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The journal of the Percussive Arts Society • Vol. 46, No. 1 • February 2008

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Percussive Notes

A man with dark hair, wearing a green button-down shirt, is sitting behind a drum set. He is looking towards the camera with a slight smile. The background is dark, and the drum set includes several cymbals and drums. The lighting is focused on the man, creating a dramatic effect.

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Chad Wackerman Beyond Time

Colombian Percussion . Guide to Buying Timpani . Running a Percussion Camp

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Percussive Notes

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Cover photo by Karen Steains



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PAS is a Volunteer Organization

By Gary Cook

In my continuing efforts to explain the inner workings of PAS, I'd like to focus my February message on some thoughts on volunteerism and PAS. Our society exists as a non-profit music service organization because of the volunteer efforts of hundreds of individuals around the world. The 74 chapters world-wide, each having a president and most with officers (e.g., vice-president, treasurer, etc.), and the 17 standing committees, each with a chairperson and approximately five to 15 members, together with the elected PAS Board of Directors and the Executive Committee, as well as many Sustaining Members, all serve PAS as volunteers (i.e., they do not get paid for their work and service), giving many hours of their time and energy supporting PAS and its mission. Only the Executive Director and PAS staff and editors are paid for their jobs and dedicated service to PAS.

COMMITTEE CHAIR VACANCIES

In October and November PAS advertised vacancies for four committee chair positions. These were advertised at pas.org and in *Percussive Notes* and *Percussion News*. By PAS bylaws, a PAS committee chair serves for a term of three years. At the end of a term, a chair may re-apply for another term, unless he or she has served the maximum allowed three terms (nine years). The process for filling PAS committee chair vacancies is the advertisement of the vacancy, a month-long application period, review of applications by the President and counsel, the President's interview with candidates, and appointment of the new chair or reappointment by the President.

With the past four chair vacancies in Octo-

ber and November we had two reappointments and two new appointments. Mark Dorr was reappointed for a second term as chair of the PAS Composition Committee, and Eugene Novotney was reappointed for a second term as chair of the New Music/Research Committee. Dan Moore stepped down after serving two terms as chair of the Percussion Ensemble Committee, and Andy Spencer was appointed the new chair. Darin "Dutch" Workman served his full nine years as chair of the Health & Wellness Committee, and John McKinney was appointed the new chair.

To Dutch and Dan we extend our sincere appreciation for their years of excellent leadership, and to the new chairs, John and Andy, and reappointed chairs, Mark and Eugene, we extend our congratulations and deep appreciation for their commitment and dedication to PAS and the profession, and commend them on their willingness to "step up to the plate" and assume these significant leadership positions—for gratis service—to PAS. These individuals, along with other applicants for these vacancies, volunteer to give of their time and expertise to the mission of PAS because of their passion for percussion and belief in the core values of PAS.

Since I began my presidency in January, 2007 I have had the pleasure of interviewing applicants for ten chair vacancies, which resulted in my reappointment of four and appointment of six new chairs. Members interested in possibly chairing a PAS committee should watch for announcements of current and future chair vacancies and, if qualified, apply for the position.

VOLUNTEER OPPORTUNITIES

Many opportunities are available for a person to volunteer and make contributions to PAS. If you just want to find out more about a committee's activities, visit www.pas.org/About/Committees.cfm, and if you are interested in serving on a committee contact the chair or e-mail PAS at percarts@pas.org.

Likewise, if you want to "give back to PAS" (as was the common response during my interviews with chair candidates), contact your chapter president or officers and tell them you are interested in helping out with your state or country's chapter either at their Days of Percussion (DoP) and/or during the year. Chapter information is online at www.pas.org/About/Chapters.cfm. Most chapters around the world have already organized their DoP for the spring of 2008, but you could offer your assistance for those and for the future. This kind of volunteerism and networking is especially beneficial to aspiring young professionals.

CREATE AN OPPORTUNITY

Homero Ceron is a good example of proactive volunteerism in PAS. A little over two years ago, Homero contacted me with an idea about writing an article in Spanish and English for *Percussive Notes*. That resulted in his excellent article "Starting a Private Teaching Business," which appeared in the December, 2006



Gary Cook

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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Notes with Spanish translation online. Soon after, an article on triangle in Spanish by Stuart Marrs was added. See these translated articles under "Publications" at www.pas.org/Publications/Translated.cfm.

Homero went on to organize and present a session in Spanish at PASIC 2007, which I wrote about in my December *Notes* message. Homero and his colleagues on this PASIC session came up with the idea for a Spanish Language Forum at pas.org. This was created in the weeks after PASIC and has been active with postings from Spain and around the world. If you read Spanish, check out the Spanish Language Forum in the Members Only Discussion Forums.

In the past, I wrote about Fernando Hashimoto and his volunteering his and colleagues' time and expertise in translating the PAS Website front matter into Spanish and Portuguese. This service was offered by Fernando "out of the blue," and he was awarded the Outstanding PAS Service Award for 2007 for his volunteerism.

If you think of a creative idea or way you might be able to contribute to PAS, contact me or the PAS office and your idea will be channeled to the appropriate person(s). Watching an idea grow and come to fruition brings much satisfaction and can make a valuable contribution to the society and the profession.

WRITE AN ARTICLE!

One of the greatest ways to contribute to PAS is to submit an article for publication. Articles may be considered for *Percussive Notes* or *Online Research Journal*. See guidelines for these submissions under Publications at www.pas.org/Publications/.

Internet links to current research and articles are increasingly being shared on personal Websites and other Internet sources. An excellent example of provocative research by PAS Music Technology Committee Chair Mike Schutz can be found on his Website at www.mschutz.net/perception.html/. This article, "The Mind of the Listener," is a stimulating look at Mike's research on the role of vision in music perception. PAS intends to provide more such links in the future, and I invite your submission of links to high-quality articles and research directly to me at percarts@pas.org.

I mentioned in my December *Notes* message that the handouts from some of the Professional Development Sessions given at PASIC 2007 would be available at pas.org. Be sure to check out the new "Career Development Resources" section for notes from these excellent sessions provided courtesy of these volunteer presenters and other authors who have given freely of their time and ideas: www.pas.org/Resources/CareerDevelopment.cfm

SUMMER STUDY

In closing, I'd like to alert you to be watch-

ing for the March *Percussion News* for listings of summer workshops, seminars, study abroad, and other music and percussion camps. These many opportunities for summer study provide excellent experiences to augment your regular studies and explore new areas of musical knowledge.

Gary Cook

Gary Cook
PAS President

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PAS SCHOLARSHIPS AND GRANTS

Now is the time to begin preparing for auditions and scholarships, and PAS is proud to present five scholarship opportunities for collegiate and high school students. For graduating high school seniors, the **PAS/Remo Fred Hoey Memorial Scholarship** is a \$1,000 scholarship for percussionists entering a college school of music in the fall of 2008. The **PAS/Sabian Larric Londin Memorial Scholarship** provides a total of \$3,000 in scholarships in two categories; \$1,000 in scholarships for students 17 and under, and \$2,000 for students 18–24. These scholarships were created to support promising young drummers in their studies of drumset. Established to support a collegiate percussionist, the **PAS/Armand Zildjian Scholarship** is a \$2,000 scholarship that is awarded to an outstanding percussionist each year. The **PAS/Hudson Music Drumset Scholarship** is a \$1,000 award for collegiate drumset players, and the **PAS/Yamaha Terry Gibbs Scholarship** is a \$1,000 award directed to collegiate vibraphone players. PAS is pleased to partner with these supporting companies to provide financial assistance to promising young artists in all areas of percussion.

The **PAS International PASIC Scholarship Grant** is a PAS supported scholarship to provide a student living outside the United States financial assistance in the amount of \$1,500 to attend the annual convention. Past recipients of this award have included students from Lithuania, France, Singapore, and Belarus.

Each of these scholarships has a deadline of March 15 for applications to be received at the PAS offices in Indianapolis. Information and applications are available for all PAS scholarships on the Website at www.pas.org/About/GrantSchol.cfm.

We are pleased to announce that Meredith Music Publications has recently established the **PAS/Meredith Music Publications PASIC Grant** for a Non-Percussionist Band Director. Beginning in 2008, this \$1,000 grant is to be awarded each year to offset expenses of attending the convention. Through attendance at PASIC and at specific sessions, a band director will further his or her knowledge of percussion instruments and their use in school ensembles. The application deadline for this grant is April 1, and information is available through the PAS Website at www.pas.org/About/Forms/08MeredithScholarship.pdf.

PAS ANNOUNCES NEW INTERN

Dirk Riley arrived in early January to assume the 2008 Spring PAS Intern duties. Dirk

is a Music Business major at the University of Nebraska, Kearney, and will graduate after the completion of his internship in May 2008. Dirk brings to the internship retail music store experience, has already attended NAMM conventions, and was a NAMBI Scholarship recipient in 2005.

PAS has been remarkably fortunate in having not only exceptional workers for interns but exceptional individuals as well. Regrettably we had to say farewell to our 2007 fall intern, Kelly Strait, as she returned to Texas to work for Lone Star Percussion and teach in the area. Everyone on the staff, and I am sure everyone who worked with her this past six months, send a big thank you for all her hard work. Kelly came into her

internship when we were still digging out of boxes from the move to Indianapolis, and she not only helped in every department but worked with a couple of marching band percussion sections in the community.

PASIC 2008 INFORMATION NOW ONLINE

It's only February, but that is not too early to start planning for PASIC 2008 in Austin. Beginning February 1, registration, marching festival, and exhibitor information will be available online at www.pasic.org. With the success of the 2006 convention in Austin, you will want to make all your reservations early. Hotels are likely to sell out, and the marching festival slots are sure to fill up quickly.

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BRAZILIAN CLAVE

I would like to offer a minor correction to the wording of Mr. O'Mahoney's review of the Sergio Gomes book *New Ways of Brazilian Drumming*. O'Mahoney mentions that Gomes refers to a set of ostinati called "samba claves,"

and that "the concept of clave found in Cuban music does not exist in Brazilian music."

