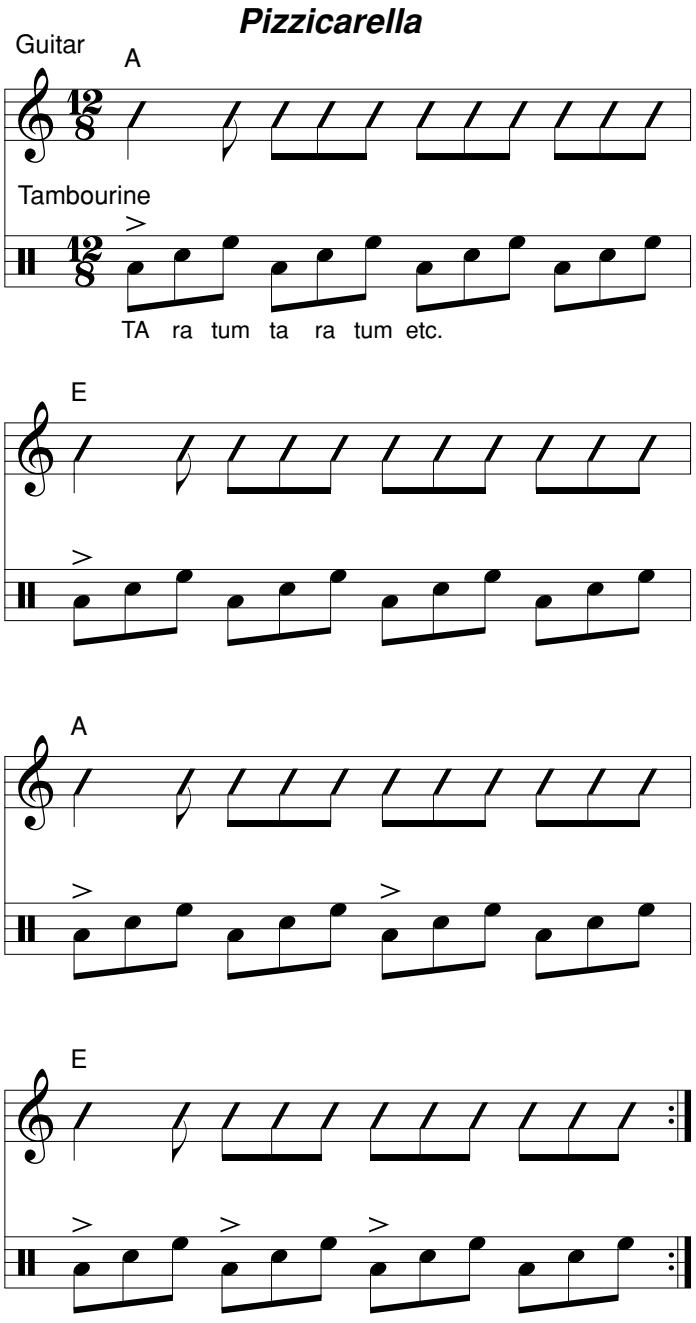
Repeat this exercise eight times, keeping both wrists relaxed and very loose, moving your elbow in and out accompanying the tambourine in a natural bounce. Keep your upper body relaxed and feel the vibrations of this powerful 6/8 rhythm in your chest and pelvis, thus helping to open your heart and lower *chakra*. The more you move your body the easier it becomes to play faster triplets. Think of it as a drumming dance.

The *Tarantella* is truly one of the most energetic and most powerful healing dances in the world—an ancient music and dance therapy still practiced today. The *pizzica* (bite), referring to the mythical bite of the tarantula, is the fastest of all the *Tarantella*, and the accents are very strong and sometimes complicated, depending on the text and music. I will give you only one example of the typical accents of the *pizzica*, known as *pizzicarella*.

PERFORMANCE TECHNIQUE

The technique requires a lot of strength as well as relaxation of the wrists. The thumb usually bleeds before it develops strong calluses, but bleeding is really part of the initiation.

There are many ways of playing the *tamburello*, and each player develops his own technique using the movement of the



whole body in a sort of "drumming dance." I have certainly developed my own technique through the years, which has enabled me to acquire an unusual stamina. I have also developed my own teaching method according to the technique that I play.

The main skill of the tambourine player is to combine the technique with the stamina, together with great physical strength, since the players go on for six or seven hours nonstop, without ever losing the beat. The tambourine supports the violin and the voice, and the skill of the drummer is in the ability to follow the musicians and singers in the variations. The players, usually women, were traditionally regarded as healers or shamans, and actually played for three days and three nights until the afflicted person, called *tarantata*, was cured of the mythical bite.

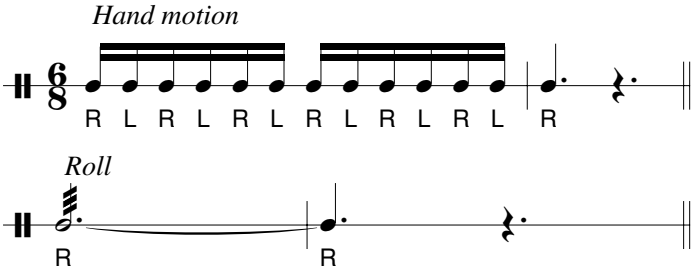
Alessandra Belloni is the artistic director, founder, and lead performer of I Giullari di Piazza, an Italian music, theater, and dance ensemble who are artists-in-residence at the Cathedral of St. John the Divine in New York City. She is also the designer of a line of signature Italian tambourines made by Remo, Inc. A tambourine virtuoso, singer, dancer, and actress, Belloni was born in Rome, Italy, and is committed to preserving the strong and rich traditions of her native culture. She is the author of the book/DVD package *Rhythm is the Cure*, published by Mel Bay. **PN**

Interpreting 6/8 Rolls

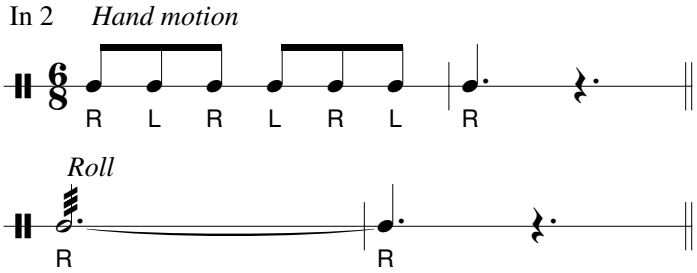
BY JEFF HOKE

As a result of fundamental material being initially introduced to students in quarter-note based time signatures, there is often confusion when transferring this material to eighth-note based time signatures—especially 6/8.

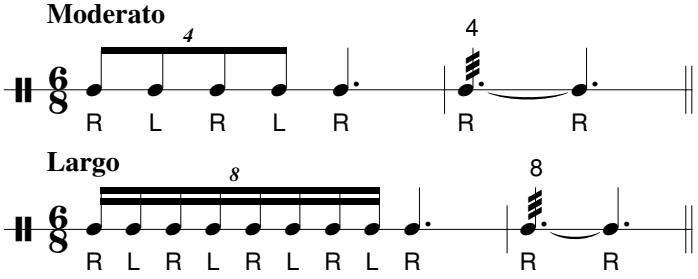
One challenging aspect of performing snare drum literature in 6/8 is the interpretation of roll passages. An initial consideration should be tempo. If the tempo is such that the six pulses per measure are comfortably felt and counted, the rolls should be executed with the lead hand playing the pulse.



If the tempo is brighter and an "in 2" feel is used, each hand motion would represent a beat of the measure.



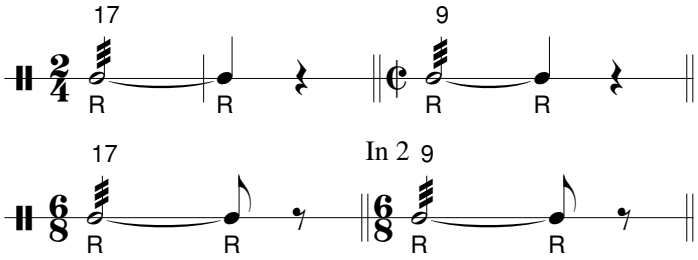
Alternatively, the use of duple groupings (groups of four or eight notes) may be used in order to achieve a good quality of sound by means of a comfortable physical motion.



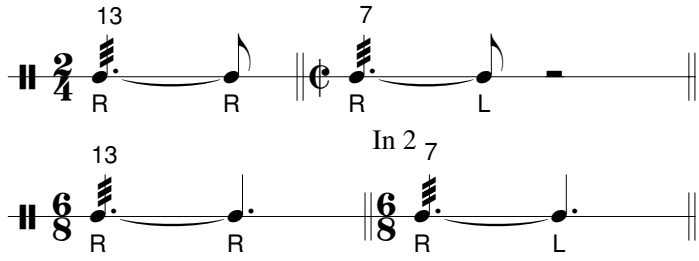
Style is an additional consideration when deciding on interpretation. If the material is to be performed as part of a symphonic or orchestral work, then the roll should be interpreted as a closed-stroke roll. If the work is more rudimental in nature, then the roll would be interpreted as an open-stroke roll.

Once tempo and style have been taken into consideration, the next step is to indentify a direct relationship between rolls in common and cut time with that of 6/8 time and 6/8 felt in two. I refer to this interpretative process as "parallel interpretation." Using this approach, the student draws upon previously learned material as a means of interpreting that which is new.

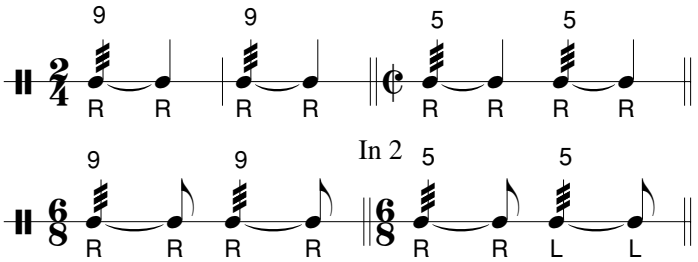
Let's begin with the half-note roll. This roll is played as a 17-stroke roll in 2/4 and 6/8 and as a 9-stroke roll in cut time and 6/8 in 2.



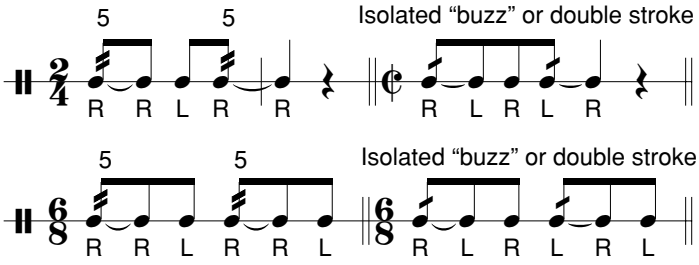
Next, the dotted-quarter-note roll. Here the roll is played as a 13-stroke roll in 2/4 and 6/8 and as a 7-stroke in cut time and 6/8 in 2.



In the case of the quarter-note roll, the roll is played as a 9-stroke in 2/4 and 6/8 and as a 5-stroke in cut time and 6/8 in 2.



Finally, the eighth-note roll, which is played as a 5-stroke roll in 2/4 and 6/8 and as an isolated "buzz" stroke or double stroke in cut time and 6/8 in 2.



If, in the future, you experience confusion interpreting roll passages in 6/8 and understanding their direct relationship to those with which you are familiar, perhaps the above will be a means of clarification. Good luck!

Jeff Hoke earned his Bachelor of Arts degree at Augustana College and is a private percussion teacher, arranger/composer, adjudicator, and clinician throughout the Midwest. **PN**

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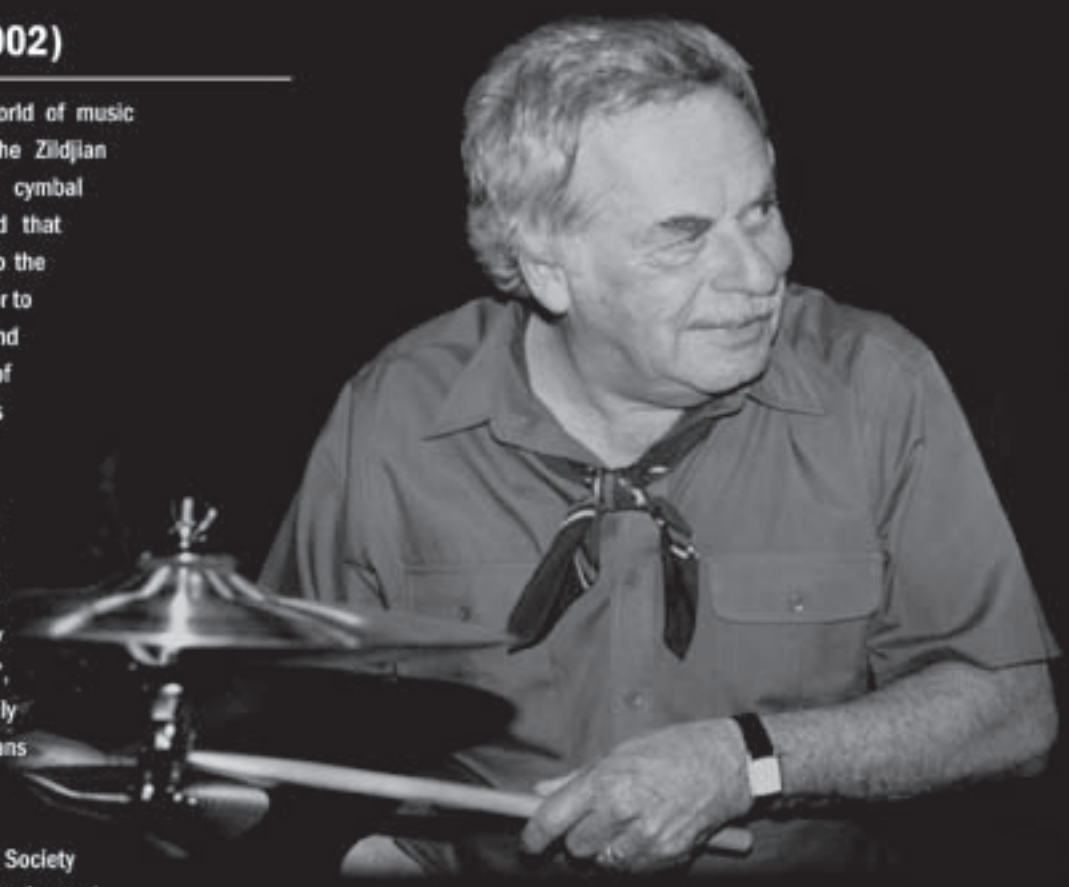
Armand Zildjian (1921-2002)

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.

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Music Practice as Meditation

BY MARK NAUSEEF

Music practice as a form of meditation is not a new idea, and much has been written about cultures relating to music in this way, such as India with its raga/meditation connection. Any musician, regardless of degree of ability or experience, can use music practice as meditation, and meditation as a means of deepening music practice.

The key is focused concentration with complete (but relaxed) attention to the situation, whether it is with composed (notated, graphic, verbal, etc.) or completely free improvised music. This is not meditation in the sense of a transcendent state of "no mind" but a meditation of completely absorbed concentration. This intense but relaxed concentration should have the music you are practicing as the single object of the awareness.

Your instrument is a vehicle that can bring you to an exceptional state of awareness and peace.

As well as increasing your ability on your instrument through the benefits of focused/concentrated practice, you are also designing a sanctuary within yourself that is away from or outside your normal state of active mind. Over time, the periods of concentration should become longer and deeper and easier to access.

Of course, access to a state of deep, concentrated awareness is also very valuable in live performance situations as well as in practice, not only to reap the riches deep within the sound but also to cut-off/exclude the many other distractions that go along with live performance. These distractions could include certain acoustics, sound systems, lights, air (or lack of), audience (or lack of), etc.

It does not matter if it's in your practice studio or in concert, the key is to develop a way of easy access into this sharp, clear, relaxed, awake, peaceful, and concentrated state of mind.

Here are a few ideas that may help.

Relaxed posture—making sure there are no obstacles affecting the flow of energy, such as having the shoulders raised unnecessarily, a bent neck, or any other forms of body tension.

Start practice before you actually begin to play by being clear and focused on what you are about do. Know exactly what material you are about to work on. The exception to this would be free/spontaneous improvising, although any form of improvising also requires an alert state of mind.

Prepare the area where you are to practice or perform so that you are comfortably situated for clear and focused work.

Take a moment before beginning to play to do some deep breathing and release any tension in the body. Also release the mind from any thoughts not pertaining to the work you are about to do.

When learning new material, start at a slow tempo so that the material can be well understood through clear execution, and repeat the idea enough times so that the brain-muscle connection can be well trained and the idea/material can be burned into your being.

Have respect for your instrument, as it is not just a pile of wood, metal, strings, skin, etc., but is a vehicle that can bring you to an exceptional state of awareness and peace.

It's yoga with music as the object/point of awareness. Make music practice not just something you do to improve your ability with your instrument, but approach music practice as a destination—a focused, relaxed and concentrated state of awareness inside the music. This cultivation of attention makes music a place to create within as well as the product of creation itself.

Mark Nauseef has performed and/or recorded with such artists as Jack Bruce, Trilok Gurtu, Steve Swallow, L. Shankar, Hamza El Din, Tony Oxley, Rabih Abou-Khalil and Lou Harrison. Nauseef studied Javanese Gamelan with K.R.T. Wasitodiningrat, Balinese Gamelan with I. Nyoman Wenten, North Indian Pakhawaj drumming and theory with Pandit Taranath Rao and Pandit Amiya Dasgupta, Ghanaian drumming and dance with Kobla and Alfred Ladzekpo, Dzidzogbe Lawulvi and C.K. Ganyo, and 20th Century Western percussion techniques and hand drumming with John Bergamo and Glen Velez. PN

Rhythm Composition Template

A teacher's guide for beginning rhythm composition

BY JOHN MARK PIPER

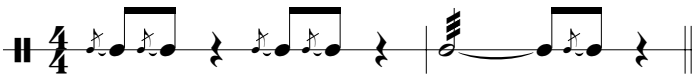
One of the best ways to solidify students' understanding and confidence in their knowledge of music is through writing original compositions. In language arts, students are often required to practice and demonstrate their new knowledge by writing sentences or short stories using new techniques such as punctuation and sentence structure.

Learning and fully understanding music notation is not very different from learning a new language. It's relatively easy to recognize and play a whole, half, quarter, and eighth note as well as their rest equivalents, but it's a far more challenging task to demonstrate a total grasp of notation by writing a cohesive, musical composition. The following is an assignment that I have used successfully to help students develop a broader grasp of music notation and composition.

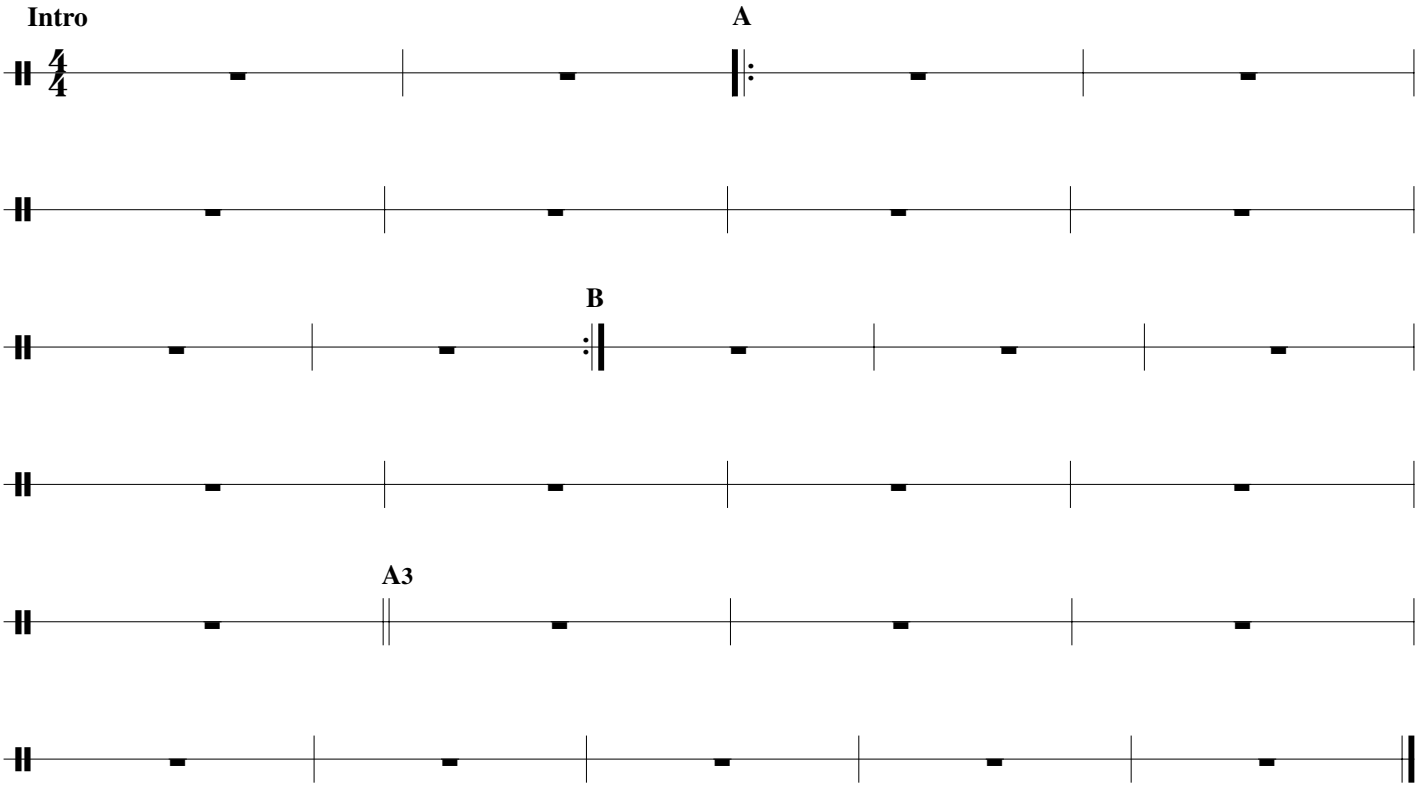
The assignment is based on a template (Example 1) for a standard 32-bar "AABA" form with a two-bar "Intro." I also allow students to use repeats on the second "A" section if they wish. (See Example 1)

Beginning with the "Intro" I ask students, "What do you think the objective of an intro is in a piece of music?" They usually respond with, "it starts the song." Yes, that's correct, but I add that it also gets the listener's attention and prepares their ears to focus on what they're about to hear. A musical intro is kind of like saying, "Ladies and Gentlemen, may I have your attention please." I then offer them an example of the most famous intro of all times (Example 2), and they usually recognize it as being the intro to many of their favorite movies as well as band marches.

Example 2: Roll-off



Example 1: Rhythm Composition Template

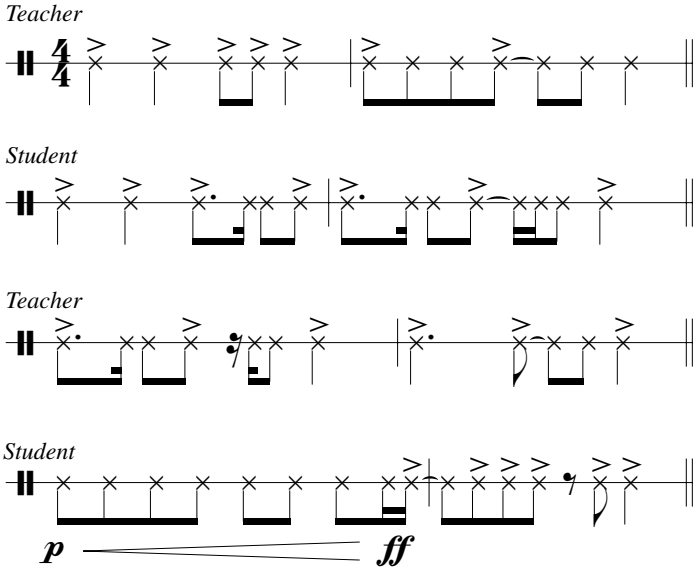


Now, it's time to state the first "motif." I first explain that a motif is simply a musical idea. When I ask students to make up a rhythmic motif or idea and play it, they often scoff in shame, saying that they don't know any or can't think of one. I've heard them often say, "I'm not very good at making stuff up." Then I tell them that musical ideas are a dime a dozen and anyone can make up a zillion of them. The hard part is choosing one over the others and sticking with it to develop it into a piece.

So, what exactly is a musical idea? At the very beginning stages, it can be compared to cheer-chant rhythms at a basketball game. I ask students, "Have you ever heard a cheer?" The cheerleaders do their cheers to primitive rhythmic ideas or rhythm motifs. This is the simplest form of a musical idea or motif I can think of. This type of example, or something like the theme from "George of the Jungle," works very well to help beginners understand what a musical motif is.

If you examine some simple cheer-like rhythms you'll notice that they usually have a question-and-answer type of phrasing. An excellent and fun way to help students discover how easy it is to come up with ideas for their rhythm composition is to "trade twos" with them in this type of format.

Example 3: Rhythm trading



To start the exercise you must first establish a tempo. I tell students that they have to be a dancer inside. Get that tempo and groove hard *inside* before beginning the exercise. The teacher then starts off by playing a simple two-bar, cheer-like rhythm, and then the student takes two bars to answer it. (This can be done with hand claps or percussion instruments.) The players trade back and forth keeping a strict tempo and improvising two measures each until the student recognizes the ease of creating and developing a simple idea.

The "B" section of the piece should be different than the "A" section (first motif). I explain to students that it's like putting colors together or matching a shirt with pants. They are completely different items with different colors but they still go well together. That's what the bridge of a song is (at this level).

Sometimes I'll offer helpful hints such as suggesting the use of rolls or flams in the bridge as a primary motif if their "A" section focused on single notes. Choosing what goes well together is completely up to the taste of the composer. Remember, the main objective of this assignment is to get students to do it and succeed. The process itself is an invaluable experience.

THE ASSIGNMENT

1. Compose a 32-bar percussion piece with a two-bar introduction, using any notation the student understands.
2. The piece should use and develop a musical, rhythmic motif.
3. Observe imaginary barline rules. (Imaginary barlines, dividing the measure in half, should be treated the same as real barlines with regard to notation, rests, ties, and beams.)
4. The composition should be hand written, making sure the measures have the correct math (proper number of beats) and are written in the easiest and clearest way for another person to read.
5. Students should be able to perform their own piece.
6. The music should make musical sense.

After everyone has completed the assignment, I notate all the pieces using Finale music software, print them into a single booklet, and pass them out to each participating student. We then use them for sight-reading and percussion etudes. Not only has each student written his or her first composition but they also have pride and a sense of accomplishment when they see their names in the composers heading of the music, or better yet, hear their piece performed by another student.

John Mark Piper is a vibraphonist, drummer, composer, and teacher residing in the Dallas, Texas area. He is the author of the sight-reading and music series books *The Shapes and Patterns of Music Volumes I and II*, *The Shapes and Patterns of Rhythm*, and *The Shapes and Patterns of Rhythm with Melody*. His main focus is Piper's Loft, Inc., which specializes in educating beginning and intermediate students. **PN**

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C) Students aged 18-24 must be enrolled in, or apply funds to an accredited, structured music education program.

OPTIONAL

A) In addition to the video, an audio cassette of your performance
B) 100 - 200 word essay on why you feel you qualify for a scholarship (finanicial need is not a consideration) and how the money would be used (college, summer camp, private teacher, etc.)
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(pssst, it's a good idea!)

BY JIM COFFIN

Okay, sing along: "Taking care of business." That's enough; I can't remember the rest of it anyway. But learning about the business world is a good idea. Why? Regardless of whether you become a professional musician, an educator, end up in the business side of music, or have music as a hobby, business will be involved.

The intention of this article is to give you some insights, or a business perspective, regardless of your career choice. Those enrolled in a university that offers a music business degree might already have some business background. But I might offer some additional business tips.

By the way, most of you will have eight to ten jobs or career changes in your lifetime, and two of them haven't been invented yet. So learning some business skills will be of value. First important tip: Take the word "luck" out of your vocabulary.

"Most of you will have eight to ten jobs or career changes in your lifetime, and two of them haven't been invented yet."

PLAYING THE CAREER GAME, OR REALIZING DREAMS

Like many of you, my dream was to become a professional drummer. However, my resume reads: professional player, music store employee, high school band director, university music professor, marketing manager for Premier and Yamaha percussion, writer of percussion method books, writer and editor, consultant for the music products industry, and now a script writer for a DVD. I count six careers, with eight career changes. (If you get a different number, math was never my strong suit.)

Before I get into basic business, following are some thoughts and tips to be thinking about. The following statement is the key to learning how to play the career game: *Knowledge is only knowledge; learning is power!*

Tip 1: Check out the successful people in the career area that you are interested in. Issac Newton said, "One must first imitate to later surpass."

Tip 2: Work on the fundamentals: A. Listening: Separate fact from crap. B. Writing: Don't use e-mail "buzzspeak." C. Speaking: Ability to communicate: get rid of "like" and "you know."

Tip 3: Learn about power. Understand there will always be people who will be after you. People in power want to stay in power. (Later in the article I'll discuss *The Wizard of Oz* hoax.)

Tip 4: There are politics involved in all careers. You cannot escape this fact. Breaking down the word: POL, Greek word for "many." TICS, Blood sucking little varmints

Tip 5: There will always be change. You must develop the ability to handle it. Prior to change there will be a lot of gossip resulting in FEAR: **F**alse **E**vidence **A**ppearing **R**eal.

THE SELLING GAME

"Everybody lives by selling something"—Robert Louis Stevenson.

Although marketing covers all aspects of business, I like to start with the Art of Selling. First you must understand what your basic product is that you are selling. Whether you become a professional musician, an educator, or work in the music industry, when asked what your product is, it is *you*. Not your musicianship, your high school band, or whatever, *you* are the product. And your salesmanship must center on that premise.

Following are a few attributes: 1. You have a burning desire to prove *you* to someone. 2. You radiate confidence and strength. 3. You are highly goal-oriented. 4. You invest monthly in the greatest investment, your mind!

There are six more characteristics, but the above will suffice to give you an idea of what is involved. After *you*, there is a physical product that requires additional attributes necessary for success.

THE MARKETING GAME

"Nothing succeeds like the appearance of success"—Christopher Lasch.

Marketing is a matter of Image and Perception: the Package. Marketing is the function that covers all aspects of business. Selling, advertising, finance and budgeting, research, and dealing with wants and needs. With *you* being the initial product, rate yourself in the above areas. I am going to list all ten of a marketers' attributes: 1. Imaginative, 2. Inquisitive, 3. Researcher, 4. Determination, 5. Enthusiasm, 6. Patience, 7. Initiative, 8. Preparation, 9. Integrity, 10. Read extensively.

MORE TIPS FOR SUCCESS

Be Prepared: not just a Scout motto. Knowledge + Learning = Empowerment! Get a mentor. If you want to know something, don't ask the monkey, ask the organ grinder!

A mentor should be considered as a "lighthouse"—a beacon who will show you the way based upon his or her experience, knowledge, and being a good "game" player. You might have more than one mentor, but all of them will have been successful in their given area of expertise. Key words when working with a mentor: 1. Ask, 2. Listen, 3. Observe, 4. Act. Notice that "speak" is not on the list.

NETWORKING

This is a very important aspect of your career. It is taking care of yourself and

setting goals. Harvey Mackay, in his important book *Dig Your Well Before You're Thirsty* (Currency/Doubleday) offers this advice: "Your talent alone will not save you in today's world. More training and education will not save you. The government will not save you. No matter how self-reliant, dedicated, loyal, competent, well educated and well trained you are, you need more than you to save yourself: you need a personal network."

Meeting people is important, but your reputation is the key when developing your network. Following are ten ways to create a successful network.

1. Start now! Make networking a high priority.
2. Don't miss opportunities to develop contacts.
3. Have business cards and stationary.
4. Develop relationships that are not "all business."
5. The key word is ASK!
6. Keep in touch. Develop long-term relationships.
7. Get to know the right people.
8. Join appropriate associations, including alumni groups and PAS.
9. Remember people's "special days."
10. Look for ways to help the organizations you join.

Hang in there; I'm getting close to wrapping this up. (Do I hear sighs of relief?) I have only scratched the surface, but I do want to throw this out: My main goal is to get you to consider the necessity of taking some business courses before you graduate. One way is to go to your school's business college and see if they have a business survey course. In that course you might discover that there are other offerings that might fit your career choice.

College-age people have attained just enough knowledge to be dangerous. You feel indestructible. But Mark Twain said it best: "The trouble with most of us is that we know too much that ain't so." I have found that to be the truth.

In order to develop professional attributes, the main ingredient is *attitude*.

Wrong	*Right*
Worry	*Responsibility*
Rush	*Improve yourself*
Overreact	*Set goals*
Neglect responsibility	*Humor*
Give up	*Trust yourself*

SOME FINAL THOUGHTS

1. Pick out five other careers that would interest you if you didn't or couldn't have music. Being interested in a lot of things makes you more interesting.
2. You don't always have to be working. The well needs to be filled up once in awhile.
3. Don't be afraid of failure; everyone loses once in awhile. Turn that into something positive!

Whoops, almost forgot *The Wizard of Oz* hoax, or "find out what's behind the curtain!"

Society has a game going, and you need to discover the game that affects you. In *The Wizard of Oz*, when Dorothy peaked behind the curtain she discovered that the know-all, see-all wizard was nothing but a little nerd working with smoke and mirrors. You have to find out who is behind the curtains that holds the power over you—your goals and aspirations. Power people want to keep you in the dark; that's how they keep their power.

Good luck and have great careers.

Jim Coffin has had a varied music career, from performer to clinician, educator to business executive. For over 20 years Coffin was employed in the percussion industry, overseeing marketing, sales, educational and artists activities, and product development for Premier Percussion and Yamaha Percussion. He has served on the PAS Board of Directors and as PAS Secretary, and served as Drumset Editor for *Percussive Notes*. In 1999 he was the recipient of the PAS President's Industry Award, and in 2005 he received the PAS Outstanding Supporter Award. Coffin established the Business of Music Seminars in 1995 and has lectured at several universities and at PASIC. **PN**

The Keyboard Glockenspiel

BY NICHOLAS ORMROD

Several years ago I was on tour with the Chamber Orchestra of Europe doing a series of performances of the complete music (as opposed to the more often performed suite) from Ravel's "Ma mère l'Oye" ("Mother Goose"). During the rehearsals of the last movement, "Le jardin féerique," the conductor, Claudio Abbado, was constantly indicating that he wanted the glock part louder in the coda (see Example 1). The percussionist was doing a sterling job on what is a tricky corner, and I could not understand why the maestro was making such an issue, but she certainly played it good and strong in the concerts.

During one of the flights during the tour, I found myself next to the Austrian keyboard player who started complaining to me about the fact that it was impossible to make his celeste glissandi heard for the racket of the glock! He claimed he would cut himself to shreds if he tried any harder. This started me thinking, what did Ravel intend? And it was only at this point that I realized that the part is, in fact, written for *Jeu de Timbres*, or keyboard glockenspiel. In fact, Ravel states in the score "Jeu de Timbres (à claviers)," underlining the idea that it is a keyed instrument. But the keyboard glock is a quiet, tinkling instrument that cannot be played very loudly, so Ravel must have meant the part to be textural, doubling the woodwind, not leading it. Hmm...

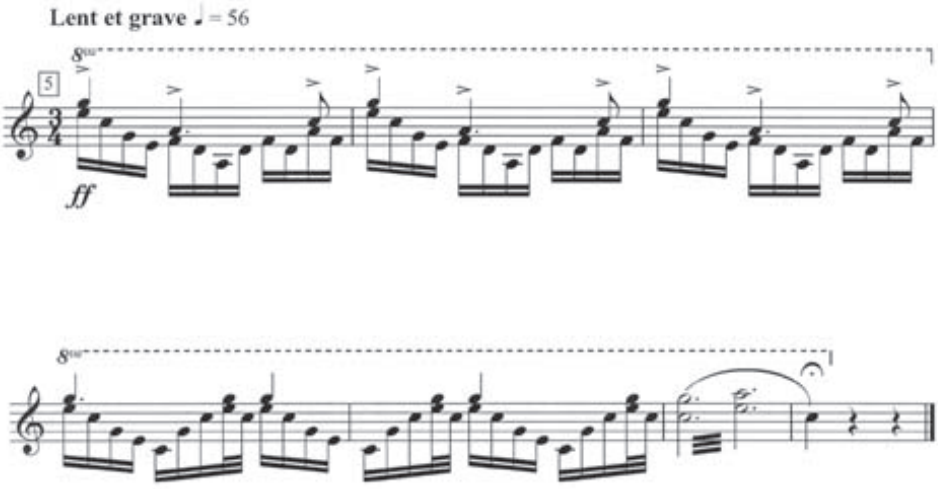
It is always a matter of amazement to me that in some areas of our percussion performance we go out of our way to discover exactly what a particular moment in the score might indicate whilst ignoring other matters almost completely. Fashion flavors a considerable number of our decisions; for instance, the "period instrument revolution" has virtually outlawed the changing of notes (or addition of notes) in the timpani parts of Beethoven, yet Mahler conducted his own arrangements of Beethoven symphonies (with added and enlarged trumpet, trombone, horn, and timpani parts) at the start of the twentieth century to great acclaim. Why is it that the timpani writing at the beginning of the "Marche au Supplice" in Berlioz's "Symphonie Fantastique" creates such strong opinions, yet the flagrant disregard of the composer's intention by using a standard glockenspiel instead of a keyboard instrument for Dukas's "L'Apprenti Sorcier" is accepted without question?

It is interesting that the *Harvard Dictionary of Music* defines *Jeu de Timbres* as "glockenspiel." There is no reference to a keyboard instrument at all. My old professor, Reginald Smith Brindle, in his book *Contemporary Percussion*, makes one of his usual acerbic comments:

> The *keyboard glockenspiel* (the French "jeu de timbres") is rarely written for nowadays, perhaps because it is by no means a common instrument, perhaps because its tone and volume do not equal that of the conventional glockenspiel. Being enclosed in a box, the tone of the instrument is muffled. In addition, the keyboard mechanism permits the production of only one scale of volume... In *Chronochromie* Messiaen always writes very swift single-note patternings [see Example 2]. Chords and polyphony are excluded. The same is true of Stockhausen's use of this instrument in *Gruppen* except for very occasional chord passages... In both the above works the keyboard glockenspiel is written for with a wide range of dynamics which cannot be reproduced... Certainly the use of this instrument in Mozart's *The Magic Flute* seems better calculated.