Clearly, the word "clave" does not exist in Brazilian Portuguese, and some Brazilians can be offended at the imposition of a Cuban term on their music. However, the *concept* underlying

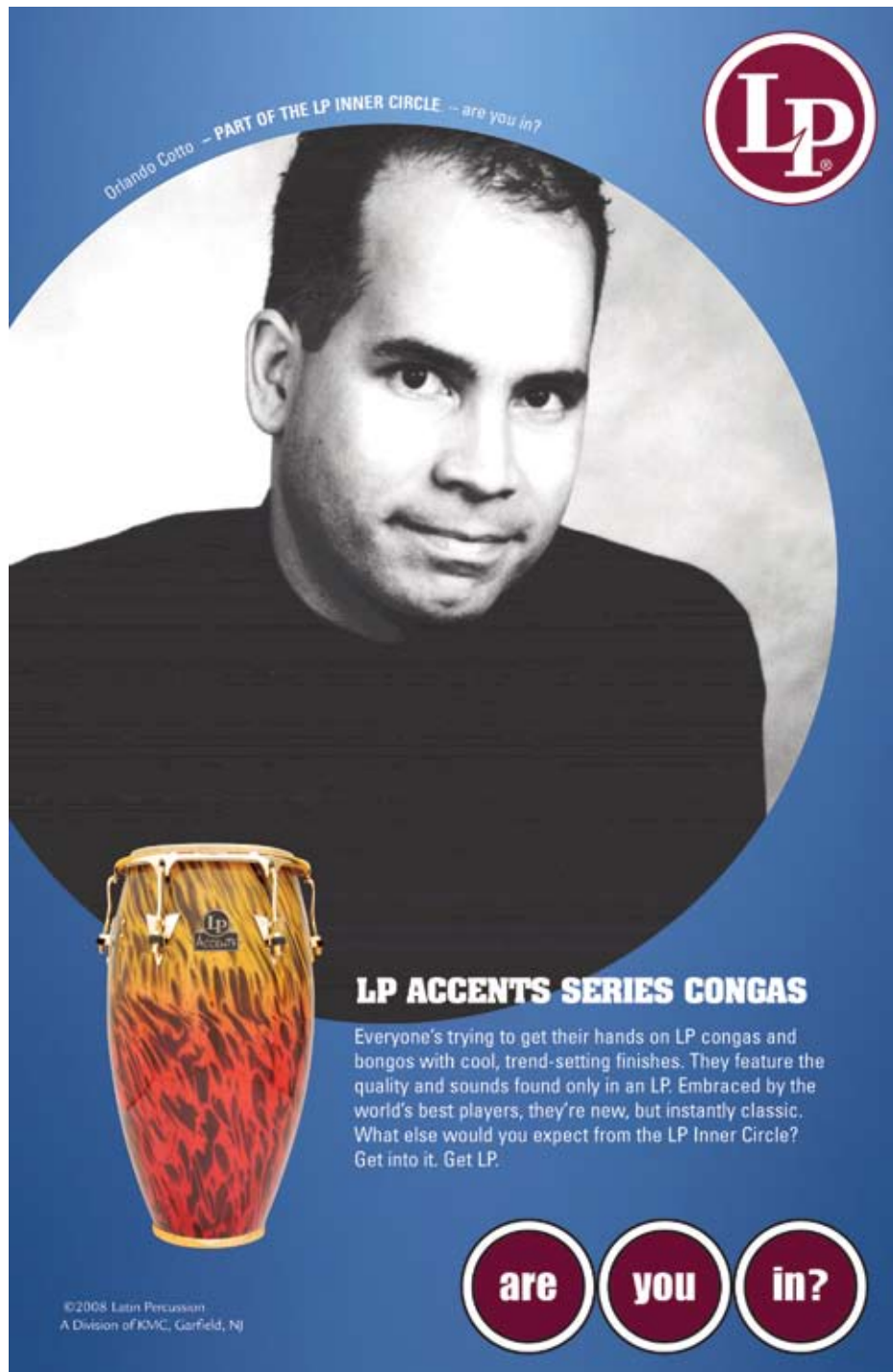
that Cuban term definitely exists in Brazilian music, and is in fact the very foundation of all Samba rhythm, whether percussive or not.

For the past six years, as part of my graduate studies, I have been exploring the so-called Brazilian clave, or, the Brazilian interpretation and implementation of the West African organizing concept that goes by such names as "clave," "okele," "Madura," "compass," "clips," etc. It is necessary to note that the patterns as well as the organizational concepts these terms represent are not of Cuban origin either, but go back to Africa, to the 12/8 bell patterns, which were discussed in a wonderful article in a recent issue of *Percussive Notes*.

Chief among these "non-Brazilian non-claves" is the Partido Alto ("highly broken"), one of the variations of which can be expressed .x.x|.xx|.x.x|.x.xx in the 3-2 direction (harmonious with the 3-2 Bossa Clave, which, like the English horn, is a double misnomer). The stripped-down form of Partido Alto is sometimes given as .x..|x.x|.x.x|.x.x in the 3-2 direction and x.x|.x.x|.x..|x.x in the 2-3 direction, which is well known to jazz drummers as a cross-stick snare pattern. (I have left out the high and low pitch designations in these rhythms in favor of just the onsets.)

Nonetheless, I'd like to thank Mr. O'Mahoney for bringing this book to our attention. The term "clave" is ubiquitous in the United States for the aforementioned organizational concept, and I've recently noticed that Gomes is not the only leading Brazilian percussionist who has given in to the use of this Anglified Spanish word. This makes it much easier for people like me who are studying the Brazilian clave (which has been a taboo to utter) and can't even talk about it without offending someone or sounding ignorant!

Sincerely,
Mehmet Vurkaç



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CORRECTION

The CD review of *Chimera* in the December 2007 issue of *Percussive Notes* identified the artist as Michael Sharik. The artist's name is actually Michèle Sharik. We apologize for the error.



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Chad Wackerman Beyond Time

By Mark Griffith

PHOTO BY KAREN STEVENS

I have admired Chad Wackerman's drumming for a long time. Simply put, I love what he plays as much as what he doesn't play. When I listen to him, his wonderful use of space sets him apart from many of his contemporaries. And when I watch him, his picture-perfect matched-grip technique and super-relaxed approach is a constant attention grabber.

As a traditional-grip player, I have studied (and restudied) the many intricacies of the traditional left-hand grip. I have also admired the right-hand grips of some of my traditional-grip brethren. However, there is never much said about drummers who have a near-perfect matched grip. Mind you, I'm not overly hung up on technique, but watching Chad play, you see an effortless and supremely loose grip that defies all of the ridiculous "matched grip vs. traditional grip" debates. This has led me to want to know more about Chad and his teachers, Murray Spivack and Chuck Flores.

I have also always admired Chad's composing skills, which are now making their way into the Allan Holdsworth live sets on a regular basis. Chad's solo recordings have always been prime showcases for his wonderful compositions (not to mention some world-class playing). But his compositions seem to be on a different level from the writing of most drummers.

Talking to Chad is like hearing him play. There are many surprises, he is relaxed and unpretentious, his answers are well thought out, but you never get exactly what you were expecting. I quickly learned that although we know about the more famous Wackerman musicians—Chad, Bob (a producer and bassist), John (whose new *Drum Duets* recording features most of the Wackerman family, among many other great drummers), and Brooks (a well-known drummer currently playing with Tenacious D)—their father, Chuck Wackerman, is the most influential of them all. Chuck is a drummer, but more importantly he is a junior and senior high school music teacher who has taught a countless number of younger musicians that have gone on to great careers in music. In these days of pub-

lic school cutbacks, it can't be over emphasized that it is brilliant and dedicated teachers like Chuck Wackerman who truly shape the future of music. If you think about a father's influence on his sons, and a drummer's influence on a band, through his sons Chuck Wackerman has influenced everyone from Frank Zappa to Allan Holdsworth to Barbra Streisand to Bad Religion. Not to mention the influence he has had on his other students that have gone on to play with Woody Herman, Buddy Rich, and many others.

MSG: *Your technique is a model of a perfect matched grip; it is so relaxed and effortless. Did it come from your father's teaching?*

CW: My dad is a fantastic drummer, but he took us all to take lessons from his teacher, Murray Spivack. I be-

gan as a traditional-grip player, but I switched to matched grip in 1981. The grip you are asking about is what I use most of the time. I keep my thumb and forefinger facing each other on the sides of the stick, like the German-style timpani grip. My fourth and fifth fingers don't really do much; in fact, in the first few months of lessons with Murray, he had me take the fourth and fifth fingers completely off the stick. Those fingers are not sticking out, they just cradle the stick so as not to inhibit the rebounds or the tone of the stick.

Murray made a big deal about keeping an opening in your hand between your thumb and forefinger to keep the grip loose. If that opening closes, the grip gets really tight, and it severely affects the tone that you get on the drums. It becomes too



PHOTO BY KAREN STEVENS

"You can't think about the other drummers who have played a certain piece of music before you. If you do, you aren't being in the moment of the music."

much like a marching grip, which in my opinion is too rigid and stiff sounding for the drumset. In conjunction with the grip, you use a lot of wrist motion, which makes it easy to get rebounds. Your wrist becomes the hinge of the grip. I occasionally use my third finger, but most of the time it is thumb, forefinger, second finger, and wrist. If your thumb and forefinger are on the sides of the stick, you won't use as much finger control as you would if your thumb were on top of the stick, which leads directly to more of a finger-control approach. That's another way to play all together.

Because I hold the stick with the pad, or the center, of the thumb, there is enough mass there to hold the stick securely but very loosely. If you hold with the tip of the thumb, you have to tighten up to keep the stick secure, because you don't have the same amount of flesh touching the stick. My

forefinger is slightly curved but not totally surrounding the stick. The idea is to allow the stick to create a big open sound, and have total relaxation when you play.