The great *Percussion Instruments and Their History*, by James Blades, makes many references to the keyboard glock, and it is assumed that the reader knows what the instrument is. However, how many of us have actually encountered one? In my experience the keyboard

Example 1



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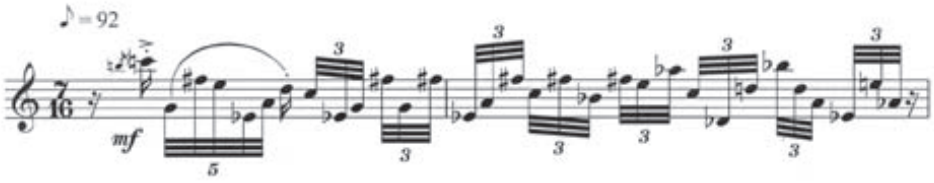

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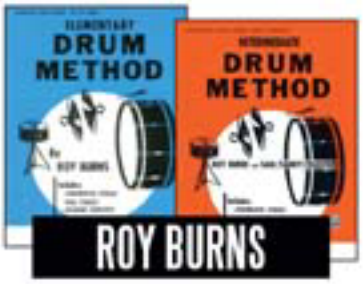

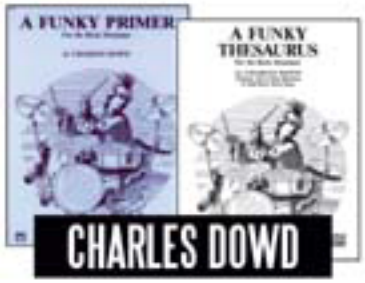

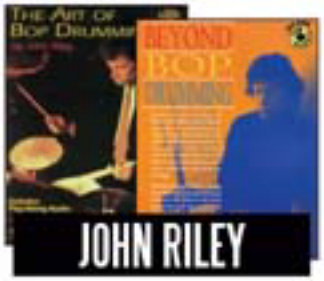

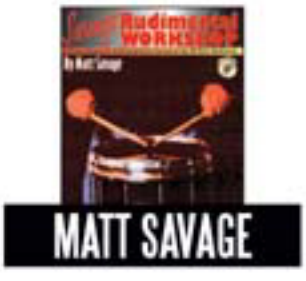

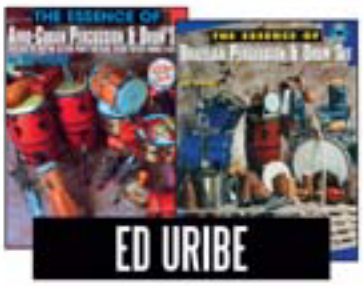

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PN FEB

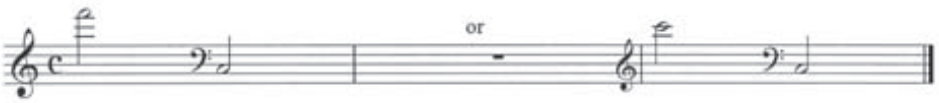
glockenspiel is rather an awkward instrument, with a small keyboard and a harsh action. The hard (usually metal) hammers on the end of the mechanism strike against non-resonant metal bars, which tend to be thin and without that lustrous sound we love to hear from Mr. Deagan! The range is usually around 3 to 3 1/2 octaves (see Example 3), sounding an octave higher than written (although Smith Brindle states that it sounds two octaves higher), which covers the required range for Mozart's "Die Zauberflüte." With this in mind, how should this knowledge affect the way in which we perform and teach these excerpts?

At PASIC 2003 in Louisville, I was fortunate to hear several expert players conduct master classes on some basic repertoire, two of which contained glockenspiel parts. One of these sessions was about opera performance, and a large segment was devoted to the playing of the glock part in Mozart's "The Magic Flute" (see Example 4). There was a passing reference to the fact that the part was written for the keyboard glock, but the main emphasis was put on how to rewrite Mozart's music (or rather, just the top line) to fit it on to a standard 2 1/2-octave hammered glock. There was no discussion as to whether or not it was acceptable to arrange Mozart in this way rather than hire a keyboard glock and give it to the continuo player.

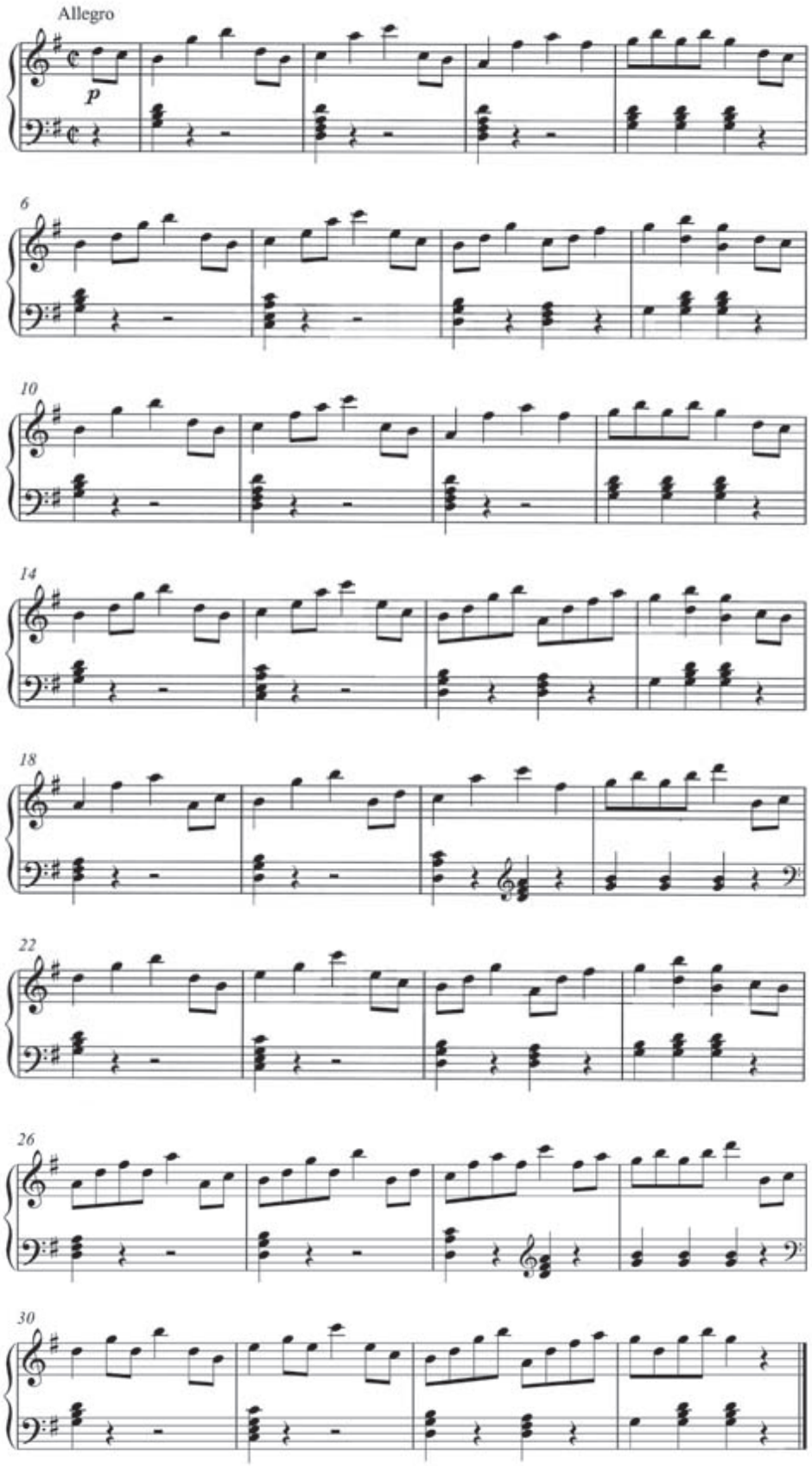
"We no longer find it acceptable to hear the continuo in Bach's music played on a piano, so why should we find it acceptable to hear the wrong instrument used by a percussionist in a professional orchestra?"

Similarly, the other session, which was devoted to glockenspiel repertoire, dealt with some five pieces, all of which were in fact written for a keyboard instrument, which was remarked upon. However, there was no discussion about whether or not these parts should be played on a standard orchestral glockenspiel at all and, if they are, how should our playing reflect the composer's inten-

Example 3



Example 4



tions? What sound did the composers have in mind?

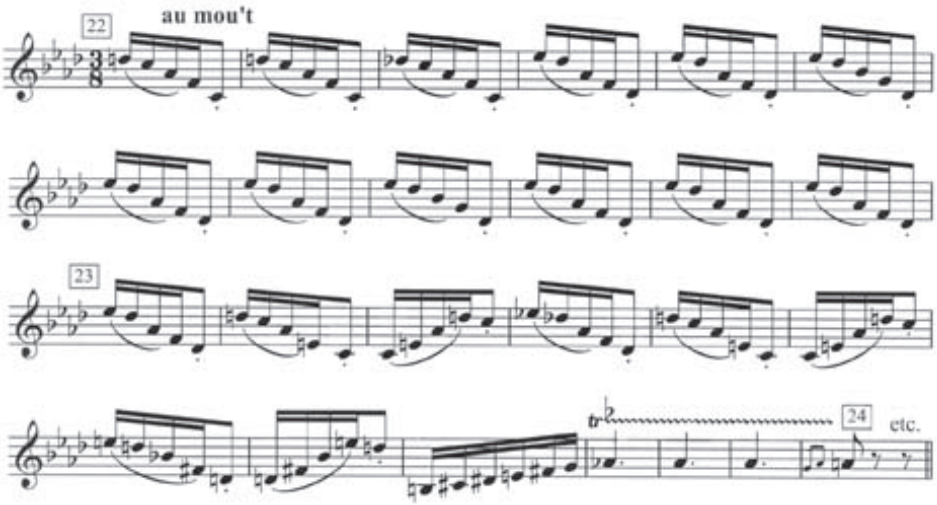
From an academic standpoint, I am a great supporter of the use of a keyboard glockenspiel. We no longer find it acceptable to hear the continuo in Bach's music played on a piano, so why should we find it acceptable to hear the wrong instrument used by a percussionist in a professional orchestra? It is often argued that the sound of a hammered glock is far superior to a keyed one, and therefore there is plenty of justification in the substitution. Although this is a good point, what if every member of an ensemble thought this way and started redistributing parts at their own discretion? For instance, there is a quiet bassoon passage in Tchaikovsky's "Sixth Symphony," which at one time was often played on the bass clarinet, and yes, it does sound better that way—but it is not what the composer wrote!

From a musical standpoint I am even more against the use of a modern orchestral glockenspiel for keyboard parts because the balance is always wrong. A modern hammered glockenspiel is just too loud and is also in the wrong octave, sounding two octaves higher than written as opposed to the keyboard's one. Since I joined the orchestra at Covent Garden in 2004, we have performed several Puccini operas including "Turandot" and "La fanciulla del Ouest." Following the tradition at the Royal Opera, a keyed glock was used for the former and a hammered one for the latter, with a marked difference in the balance of the ensemble. The keyed instrument blended so much better and the use of a standard glock in "Fanciulla" was further confused by the fact that the Royal Opera uses a real fonica off-stage (but that is another story!).

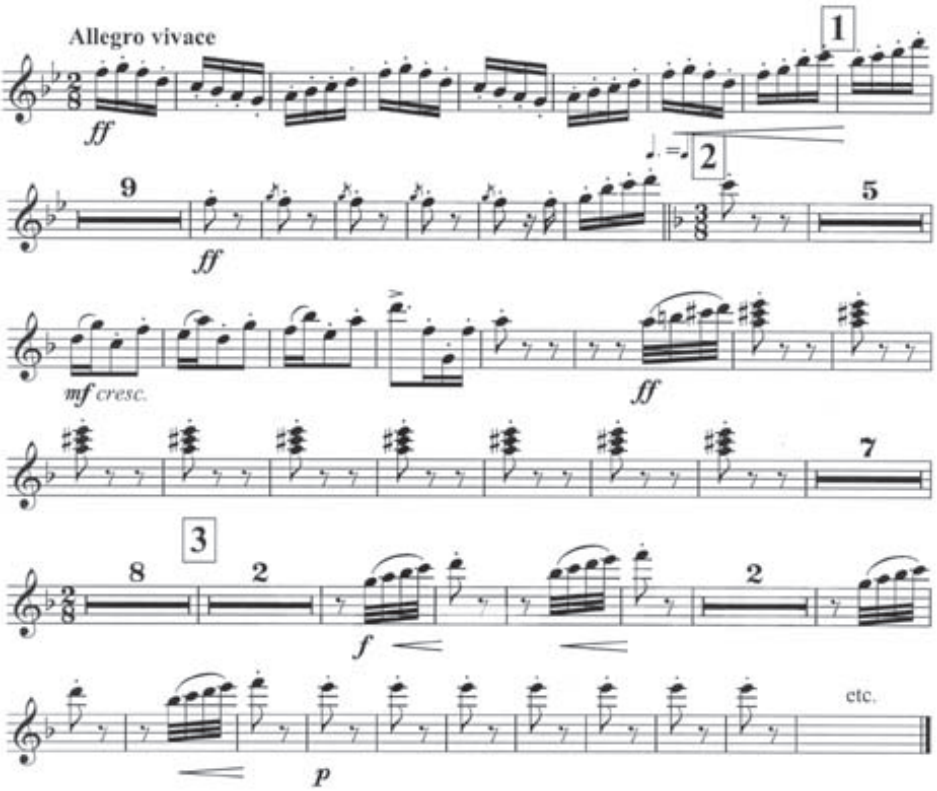
That great audition piece "The Sorcerer's Apprentice" is another fine example of balance problems. Those infamous runs at rehearsal figure 22 (see Example 5) that require hours of practice to get up to the required speed are a cinch when played, as intended, on a keyboard. Also, what was Dukas's intention at this point? Does the glock part carry the most important line? No. This is an accompaniment, and when played on the much quieter keyed glock disappears into the texture of the orchestra. All one hears is a gentle tinkling rather than the manic scurry of a percussionist under pressure!

The glock session I attended at PASIC also discussed in detail the writing for Debussy's "La Mer." There was a great debate about which bits are to be played in which octave (to make them fit on our limited range) and which bits can be given to the celeste to play. Why not just hire a keyboard glock and play it as Debussy intended? The modern orchestral glock is always too loud in this piece, and I have witnessed more than one conductor giving the unfortunate percussion player a very hard time for not playing quietly enough. This delightful part is all about subtle orchestral color, and the tinkle of a keyboard glock within the sound of an orchestra is what Debussy heard.

Example 5



Example 6



The same applies to two other pieces used as audition repertoire, Respighi's "Pini di Roma" (see Example 6) and Rimsky-Korsakov's "Russian Easter Festival Overture." I was at a Proms concert a few years ago at which there was a performance of the "Pines of Rome" and was amazed and slightly disturbed by how loud the glock was. Obviously the conductor was happy with the balance but it sounded to me like a glock concerto—and in the wrong octave to boot!

Respighi was a master orchestrator and many film composers have learned much of their trade from Respighi's extraordinary ability to combine orchestral colors. In the instrument list at the start of the score, the *Campanelli* is listed with the harp, celeste, and piano, not with the other percussion instruments. Respighi had no intention for the part to be played on anything other than a keyed glock; indeed, the part is generally no more than a simplified version of the celeste part, Respighi demonstrating that he knew that the action on the keyboard glockenspiels that were available were not as refined as those on the celeste.

Similarly, master orchestrator Rimsky-Korsakov never intended the glock part to dominate in his "Overture." The three-note chords and the fast-moving arpeggio figures are textural accompaniment, not a solo line. A keyboard glock's lighter and less resonant sound is much more suitable here.

The same can be said for Messian's "Oiseaux exotiques," where the keyboard glock part is not supposed to be prominent in the texture. The solo lines in this piece are the piano and xylophone; the glock is too easily dominant when played on a modern orchestral glockenspiel. Yet this part comes up time and again as an audition excerpt. I would love to witness a player turn up with a keyed instrument at the audition!

The list of pieces that were written for keyboard glock, or *Jeu de Timbres*, or *Carillon*, or *Campinelli*, goes on; e.g., Koday's "Hary Janos," Delibes' "Coppelia," Varèse's "Ionisation," and everything by Puccini! It brings into question other works. What about the ballet scores of Tchaikovsky? None of his glock parts fit on our 2 1/2-octave instrument, so perhaps he had the *Jeu de Timbres* in mind. Perhaps the American term "orchestra bells," which is never used in England, could have originated at a time

when the keyed instrument was in more frequent use, and was used in the U.S. to avoid confusion, calling the keyed glock "glockenspiel" with the glock becoming "orchestra bells."

When teaching these excerpts on glockenspiel, I always tell students that they are not playing on the instrument that the composer wrote for. I think it is very important for them to realize that the balance of the keyed glock is very different and this should temper their performance. Also, I always encourage students to use a keyed instrument if they can, especially in "Ionisation."

It should be noted that there is a fashion for playing with metal mallets, often referred to in the U.S.A. as "Magic Flute mallets." The idea of mimicking the tinkling sound of the keyed instrument is good, but it does take its toll on the bars of the glock. I was often asked to play with metal mallets in the West End pit and would do so whilst the arrangers were there. However, as soon as they were gone I would revert to a very hard plastic stick before my Deagan was destroyed!

I have asked several of our leading percussionists about the subject, and have enquired from the more senior of them as to whether they can ever remember a time when the keyed instrument was in general use. They all seem to be of the same opinion that as drummers got better at playing the tuned instruments the keyboard glock got supplanted by the standard orchestral hammered glockenspiel. The old keyed instruments were apparently not that good, and therefore the louder and more easily transportable glock took over. As four mallet techniques improved during the 1930s, the use of the keyboard glock seems to have disappeared, except, of course, for "The Magic Flute."

Maybe it is time for a revival so we can hear the orchestral texture that the composers actually intended and we won't have to practice that blasted "Sorcerer's Apprentice" excerpt any more!

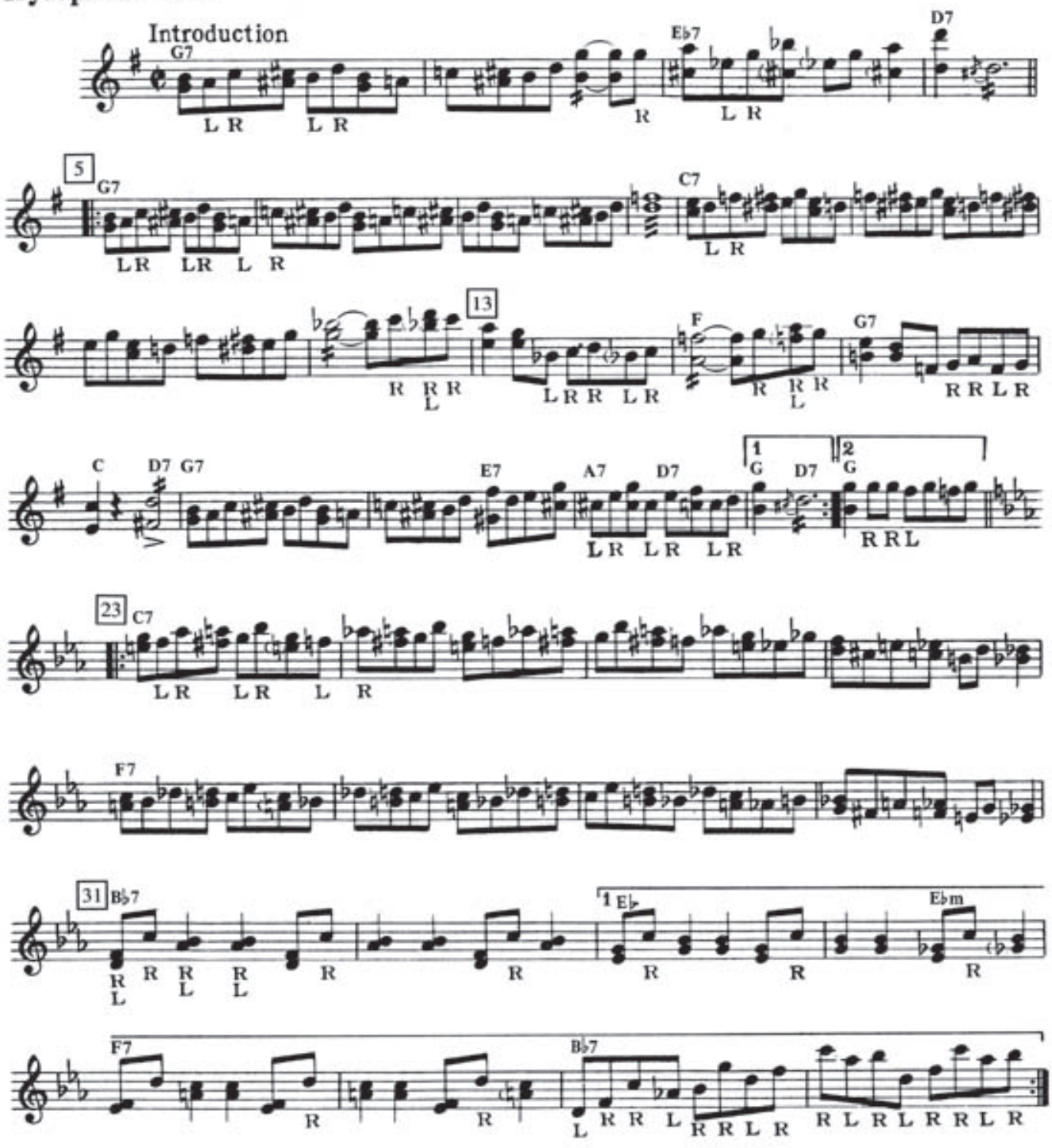
Nicholas Ormrod is Sub-Principal Percussionist of the Orchestra of the Royal Opera House. He was a pupil of James Blades, and is a graduate of the University of Surrey, where his professor was Reginald Smith Brindle. Following postgraduate study at the University of London, he spent over 20 years as a freelance player performing in almost every area and style of the music business prior to his appointment to Covent Garden in 2004. As a specialist in period instrument performance, Nicholas performs regularly with the Orchestra of the Age of Enlightenment and The King's Consort. On more conventional instruments, Nicholas worked for such ensembles as the Chamber Orchestra of Europe and the Philharmonia Orchestra and also enjoyed long-standing associations with the National Theatre, the Royal Shakespeare Company, and the commercial world of the West End theatre. As a teacher, Nicholas has held positions at the Royal College of Music and Dartington College, and is currently serving as PAS UK Chapter President. **PN**

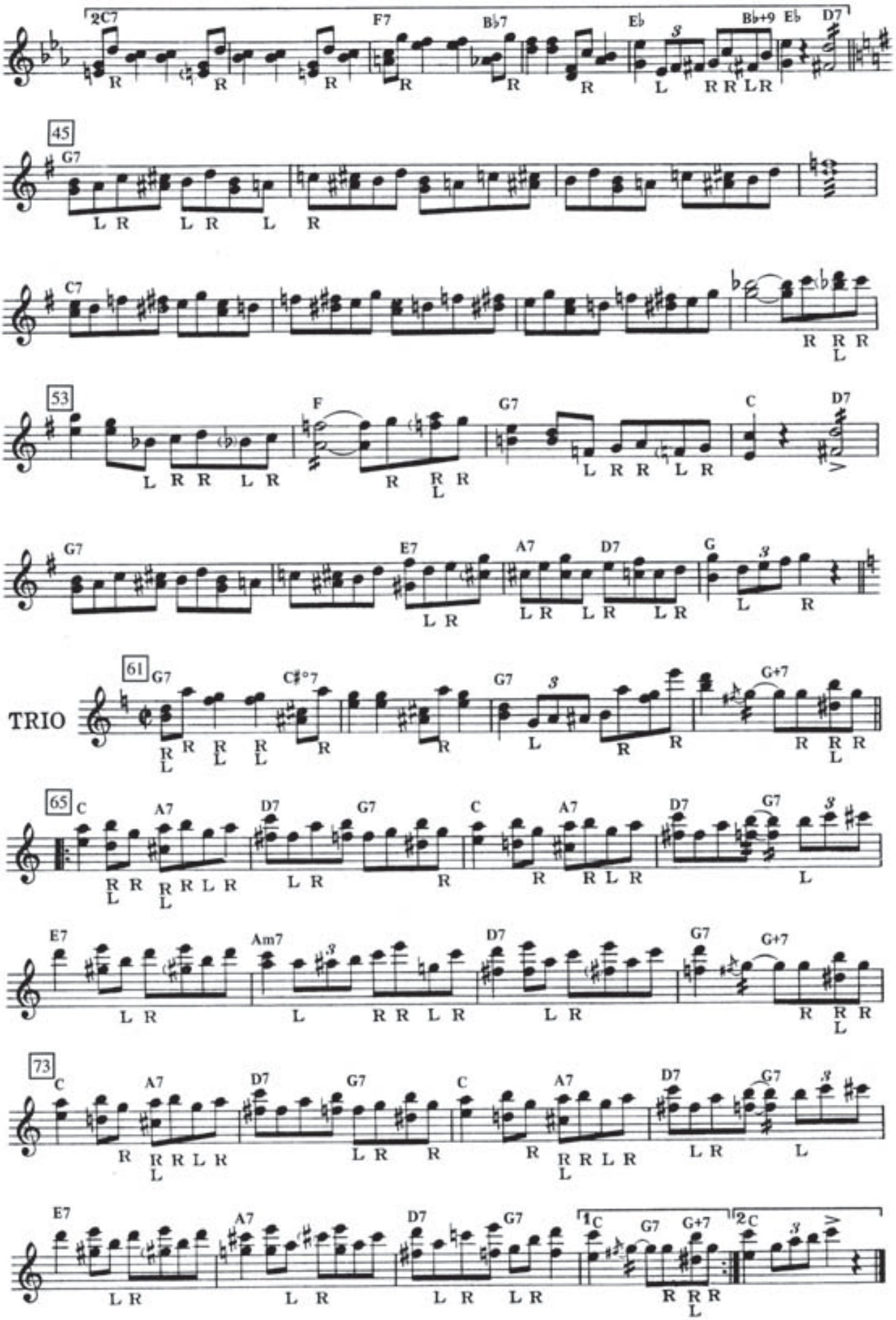
Rainbow Ripples

By George Hamilton Green

From *George Hamilton Green's Xylophone Rags*
With Piano Accompaniment
Edited by Randy Eyles

Xylophone Solo

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Understanding Digital Audio: Delay

BY KURT GARTNER

Whether on the stage or in the studio, many percussionists eventually cross paths with technology and, probably, a sound engineer. For better or worse, this person is the final arbiter of your sound as it reaches your audience (unless you personally operate the mixing controls while performing).

As music technology expert Norm Weinberg so aptly described in a recent clinic, CDs and mp3s actually represent forms of electronic music. When you listen to your favorite recordings—regardless of genre—you are probably listening to sounds that have been enhanced in some way by one or more audio effects. In fact, you may not be aware of the presence of these effects, but that's all right. In this digital age, very few recordings are released until they have been subjected to extensive editing and enhancements. In live and studio settings, subtle audio effects may add depth, warmth, or brightness to the sound of a performance without drawing attention to the effects themselves. Conversely, audio effects used in the "foreground" of a mix may be integral factors of the composition itself.

Although many percussionists may not have the time or inclination to learn to use the software or hardware that adds audio effects, performers are well served by knowing some basic processes and terminology. With this knowledge, musicians can achieve desired results by clearly articulating their objectives to sound engineers or more capably implementing effects on their own. In this article, we will address delay, a basic and pervasive effect.

ORIGINS OF DELAY EFFECTS

The concept of the basic delay or echo effect is simple enough to understand. Obviously, an echo is achieved acoustically if you produce a sound at some distance from a reflective surface, like a wall. The natural echo effect may be aesthetically pleasing, but often impractical from a performance standpoint.

Since most percussionists already schlep enough gear without transporting their favorite walls to the stage or studio, other solutions have long been available. Before the advent of digital effects, delay was produced using analog tape decks, which had separate record and playback heads. Literally, the delay was the amount of time that elapsed between the signal being recorded to tape and that point of the tape traveling across the playback head. By mixing the signals of the record and playback heads, engineers could produce echoes of 30 to 300 milliseconds, depending on the tape speed and physical distance between the record and playback heads. Multiple echoes were produced by routing the playback head's signal back to the record head. Because of the limitations of the analog tape machine, successive echoes were progressively lower in amplitude (volume) and clarity.

The discovery of the echo phenomenon in tape decks led to the invention of dedicated echo boxes, which operated on similar principles. Digital delay may be achieved using hardware (such as rack-mountable or pedal delay units) or software (such as plug-ins). In live situations, both rack-mountable and pedal units may be operated in a "hands-free" manner, allowing the musician to initiate an effect or alter its parameters during the performance.

In the software domain, plug-ins are effects that are integrated into digital recording applications and may be added to the signal after it has been recorded. Parameters of plug-in effects may be "auditioned" or previewed, then retained or undone (discarded) and further tweaked until the user obtains satisfactory results.

DELAY TIME

In digital delay, the original signal is recorded and stored briefly in a RAM buffer (temporary memory) for subsequent output(s). Although jargon like "RAM buffer" may cause your eyes to glaze over, it's good to know these terms, as they are related to one of the parameters of delay time, which is common to all digital delays.

Typically, delay time is expressed in seconds or fractions of seconds. Without the physical limitations of the analog tape deck, delay time is limited only by the amount of RAM available in the hardware unit, or the amount of RAM reserved by the parameters of software plug-ins. Depending on the choice of the performer and the amount of RAM available, delay time may be set from one millisecond to several minutes. At either extreme, delay times can test the limits of human audio perception.

Although digital delay is often expressed in units of seconds, many delay units include the "tap tempo" option, in which delay time is expressed as units of beats relative to tempo. In this way, delay units may be controlled internally or via MIDI clock. Therefore, delayed signals may become integral to the rhythm of a performance and can produce a dense composite rhythm from relatively simple motives. Many composers and performers have utilized the digital delay effect in written and improvised compositions. Among my favorite examples is Nigel Westlake's "Fabian Theory for Percussion Solo and Digital Delay."

FEEDBACK

As one might expect, multiple echoes are relatively easy to produce with digital delay hardware and software. Because the digital delay process is not subject to the limitations of frequency response found in analog (tape) delays, it is capable of regenerating the original signal many times without loss of signal quality. Therefore, digital delay units offer control of feedback, or amplitude of successive echoes.

To make the effect seem more (or less) natural, the engineer or performer can determine the rate at which the successive signals are reproduced with less amplitude. Feedback may be controlled by defining the percentage (zero to 100 percent) of the amplitude of the signal that is returned to the buffer for the next iteration. Higher percentages yield more audible repetitions and a greater duration of fade-out time.

Another manner in which feedback is controlled is through a "decay time" setting. In this method, the user determines the amount of time from the original signal to its fade-out, and the processor determines the percentages of signal to return to the buffer.

EQ/FILTERS

Another aspect of digital delay settings is the use of equalization and filters, which can lend more realism to multiple echoes. Typically, low frequencies (below 20 Hz) and high frequencies (above 20 kHz) are attenuated with each repetition of the sound. This simulates the properties of natural (acoustic) echoes, which may occur at successively greater distances. Incidentally, this brings up another aspect of technical jargon: so-called "high-pass" filters actually allow high frequencies to "pass through" while attenuating or blocking low frequencies. Also, it should be noted that in the example listed above, high- and low-pass filters are applied simultaneously. Through careful experimentation, the engineer or performer can find the right combination of delay time, feedback, and filter/equalization to achieve the optimum overall effect.

PAN

One other variable of digital delay is panning, or placing audio "images" in different locations in the stereo field. Although the original signal and its echo may sound adequate when placed in the same panning position, a stereo panned delay effect has a great deal of "depth" for the listener. Degrees of panning may be reflected in percentages (0–100 percent) or MIDI ranges (-63 to +64). Typical panning schemes (indicating original, then echo signals) include center to right (-0% – +100%) and hard left to hard right (-100% – +100%).

MULTI-TAP DELAY

A potentially complex and unusual effect may be achieved through the use of multi-tap delays. Essentially, this allows the user to simultaneously apply multiple delays to the original signal. Each "tap" may have an independent delay time, feedback percentage, and pan setting, yielding multiple echoes that may be placed throughout the stereo field. Multi-tap effects may comprise from two to 20 or more independent taps. Again, experimentation is the key to finding the right sound for the situation.

CONCLUSION

The best way to discover the potential of digital effects is to dive in and begin experimenting, whether it's on your own or through an audio engineer. Because the inherent tone of most percussion instruments is so attack oriented, digital delay is one of the most "striking" effects available to us. Percussionists can try out most effects hardware in music stores, and most hardware manufacturers offer comprehensive online documentation for their products. Software may be even easier to try, as demo versions of many programs are available for download. Additionally, a quick session on a Web search engine can lead a reader toward many articles and glossaries related to the use of delay and countless other topics. Digital effects are here to stay, and though they may not *make* a performance, they can certainly *enhance* a performance.

Dr. Kurt Gartner is Professor of Percussion at Kansas State University. Utilizing video conferencing technology, he and his ensembles have performed for live audiences in Stockholm, Toronto, and Winnipeg. Recently, he was awarded a Big 12 Faculty Fellowship Grant to support his projects in Cuban music and video conference applications. He serves PAS as Associate Editor of *Percussive Notes* and recently ended a term as PAS Kansas Chapter President. PN

Lower Back Pain

Part 5: Rehabilitating and Strengthening the Lower Back

BY DR. DARIN "DUTCH" WORKMAN

In previous articles we have discussed various injuries that cause lower back pain in drummers and percussionists. In those articles we referenced stretches and exercises that are helpful in preventing and rehabilitating injuries of the lower back.

Two things that are important to the body are the ability to move to its full range of motion, and the ability to function to its full strength, endurance, and coordination. Stretches help the body maintain its full range of motion, which is slightly different in each person. Exercises strengthen the body to help it be strong and coordinated.

This final article in the series will show the proper way to perform the stretches and exercises mentioned. It is important that they be done correctly or the result will be less than optimal. In fact, if done improperly, they can cause lasting damage to the area. If you are having lower back pain or tightness, you may very well benefit from these stretches and exercises.

Remember, if you have had an injury to the area, do not stretch until you clear it through your doctor. You should begin with stretches when your doctor says you should, and when you are comfortable with the stretches, you can progress with the exercises as long as doing them does not cause you pain.

Stretching is good for the muscles, joints, circulation, and flexibility. This allows the body to move comfortably in the directions and to the extent that the brain knows it can. For example, if the brain remembers that the lower back can bend allowing you to pick up a mallet from the ground, and your back is tight, when you perform this move you may tear some of the fibers in the lower back muscles. In this way and many others, stretching helps in injury prevention.

If you injure your lower back and it is almost healed, it hasn't moved in its full motion for a period of time, so it is tight. In this situation, if you do some mild stretches, you can gradually increase the motion until it is back to normal. Thus, you are rehabilitating the injury.

Following the same principle, if the brain tells the body to do a movement that it is not ready to do, it can damage a body part. Exercises prepare the muscles for actions and strengthen them so that the actions are well within their ability. In addition, if a body part has been injured and not been able to function for a period of time, the muscles begin to loose their ability to function (atrophy). When the injury is almost healed, and doing stretches has restored normal motion, exercises strengthen the muscles to allow the body to do what it is accustomed to.

You don't have to be injured to do stretching and exercises. They can be the best way to keep your body performing at its utmost potential. Drummers would do well to incorporate the stretches and exercises illustrated below into their daily or weekly routine. A consistent conditioning routine will keep the body strong and help prevent injury.

Playing percussion is an extremely physically demanding activity. It is tragic how many players have to give up their playing due to physical disability from injury. If you are playing for a living, it is paramount that you keep your body in peak condition. Core body strength and general conditioning of the body will enable one to play better, for longer periods, and allow for a longer career.

THE PHILOSOPHY OF STRETCHING

Stretching is not something you do to the body; it is something you allow the body to do. All stretches must be done by relaxing and allowing the muscles to stretch. If you try to force the muscles to stretch, their immediate reaction is to protect themselves from tearing by pulling back. This can quickly turn into a tug-of-war of you against your muscles, and nothing good can happen. This is why many people stretch and stretch without any positive results, and sometimes even injure themselves.

GENERAL RULES FOR STRETCHING

Stretches are most effective when the body is warmed up first. This means you should do some mild exercise of the area to be stretched prior to beginning. For example, if you are stretching the legs, do some walking or running until the muscles get warm and loose (usually just before you begin to perspire). With the hands, try some basic rudiments: singles and doubles are best. If you are paying attention to the body, you will notice the area warming up as the blood is pumped into it. Not as effective, but still good: Take a shower or sit in hot water prior to stretching.

Do not stretch when that part of the body is cold, use bouncing or jerking motions while stretching, or force the stretch to the point you cannot let the area relax.

BASIC STRETCHES FOR THE LOWER BACK

Stretches for the injured lower back

These stretches must be done slowly, correctly, and consistently. If you have an injured back and go at these exercises aggressively, it will do you no good. If your pain increases the day after stretching, you are doing them too aggressively. For the injured lower back, these should be a daily routine to avoid pain.

1. The back flattener. This stretch has two parts. The first step is to allow your lower back muscles that keep the arch up to completely relax. At the same time, surrounding muscles must straighten the back enough to lay it flat on the floor, taking pressure off of the lower spine. More important, it trains the lower back muscles to release tension that compresses the spine.

Figure 1a
To start, lie flat on the floor in a relaxed position, taking a few minutes to allow the muscles to let go.

Figure 1b
Allow the lower back to drop to the floor while using the surrounding muscles to flatten it. Hold that position for 20–30 seconds.

Figure 1c
Return to original position, relax for 30 seconds, and repeat five to ten times.

2. Knee-to-chest stretch: During this stretch, try to relax and convince the knee to get closer to the chest. If it is forced or pulled, it will fight back to protect the lower back.

Figure 2a
Begin in a relaxed position on your back with arms around one knee, and the other leg slightly bent.

Figure 2b
Slowly bring the knee to your chest while relaxing the lower back muscles. When you feel the deep low back stretch, hold for 20 seconds.

Figure 2c
With both feet on the floor, relax the lower back and legs for 30 seconds. Repeat the stretch 5–10 times with each leg.

3. Raise and pull stretch: During this stretch, think of pulling just your upper body up and forward. Pretend your legs are paralyzed and let the pelvis drag on the floor. This pulls the lower vertebra directly apart, taking pressure off of the spinal discs.

Figure 3a
Start by lying flat on the ground as shown above with the body fully relaxed.

Figure 3b
Raise only the upper body up and forward, leaving the hips and legs relaxed on the floor. Lock your elbows into your sides and relax in that position 30 seconds.

Figure 3c
Above is shown the same routine with the arms fully extended for a more aggressive stretch. Return to the original position. Repeat five to ten times.

4. "Crunch" sit-ups: This is both an exercise for the abdomen and a stretch for the lower back. As you concentrate on bringing the lower ribs closer to the belly button, it will work the abdomen muscles while forcing the lower back to relax to aid the movement.

Figure 4a
Start by lying in the position shown above, locking hands between the head and neck.