The other thing that makes Murray's technique different is his concept of down strokes and up strokes. According to Murray, every down stroke is an accent, and the up stroke is the stroke that always precedes the down stroke. Instead of snapping the stick up in the air with your wrists, he teaches a lifting motion that is similar to how a conga

player raises his hand before a downward slap stroke. You use more arm that way, and it gives the stroke more weight.

MSG: *I think that's what makes your approach look so relaxed—your combination of the hinged wrist and raising your arms to add weight to the stroke.*

CW: What it comes down to is that every accent is a down stroke, and every note before the accent is an up stroke. It is similar to how a lot of drummers play the hi-hat: playing the down strokes with the shoulder of the

weight. He had an early career with the RKO radio orchestra playing traps and recording in New York. That turned into a career as a sound-effects designer, and that became a career in sound engineering. As a sound engineer Murray worked on *The Sound of Music*, *Hello Dolly*, *West Side Story*, and Frank Zappa's *200 Motels*. Murray was the first guy to tell me about Frank. But he started out as a great drumset player, and everything came from that. Murray was always teaching, and he taught many of the greats: Shelly Manne, Louie Bellson, Joe Morello, and

Chuck Flores. He continued by teaching younger guys like Carlos Vega, Joey Heredia, and many others, including my father. That led to my father taking me and all of my brothers to him for lessons. All of the L.A. drummers know about Murray; he was a real guru of drumming.

Later I studied with Chuck Flores,

who was in Woody Herman's and Stan Kenton's bands, and who played with Laurindo Almeida. When I studied with Chuck we focused on independence, reading, and soloing concepts. He had a book that was similar to the Chapin book, but he would have you superimpose many different rhythmic lines in different places around the set. It was all set up in a very practical manner. It was all stuff you would normally play on a gig, as opposed to some other methods. Chuck began the practice of having students reading back-



PHOTO BY KAREN STEIN

stick and the up strokes with the tip. I use that approach all over the kit.

MSG: *That's the approach that Jeff Porcaro always used, and I have seen Jim Keltner do it as well, right?*

CW: Yes. Murray broke all of drumming down to four basic elements: single wrist strokes, rebound strokes—where you get smaller strokes after an accented wrist stroke—flams, and closed rolls. Then you build those four elements into the rudiments and go from there.

Murray Spivack was a real heavy-

wards from the snare drum books. He is a very musical drummer, similar to Shelly Manne, and a great teacher.

MSG: *I love your compositions. Where did your composing style come from, and how do you compose?*

CW: Working with Allan [Holdsworth] for such a long time, I have been very inspired by his way of composing. No one creates chords like him. He taught me that if you write with chord symbols and then give your music to other musicians, they are going to play inversions of the chords you write. Those inversions will completely change the sound of your chords. So I write music out in a more classical style; I write out the actual notes of each chord on the staff. During the solos, the chords are more open for interpretation, but during the melodies, they are fixed voicings.

Then I start changing bass notes. When you start inverting chords or changing bass notes, you are changing the entire chord simply by changing the root. I experiment a lot with

bass notes when I compose. I write from the keyboard, and I use a sequencer. Eventually I come up with a melody, and sometimes it's a chord melody. I usually write from the bottom up, and I never write around a specific drum groove.

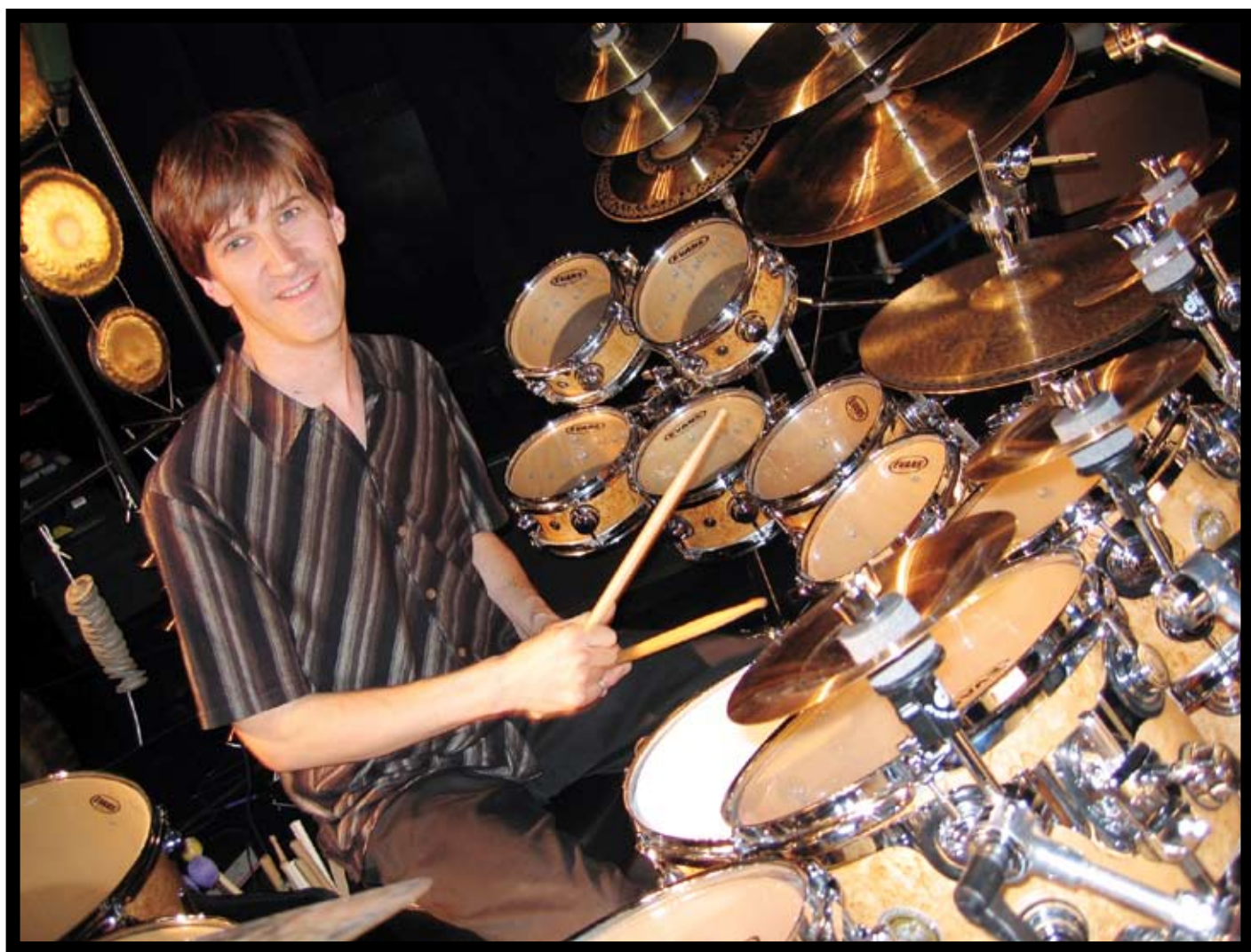
MSG: *You have a tune that Allan is playing regularly in the set. Do you have any music done for any new records of your own?*

CW: I'm about to mix a double live record done with my band in Sydney; it's the same band that appeared on *Scream* and *Legs Eleven*. And I have a trio record that I've been working on with Allan and Jimmy. That includes a lot of wild improvisation and five of my tunes. Allan plays amazingly on it; he is playing like no one has ever heard him play! It's very unusual and very unique. That record includes the tune that we do with this band, called "The Fifth." When I first wrote it, I was trying to write something that had a Gil Evans vibe to it, with those pretty chords that were

real dense, but not way out there. We play "The Fifth" with the Allan Holdsworth/Alan Pasqua Quartet, as well as with this trio with Allan, Jimmy Johnson, and me. Although the two bands have two of the same members [Allan and Chad] and play some of the same music, they are completely different. I also have to mention that the quartet has a DVD, *Live at Yoshi's*, which is filmed really well and mixed in 5.1 surround. It's just been released on Altitude Digital.

MSG: *How differently do you approach the two Holdsworth bands?*

CW: With the quartet, I don't use the cup chimes. That makes me approach the drumset in a different way. With the trio there is more space to color things with the chimes. Performance-wise, the trio is really open, and drum-wise it is more free. With the quartet I play more patterns, and it might be a little more groove-based. With the quartet, I play a little less, just because of the added space that a keyboard takes, al-



though the band sometime acts like a double trio.

Alan Pasqua is really unique; he's not just "another" keyboard player. He has a very unusual way of morphing sounds. He has a Rhodes setup and an organ setup. And there are many levels of sound swirling about in his specific patches. There is no one approaching the instrument like him.

The quartet began as sort of a reunion of the Tony Williams Lifetime group, but it has taken off from there. We do some of the tunes from *Believe It*—"Fred," "Red Alert," and "Proto Cosmos"—but since the quartet has been working, those tunes have changed quite a bit. The quartet also draws a lot on the Miles Davis late electric period. Many of the tunes use that open type of approach, where you may not get to the melody for four or five minutes.

This trio is a classic collective trio approach. Jimmy Johnson is one of the greatest bassists ever. He knows what you are going to play most of the time before you even play it. He makes every drummer he works with sound better than we normally would sound. And we're playing Allan's music, so you know it's going to be beautiful.

MSG: *I have been listening to Allan's recording All Night Wrong, which this trio did, and I love it. But I must admit that it took me a while to find the "doorway" into the trio. It sounds to me like a sort of electric guitar version of Chick Corea's Now He Sings, Now He Sobs because the time is so elastic. I say that because Jimmy isn't playing traditional walking-bass lines, and often you are interacting more than just keeping time. It isn't a "traditional" jazz approach. Jimmy Johnson told me that this trio is like no other gig, and that there really isn't*

anything that you can compare it to. So how do you conceptualize your playing with Allan?