Figure 4b
Bring the lower ribs to the pelvis while relaxing the lower back muscles. Do not pull on the neck to accomplish this; you must use only the abdomen. The hands are only to support.

Figure 4c
Hold at the top for one second, and return to the original position and repeat without hesitation. Do three sets of 15 to 30 or until you feel the abdominal muscles being worked.

EXERCISES TO STRENGTHEN THE LOWER BACK

General Exercise Advice

It is important to remember that if you have not exercised in months, if you have a heart condition or health condition, or if you are recovering from an injury, you should only begin an exercise program under your doctor's supervision.

Exercise should be done as a daily routine to keep the body in good condition. A strong body is less susceptible to illness and/or injury. Good daily exercises include walking, running, swimming, riding a bicycle, etc. If you are interested in increasing your exercise routine, do so in small increments. Either increase the amount of time you exercise or the intensity (speed, resistance, etc.) at which you do it.

It is normal to be slightly sore the day after exercise, but the pain should go away by the next day or so. If it doesn't, consider decreasing the routine just a bit, work at that level for a few weeks, and then bump it up a little. It is optimal to increase your routine slowly and consistently. Pain up to three or four days after exercise is telling you that you are doing more than the body can handle at that time. This overload to the body causes injuries.

REHABILITATION OF AN INJURY

If you have been injured and have recovered sufficiently to begin exercising, it is imperative that you begin at a mild level. I have patients start at 30 percent of their regular exercise level. I progress them from that point according to their

individual situation. There is no "one way is good for all." Each injury is different, and every body recovers in its own way. Once the basic strength begins to return, I feel that it is important to exercise by repeating the movements that caused the pain, but at a lower intensity for shorter periods of time (about half as long).

At the initial stages, be sure to correct any flaws in technique that may have contributed to the injury. Gradually increase the time and intensity over a period of weeks, stopping each day when the pain begins. In this way you will strengthen the injured muscles and prevent repeated injury in the future.

COMMON QUESTIONS

Q: What am I trying to accomplish?

A: These exercises are designed to rebuild and strengthen muscles that are no longer doing the level of work that they need to. In order to do this, you will need to focus on making the particular muscle work. By focusing on a particular muscle, you will bring its level of performance up to par. Doing the exercises slowly and making a particular muscle do the work is going to bring you the best success.

Q: How will I know how many repetitions and/or sets I should do?

A: The general rule for determining this is to do the exercise so that when you come to the end of the last set, your muscles struggle slightly to finish without aid. If you cannot finish the entire exercise, you need to decrease your repetitions and/or sets accordingly. Conversely, if you finish with ease, you should increase the repetitions and/or sets accordingly.

Q: I know that pain is a natural part of strengthening and exercise, but how will I know if I am strengthening myself or doing damage?

A: Strengthening the muscles is a painful process, but usually the pain is general, and more of a fatiguing feeling, most likely at the end of a workout. If you are feeling pain in a specific area that recurs each time you exercise (and with greater intensity), then you are most likely causing and/or aggravating an injury. Other things that indicate injury are swelling, discoloration, and decrease in ability to use the part.

FINAL ADVICE

In this article, I have tried to give you stretches and exercises you can do on your own and without obtaining a lot of equipment. Unless instructed otherwise, each of these exercises must be performed in a slow, controlled, and continuous movement—without pain. Pain is your warning sign telling you that something is wrong. Unless you stop and find out what the problem is, you will end up injuring something.

Each exercise is demonstrated in a series of photographs with captions explaining what needs to be done. Many of them also give optional exercises that accomplish the same goal, but may be more suited for you.

I use the terms "repetitions," or "times," and "sets." Repetitions and times

PAS Hudson Music Drumset Scholarship

Hudson Music, founded in 1998, is a leading force in the development of multimedia educational products for musicians. The PAS Hudson Music Drumset Scholarship is funded through proceeds from sales of Hudson Music's "Classic Jazz" DVD series. The founding of this collegiate scholarship is a continuation of Hudson's commitment to music education and to the support of student drummers.

One $1,000 scholarship will be awarded.

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

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

CRITERIA:

- **The DVD should be no longer than ten minutes in length. Additional time will not be considered and may negatively affect evaluation of the application.**
- **The selection(s) within the DVD should represent live performance segments and not be edited.**
- **The applicant must be visible throughout the submitted performance(s).**
- **The DVD must be an ensemble performance.**
- **The performance may be in any musical style.**
- **Applicants will be judged on musicality, ability to contribute to the group performance and overall quality of tempo, time, style and musical interaction.**
- **The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.**
- **Soloing is not required and any submission with only solo performance will not be considered.**

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

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

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 580.353.1455

refer to one complete movement from start to finish. If it says to do five repetitions (or times) for pull-ups, you are to do five pull-ups. Then if it says to do three sets, do five pull-ups, rest for a period of time, and then repeat that routine twice, for three times in total.

5. Abdomen exercises: The abdomen is used to some degree in almost all body movements. Without a strong belly (abdomen), your posture will suffer, throwing the body movement out of whack. It will also force other muscles to be overworked and injured.

Crunches are a very common exercise, but if they are not done properly, they will tighten the deep back muscles and lead to problems. Do the crunches as outlined below: three to five sets of 10–20 is usually plenty.

Figure 5a
Begin in the position above. When you do this exercise, remember to curl the belt and ribs toward each other.

Figure 5b
While doing the crunch focus on the abdominal muscles. If the lower back tightens, you are going up too high.

Figure 5c
For those who have already developed strong abdominal muscles, a crunch with rotation adds more of a challenge.

6: Upper back exercises: The upper back supports the arms, neck, and head. If not strong, it will fatigue early, causing pain in the arms, neck, and head. Doing pulling motions such as pull-ups, "side" rows with weights, or using a rowing machine strengthens this area. Shoulder shrugs also help. Below are some exercises that can be done at home and/or with hand weights. Each of them works a different area of the upper back. They should all be done.

6.1. Pull-ups: Pull-ups work the large latissimus dorsi muscle, which is the one that shapes the upper back like a "V" and pulls the arms down from over the head.

Figure 6.1a
The pull-up can be done almost anywhere. The main focus is to pull the upper arm to the waist. Try not to use the arm muscles more than necessary.

Figure 6.1b
Pull the chin up to the bar as shown above in a smooth, continuous motion, and return to the starting position the same way. Do five to ten times for three to five sets. Rest for one minute between each set.

Figure 6.1c
The pull-up can also be done with a wide grip as shown above. This particular grip focuses more on the latissimus dorsi muscles closer to the mid and lower back area.

6.2. Side rows: This exercise works the muscles that hold the shoulder blades to the spine in the mid back area, providing support for the shoulder joint.

Figure 6.2a
Begin in the above position with light weight (10 lbs). While lifting, focus on bringing the shoulder and arm around to the back. Use the arms as little as possible.

Figure 6.2b
Bring the arm and shoulder up and around in a smooth, continuous motion, pulling from the floor to the above position and back. Do 10 to 15 times for three to five sets.

Figure 6.2c
The bent row is pictured above. It is done just like the side row, but with both arms pulling. It is harder on the lower back (which gives constant support during the exercise).

6.3. Shoulder shrugs: This exercise builds the muscles that raise the shoulder area. This provides strength when lifting things up to the body, just as the action of the exercise shows, but it also stabilizes the shoulder when pulling on an object (opening cases, pulling straps, etc.). These muscles are relatively strong, so fairly heavy weight can be used.

Figure 6.3a
Begin the exercise in the above position with the shoulders relaxed and hanging.

Figure 6.3b
Moving slowly and smoothly, bring the shoulders up the front of the body. Try to make the top of the shoulders brush the jaw.

Figure 6.3c
Make an arc from front to back, brushing the jaw, and return to starting position. Pause slightly after each time. Do five times for three to five sets.

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

SUBMITTING PROGRAMS

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

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

Date of Performance

State

Country

Name of Performer or Ensemble

(including director & any guest artists)

Composition Title

Composer's First and Last Name

Arranger Name

Send hardcopy programs to:
Wilber England
3813 Laura Way,
Bloomington, IN 47401
E-mail: englandw@indiana.edu

Submit programs online:
www.pas.org/publications/programs

PERCUSSIVE ARTS SOCIETY 2007 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Note: Important Rules Changes for 2007

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

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

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

PROCEDURES: 1. Send six identical unmarked CDs to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. RECORDINGS MUST BE OF LIVE CONCERTS. Live is defined as being performed in front of an audience. Studio recordings, session recordings, or edited recordings of any kind will be disqualified. CDs may not exceed 30 minutes in length. Only recordings made since January 2006 are eligible. Include official concert program for verification of above requirements. All compositions and/or movements must be performed in their entirety. Recordings become property of PAS and will not be returned. 2. Recordings will be numbered to insure anonymity and will then be evaluated by a panel of five judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities, and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements are the responsibility of the performing ensemble. 4. Ensembles will be notified of the results in June.

PERCUSSIVE ARTS SOCIETY 2007 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: ❑ High School ❑ College/University

School Name _____

Ensemble's Name (if different from above) _____

Director's Name _____

Address _____ City _____

State/Province _____ Zip/Postal Code _____ Country _____

Phone Number (include area code) _____

Director's E-mail _____

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

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

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

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

Signature of Ensemble Director _____

DEADLINE IS APRIL 16, 2007

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

PERCUSSIVE ARTS SOCIETY
2007 SOLO MARIMBA COMPETITION

PURPOSE: To encourage the highest level of artistic expression in the art of performance and literature for solo marimba. The contest is designed to select four finalists to compete at the 2007 PASIC. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

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

The matching grants will be awarded to the institutions represented by the four Finalists at the time of PASIC 2007, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

PROCEDURES: The contest is for college level students who are current Percussive Arts Society members, ages 18-25 years of age at the time of entry. Each performer must submit a CD plus 4 copies (5 total) to PAS. Please write the repertoire contained on each track on your CD's (do not include your name). All entries will be numbered to insure anonymity and will then be evaluated by a panel of judges. Each finalist chosen to compete at PASIC 2007 will not have to pay the convention fee but will be expected to assume all costs pertaining to the event including travel, room-board, etc. Finalists will be required to verify age. Selections on the CD must be from the repertoire listed below. The first selection must be the required composition, the second selection must be an entire piece from Category I, and the third selection must be an entire piece from Category II. Disqualification will occur if the selections are not recorded in their entirety, the repertoire included is not from the required list as stated below, or selections have been electronically altered or edited.

REPERTOIRE LIST:

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

Category I - Choose one piece from the following:
Variations on Japanese Children's Songs by Keiko Abe . *Scirocco* by Michael Burritt
Caméléon by Eric Sammut . *Rhythmic Caprice* by Leigh Howard Stevens
Rumble Strips by Gordon Stout . *Ilijas* by Nebojsa Zivkovic

Category II - Choose one piece from the following:
Dances of Earth and Fire by Peter Klatzow . *See Ya Thursday* by Steven Mackey
Velocities by Joseph Schwantner . *Mirage for Marimba* by Yasuo Sueyoshi
Khan Variations by Alejandro Vinao

APPLICATION FEE: $35 per entry payable to PAS

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

DEADLINE FOR ENTRIES IS APRIL 16, 2007

Performer's Name: _____

Age_____ PAS Membership #_____

Address _____

City_____

State _____ Country _____

ZIP or Postal Code _____ E-mail address _____

Phone Number _____

Summer Phone Number _____

Teacher _____

CD Track Information _____

David Lang's 'The Anvil Chorus'
A Percussionist's Guide to Blacksmithing

BY COLIN TRIBBY AND ALEX POSTELNEK

David Lang's "The Anvil Chorus" has become one of the most frequently performed works for solo percussion. Written for and premiered by Steven Schick in May of 1991 at New York's Bang on a Can Festival, the piece quickly became standard repertoire for both student and professional percussionists.

Although the piece is written for non-pitched instruments, the "rhythmic melodies" that guide the work lend themselves to the creation of a different type of tonality. Aside from stretching the performer technically, a great deal of attention must be given to the recurring motives and the resultant mutations to bring out the essential music of the piece. Just as Lang spent a considerable amount of time on his pre-compositional plan, so too must the performer devote ample time to the pre-performance aspects and challenges the work presents.

David Lang was born in Los Angeles in 1957. He holds degrees from Stanford University, The University of Iowa, and the Yale School of Music. His primary teachers have included Jacob Druckman, Hans Werner Henze, and Martin Bresnick. Along with winning the Prix de Rome, he has also received grants from the Guggenheim Foundation and the National Endowment for the Arts. His pieces have been performed by numerous ensembles including the New York Philharmonic, the Cleveland Orchestra, the San Francisco Symphony, and the BBC Singers. He is perhaps best known as the co-artistic director and co-founder of New York's legendary Bang on a Can Festival and ensemble.

Unlike much of the institutionalized contemporary music scene, Lang and his peers have sought to represent and promote their generation of musicians through highly theatrical performances drawing upon a multitude of musical influences. It is this sense of diversity that has been a driving force behind the Bang on a Can Festival and the music it has produced for the last 15 years.

With "The Anvil Chorus," the percussionist is given the opportunity for virtuoso performance while still providing the listener with eight minutes of metallic melodies. While in the library at Yale one day, Lang happened upon a book about blacksmithing. What caught his interest were the songs and techniques blacksmiths during the medieval period devised to avoid striking one another while working. Often, there would be more than one melody going at any given time, and it was from precisely this real-life procedure that Lang drew inspiration for "The Anvil Chorus."

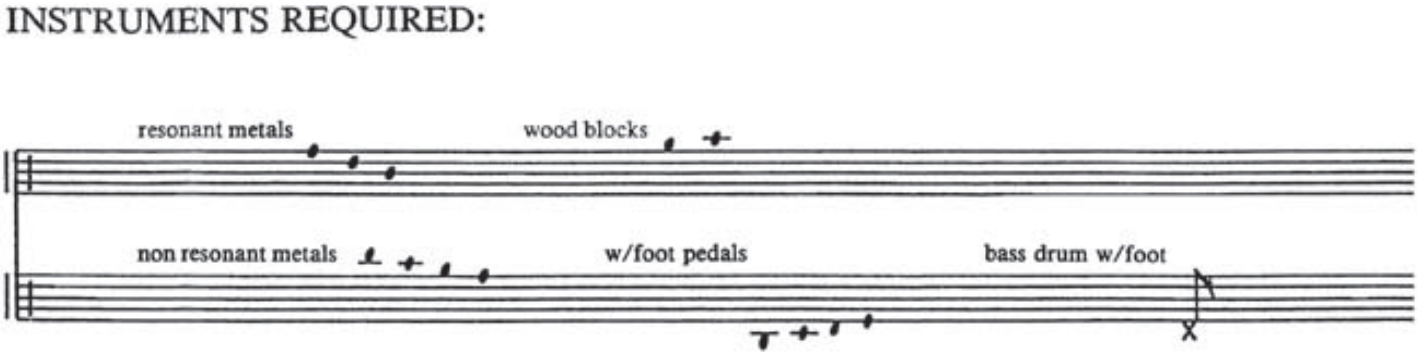
The setup is one of the most challenging aspects of performance. In many ways, the piece exemplifies the modern-day percussionist's need to embrace the process of invention with regards to setup. With a nod to indeterminate compositions of the past, Lang leaves the choice of which metals to use up to the performer. His only stipulation is that eight of the metals be non-resonant and three of them resonant. Of the eight non-resonant metals, four must be played with foot pedals. The rest of the setup consists of two woodblocks and a bass drum played with a foot pedal (see Example 1).

Although many drummers these days are well versed in the art of double bass drumming, "quintuple" bass drumming is an entirely alien concept for most players. As Lang stated in a recent e-mail correspondence, "The foot pedal issue was actually a joke between myself and Mr. Schick." On many occasions, Lang said that Schick "played as if he were a choreographer." To that end, Lang thought it would be funny to force Schick to jump up and land on two pedals simultaneously.

With these theatrical aspects in mind, a few basic issues arise when imagining a performance of this piece that will not only captivate, but also communicate to the listener the underlying motives and structure. Will the performer stand or sit? Will the performer read or memorize? Will the performer use chime hammers or some other mallets that won't be as apt to create repetitive motion or stress injuries, and will he or she create a large or compact setup?

Due to reach factors and overall veloc-

Example 1



ity, the latter seems to be the easiest to confront. Without a compact setup the piece is virtually impossible to perform. Additionally, without memorizing the last three pages, the performer is in for a difficult challenge. In terms of standing or sitting, that's entirely up to an individual performer's own sense of balance.

The construction of a pedal platform could serve as a performer's entry into setup possibilities. This platform could consist of a sheet of plywood with a raised strip attached to it for the pedals to connect. The remaining metals could be attached to a table, which could then be placed on top of the pedal platform.

The instrumentation of metals may comprise mixing bowls, cast-iron pots, hubcaps, saw blades, or any other metals at the performer's discretion. Regardless of which metals are deemed suitable by the performer, there will inevitably be trial and error for finding the right sounds.

Lang does list chime hammers as the mallets to be used in the piece. However, this creates a lot of stress on the player's arms. It is also nearly impossible to achieve any fluidity of movement with such cumbersome mallets. With this in mind, something like rubber xylophone mallets are not only lighter, but also sound very good on both the woodblocks and the metals. Depending on the types of metals used, standard snare drum sticks might work as well.

Although each performer will need to arrive at his or her own setup, viewing the piece as a large work in progress will inevitably leave much room for improvement with regard to both setup and interpretation. On a recent trip to Moscow, Lang spoke of seeing two performers using two entirely different setups for the piece performed back to back. The first performer utilized saw blades and steel beams while the second one employed small metal discs and pipes in a setup that was approximately one foot square in diameter. As stated before, it is precisely this process of personal invention that makes this piece so exciting to perform.

In addition to setup, approaching this piece from an analytical perspective can also be helpful in the transition from page to performance. Structurally, "The Anvil Chorus" can be viewed as being set in a pseudo-sonata form. Although Lang might cringe at the thought of his piece having anything to do with classical form, it can in fact be broken down that way. On the macro level, the piece can be divided into four sections consisting of an exposition, development, recapitulation, and coda.

The first theme of the exposition or "A" section begins in measure 1 and ends in measure 56. This theme appears several times throughout the piece in various forms. Its second appearance is in measure 114, with its third and fourth appearances occurring in measures 155 and 199 respectively. The re-barring of this rhythm from changing meters of eighth-note patterns to sixteenth-note patterns in strict 4/4 meter is reminiscent of Stravinsky's manipulation of the barline in "The Rite of Spring."

In keeping with the idea of sonata form and the melodic lines that unfold, the second theme area beginning in measure 57 could be viewed as a move to the dominant chord. Unlike the first theme area, which was driven by eighth-note motives, the second theme area is made up entirely of sixteenth-note patterns. Therefore, the relationship of tonic to dominant becomes similar to that of eighth note to sixteenth note.

This concept is strengthened by the fact that the development section (measures 134–154) appears to fully confirm a move to this dominant motive. The development section is perhaps the most lyrical section of the entire piece. Lang uses two previously separate motives to construct a much slower and melodically rich passage. In the right hand, the main motive of the second theme area is prominent. This woodblock/resonant metal combination is interestingly marked with slur and phrase markings. This is the only time these markings occur in the piece. Due to the nature of metal, it is extremely difficult to accurately execute slurs, but the phrasing is key in allowing the section "to sing." The left hand or foot motive that accompanies the right hand in this section also accompanies the first theme in measure 114. This motive will also prove to be a central idea in the final section of the piece.

As one continues to analyze the various motives and themes presented, it becomes apparent that Lang is using compositional tools reserved normally for conventionally tonal pieces and applying them to a very different type of sonic landscape whether he intended to or not.

The recapitulation begins in measure 155 in the form of sixteenth notes played between the resonant and non-resonant metals. It employs the fastest tempo marking and quietest dynamic markings thus far, creating a challenge for the performer.

Throughout all of the various themes and motives, there is a direct numerical relationship that is used in many different forms. The most common relationship is found in the main motive or first theme with its use of an 8–7 pattern. Later in the exposition, this becomes a 6–5 pattern. The recapitulation utilizes these two numerical ideas in combination canonically between the two hands.

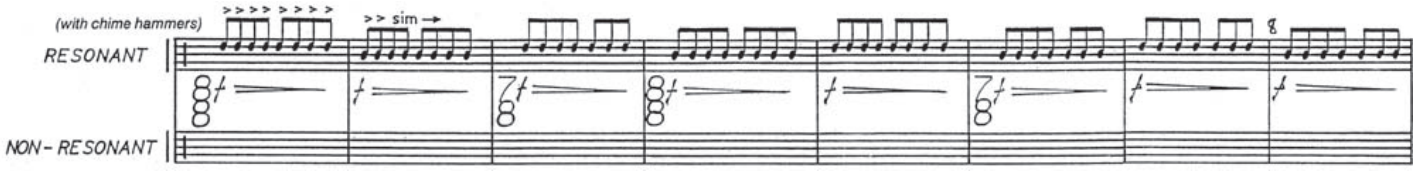
As the recapitulation appears to spin more and more out of control, the coda abruptly changes both the groove and tempo in measure 199. Lang employs the foot motive of the development underneath the main theme. The groove is undeniably rock-based in its intent, and as the coda progresses and continues to accelerate, it too spins virtually out of control to the end.

Due to all the numerical relationships found in "The Anvil Chorus," it is fair to assume that Lang is indeed utilizing elements of computer science to structure the work. For example, the first 24 bars of the piece consist of changing meters between 8/8 and 7/8 with the resonant metals playing constant eighth notes. The numerical pattern formulated translates to 88788777, with each number representing the number of eighth notes per measure (see Example 2).

The low and middle-pitched resonant metals (D, B) of the treble clef can be viewed as two blacksmiths going at it. For the next 24 bars, the activity in the bass clef continues, but a new "smith" is added to the equation in the treble clef. The numerical pattern that follows shifts between measures of 7/8 and 6/8 (see Figure 1).

This first theme area of the exposition returns to the original pattern of 88788777 in measures 49–56 to complete

Example 2



a very clean ABA arc. As the composer states, "The opening is every permutation of eight and seven strokes on two pipes (88-78-87-77). Then, every permutation of seven and six on three pipes with the idea of counting smaller numbers of things as more things are added."

The next large section of the work (measures 57–113) employs entirely different timbral, rhythmic, and structural qualities. As stated previously, it could be viewed as a second theme area moving to the dominant with its emphasis on sixteenth notes as opposed to eighths. The low woodblock (high G, treble clef) is the dominant voice in this section. The original statement from measures 57–59 is repeated verbatim in measures 64, 72, 81, 91, and 102 (see Example 3).

The material that follows is continually interrupted by this statement and is announced by accented notes from the high woodblock (high A, treble clef) (see Figure 2).

This second theme area of the exposition ends with a return to and combination of both the 8–7 and 7–6 motives barred in 4/4 meter (measures 114–134). Additionally, Lang adds a very funky two-against-three groove to the footwork. This groove is then paired in the development section (measures 134–154), quite lyrically, with the woodblock theme from Example 3 (see Example 4).

With a marking of "Slower" and eight measures of virtual silence, the development seems to wind down to a grinding halt. The recapitulation, which begins in measure 155, is aptly marked "Much Faster." This section proves to be a test of the performer's ability to pace a very gradual crescendo while still bringing out the crucial accents in the treble clef part that mark the original motive of

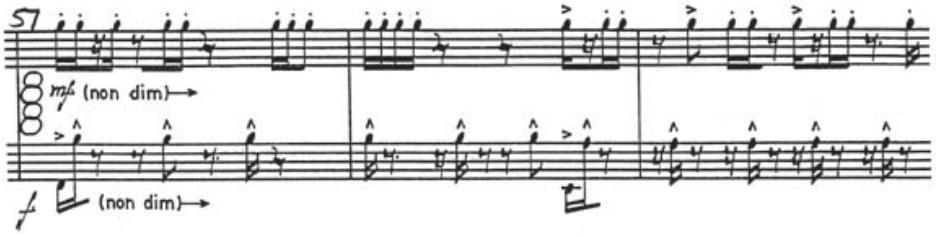
Figure 1

777 677 767 776 667 676 766 666

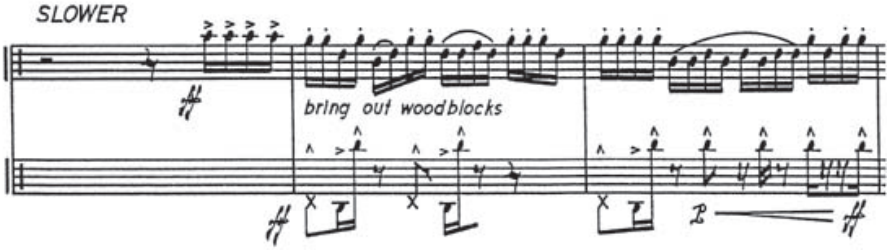
Figure 2

m. 57: Theme / 4 bars of elaboration / 4 sixteenths on high woodblock
m. 64: Theme / 5 bars of elaboration / 6 sixteenths on high woodblock
m. 72: Theme / 6 bars of elaboration / 7 sixteenths on high woodblock
m. 81: Theme / 7 bars of elaboration / 8 sixteenths on high woodblock
m. 91: Theme / 8 bars of elaboration / 10 sixteenths on high woodblock
m. 102: Theme / 9 bars of elaboration / 8 sixteenths on high woodblock

Example 3



Example 4



PAS/Yamaha Terry Gibbs Vibraphone Scholarship

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

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

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

One $1,000 scholarship will be awarded.

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

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

Criteria: The DVD should be no longer than ten minutes in length. Additional time will not be considered and may negatively affect evaluation of the application.
The selection(s) within the DVD should represent live jazz vibraphone performance and not be edited.
The applicant must be visible throughout the submitted performance(s).
The ability of the applicant to perform on additional percussion or other instruments is not a consideration for this scholarship.

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

Deadline: All materials must be received in the PAS offices no later than March 15, 2007
For More Information Contact Percussive Arts Society 580.353.1455

88788777. Interestingly enough, at the same time in the bass clef part, a different numerical relationship moves from a 6 pattern to a 5 pattern (see Figure 3).

The left foot punctuates this section by adding isolated splashes of non-resonant metals. In the coda, "Suddenly a lot slower" (measure 199–end), the 88788777 motive appears again, but eventually winds down to a 67766656 and then to a 6555455444 pattern to end the work. This section also employs the bass drum in an entirely different manner than that of its previous appearances. It now serves as a hammer blow that sounds once every fifth eighth note (see Example 5).

With the accelerando that eventually becomes one of the "molto" variety, this ending is by far one of the most difficult sections of the piece to perform. It seems as if Lang is almost challenging the performer to stay in control. With all aspects of composition and performance practice in mind, it is now up to the performer to truly bring David Lang's "The Anvil Chorus" to life.

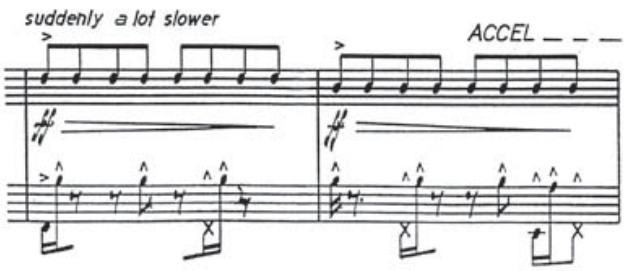
Colin Tribby studied at the North Carolina School of the Arts and the Juilliard School. He received his Master of Music degree from the Eastman School of Music where he currently is a candidate for the Doctor of Musical Arts degree. He has worked as a percussionist, writer, and vocalist for several original rock groups and collaborated with members of such Grammy Award-winning acts as Train, The Counting Crows, and The Red Hot Chili Peppers. His compositions and arrangements have been featured in such films as *The Rough South of Larry Brown* and the documentary *Gatewood: Facing the White Canvas*.

Alex Postelnek is currently living in Kolkata where he is studying Indian percussion instruments through a grant from the University of Chicago. A doctoral candidate at the Eastman School of Music, Postelnek has performed on international stages with Yo-Yo Ma, Michael Tilson Thomas, Ramesh Misra, and Alarm Will Sound. **PN**

Figure 3

measures 155–198 (bass clef)
6666 5666 6566 6656 6665 5566 5656 5665 6556 6565 6655 5556 5565 5655 6555 5555

Example 5



New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
Note: *Please provide current address or e-mail, contact information and price with each item to be reviewed.* ***Whenever possible, please include a performance or rehearsal tape of ensemble music.*** *Also, if possible, include a translation if text and CD liner notes are not in English.*

Difficulty Rating Scale

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

IN MEMORIAM

Dr. John Raush, retired professor of percussion at Louisiana State University and long-time reviewer for *Percussive Notes*, died on November 18, 2006. Everyone at PAS will miss his thoughtfully detailed reviews of new materials, which he wrote faithfully for over two decades. John was a talented performer; a gifted, encouraging teacher; and a dedicated, respected, insightful reviewer of new percussion publications and recordings. Our sincere sympathy is extended to Raush's family, friends, and former students.
—Jim Lambert, Associate Editor

REFERENCE TEXTS

Once a Muso
Ray King
$9.95
Athena Press
As a young boy growing up in a musical family in England, Ray King caught the "music bug," and for the next five decades was involved in a wide variety of musical organizations. In his autobiography, *Once a Muso*, he describes his adventures as a working drummer, providing an informative and amusing glimpse into the English music scene in the last half of the 20th century. Young musicians and music veterans will relate to many of the interesting and humorous antidotes included in the text.
—Tom Morgan

The Self-Promoting Musician
Peter Spellman
$24.95
Berklee Press/Hal Leonard
This is a great book for anyone involved in any aspect of music as a vocation. Whether you are trying to promote yourself as an individual or as part of a band, this book will help you avoid a huge number of mistakes that are often made by the inexperienced and the uninitiated.

The book is divided into four parts. "Preparation" provides a good overview of what the music business is all about. It encourages the reader to create a business plan that will work in today's music scene. "Going Forward" is full of practical information about such topics as networking, promo kits, publicity, finding gigs, booking club gigs and a very helpful section called "twelve things you can do to get the most out of every gig." "Rising Up" gets into the technical aspects of using the media to your advantage. "Staying Fed" is a directory of materials such as books, magazines, journals, organizations and on-line resources. A Website is listed for a continually updated version of the directory.

This would be an excellent text for a music business class, as well as an essential resource for any working musician.
—Tom Morgan

WORLD PERCUSSION

Playing the Hugh Tracey Karimba
Mark Holdaway
$20.00

The Best Ever Book of 8-Note Kalimba Music
Mark Holdaway
$20.00
Kalimba Magic
These two publications join a series of instructional texts Mark Holdaway has authored that feature user-friendly tablatures of his invention for notating music for karimbas and kalimbas, along with photos, diagrams and enclosed CDs.

In Africa, kalimba-like instruments have existed for at least a thousand years and evolved into hundreds of varieties that reflect different designs and tunings. The Hugh Tracey Karimba is based on one particular version of the kalimba indigenous to the Zambezi basin.

The spiral bound, 42-page *Playing the Hugh Tracey Karimba* begins with a discussion of the instrument's unique layout, which features a lower and upper row of tines, and an explanation of karimba tablature. Exercises are included, designed to develop familiarity with the instrument's components. Subsequent exercises address performance in 6/8 and 12/8 time, playing "two against three," building chords and developing arpeggios from the chords, and four different

tunings (African tuning, "A" Western Tuning, "G" Western Tuning and Flat 7th Tuning). A variety of tunes are included, which along with the exercises are also performed on the enclosed CD.

The Best Ever Book of 8-Note Kalimba Music can be used on most eight-note piano kalimbas tuned to a do-re-mi-fa-sol-la-ti-do scale, such as the Catania 8-note Board (or Gourd) Piano and the 8-note Thumb Drum kalimbas. With some retuning required, a Catania 12-note Board Piano can also be used, ignoring the upper four tines, as can the Hugh Tracey Alto Kalimba without needing the top seven tines.

Holdaway covers tuning, painting tines on the kalimba to correspond to tines that have been shaded on the tablature as an aid in reading, and basic maintenance, and explains the rhythmic values of the notes written on the tablature. He includes a wide variety of well-known songs, from "When the Saints Go Marching In" to "Jesu, Joy of Man's Desiring," which, along with the exercises, are also included on the play-along CD.

Holdaway's easy-to-understand, step-by-step approach makes these two texts valuable as self tutors. Aspiring karimbists and kalimbists could wish for no better way to help them become proficient on these exotic instruments.
—John R. Raush

KEYBOARD PERCUSSION

The Road to Improvising
Val Eddy
C.S. Records
What makes Val Eddy's book on improvisation different from others is that it's written specifically for mallet players. This book walks you through the steps necessary to become a good improviser on xylophone, marimba or vibes. His table of contents is extensive and lists such things as biographical material, hints on success in practicing and performing, exercise for scale

practice, sight reading, styles of music, warm-ups and music career stories.

I am impressed with the clarity of each musical exercise and the logical manner in which the book progresses. This new and refreshing book is sure to help those who desire to be good improvisers.

Unfortunately, Eddy died on Nov. 25, 2006. He will be missed, but never forgotten. *The Road to Improvising*, his last contribution to percussion, will be his legacy.

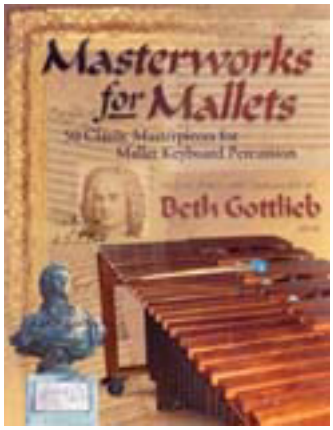
—John H. Beck

20 Petites Pieces Pour Marimba, Volume 2 **IV–V**
Thierry Pilote
$25.00
Productions Boom!
The second pedagogical marimba volume by Thierry Pilote contains 20 four-mallet etudes that vary in length and style from roughly 20 measures to nearly 60 measures, and from accessible, cute tonal styles to more seriously-composed styles. Practically all of the etudes are tonal, although there are a few that simply explore unusual patterns, such as the use of thirds, without a tonal center. In most instances the etudes' subtitles (e.g., "Toujours," "Bubbles," "Don't Know") give the performer insight into the content of the individual piece. Overall, this is a solid, eclectic, collection of etudes suitable for the intermediate to advanced four-mallet marimbist.

—Jim Lambert

Masterworks for Mallets **IV–V**
Transcribed and arranged by Beth Gottlieb
$20.00
Row-Loff Productions
This 117-page collection of 50 classic masterpieces for marimba or xylophone is certainly worth the book's price. For less than 50 cents each, the two-mallet performer will have superb sight-reading material as well as stylistic transcriptions from the Baroque and Classical periods. Some of the composers featured are Bach, Handel, Vivaldi, Mozart and Clementi. The titles are also recognizable, including "Eine Kleine Nachtmusik" and Bach's "Allemande" from *French Suite No. 6*. The value of this collection for honing sight-reading skills certainly makes this book an exceptional value for high school or college students.

—Jim Lambert



KEYBOARD PERCUSSION ENSEMBLE

Beads of Glass **VI**
Gordon Stout
$12.00
Keyboard Percussion Publications
This 179-measure unaccompanied, four-mallet marimba solo is dedicated to Leigh Howard Stevens. "Beads of Glass" features arpeggiated intensity through a continuous flow of harmonic ideas, utilizing perfect fifths in the left hand and octaves or sixths in the right hand. After a 22-measure introduction, the implied tonal center of F-sharp is enhanced by the perfect-fifth relationship articulated in the left hand and in the lowest register of this five-octave marimba solo. After a half-cadence on C-sharp at measure 81, there is a reiteration of some of the compositional material first heard at measure 23. A slight departure from the left-hand perfect-fifth relationship occurs at measure 100. A perfect-fourth arpeggiation changes the tonality to be focused more on B; however, the final structural section returns to the F-sharp tonality, ending with a surprise octave on G-sharp, giving the effect of a ninth chord. The mercurial tonal ambiguity is part of the attraction of this superb solo for the advanced marimbist.

—Jim Lambert

Anatolian Dances **IV**
C. Can Iscan
$7.00
Per-Mus Publications
This 94-measure marimba duet captures the harmonic and melodic sounds of Anatolia (present-day Turkey). The composer, a native of Istanbul, provides the native melodic richness and harmonic contrast in this unusually-structured duet through his use of variation technique.

Although the opening 16 measures articulate the thematic basis of this composition, the remaining four sections possess different stylistic approaches. The first variation is presented in the opening D-major theme's relative minor (B minor); the second variation is a canonic variation centered on G Lydian; the third variation uses a synthetic

scale centered on C-natural (with several G-sharps) in its 7/8 metric setting. The final variation also uses non-Western melodic references and concludes tonally on C. Iscan uses two sharps throughout his notation of this unusual two-mallet duet.

This duet will be more challenging aurally than technically. It would certainly be a contrast to a "Western" keyboard percussion recital. Two low-A marimbas are sufficient for performance.

—Jim Lambert

Arrival of the Queen of Sheba **IV**
G. F. Handel
Arr. Aaron Williams
$12.00
Per-Mus Publications
This xylophone solo supported by a marimba trio is based on Handel's oratorio "Solomon." Written in B-flat major, the solo part is built around arpeggios and scale patterns. There are occasional double-stops at cadence endings plus occasional rolls.

The marimba parts include passages in both treble and bass clef, and the marimba-one part will require a more advanced performer than the other marimba parts. The bass marimba part requires a low-F instrument. All half-notes and whole notes are to be rolled. All of the parts can be performed with two mallets, and this arrangement is well within the ability of an advanced high school ensemble.

—George Frock

Untouchable **V**
Rob Power
$15.00
McKudo Music
This keyboard percussion trio requires two marimbas (one five-octave) and one vibraphone. The work is largely groove-based with interlocking rhythmic figures shared by the three keyboards.

The first section is in a lively 5/8, although the rhythmic groupings don't always suggest the meter. A brief 6/8 section utilizes longer chords in the vibraphone, underpinned by ostinati in the marimbas. The slow section features lush, rolled chords in the lower register of the marimbas, with the vibraphone handling most of the melodic material. This chorale leads to the final large section of the piece, which is again grove-oriented. The meter alternates between 4/4 and 3/4 before finally giving way to 3/4 for the remainder of the work. Syncopation and polyrhythmic structures prevail in the final section, requiring three players with exceptional rhythmic abilities and four-mallet technique to match.

—Scott Herring

SNARE DRUM

Got Fleas! **V**
Shane Hoose and Andrew Klein
$4.00
Per-Mus Publications
This creative corps-style snare drum solo makes use of several interesting effects and visual tricks. A key is provided to explain some of the techniques and notations. These include rimshots, playing on the rim, use of Dreadlocks (a wire-brush variation), buzz rolls, and visuals such as back sticking, stick-on-stick, stick spins and cross-overs.