CW: When I auditioned with Allan way back, we sat down and played duo together. We improvised for an hour and a half. Much later, I asked him why he did that. He told me that he believed that anyone could learn a part, but he wanted someone who would react to him in a way that he enjoyed. He has never told me what to play, and he has almost never given me any direction. He's very unusual in this way; he's a one-of-a-kind musician, and Jimmy's right, this is a one-of-a-kind band!



PASIC 2001 performance with Terry Bozzio

When I played with Frank Zappa, I was following Vinnie Colaiuta. As we all know, Vinnie put a great stamp on that music, and it was absolutely brilliant. But after I passed the audition process, Frank gave me ten records to memorize and told me, "Whatever you do, don't become a Vinnie clone." As much as he loved the way Vinnie played, he didn't want me to play anything like Vinnie.

MSG: *How do you do that? When someone has put such a strong stamp on the music you're playing—like playing the Lifetime music in Allan's band—how do you avoid sounding like the way that it has been done before you?*

CW: You put your personality into the music, and everybody's personality is different. In every piece of music there is a certain "classical approach"; you play it "as written." But everywhere else, you are playing "you" and interacting as such. In Zappa's band, I already knew that I couldn't play like Vinnie, Terry [Bozzio], Chester [Thompson], Ralph [Humphrey], and all the great drummers that came before me. When someone plays in a specific band, that is just one way to do it. If you put Steve Jordan in Zappa's band, he'd come up with a completely different way of doing things. If you put Keltner

in there it would be absolutely brilliant. But none are "better" than the other.

You can't think about the other drummers who have played a certain piece of music before you. If you do, you aren't being in the moment of the music. As you mentioned, we are playing some of the Lifetime music with Allan. I respect and love Tony's playing like nobody else, but I can't think about how he played that music. Sure, every once in a while something might sound similar, but I can't be thinking about Tony. I have to have my head totally inside the

music. Anything else will prohibit me from being directly involved in the music.

MSG: *You mentioned your Paiste cup chimes; where did you get the idea of using those?*

CW: Most people think that I got that from Terry. How can I not be influenced by Terry? He's a master, and one of my best friends. But I first saw Alex Acuña using tuned cymbals and playing pitches in 1976 on the Weather Report *Heavy Weather* tour. Then I saw Jeff Porcaro using them. After that, I began to incorporate them into my approach. Through the tours that Terry and I have done playing improvised drum duets, I have

PHOTO BY BRIAN STONE

heard new ways to use them. Those concerts are always a learning experience for me. But the original inspiration for the cup chimes came from Alex and Jeff.

MSG: *How do you think your approach to playing Allan's music differs from the other great drummers that have played with Allan?*

CW: I'm not sure if it's my place to make that judgment. But in general, I think that Gary Novak brought more of a jazz approach and a lighter touch. He had an 18-inch bass drum and riveted ride cymbals. Gary Husband, to me, is a drummer who is full of surprises. His playing is really exciting, and at times it even feels like it's getting sort of violent. He's also a great ballad player, and there are times when he is playing where he just stops; I love that. He's a beautiful player. And then Vinnie is Vinnie, he throws himself into it, and sounds brilliant. I love to hear Allan play with all of these guys. Gary Husband once told me how completely different he thought the band sounded with each of us. None is better, just different.

The important thing for young drummers to realize is that all drummers have their own voice. The drummers I like always have a big signature in their tone and in the way they hit the cymbals. The way that Gadd and Keltner hit the cymbals is completely different, but they are both great. There are so many different ways to approach music; that's what makes it wonderful. The human element in music is the most fascinating component.

MSG: *Who are some of the other drummers you listen to?*

CW: Aside from the guys that I have already mentioned—Bozzio, Gadd, Vinnie, Tony—I love Steve Jordan. His feel and his sound totally floor me. He always leaves you wanting more. Whenever I am working with a student on shuffles, I put on a Steve Jordan recording of him playing a shuffle, to let them hear how it's done. His playing is just so right!

I was a big fan of Carlos Vega; he was absolutely brilliant. He picked the perfect tempos, played the perfect feels, and played the perfect fills. Carlos had a really cool way of laying things back without dragging. Even when he played Latin music, he laid back on it. You don't hear

that very often. All of these guys have such a signature on the music, and they are never forcing it. That's where guys lose me, when it sounds like you are forcing ideas onto the music.

MSG: *Are you still doing a lot of sessions?*

CW: Yes, but not as many as I used to. In the '80s I was doing a ton of jingles. There was one producer who had sort of a "jingle band" with Jim Cox, Dean Parks or Michael Thompson, Steve Forman playing percussion, and myself. In that context you are almost like an actor. If the producer wanted a Ministry vibe or a Van Halen feel on a track, it was up to us to recreate that attitude in the music. Sometimes they would come in with an old Blue Note recording with Art Blakey, and we would try to re-create that approach. That was really a fun thing to do. But I still do a lot of records for friends—rock stuff, vocal stuff, fusion, and so on.

MSG: *I first really started paying attention to your playing on an Albert Lee recording called Speechless. Was that a session or more of a band?*

CW: Sterling Ball had a band with John Ferraro and me double drumming with Albert, Steve Morse, Jim Cox, and Steve Lukather. We used to do gigs in L.A. So when we did that record, the only thing that was said was that they didn't want it to sound like a "country" record. It was a trip. Albert Lee is brilliant.

To me, when you get to "that" level of an Albert Lee, or an Alan Pasqua, or whomever, you don't really even think about "style." I've done a lot of very different stuff in the past, from playing bebop with Bill

Watrous to backing singers like Leslie Uggams and Barbra Streisand.

MSG: *How is your playing different with singers?*

CW: Everything frames the vocal. You never play a fill over the vocals. As drummers, we are like the conductors in an orchestra. We have more power than everybody else on stage. Guitar players can turn up as loud as they want, but they can't conduct the band like a drummer can. Once a drummer realizes that, he knows that he has to think about dynamics, song form, arrangements, everything! If it's a pop tune, I have to figure out where the song builds. If there is a crescendo in the middle of the tune, the drummer determines where it starts and where it ends. If a certain part of a tune needs a little edge, the drummer provides that. If the drummer lays back on a tune, the entire band lays back. We have that power and we have to use it properly and musically. All of these responsibilities remain regardless of the style of music. The drummer is an instant producer of the music. It's much more than keeping time.

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

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Five Steps to the Stage

By Jerry Leake

This article focuses on the development of musical maturity needed to step onto the stage and perform with confidence and skill. In today's hectic society, students often fail to realize that they have not completed the five necessary steps to perform at the highest level. Playing music is difficult. It is supposed to be difficult—otherwise, everyone would be doing it and no one would be great. But music must also be fun. By understanding and adhering to the five steps outlined in this article, students can always find the joy in their art and always perform at the highest level. The five steps are:

- 1: Being taught a lesson
- 2: Learning the lesson
- 3: Practicing the lesson
- 4: Rehearsing with others
- 5: Reaching the stage

Before engaging in Step 1, the student must first earn the trust and love of a qualified teacher. One must be respectful, responsible, and dedicated to practicing whatever the teacher asks. American students often request that they be taught specific techniques, concepts, and patterns; however, this bold approach will not earn the devotion of a teacher from other traditions. One prospective student said it would take ten years to learn to play the tabla. My reply, "What else are you going to do for those ten years?" did little to alter his attitude.

Time was invented so we do not have to do everything all at once. By taking small steps with daily practice, giant leaps can be achieved. This requires patience and hard work. With a qualified teacher as a trusted guide, the students are ready to take the first step.

STEP 1: BEING TAUGHT A LESSON

At the end of a student's initial lesson I always say: "The first lesson is the easiest, the second is the hardest." New students arrive with no idea of what they will learn and execute in the lesson. They act as sponges, soaking in information and exercises. They are not expected to do anything except pay attention and try. Trying, after all, is the best and only thing the student can do.

The second lesson is the hardest because of the teacher's expectation that the student will return with the material well prepared. How the student practices between the first and second lesson sets the stage for the entire learning

process. With a solid model of daily work, the student can achieve anything. However, if the second lesson is unsatisfactory, the teacher and student are off to a negative start.

After every lesson I advise students to revisit the material in their practice space before the end of the day. Any serious student can find the few minutes needed to refresh the lesson. Without this, the material begins to slip away and depreciate like a new car driven off the lot. If the lesson was not recorded, specific information quickly fades from memory, confusion sets in, and a downward spiral begins.

STEP 2: LEARNING THE LESSON

Being taught a lesson and having *learned* a lesson are entirely different topics. With so many techniques, sounds, and material introduced, students are often overloaded and return unprepared, having not properly absorbed and

Playing music is supposed to be difficult—otherwise, everyone would be doing it and no one would be great.

digested the previous lesson. Complete learning is achieved when there are no more questions asked of the teacher—when the student no longer needs to review notes or transcriptions.

I ask students to describe their practice routine during the week, probing for their insights and revelations that tell me they have completed the work. Eager students want to experiment and "jam" beyond the guidelines of the lesson. There is nothing wrong with pushing the envelope to find a unique voice; however, a lack of discipline can do more harm than good. A productive regime is one that engages different aspects of the instrument and music.

Here are five focus categories I use in my teaching:

- a. Sound: Developing the ear to understand the difference between good and bad sound production. I always play the students' drums to show them the rich, potent sound. No tricks or mysteries, just tuned awareness.
- b. Technique: Understanding the physics of the hand and body for achieving total relaxation and endurance. With good technique comes good sound.
- c. Material: Drilling specific exercises and compositions that demand focused atten-

tion. Sometimes sound and technique suffer because the student is often distracted by complex compositions and memorization. Be careful.

- d. Rhythm theory: Recitation/singing of the material while clapping the beat. Also standing and moving to the pulse during recitation and clapping.
- e. Jam, explore, invent: Once items a–d are completed, go for it! Push the envelope of technique and invention, but avoid radical changes in motion and sound production. Unlearning bad habits is more difficult than starting over.

STEP 3: PRACTICING THE LESSON

This is where the work truly begins and ends. *Riaz* is the Hindi word for practice. It was the single-word response that the great tabla master Swapan Chaudhuri said to me when I asked if

it were possible for non-Indians to achieve the highest level of performance on Indian drums. Success is achieved by enduring the good and bad results of daily practice. I have deconstructed my practice routines numerous times and will continue to break

down the essentials until I have eliminated all doubts and insecurity. In music, practice does make perfect.

With stages 1 and 2 achieved, students are left to their own devices and desires to master the material. The phrase "effortless mastery" (the title of Kenny Werner's great book) aptly describes this stage of the work. After years of intensive practice and sacrifice, one can master the effortlessness of getting around on the instrument, and inside the material. This does not imply that one has mastered the instrument or tradition. It means that complete relaxation, control, clarity of sound and composition will support the musician through any performance.

In the context of Indian music there is an intensive stage of practice called "chilla." During a chilla, the student is fully isolated from the outside world and lives for music only. In the traditional context this can last up to forty days and nights of continuous practice. Successful completion is thought to have the power of transforming not only the student's music, but his whole life.

Today's busy artist must contend with family obligations, rehearsals, gigs, and teaching. Therefore, it is not possible to engage in six weeks of isolated practice. A modified chilla can

include anything that is done for forty consecutive days. Practicing from 2:00–3:00 P.M. every day without interruption is an example. The point is to establish a daily routine that is comfortable and reliable. Practice is like exercise: If you skip a day of exercise it becomes increasingly difficult to get back on the treadmill. A day goes by very fast and can quickly turn into weeks and months. It does not matter if it takes ten years to achieve positive results.

STEP 4: REHEARSING WITH OTHERS

Fortunately, all the guest artists who have played with my world-music bands have always been well prepared. They are consummate professionals who understand the entire music process. No one wants to waste the valuable time of others, nor does one want to look foolish for lack of preparation.

I also make sure that I am equally prepared for any freelance gigs or recordings. I am not too proud to record rehearsals for an upcoming event. During busy periods I may be studying the music of several artists, listening back to occasional stumbles during early rehearsals, knowing that the next time we meet I will not make the same mistakes. Percussionists often generate their own ideas and instrument selection, so the rehearsal stage is critical to discovering the rhythmic harmony you can add to the music.

Rehearsal = re-hears-all. By carefully study-

ing the rehearsal process you can achieve superior results.

STEP 5: REACHING THE STAGE

Get up there and play! You have prepared the material and have been properly guided by a teacher, whose voice in the back of your mind helps to stabilize the ground beneath your musical feet. By trusting in your skills you can truly enjoy yourself. I do not pat myself on the back for a good performance, or punish myself for a bad one. Music is about process, not product. Artistic faith—being true to oneself and the music—is the mantra of every aspiring musician.

CONCLUSION

By understanding your own process in the first four steps to the stage—private lesson, personal learning and discovery, disciplined practice, and prepared rehearsal—you will be able to step onto the stage with confidence, skill, and the humility to serve the needs of the music. To quote percussionist and colleague Jamey Haddad, “The audience does not care about what you play or how much technique you may have, they only care about how your music makes them feel.”

Jerry Leake is co-founder of the acclaimed world-music ensemble Natraj. He also performs

with Club d’Elf, R.A.R.E., Moksha, Body-Grooves, and the Agbekor Drum and Dance Society. He is featured on dozens of CDs and has released several CDs of his own music. On tabla, he has accompanied Ali Akbar Khan, Steve Gorn, Sharafat Ali Khan, Kumkum Sanyal, Chitravena Ravikiran, George Ruckert, Peter Row, Purnima Sen, Nandkishor Muley. He graduated from the Berklee College of Music, where he studied jazz vibraphone with Gary Burton and hand percussion with Pablo Landrum. He has written eight widely used texts on North Indian, West African, Latin American percussion, and rhythm theory (www.Rhombuspublishing.com). Jerry is on the faculty of the New England Conservatory of Music and Tufts University, and is a substitute teacher for Jamey Haddad at Berklee. Jerry is former president of the Massachusetts PAS Chapter.

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Running a Summer Percussion Camp

By Joel Smales

Summer camps for student musicians abound in all areas of the country and abroad. Opportunities are available for everyone from hobbyists looking for specific ways to enhance their technique to the most advanced student musicians aspiring for greatness, and everyone in between. Camps can run for a few days, a week or two, or a couple of months. Students benefit greatly from music camps in that they continue their music making in the summer, study with trained specialists, make new musician friends, and gain new experiences musically that they can bring back to their own music programs in the fall.

For the past four summers, I have run and hosted a summer camp for percussionists. We have a staff of six teachers, and school-age students come for four days, with a fifth day for area school teachers who wish to hone up on their percussion playing, teaching, and repair skills. We have a great time each summer and most of our students return, usually with additional friends from school, which has caused our camp to grow quite rapidly.

I would like to share some of the ways *you* can run a small summer percussion camp in your area that will provide area students with more musical opportunities, provide area teachers additional opportunities to teach, and provide extra income during the summer months.

PLAN

Long-term planning is essential to get a camp off the ground and make it work. I begin planning as soon as ideas start rolling in my head and jot down ideas I want to include for the camp. Serious planning starts in January or February. Here are some things I plan:

- Who will teach and how many teachers will I need?
- Where and when will the camp be held?
- What rooms will I use? Do I need to fill out paperwork to reserve this space?
- Who is my target audience? How do I reach them?
- What subjects/topics will be taught and who will teach them?
- What will the schedule look like?
- What will the camp cost be?
- What can I pay the teachers?

There is much more, but that is a start. Our camp teaches mallets, snare drum, timpani, drumset, hand drums, and more. We also have a daily drum circle, daily percussion ensemble, and special classes like drum tuning, four-mallets, changing drumheads, and how to play in a band. Some classes meet every day while others happen only once.

Perhaps your camp can incorporate “specialty” areas where students can choose their main course of study. For instance, students who want more mallets can get more mallets, and those

who want more drumset will get more drumset. Their focus of study can be what they want, receiving greater instruction in that area, while continuing to have instruction in the other percussion areas as well.

“Electives” can also be offered so that, during a certain time

each day, students can choose a particular area of percussion to study—classes in steel drums, electronic percussion, and music-notation software are good examples. All students, however, must still take every main class/subject area (snare drum, timpani, mallets, drumset). This approach will best prepare them for school, make them more well-rounded percussionists, and offer them a chance to discover another percussion area that they may want to pursue further.

There are many ways to divide your groups. You can go by age, grade level, and/or experience and skill level. We break up our campers into either age group or skill level. Breaking up into skill level is difficult to ascertain, but may be the most beneficial for everyone involved as many students are not at the same musical level as their peers. To that end, you can offer a very detailed registration process that will allow you to better group students by skill/experience rather than only age. Teacher recommendations, state music adjudication scores, and a live audition are ways to help you find what skill level each student should be involved in.

A closing concert at the end of your camp for parents, friends, and the community is a fantastic way to showcase what you and your students have accomplished in a few short days. It will also publicize your program and the percussion world in general. Each group could play one song on the concert and you could have a couple of mass ensemble pieces. A closing concert can be a lot of fun for all involved and gives the campers’ families an idea of what they have been doing and what possibilities are available with percussion. Many students love this, especially if their home school does not have a percussion ensemble or group to play with.

MARKETING

Who is your audience and how do you reach them? Since our camp is mainly for students who are already a part of their school music program, this is who we market to. Don’t forget to also include students who do not play in their school band.

To get started you will need to design a registration flyer for the camp. An 8 1/2 x 11 tri-fold letter works very well. If you are not comfortable doing this, write down all of the information you want in your flyer and find a friend who can work magic with a computer.



Percussion campers learning how to play with a bass player.

Send the flyers to all of the area music teachers in your county and beyond. Mail, e-mail, and hand-deliver flyers to all of the private music instructors in the area and make a poster to hang at schools, county music festivals, music stores, and even grocery stores. This registration flyer can be your first contact for the camp, so be sure to include details about the camp: dates, times, teachers, topics, highlights, etc. Include directions to the camp location and a registration form that students can fill out and return with their payment. Also include an area where the students' school music teacher or private instructor can help you best determine their skill level for each percussion instrument. Use this information to later assign which students go where in the camp.

Along with the registration flyer, send school teachers and private teachers a personal letter explaining the camp and asking for their help in spreading the word and encouraging students to attend. We hold our camp at the end of July. By this time of the summer, kids are looking for something to do, as are their parents, and the school teachers love the extra experience during the summer for their students.

Consider the best time to start sending your information. School ends in May or June, and you will want to send information more than a month in advance, and perhaps even a second mailing before school is out for the summer. We

send the schools information with several registration flyers, posters, postcards, and the teacher letter in March and again in June.

Be sure to also mail and fax announcements periodically to local media—TV, radio, newspaper. Let them know all the pertinent information—what/where/how much/contact/etc. Send them information starting in March and continue monthly. Give them a call a day or two before your camp starts and they will hopefully send a camera crew or photographer to get you more coverage. Newspapers often run specials on summer camps for parents. Be sure to get yours in here as well.

Remember to take a lot of pictures during your camp, and after camp is over send them to local newspapers, *Percussion News*, and other music periodicals with a brief description of your program. This can also help advertise for next year's camp.

SCHEDULING

This is one of the toughest parts of the whole camp. When starting a camp for the first time, simple is best. Assign students to one of three groups and then make a schedule accordingly. Every day, our whole group started with a 10-minute warm-up. From there, you may want to break up into morning groups. Elementary can go to drumset, middle school can go to timpani, and high school can go to mallets. After 40

minutes, switch, until each age group has had mallets, timpani, drumset, and snare drum. You can also find time to teach accessory percussion in these small groups. You can have a teacher for each age/skill level or have each teacher stay on the same topic. Be flexible and honor your teachers' skills, experiences, and requests so they enjoy themselves too!