The piece begins with the player using thimbles (three on each hand), with the fingerings written out clearly. This moves to a second section called "Busco Strut" played with sticks. A third section, "Sabre Dance," makes use of the Dreadlocks with much movement back and forth from the edge to the center of the drum. Part IV is "The March to the Stadium" and is more conventional with many flams and accents. The final section is "Some'n Special" and provides the big finish. This piece will appeal to corps enthusiasts looking for a creative solo that will challenge their technique.

—Tom Morgan

DRUMSET

Lesson From a Legend **II–III**
Simon Kirke
$39.95
Hal Leonard
Simon Kirke, drummer for the 1970s hard rock groups Bad Company and Free, demonstrates his approach to drumming on this instructional DVD. He plays along with six tracks and then breaks down each track into its various components (basic groove, fills and rhythmic figures). The songs include classic hits "Can't Get Enough," "Shooting Star," "Movin' On," "Feel Like Makin' Love," Rock and Roll Fantasy" and "All Right Now." No reading is required, and Kirke uses non-technical language to demonstrate each idea during the breakdowns. The DVD also includes an interview with Kirke, information on his gear and live concert footage.

—Terry O'Mahoney

Jazz Drums **II–III**
Peter Magadini
$24.95
Hal Leonard
Jazz Drums is the latest instructional DVD from jazz drummer Peter Magadini. He opens the hour-long video with a solo that demonstrates the transition from African drumming patterns to jazz drumming, odd-time and metric modulation. He goes on to discuss and demonstrate the basic jazz ride cymbal pattern, the jazz "two" feel, independence exercises, understanding musical forms (blues, AABA tunes), the bossa nova, improvisation, hand exercises, trading fours, the use of brushes, basic reading and interpretation, and half-time rock feel. He performs several tunes with a jazz quintet and refers to the accompanying booklet frequently in this video for the beginning jazz drummer.

—Terry O'Mahoney

Maximum Minnemann **IV–V**
Marco Minnemann/Rick Gratton
$24.95
World Music 4all
German drummer Marco Minnemann raises the bar once again as he lets readers in on some of his practice techniques in his latest instructional book/CD package. This 94-page tome presents independence exercises based on rudimental ostinatos, odd-meter studies using various subdivisions (up to groups of 17 per beat), challenging counting/soloing examples (e.g., 7/16 into 4/4 into 5/16), "time stretching" exercises (varying the rhythmic subdivision density of repetitive figures), odd-time rock grooves (11/16, 17/16), and a polyrhythmic approach he calls "rhythmic overlapping": playing a rhythm in one limb and juxtaposing the same rhythm in another limb starting on a different part of the beat.

There are also "pyramid exercises" in which a rhythmic motive is phrased in different beat subdivisions (sixteenth notes, then quintuplet, septuplets) in various meters (3/4, 5/4, 7/4), as well as poly-cymbal time etudes (eighth, quarters, triplets, and sixteenths set against groups of nine), and directional studies (around the drums). He also explains his approach to the mixed meter play-along chart.

Minnemann seems to have an endless supply of practicing techniques, and this collection of concepts will keep drummers busy for years.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Fantasy On "Jingle Bells" **I**
Arr. Dane Newlove
$10.00
Per-Mus Publications
"Fantasy On 'Jingle Bells,'" written for percussion students in the 2005–06 McBroom Junior High Seventh Grade Band, is scored for a large ensemble and a full instrumentation. The score includes parts for bells/chimes, xylophone and marimba, one part for three timpani, and parts for snare drum, bass drum, crash/suspended cymbals, and two percussion parts that include guiro, cowbell, bongos, claves, bird and slide whistles, finger cymbals, brake drum and, of course, sleigh bells.

The "Fantasy" begins with 16 bars of the refrain set as a march, prefaced by a short drum cadence capped with a roll-off. A 32-bar section featuring the verse fashioned as a waltz follows the opening march, embellished with one-bar sound effects contributed by bird and slide whistles. The work concludes with a return of the refrain, this time framed in a swinging Latin rhythm embellished by guiro, cowbell, bongos and claves. This piece will be welcomed by all who work with students at the elementary level.

—John R. Raush

Arabian Dance from Peer Gynt Suite No. 2 **III**
Edvard Grieg
Arr. James K. Siegman
$15.00
J.K. Siegman and Associates Publications
This arrangement of the "Arabian Dance" from the "Peer Gynt Suite No. 2" is for 11 to 14 players. It requires bells, two xylophones, vibes, four marimbas, timpani, bass drum,

cymbal, triangle, snare drum and timbales.

The outer sections of this ABA form are march-like with the marimbas and xylophones sharing in the melodic action, accompanied by the battery percussion instruments. The lyrical inner section focuses on the longer sounds of the vibes and bells.

Although the individual parts are not difficult, a successful performance will require percussionists who can effectively execute the quick dynamic shifts occurring throughout the work. This arrangement allows a young percussion ensemble to play music of one of the great composers.

—Scott Herring

Fourstick Frenzy **III**
James K. Siegman
$4.00
J.K. Siegman and Associates Publications
This is a nice duet for snare drum and bass drum in a traditional rudimental style. The snare drum part uses rolls, flams, drags and paradiddles. The bass drum part qualifies as a "rudimental bass drum" part and requires some basic understanding of snare drum stickings and rudiments.

The piece features much dynamic contrast. Both instruments are featured equally. This short duet would be well suited for a contest or music festival.

—Tom Morgan

Kit & Kaboodle **III**
Murray Houliff
$18.00
Per-Mus Publications
This intermediate ensemble for drumset soloist and percussion quartet begins with a *rubato* introduction with some chromatic keyboard lines before a moderate funk groove is established by the drumset. Marimba chords and more chromatic mallet lines soon establish the melody. There are several solo opportunities for the drummer, both written and improvised (optional composed drum solo sections are included). The work develops into a faster section with a Latin feel before a recap of the first funk-groove section.

The quartet requires bells, xylophone, four timpani, claves, cowbell, guiro, vibraphone, a 4.3 octave marimba, vibraslap, bell tree and two congas. Three-mallet technique is required of the marimbist as well as good facility for the xylophonist and vibist for this riff-based piece.

—Terry O'Mahoney

Hallelujah Chorus **IV**
G. F. Handel
Arr. Daniel T. Musselman
$19.00
Per-Mus Publications
This arrangement of Handel's "Hallelujah Chorus" is for an ensemble of nine percussionists performing on four marimbas, vibraphone, orchestra bells, chimes, four timpani, crash and suspended cymbals, snare and bass drums, gong and triangle (all written in a single percussion part). The vibe part and all four marimba parts are written for two-mallet performance; vibe pedaling is left to the discretion of the player. The lowest marimba part, which carries the bass line, can be played on a low-A instrument.

Although Musselman is faithful to the key signature and form of the original, his arrangement streamlines the busy polyphonic fabric of Handel's score to seven parts assigned to bells, vibraphone, chimes and four marimbas. The sonority of the keyboard mallet instruments, the timpani part and the addition of percussion, including a strategically placed gong stroke, clothes the well-known masterpiece in a colorful, contemporary sonority.

—John R. Raush

La Rejouissance **IV**
G. F. Handel
Arr. James L. Moore
$10.00
Per-Mus Publications
This chamber piece originally scored for flute, oboe, bassoon and timpani has now been scored for a mallet trio plus timpani. The flute and oboe parts are played on marimba, and the bassoon part on a low-F marimba (the lowest note being G4).

Both of the treble clef parts are of equal difficulty. The bass part outlines the harmonic structure of the work and includes arpeggios outlining the chords.

Each keyboard part may be performed with two mallets. There are no notated rolls, but the performance instructions say to roll all notes longer than a dotted-eighth. This provides an excellent opportunity to familiarize percussion students with music from the early Baroque period.

—George Frock

The Mouse in the Clock **IV**
James K. Siegman
$5.00
J.K. Siegman and Associates Publications
This composition is scored for marimba, bass marimba, guiro and chimes. The marimba part is definitely the most challenging and requires three mallets. The style of writing is a tone row, which is written in different octaves and includes a variety of rhythmic variations of the stated motive.

The form is a loose ABA, with the initial A section being presented in these altered patterns. The B section is an ostinato of steady eighth notes in the left hand under half note double-stops in the right hand. The final return to the A section is similar to the opening statements.

The composition is in 4/4 with the bass marimba supplying the ground harmony. It starts with notes on beats one and thee, later moving to four quarter notes per measure, and concluding with eighth notes. The steady patterns suggest the "tick-tock" pulse of the clock. The part will require a low-F marimba, since the lowest notes are written A-flats. There is a challenging guiro part and a separate chime part, but the chimes only appear during one phrase of the piece and could be played by the guiro player.

The work appears to be quite basic, but the tone-row scoring makes it more challenging than it looks.

—George Frock

Red's White and Blue March **IV**
Red Skelton
Arr. James K. Siegman
$10.00
J.K. Siegman and Associates Publications
Comedian Red Skelton was also a music composer. His concert band piece, "Red's White and Blue March," simulates a marching band parading down a street with a familiar tune. J. K. Siegman scored it for marimba, xylophone, orchestra bells, bass marimba, vibraphone, snare drum, tenor drum, bass drum, cymbals and optional string bass and piccolo. This 113-measure march is certain to inspire an intermediate high school percussion ensemble with its accessible and tonal melodies.

—Jim Lambert

This Too Shall Pass **V**
Nomi Epstein
$30.00
Self-published
This percussion sextet was commissioned by Frank Epstein for the New England Conservatory Percussion Ensemble. The six players use 52 percussion instruments, or sets of instruments, including six slide whistles, pitched wine glasses, sets of mounted tiles, and marimba played with bows. Some of the instruments are to be played with fingertips and knuckles, and specific sticks and mallets are requested. (The composer gives her e-mail address in the score so a conductor or performer can get additional information.)

The entire work, about 100 measures, is in 4/4 and features three different tempos. The dynamics are generally soft for most of the piece with the exception of two dramatic *forte* statements toward the end. The end of the work (three measures, each with a set duration in seconds) provides each player with a set of rhythmic figures, and an entire page gives detailed instructions on how to perform these figures.

The combination of interesting percussion colors seems to be the primary focus of this work, as opposed to the rhythmic patterns. There is a line suggested among the four gongs during the opening material and a very interesting line passes among three bowed marimbas in a later section. This contemporary and complicated percussion ensemble raises the bar with respect to the creative and unusual sounds that can be achieved by today's percussion players.

—F. Michael Combs

MULTIPLE PERCUSSION

Nessun Popolo Oppresso 2 **IV**
Luigi Morleo
$38.33
Morleo Editore
"Nessun Popolo Oppresso 2" ("No Overwhelmed People") is a concerto for percussion soloist available with three different accompaniments (full orchestra, string orchestra and piano reduction), each using the same solo part.

The percussion soloist instrumentation includes tam-tam, gong, djembe, darbukke, two temple blocks, two woodblocks, three suspended cymbals, one bass drum with a pedal and one without, hi-hat, six tom-toms, snare drum, two bongos and two ice bells.

The piece lasts approximately 11 minutes, with four main sections that moderately relate to each other. In the opening, the soloist weaves in and out of time playing all instruments with bare hands while the strings hold long and slow-changing harmonic colors. After a short transition to increase the momentum, the strings play through several dissonant ostinatos while the soloist plays written-out djembe and darbukke solos.

The cadenza suddenly appears, containing cascading sextuplets on the toms with varying accent patterns. A brief variation of the opening theme is then followed by an unexpected style change: funk. The last section combines a funk drumset groove played by the soloist with layered counter-melodies in the strings and brass (left and right hands in the piano). Once again, repetition is used at length in all parts, including the soloist, who plays the same basic pattern for the last three minutes of the piece. The work concludes with a sudden *piano* dynamic then accelerando from the soloist, building to one quick, loud statement of the closing material.

—Brian Zator

MIXED INSTRUMENTATION

O Come Emmanuel (Veni Emmanuel) **IV**
Arr. Stanley Leonard
$7.00
Per-Mus Publications
Scored for organ and timpani (with one accessory handbell pitched to A below middle C), this setting of the traditional "O Come Emmanuel" starts with the timpanist sounding the handbell with the organist presenting the simple melodic theme. When the chorus arrives, the timpanist shifts to a fanfare-like timpani part scored for four pitches (F, A, C, D, with one pitch change from F to G and back to F).

A second verse provides the timpanist an opportunity to underpin the melody with an ostinato using double stops on A and D in a repetitive, quarter-note/two eighth-note rhythm. The five-minute duet concludes with the timpanist providing dramatic rhythmic interludes and conventional dominant-tonic rolls.

This composition would obviously be very appropriate for a liturgical setting. The organ part is slightly more difficult than the timpani part, which would be accessible to an intermediate timpanist.

—Jim Lambert

In Hours Like These **V**
Stuart Saunders Smith
$25.00
Smith Publications
No meter, no key signature, no melodic theme—but a major test of your 8th-grade math. That is the first impression of this new work for soprano and orchestra bells, written for Sylvia Smith and Christy Finn.

The work opens with a recitation of "It's After One," a poem by Mayakovsky. Either player may recite the poem, but the instructions indicate that it needs to be recited "aloud from memory" and then segue to the duo.

The indicated tempo is quarter note at 50 bpm, and without a time signature, all notes are of relative rhythm. Actually, almost all groups of notes have an equation indicating a certain number of one note value being equal to another note value. (A calculator might be more effective here than a metronome.)

One could guess that the text should be coordinated in some way with the vocal line, but there are no words or indication of what the soprano is to sing. Dynamic contrasts vary from *forte* to *pppp*, and phrase markings are used through the vocal line. There are no directions for the orchestra bells.

So what is the end product of this work? It is a challenge to be rhythmically correct, as per the no-

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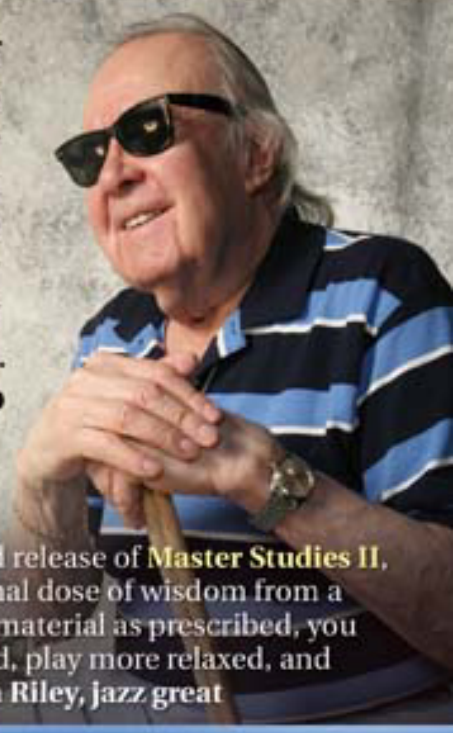

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tation, but would a performance provide listenable sounds or would it be just an exercise or experience for the vocalist and percussionist? That's going to depend on the individual performers.

—F. Michael Combs

The Moment of Intersection **V**
Francis Rainey
$40.00
Self-published
"The Moment of Intersection" is a ca.14-minute work in three movements for seven percussionists, timpani, vibraphone and piano), two solo dancers (male and female or two females), and a corps of eight female dancers. The instrumentation changes from movement to movement. The first movement is scored for timpani, two snare drums, bass drum, "long drum with snares," afuche, maracas, congas, cuica, vibraphone, tom-toms, suspended cymbals, hi-hat, triangle, woodblock, tambourine and slapstick. The second movement is lightly scored as a duet for piano and vibes with suspended cymbal, hi-hat and triangle accompaniment. The third movement returns to a robust instrumentation featuring a large contingent of Latin percussion.

The three movements offer dramatically contrasting styles. The second movement, aptly characterized by the composer as a lyrical jazz movement, is flanked by outer movements propelled by repetitive rhythms played, with the exception of the timpani, by instruments of indefinite pitch. The first movement features a rhythm that expresses (in the composer's words) "an aggressive, driving beat in a stepping tempo." The timpani establish that beat with an ostinato moving in quarter notes in bars of 3/4 and 4/4 with pitches outlining a diminished triad. Over this ostinato the composer adds repetitive patterns beginning with afterbeats in the snare drum and hi-hat, eventually introducing sixteenth-note figures on tom-toms, resulting in a rhythmic structure that conveys a strongly accented pulse.

The second movement, in many respects the musical highlight of the piece, is scored for piano and vibraphone accompanied by triangle, hi-hat and ride cymbal that maintains an unambiguous beat for the dancers. Rainey's score makes it possible for the pianist and vibist to explore the expressive possibilities provided within the jazz-styled idiom. With the help of a large assortment of Latin instruments, percussionists in the third movement recreate the exhilarating spirit and flavor of a Cuban dance rhythm.

The composer suggests that "The Moment of Intersection," although conceived as a dance work, is suitable as a concert piece as well. If performed without dancers, the composer suggests the use of claves in place of the dancers' steps. (In the danced version, in places where the instruments are silent, the sounds of the dancers' feet become part of the musical score.) However, the piece performed as originally conceived provides an impressive theatrical experience, and will hopefully be available in such a format. (One can also hope that the hard-to-read manuscript score will be replaced with a printed version.)

—John R. Raush

When The Body Betrays **VI**
Stuart Saunders Smith
$45.00
Smith Publications
The intriguing title of "When The Body Betrays" for a percussionist playing steel pans (double seconds) and a tenor voice is explained in program notes that reveal Smith's personal ruminations concerning confrontation of the aging process. He explains that although he is 57 years of age, his mind or "innermost person" feels young and eternal, although his body is beginning to fail. However, he concludes with the inspirational thought that "memory, wisdom, reasoning, empathy seem to come to life, when the body betrays."

The sonic resources of this duet set it apart from other literature scored for mallet-keyboard percussion or tuned membranophones. Here, the sonic palette benefits from the exotic tones of the pans. The vocal part for tenor voice, which requires wordless singing, contributes a variety of sounds, from humming at various dynamics to the use of a slightly open mouth, forming an "ah" sound, to pulsed notes, changing "ah" to "ee," and the addition of vibrato and other shaping techniques at the performer's discretion.

Saunders Smith adds yet another sound to this interesting tonal palette, requiring some of the notes in the pan part to be sung as well as played by the steel drum player, who is requested to "sing with equal strength and confidence to match the tenor's voice." The publication contains "low E," "low F" and "low F-sharp" versions.

Following brief solos for tenor and steel drums that open the work, both musicians function within the context of a contrapuntal fabric requiring precise ensemble coordination of parts that juxtapose a variety of conflicting rhythm patterns, such as overlaid quintuple and septuple subdivisions. At the same time, both musicians are admonished to perform their parts as "simultaneous virtuosic solos." Two accomplished musicians who successfully master the challenges of this music will enjoy a unique and rewarding artistic experience.

—John R. Raush

PERFORMANCE DVD

Enclosure Seven: Harry Partch
Music of Harry Partch
Innova
Enclosure Seven features new versions of Harry Partch's most significant works, including what has been called his magnum opus, "The Delusion of the Fury," presented in a 1971 film that has been resynched and the soundtrack remastered in 5.1 surround sound. This theater piece, which addresses the reconciliation of the living with life and death, uses an instrumental overture, elements of Japanese Noh drama in Act I, an instrumental "Sanctus" as an Entr'acte, and an African folk tale in Act II. It integrates mime, dance and music in "a ritual of dream and delusion." Also included on this DVD are excerpts of the original University of Illinois production of Partch's "Revelation in the Courthouse Park," based on "The Bacchae" of Euripides. The work features scenes that juxtapose ancient Greece and a park in a small Midwestern town.