After lunch (students can bring their own, or if you have a parent group, they could organize and provide lunch), consider large group classes; e.g., drum circle, improvisation, and percussion ensemble for elementary, middle, and high school. The day can end with either a rehearsal or a specialty class like drum tuning, rudiments, or wrapping mallets. You can even take one afternoon and host a concert during lunch where a percussion-oriented group or a guest clinician could perform for the campers. This brings a great deal of fun to the entire camp!

The next day of camp can follow the same schedule, except take the concepts from the first day and move forward. Ask each teacher to teach specific areas, and have them give you their teaching information by June so that you can compile a handbook for the students to use during the camp and beyond. Some of your teachers may be able to teach for the whole day, some for the morning or afternoon only, depending on the teacher and the camp needs. Remember to stay flexible enough to allow the best solution for all

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Robin Engelman working in a master class percussion ensemble.

your campers and teachers. Check with a local music university or hire some of your former students majoring in music to help serve as camp counselors (i.e., gopher/helper/schlepper). This can work out well for them to add to their resume, make some extra summer money, and help out younger students, especially during rehearsals.

Do you want to run a day camp (where campers go home at the end of each day) or an overnight camp? Do you have the facilities to host students overnight, and do you have enough supervision for them? What about insurance costs and medical needs for such an endeavor? Perhaps you will want them to commute each day. If so, be sure to provide a safe way for them to connect with their parent/guardian at the end

of the day to go home. Having a parent come directly to pick them up at the end of the day and check in with the camp counselors will allow you the peace of mind of knowing they are safe.

OTHER ISSUES

What will you charge for your camp? Will there be an extra charge after a certain date? Will you accept registration up to the day of the camp? Plan all of this ahead of time, make a budget, hire your teachers, and then advertise!

Ask one of your teachers and/or camp counselors to help you the first day as students come in, form a way to register them, and keep track of where they are for the day.

Setting up equipment a day or two ahead also takes a lot of time and effort. Do you have all of

the equipment you need for each class and each age/skill level? Do you need to borrow some equipment from someone or another school? What equipment do you want each student to bring: sticks, mallets, pencils, notebooks, lunch, drum pad? Ask a teacher and/or your counselors to help you in setting up and be sure to pay them extra for their help.

If you are a school teacher, consider offering the students in your school district the opportunity to come to the camp for half price. Your school will like this since they are giving you the space to use. The parents also like it, and eventually you will have these students in your program.

Drum and percussion companies are usually happy to offer literature, stickers, and give-aways for your camp. Write them a letter explaining the camp, with all of the necessary details, dates, expected number of campers, and contact information. Your mail will be overflowing with brochures, magazines, and some free stuff (T-shirts, sticks, hats, key chains, pins, drum keys, and more) to give away. Be sure to allow enough time to write these companies and give them time to respond. Save their addresses for next time, and always remember to send thank you notes after the program is over.

During and after camp compile a database of student/parent names, addresses, and e-mail addresses so that you can send information directly to these campers' homes for next year's camp. You can also send them information throughout the year on other percussion-related events you offer.

With some strong organization and lots of preparation, you can run a summer percussion camp that will give you greater teaching opportunities, bring percussion to your community, provide income for you and some of your colleagues, and expand percussion in your area. Good luck in developing your summer programs, and have fun!

Joel Smales is director of bands at Binghamton High School's Rod Serling School of Fine Arts, in Binghamton, New York. His school ensembles have performed for PASIC, Bands of America, New York State School Music Association Conventions, New York State Band Directors Association Conventions, MENC Conventions, PAS Days of Percussion, and more. Joel is a member of the Tri-Cities Opera and Binghamton Philharmonic Orchestras, leads his own percussion trio, and plays steel pan with Panigma. His music is published through Drop6, Kendor, HoneyRock, House Panther Press, and Phantom Music Publishing. His articles on music and percussion have appeared in *Percussive Notes*, *School Band and Orchestra*, *School Music News*, *Pro-Mark Web Threads*, *Band World*, and *Making Music* magazines. Joel is the New York State PAS chapter Vice President and percussion chair for NYSSMA. **PN**

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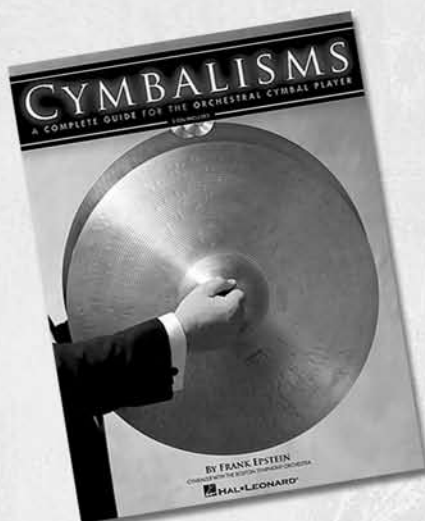
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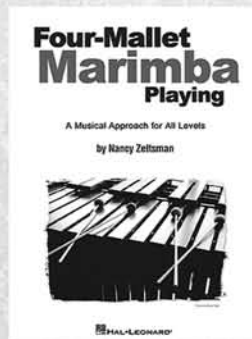


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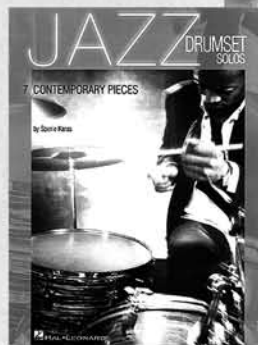
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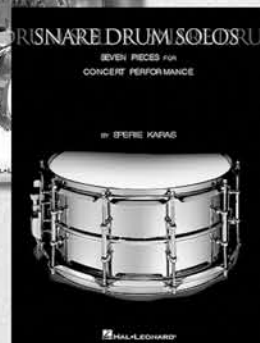
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La Cumbia

Music from the Caribbean Coast of Colombia

By Sergio Borrero and Chris Michael

Although the style of music known as cumbia is currently popular throughout Latin America, its original form was created in Colombia. The commercial forms of cumbia were originally popularized by Colombian dance bands in the mid-20th century, which used instrumentation similar to the big bands and dance orchestras of the U.S. and Cuba, and often featured a vocalist. Eventually, this version of cumbia became further bastardized by similar ensembles in Colombia and other Latin American countries to the extent that today it has barely retained any of its original characteristics. Unfortunately, it is this version of cumbia that is widely recorded, performed, and assumed to be the true form of the genre.

There are two traditional cumbia ensembles that play in the original form and are identified by the types of wind instruments used: the *gaita* ensemble (commonly found in San Jacinto and the surrounding areas), and the *millero* ensemble (commonly found in Barranquilla and its neighboring towns).

ROOTS

Cumbia is an intrinsically Colombian musical form. It has instrumental and stylistic elements of indigenous Colombian, Afro-Colombian, and Euro-Colombian music. The duct flutes played in pairs known as *gaitas*, as well as the maraca, have been played by the Kogi, Ika, and Cuna peoples for centuries. The *gaitas* and maracas of contemporary ensembles have evolved in size to project over the drumming. The two hand drums, the *llamador* (“caller”)

and *alegre* (“happy”), and possibly the *millero* flute are of West African descent and vary slightly in construction and timbre from their counterparts in neighboring former Spanish colonies. The combination of these two drums with the *gaitas* and maraca can be traced at least as far back as the mid-19th century in Cartagena dance halls and public festivals. The lyrics are sung in Spanish, and the *tambora* drum, added to the *gaita* ensemble much later, resembles the traditional rope-tensioned military drums of the colonial Iberian bands. The clothing and choreography of the dancers also reflect this genre’s Colombian tri-cultural heritage.

Today, many traditional ensembles and festivals are found throughout the Caribbean regions of Colombia and in Bogotá.

INSTRUMENTS

(Tambor) Alegre

The *alegre* is a single-headed conically shaped hand drum (Figure 2). Its height ranges from 60–75 cm (24–30 in.), and the diameter of the

head is approximately 30 cm (12 in.), 35 cm (14 in.) including the rim. At the base it narrows to approximately 18 cm (7 in.). The wooden frame is constructed of *banco blanco* or *ceiba*. The head is made of goatskin or deerskin. The rim is made of wood (San Jacinto) or metal (Barranquilla). The tuning pegs are commonly made of *guácimo* wood, and are held by organic rope (San Jacinto) or nylon (Barranquilla). The drum is held at an angle between the legs in order to improve its sound projection.

Among the percussion instruments, it is the *alegre* that most clearly defines the stylistic difference between cumbia and other rhythms. Although the following scores contain the basic patterns, the *alegre* and *tambora* parts are rarely repeated verbatim, utilizing a constant stream of improvisation. In fact, the *llamador* is unique in its adherence to a strictly repeated rhythm.

Llamador

The *llamador* (Figure 3) is constructed of the same materials and shape as the *alegre*. How-



Figure 1. Map of Colombia



Figure 2. *Tambor Alegre* from San Jacinto (left) and Soledad (right)



Figure 3. *Llamador* from Soledad (left) and San Jacinto (right)

ever, it differs in size and pitch. The *llamador* of the Barranquilla area is approximately 50 cm (20 in.) in height; its head is approximately 23 cm (9 in.) in diameter and 28 cm (11 in.) including the rim. The base measures 15 cm (6 in.) in diameter. It is tuned higher than the *alegre*. In contrast, the *llamador* of San Jacinto is pitched lower than the *alegre*. Its measurements differ from those of the *llamador* of Barranquilla as well. Its shell is approximately 42 cm (16.5 in.) high; its head has a diameter of 25 cm (10 in.) and 30 cm (12 in.) including the rim. Its base measures approximately 16 cm (6.5 in.). In the Barranquilla area, the *llamador* is held between the legs in an elevated position. In the San Jacinto area, it is played on its side on the lap of the percussionist.

Tambora (Bombo)

The *tambora* is a double-headed cylindrically shaped wooden drum (Figure 4). Its shell is approximately 43 cm (17 in.) in length. The heads are approximately 43 cm (17 in.) in diameter and 51 cm (20 in.) including the rim. The heads are constructed of goatskin, deerskin, or calf-

skin. The shell is made of various woods, most commonly *ceiba* or *campano*. The rims are made of metal (Barranquilla) or wood and metal (San Jacinto). The heads are tuned with the use of various systems using nylon rope.

They are played with a pair of sticks (*baquetas*) of various types of wood, most commonly *guácimo* (Figure 8). This drum is usually mounted on a stand or chair, to be played in a standing position. During festivals and parades, such as Carnaval in Barranquilla, all of these percussion instruments are carried or strapped onto the performers.

Flauta de Millo (Caña de Millo)

The *flauta de millo* is a four-holed transverse clarinet with the reed cut from the tube near one end away from the holes (Figure 5). It is made of *millo* cane and is about 25–30 cm (10–12 in.) in length by 2 cm (3/4 in.) in diameter. It is played in a similar way as the harmonica, producing pitches from both inhalations and exhalations.



Figure 4. *Tambora* from San Jacinto (left) and Soledad (right)

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Gaitas Largas

Gaitas largas are usually played in pairs, consisting of a *gaita hembra* (female) and a *gaita macho* (male) [Figure 5]. The *gaita hembra* is a five-holed duct flute made of *cardón* (type of cactus), with a reed made of duck or turkey quill held in place by a head made of beeswax and charcoal. The length is approximately 75–86 cm (29–34 in.) by 2.5 cm (1 in.) in diameter. The *gaita macho* is constructed in the same manner as the *gaita hembra* but contains only two holes.

Cumbia traditionally has a vocalist whose melody is doubled by the *gaita hembra*. In contrast, the style known as *gaita*, which is almost identical to cumbia with the exception of the *alegre* pattern, is instrumental.

Gaita Corta

The *gaita corta* is constructed almost identically as the *gaitas largas*, but contains six holes, and the duct may also be made of metal. The *gaita corta* is about half the size of that of a *gaita larga*.

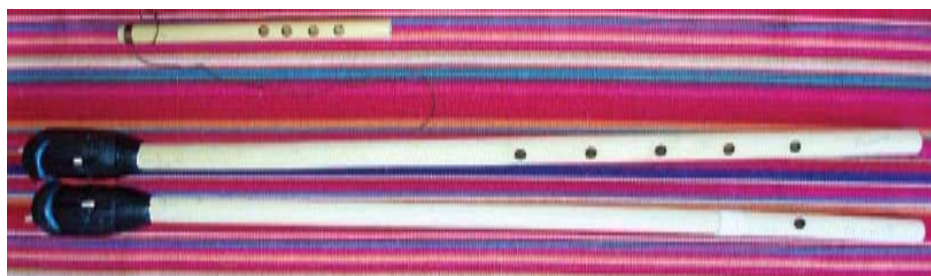


Figure 5. *Gaita Larga Macho* (bottom), *Gaita Larga Hembra* (middle), and *Flauta de Millo* (top)



Figure 6. *Gaita Corta* metal (top) and *Gaita Corta* wood (bottom)



Figure 7. Maracas

Maracas

The gourd of the maraca is made of *totumo*, a tree fruit commonly found in Colombia. The *totumo* is filled with *chuirá* seeds, and the handle is made of *guácimo* or other types of wood. The maracas vary in size. The handles are usually around 15–18 cm (6–7 in.) in length by 2.5 cm (1 in.) in diameter. The gourds average around 13–15 cm (5–6 in.) in diameter.

When the ensemble includes the pair of *gaitas*, the *gaita macho* player plays the maraca in one hand and the *gaita* in the other. In the other ensemble types, an additional musician will play one or two maracas and/or a *guacho*.

Guacho (Guache)

The *guacho* is a metal tube filled with *chuirá* seeds or small metal pellets (Figure 8). In the Barranquilla area it can be played in place of or along with the maracas.

Palmas (Palmetas or Palmitas)

The *palmas* are palm-size pieces of *guácimo* or other wood (Figure 8). They are typically played on beats 1 and 3.



Figure 8. *Guacho* (top), *Palmas* (bottom center) and *Baquetas* (bottom right)



SCORES

The following scores are transcriptions of private interviews and workshops with some of Colombia's *tamboreros* (percussionists in the genre). The primary (and sometimes unique) difference in the scores is the way in which the *alegre* is played.

Moris “El Yoki” Cañate, of Palenque de San Basilio ancestry, was born in Barranquilla. He has performed with Los Chamanes, Cumbiarama, La Cumbiamba eNeYé, and Pablo Mayor-Folklore Urbano.

Marco Vinicio Oyaga was born in Bogotá and is the musical director of Totó la Momposina.

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KEY:

MORIS CANATE
'EL YOKI'

MARACA: 4/4 time, quarter notes with accents.
 LLAMADOR: 4/4 time, quarter notes with accents.
 ALEGRE: 4/4 time, eighth notes with accents.
 TAMBORA: 4/4 time, quarter notes with accents.
 Key signature: one sharp (F#).
 Tambora techniques: SLAP, OPEN, GHOST, SHELL, HEAD, RIM.

CUMBIA DE BARRANQUILLA (TRANSCRIBED BY CHRIS MICHAEL)

KEY:

MORIS CANATE
'EL YOKI'

MARACA: 4/4 time, quarter notes with accents.
 LLAMADOR: 4/4 time, quarter notes with accents.
 ALEGRE: 4/4 time, eighth notes with accents.
 TAMBORA: 4/4 time, quarter notes with accents.
 Key signature: one sharp (F#).
 Tambora techniques: SLAP, OPEN, GHOST, SHELL, HEAD, RIM.

CUMBIA DE MILLO (DE BARRANQUILLA) (TRANSCRIBED BY CHRIS MICHAEL)

KEY:

JOSE MIGUEL VASQUEZ PLATA
'(JOCHÉ' PLATA)

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 LLAMADOR: 4/4 time, quarter notes with accents.
 ALEGRE: 4/4 time, eighth notes with accents.
 TAMBORA: 4/4 time, quarter notes with accents.
 Key signature: one sharp (F#).
 Tambora techniques: SLAP, OPEN, GHOST, SHELL, HEAD.

CUMBIA DE BARRANQUILLA (TRANSCRIBED BY CHRIS MICHAEL)

KEY:

ALONSO PUELLO

MARACA: 4/4 time, quarter notes with accents.
 LLAMADOR: 4/4 time, quarter notes with accents.
 ALEGRE: 4/4 time, eighth notes with accents.
 TAMBORA: 4/4 time, quarter notes with accents.
 Key signature: one sharp (F#).
 Tambora techniques: SLAP, OPEN, GHOST, SHELL, HEAD, RIM.

CUMBIA DE GAITA (SAN JACINTO)

(TRANSCRIBED BY CHRIS MICHAEL)

JOSÉ MIGUEL VÁSQUEZ PLATA
("JOCHÉ" PLATA)

KEY:

MARACA

LLAMADOR

ALEGRE

TAMBORA

UP DOWN

OPEN

SLAP OPEN BASS FINGER GHOST ROLL

SHELL HEAD

CUMBIA DE SAN JACINTO

(TRANSCRIBED BY CHRIS MICHAEL)

ALONSO PUELLO

KEY:

MARACA

LLAMADOR

ALEGRE

TAMBORA

UP DOWN

OPEN

SLAP OPEN GHOST

SHELL HEAD RIM

CUMBIA DE ENCARNACIÓN TOVAR "EL DIABLO"

(TRANSCRIBED BY CHRIS MICHAEL)

ALONSO PUELLO

KEY:

MARACA

LLAMADOR

ALEGRE

TAMBORA

UP DOWN

OPEN

SLAP OPEN GHOST

SHELL HEAD RIM

CUMBIA DE ALONSO PUELLO

(TRANSCRIBED BY CHRIS MICHAEL)

ALONSO PUELLO

KEY:

MARACA

LLAMADOR

ALEGRE

TAMBORA

SLIGHT SWING

(STRAIGHT)

UP DOWN

OPEN

SLAP OPEN GHOST BASS

SHELL HEAD RIM

Alonso Puello was born in Cartagena. He has performed with Zambapalo and many folkloric and commercial artists such as Joe Arroyo.

Braulio Arnold Salgado Aguilar was born in Cartagena and has performed with Petrona Martínez, Etelvina Maldonado, Kasabe, and Gaiteros de Fin de Siglo.

José Miguel "Joché" Vázquez Plata was born in San Jacinto and has performed with Los Gaiteros de San Jacinto, Los Bajeros de la Montaña, and Alé Kumá.

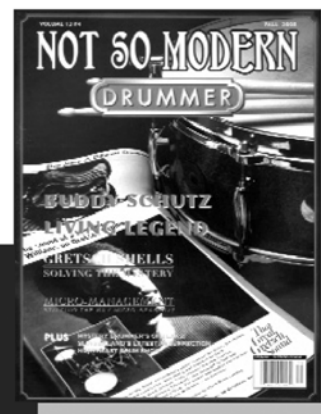
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CUMBIA DE MARCO VINICIO OYAGA

(TRANSCRIBED BY CHRIS MICHAEL)

KEY:

MARCO VINICIO OYAGA

CUMBIA DE BRAULIO ARNOLD SALGADO AGUILAR

(TRANSCRIBED BY CHRIS MICHAEL)

BRAULIO ARNOLD SALGADO AGUILAR

icedo, Cartagena. Totó la Momposina, Etelvina Maldonado, and Joe Arroyo. Juan Carlos "Chongo" Puello, Cartagena. Martina Camargo, and Alé Kumá. Gualber Rodríguez, San Jacinto. Jesús Sayas, and Los Bajeros de la Montaña. Gabriel Torregrosa Senior (deceased), El Yucal, Magdalena. Los Gaiteros de San Jacinto. Amed Torres, Barranquilla. Totó la Momposina, and Alé Kumá.