Other tracks on this DVD should intrigue anyone interested in Partch and his instruments, such as the director's original cut of a 1972 documentary, *The Dreamer that Remains*, produced by Betty Freeman, and a "Bonus Album Sideshow," featuring the composer introducing his instruments. And finally, a bit of lagniappe is provided with a "*Dreamer" Outtake: Making Rose Petal Jam*, in which Partch has some interesting comments about critics.

As music historians re-examine the previous century from the perspective that the passage of time permits, it seems certain that Harry Partch (1901–1976) will continue to be recognized for his investigations into various tuning systems and his invention of original instruments in virtually every category that added a new dimension to the sonic universe. Perhaps this release of the final DVD of the *Enclosure* series, which reflects the lengthy labors of Philip Blackburn in the Partch archives, will be indicative of an equally meritorious assessment of and interest in his music.

—John R. Raush

PERCUSSION RECORDINGS

Best Bets
Trio East
Origin Records
New York-based Trio East includes Eastman School of Music faculty members Clay Jenkins (trumpet), Jeff Campbell (bass) and Rich Thompson (drums). This unconventional jazz trio configuration challenges the myth that one needs a chordal instrument to complete an ensemble. Their skillful and melodic soloing, intuitive interaction, and compositional prowess more than compensate for the lack of a piano or guitar.

The nine tunes on the recording include five original compositions and several jazz standards. Stylistically, the tunes range from what might be described as "jazz reggae" ("Professor Atticus") to modal ("West End Avenue"), post bop ("I Let A Song Go Out of My Heart," "Sweet Sixteen"), half-time shuffle ("Best Bets") and traditional jazz ballad ("Cry Me A River").

Jenkins is a soulful improviser and composer and Campbell a superb accompanist and soloist. Thompson stays true to the style of each tune, particularly the rolling ballad "Hat In Hand," where he uses mallets on the drumset to create an undulating feel *a lá* Elvin Jones. His brushwork is excellent, his time is flowing and his solos are loose, creative and fluid. He even

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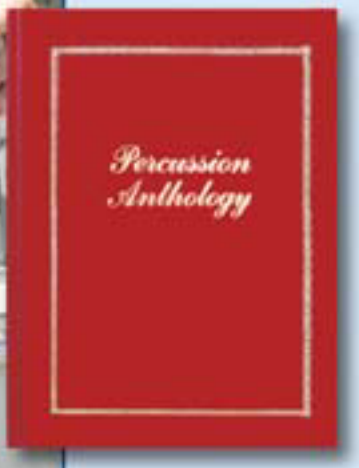

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contributes a nice jazz waltz original ("Les is More") to the project. This record is a study in the diversity of grooves that modern jazz drummers should have at their disposal.

—Terry O'Mahoney

Fragments
John Psathas
Morrison Music/Trust Records
Fragments is a compilation CD of New Zealand composer John Psathas' works, and it includes three of his pieces featuring percussion. "Fragment," heard here in the percussion version, is a three-minute crystalline ballad for piano and vibraphone that allows the shimmering timbre of the vibraphone to float and soar. "Happy Tachyons," which was commissioned by Evelyn Glennie, is a frantic but tuneful duet for piano and marimba/vibe soloist. Psathas pushes the percussionist both musically and technically as he requires the percussionist to play marimba and vibes simultaneously. The two musicians spar with one another in long strings of sixteenth notes with undulating accents. It has a jazz feel but its contrapuntal lines are (presumably) completely notated. It's a seven-minute *tour de force* for the mallet percussionist that is international in flavor.

"Matre's Dance," originally written in 1991 and revised in 1994, is for piano and multiple percussion. It begins as an aggressive duet between toms and piano in the low register. It evolves into several distinct sections that feature timpani and various snare drums. There is very little "space" in the piece as it is almost a "perpetual motion" exercise. Like "Happy Tachyons," this nine-minute workout relies on cascading melodic lines, shifting accents and forceful interplay between piano and percussion.

Both "Happy Tachyons" and "Matre's Dance" demand a great deal from the pianist and percussionist, but are well worth the effort. Jeremy Fitzsimmons is the percussionist on this recording and he does an excellent job. Other compositions on the recording include Psathas' "Piano Quartet," "Jettatura," and a piano duet version of "Fragment."

—Terry O'Mahoney

Goldberg Variations by J. S. Bach
Pius Cheung
Self-published
Absolutely incredible! Considering the complete *Goldberg Variations* include a theme (Aria), 30 variations and a concluding Aria, with a total performance time of about 53 minutes, the sheer volume of notes is a major feat in itself. Those thousands of notes in a classic harmonic setting are performed with amazing accuracy by young marimbist Pius Cheung.

One could spend pages discussing the appropriateness of transcriptions from the Baroque period, but there would be general agreement that there is some relation between the marimba, with its struck bars of wood, and the clavier or harpsichord, with strings that are plucked or struck.

Cheung adds a tasty amount of musical nuances that Bach would have likely approved of had he heard today's modern marimba. The richness of tone of the instrument is clear on the recording and the bass line is especially warm and secure. It should be noted that the 30 variations are not motivic variations but based on the bass line and harmonic structure of the opening Aria. This performance brings out the bass line is a subtle but effective way that perhaps the clavier could not.

Only a few adjustments were made from the original music and those are limited to taking some of the lower bass notes that were out of the marimba's range up an octave and editing some of the ornamentations. Variation 28 is an exception with a number of adjustments from the original.

—F. Michael Combs

Live at Blues Alley
Taylor/Fidyk Big Band
OA2 Records
The Taylor/Fidyk Big Band, co-led by drummer Steve Fidyk and arranger Mark Taylor, delivers 11 tunes in the style of the late Woody Herman and Thad Jones big bands. Fidyk, drummer for the US Army Blues band, and Taylor, a prolific jazz arranger and composer, have assembled a crack team of players and a great mix of tunes for their sophomore recording.

The band opens with "Full Count," an uptempo swinger with a great shout chorus driven by Fidyk's drums. The "set" continues with Herbie Hancock's "Maiden Voyage" and the happy bebop tune "Bradley's Bop House." The ballad "My One and Only Love" changes the pace before "When Johnny Comes Marching Home," which is Fidyk's first attempt at arranging and turns the old warhorse on its head by changing the melody to 3/4 time. Fidyk eventually steps into the spotlight with an extended melodic solo that melts back into the restatement of the melody.

"What'll I Do?" is given a light jazz samba treatment (featuring some tasty brushwork) and is followed by the bebop classic "Anthropology." "Brush Taps" features Fidyk in the grand style of the Count Basie band (think of an updated version of "Cute"). "My Cherie Amour," heard here with a lilting jazz waltz treatment of Stevie Wonder's tune, begins like a mouse but soon roars like a lion with Fidyk's set-ups and fills. "The Gorillaman Blues" closes the recording in a finger-popping fashion with great solos from Matt Niess (trombone), Graham Breedlove and Liesl Whitaker (trumpets).

The Taylor/Fidyk Big Band has great tunes and a tight ensemble sound. Fidyk shows he's got the drive, chops and taste to "drive the bus" for this great band.

—Terry O'Mahoney

Seven Ghosts
Brett William Dietz
Cat Crisis Records
Seven Ghosts is a compilation of several of Brett W. Dietz's recent works for solo percussion and chamber works including percussion. Dietz is joined on the disc by Joseph Skillen, tuba, and Griffin Campbell, saxophone. The recording quality is first-rate, as are the performances.

The opening track, "Firewire," is a multi-percussion solo that utilizes several skin and metal instruments. The work is high-energy, using frequent hemiola and metric modulations, which permeate Dietz's percussion writing. "Seven Ghosts Above the Landscape," for drumset and saxophone, is set in seven short movements that explore various styles from swing to funk to free jazz. Dietz and Skillen handle the piece with ease, always complementing each other's sound and style.

Also included are two marimba solos, "Seven Etudes and a Question" and "Madison's Unicorn." The first is a lengthy work, divided into seven movements, each of which can stand alone as a compositional miniature. The second work is quite tonal and gives the impression of a flying horse soaring through a landscape.

"Chant with Bells" combines tuba with glockenspiel, while "Apranibita" is a solo for vibraphone and Chinese opera gong. This disc is a significant artistic artifact, as well as fine reference recording for percussionists who are interested in Dietz's percussion works.

—Scott Herring

Thermal Strut
Jay Lawrence Trio
OA2 Records
Anyone who loves jazz piano trio in the tradition of Oscar Peterson, Ahmad Jamal or the Jeff Hamilton Trio will enjoy this wonderful jazz CD from drummer Jay Lawrence, a veteran of Nevada showrooms who has worked with everyone from Sammy Davis Jr. to Roy Clark and whose jazz credits include Phil Woods, Clark Terry, Bob Mintzer and Hank Jones. The other members of the trio are pianist Tamir Hendelman and bassist Lynn Seaton.

From the first selection, "Thermal Strut," a Lawrence original, it is clear that this guy can really play. His time feel is impeccable and his musical support of the ensemble is beautifully conceived. His playing on the very innovative arrangement of "Love for Sale" moves from a New Orleans second-line feel into a jazz waltz with complete control. Then, without warning, the trio moves back into the funky second-line groove for solos.

Another complex arrangement is "Agua de Beber," which alternates between a funky samba and a more traditional feel. Again, Lawrence leads the trio smoothly through each change of feel, always the perfect foil to the piano and bass.

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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.

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Another highlight is Lawrence's brush playing on Horace Silver's uptempo "Opus de Funk." He is in total command, playing great soloistic time during the head and performing a wonderful melodic solo over Seaton's walking bass line. This is a beautiful recording that is a great example of the potential of the jazz piano-trio format.

—Tom Morgan

Tribute to Beethoven
Drum In the Symphony no. 9
Massimo Aiello
Azzurra Music Srl

This CD, titled *Tribute to Beethoven* but subtitled "Drum In the Symphony no. 9," is a full recording of Beethoven's "Symphony No 9" with added drumset throughout. Except for an almost eight-minute drumset solo inserted between two major sections toward the end of the fourth movement, this symphony is performed true to tradition by the Slovak Radio Symphony Orchestra.

Italian drummer Massimo Aiello has been presenting performances of the symphony with added drumset since 1987. Aiello's drumset playing is clean and solid and he clearly makes a major effort to tie in stylistically with Beethoven. But as well as the drumset part is executed, adding it to the traditional performance of Beethoven's Ninth is like adding chocolate sauce to filet mignon.

The drumset performance uses a great deal of cymbal work throughout—sometimes as an attempt to support the line and sometimes to provide additional color and fills. The tones of the toms and bass drum are rich and warm. The added solo in the fourth movement includes interesting material and creative sounds. There is definitely some very nice drumming here.

—F. Michael Combs

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PN

2007 PERCUSSIVE ARTS SOCIETY
34TH ANNUAL PERCUSSION COMPOSITION CONTEST

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

2007 CATEGORIES

Category I: Marimba Solo (unaccompanied)
First Place: $1500.00
Second Place: $ 500.00
Third Place: $ 250.00

Category II: Medium Percusion Ensemble (5–8 players)
First Place: $1500.00
Second Place: $ 500.00
Third Place: $ 250.00

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

ELIGIBILITY AND PROCEDURES:

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

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

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 16, 2007.

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

2007 PERCUSSIVE ARTS SOCIETY 34TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

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

Signature of Composer _____ Date _____

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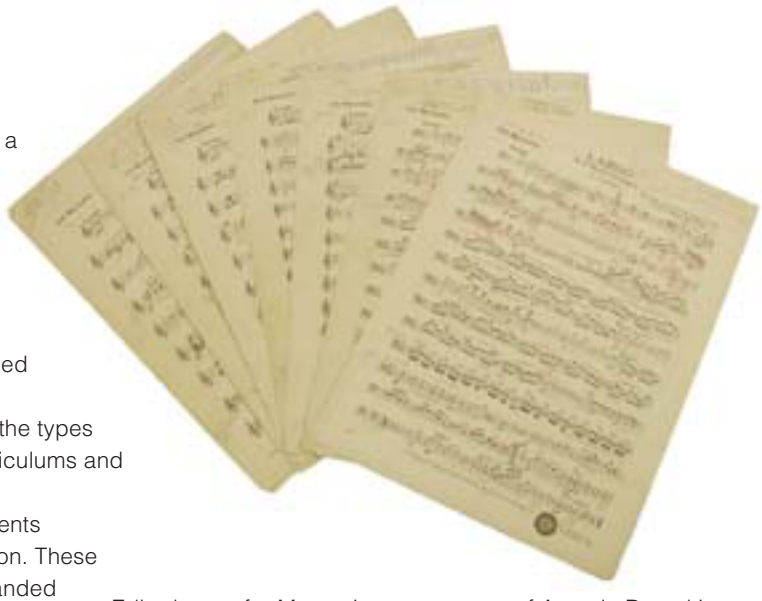
Sound Enhanced

Sample recordings of pieces from the Marimba Masters collection are available online at www.pas.org

MARIMBA MASTERS LIBRARY

Donated by Gordon Peters

Founded in 1954 by Gordon Peters, the Marimba Masters was a professional marimba ensemble comprised of Peters and fellow students at the Eastman School of Music. During the five years of its existence the ensemble performed approximately 50 concerts, recorded an album, and gained national attention by appearing on *Arthur Godfrey's Talent Scouts* and *The Ed Sullivan Show*. As one of the first established marimba ensembles, the music written and arranged for this ensemble formed a solid foundation for the continued evolution of the marimba ensemble as an entity, as well as for the types of music performed by such ensembles in both collegiate curriculums and public performances.

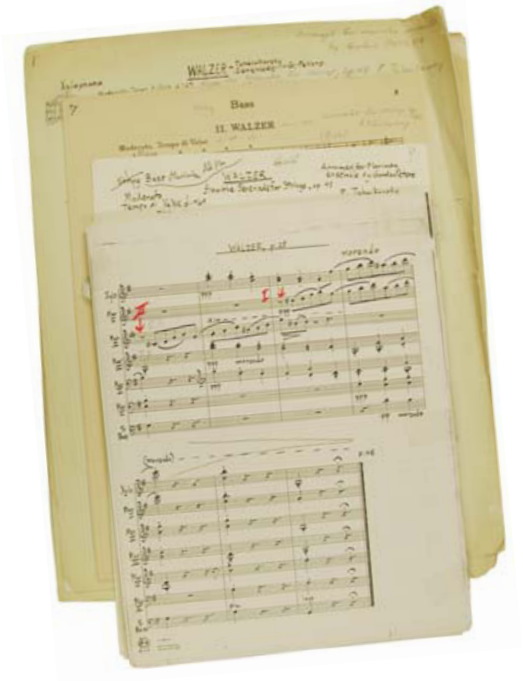


Edited parts for Musser's arrangement of Antonin Dvorak's "Largo" from "New World Symphony," Op. 95.

Peters, a student of Clair Musser, chose Musser's arrangements published by Forster Music as the initial nucleus of his collection. These pieces were then edited or rearranged and the collection expanded with the addition of original compositions and arrangements by Peters, various members of the Marimba Masters, and other prominent musicians. Over 60 of the compositions became known as the "Marimba Ensembles from the Library of Gordon Peters," which were first distributed by Franks Drum Shop in Chicago and then by Steve Weiss Music. The 132-piece collection of parts and scores, donated to the PAS Library in 2004, consists of original manuscript arrangements and the highly-edited versions of the Musser collection, all of which are scored for seven players (five marimbas, xylophone, and string bass).

For more information on the Marimba Masters, see "The Marimba Masters" by Jeff Calissi (Dissertation, UNC-Greensboro, 2004), available in the PAS Online Research Journal at www.pas.org.

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



Gordon Peters' arrangement of the "Walzer" from "Serenade for Strings," Op. 48, by Tchaikovsky.

The Marimba Masters in Kilbourn Hall, Eastman School of Music, Rochester, NY, during the 1958–59 season: (L–R) Vivian Emery, Ronald Barnett, Joel Thome, Gordon Peters, Peter Tanner, Roger Ruggeri (string bass), and Norman Fickett.

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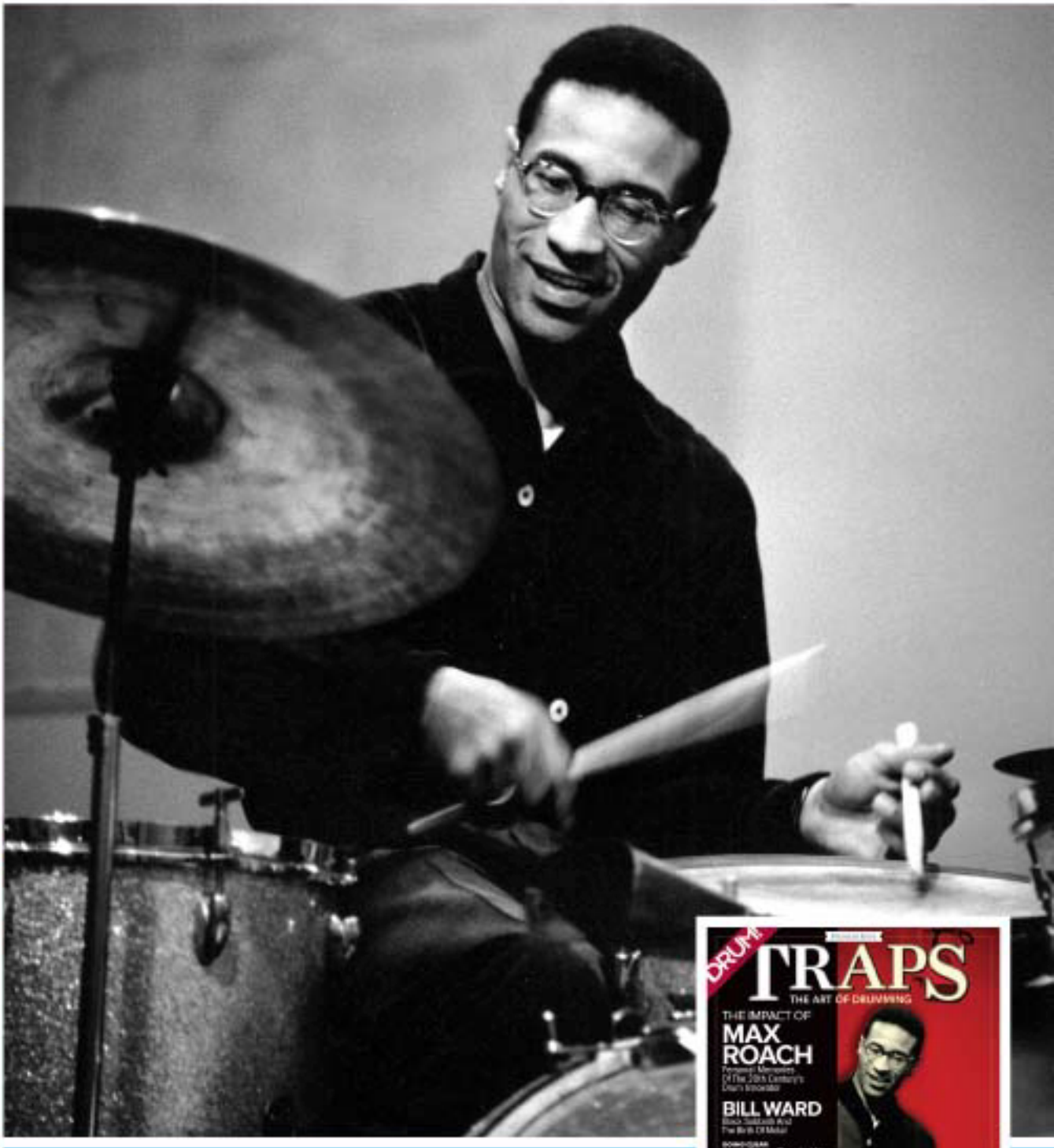

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