SUGGESTED LISTENING

The cumbia recordings shown in the charts on the next page have percussion played in the traditional way. The Traditional list includes recordings by traditional *millero* or *gaita* ensembles. The Modern list includes larger ensembles that may have instrumentations containing amplified instruments, drumset, and/or horns, as well as the traditional percussion.

Sergio Borrero is a freelance percussionist and sound engineer in the New York metropolitan area. He has performed with Grupo Naydí, La Cumbiamba eNeYé, Cumbiarama, Pablo Mayor y Folklore Urbano, Gachupín, and Lucía Pulido. He has studied Colombian percussion with members of Grupo Naydí, Los Bajeros de la Montaña, and Los Gaiteros de San Jacinto, among others. He was born in Cali, Colombia, and received his BA and MS from the University of Bridgeport. Contact: sergiob_msn@msn.com.

Chris Michael is a drumset/percussion artist in the New York metropolitan area. He has performed and/or recorded Colombian music with Sebastián Cruz y Coba, Pablo Mayor y Folklore Urbano, Ivan Benávides, Lucía Pulido, and La Cumbiamba Eneyé. He received his BM from Capital University and his MM from the University of North Texas. He has also studied in Colombia with members of Totó La Momposina and Los Gaiteros de San Jacinto, among others. Contact: www.myspace.com/drum-mundo.

PN

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MODERN ENSEMBLES:

Artist	Album	Track
Al Son de Gaitas	Al Son de Gaitas — 1994 (self-released)	<i>No me llores muerto; Margarita; Conmigo que nadie se meta; Cumbiamba; Siempre digo la verdad</i>
Alé Kumá	Cantaoras — 2002 (AK 200201)	<i>Una canción en el Magdalena</i>
Batata y su Rumba Palenquera	Radio Bakongo — 2003 (Network 24.127)	<i>El cascabel</i>
Cabas	Cabas — 2000 (EMI Latino)	<i>Himno a la mamita; Juancho; Colombia tierra querida</i>
Cabas	Contacto — 2003 (EMI Latino H2 7243 5 93283 2 4)	<i>La caderona; El peregrino</i>
Carlos Vives	Déjame Entrar — 2001 (EMI Latino H2 7243 533956 2 3)	<i>Papadió</i>
Carlos Vives	El Rock de mi Pueblo — 2004 (EMI 7243 5 78306 21)	<i>El rock de mi pueblo</i>
Claudia Gómez	Majagua — 2004 (Milenium ISDN 7 70282 519093)	<i>Cumbiano</i>
Curupira	En Concierto/Puya Que te Coje — 2001	<i>La rueda de cumbia</i>
Curupira (CD003)	El fruto — 2003	<i>La cumbia de la mar</i>
Gerardo Varela y su Grupo Candombe	Herencia de mi Tierra — 1999 (Sport Music SM-001-2)	<i>Cumbia negra; Herencia de mi abuelo</i>
K'luba	Ecos — 2006 (K'luba Music KLB 1427-01)	<i>Pienso en ti; Lamento del tambor</i>
Lucía (Pulido)	Lucía — 1997 (Sony/Sonolux CDZ-82247)	<i>La hoguera</i>
Lucía Pulido	Lucía Pulido — 2000 (Intuition INT 3263 2)	<i>Ausencia</i>
Pablo Flórez & Alé Kumá	El Poeta del Valle del Sinú — 2005 (Millenium ISDN 7 707282519932)	<i>La cumbia del totumito; La muerte de Maria Varilla; La negra Facta</i>
Pablo Mayor - Folklore Urbano	Baile/Dance — 2005 (Chonta Records Chon001)	<i>La pringamosa</i>
Totó la Momposina	Pacantó — 1999 (MTM 018144-2)	<i>La cumbia está herida</i>
Totó la Momposina	Drop the Debt — 2002 (World Village 479008)	<i>Cosas pa' pensar</i>

TRADITIONAL ENSEMBLES:

Artist	Album	Track
Auténticos Gaiteros de San Jacinto	Quinta Generación — 2006 (self-released)	<i>Tengo amores con la gaita; Pañuelos blancos; La diosa del pueblo; Ana María</i>
Cumbia Soledaña	Exitos de Carnaval — 1996 (PloyGram 529571-2)	<i>Cumbia soledaña</i>
Cumbia Soledaña	¿Cumbia o Cumbiamba? — Respuesta - 1996 (DisQurramba)	<i>Los yolofofos (2 flautas)</i>
Etelvina Maldonado	Etelvina Maldonado — 2006 (Cabildo/MTM ISDN 7 703253 832024)	<i>Llegó la cumbia</i>
Gaitas y Tambores de San Jacinto	Homenaje a los Gaiteros — 2001 (FM 00043-2)	<i>La pava congona; Mi santo patrono; Bella como mi folklor; Sabor a gaita; Magdalena Ruiz; Oh San Jacinto querido</i>
Gaitas y Tambores de San Jacinto	Tengo Amores con la Gaita — 2005 (La Distrifónica)	<i>Tengo amores con la gaita; Tierra de poetas; Pañuelos blancos; La cumbia</i>
Jorge Alberto Vesga & Grupo Herencia Viva	Voces de Yuma — 2000 (PDPMM)	<i>La cotuda</i>
Kasabe	Kasabe — 2002 (MTM 018241-2)	<i>Mi canción</i>
La Moderna	Jovita — 2003 (self-released)	<i>La loca</i>
Los Bajeros de la Montaña	Carmelita Adiós — 2002 (Yard High, limited edition CD)	<i>No es negra, es morena</i>
Los Gaiteros de San Jacinto	Un Fuego de Sangre Pura — 2006 (Smithsonian Folkways SFW CD 40531)	<i>Fuego de cumbia; Así lo grita Totó; El millo se modernizó;</i>
Lucía (Pulido) con Fiesta de Tambores	La pluma — 2000 (self-released)	<i>Detrás de la puerta</i>
Petrona (Martínez)	Mi Tambolero — 2003 (MTM 018269-2)	<i>La rebuscona</i>
Sigibunci	¡Se Formó! — 2006	<i>Chela</i>
Totó la Momposina	Pacantó — 1999 (MTM 018144-2)	<i>Así lo grita Totó</i>
Totó la Momposina y Sus Tambores	Totó la Momposina y Sus Tambores — 1989 (A.S.P.I.C.) X 55509)	<i>Soledad</i>
Totó la Momposina y Sus Tambores	La Candela Viva — 1993 (Realworld 2337-2)	<i>Dos de febrero; El pescador</i>

Understanding Digital Audio: Dynamic Compression

By Kurt Gartner

Volume and *perceived* volume are important factors in optimal audio amplification on stage and audio recording in the studio. My all-time favorite illustration of confusion regarding audio gear and perceived volume occurs in the classic “rockumentary” film, *This Is Spinal Tap*. If you’ve seen the film, you’ll surely remember the scene in which Tap’s lead guitarist, Nigel Tufnel (Christopher Guest) explains the knobs on his custom guitar amplifier to interviewer Martin Di Bergi (Rob Reiner):

Nigel: The numbers all go to eleven. Look—right across the board.

Marty: Ahh... Oh, I see.

Nigel: Eleven...eleven... eleven...

Marty: And most of these amps go up to ten.

Nigel: Exactly.

Marty: Does that mean it’s...louder? Is it any louder?

Nigel: Well, it’s one louder, innit?

Although the above example comically illustrates one musician’s concern with getting the loudest possible sound, we should, in all seriousness, remember that music exists across a range of volume levels, and that the dynamic contrasts are a key expressive component in any performance. However, unchecked dynamic peaks during performance can damage PA equipment on stage or lead to harsh audio distortion of tracks recorded in the studio. In live or studio settings, the engineer can’t possibly have his fingers on each channel’s fader to prevent it from having an occasional peak in signal level. So, an important, mitigating link in the audio chain is the compressor—a hardware- or software-based tool that can automatically reduce the levels of those signal peaks.

Even if your audio engineer and/or producer are “first-call” figures at the top of their field, it’s still helpful for you to understand the components and functions of dynamic compressors. Knowing about these fundamentals, you may be inclined to experiment with the variables and better achieve the type of sound you’re after. Careful use of dynamic compression can strategically reduce the overall dynamic range of an audio track or on-stage input or the total mix, effectively increasing the level of the quieter moments of a performance. Although one might resist the notion of reducing the dynamic range of a performance, the benefits of proper

compression include greater “presence” of a track throughout a recorded performance, and the reduced threat of damaged speakers and other PA equipment in live performance.

WHAT IS COMPRESSION?

Please note that the title and opening paragraphs of this article include the term “dynamic compression.” Before defining compression (and dropping the word “dynamic” in subsequent discussion), one must draw a distinction between the terms *dynamic compression* and *data compression*. Data compression—not the subject of this article—is the process of repackaging digital files (namely, digital audio files such as .wav) into smaller, more “portable” files (such as the ubiquitous .mp3). In exchange for varying degrees of loss in audio quality, digital audio data may be compressed for the sake of

Music exists across a range of volume levels, and dynamic contrasts are a key expressive component in any performance.

portability; i.e., use in mp3 players, Web-based playback of audio files, etc.

Dynamic compression (hereafter referred to as “compression”) is the process of attenuating signal levels that occur above a user-defined signal threshold. The explanation of the compression process in this article refers to hardware-based compressors; however, there are countless software-based compression plug-ins on the market. Many of these plug-ins are designed to emulate classic hardware-based compressors, much like reverb and delay plug-ins emulate their analog predecessors.

HOW IT WORKS

To understand the compression process, we can follow a signal on its path through the compressor unit. A line-level signal enters the compressor through its main input. At this point, there are several interdependent settings to be adjusted:

- **Threshold:** determines the signal level at which compression is applied. When the threshold is set lower, the compressor has a

more profound effect, as it affects a wider dynamic range of input signals.

- **Attack:** determines the reaction time between the threshold being reached and compression being applied. This setting is often measured in milliseconds. Although compressors may be set at rates that are fast enough to attenuate the transients (high-frequency, fast changing attack sounds) of percussion instruments, setting slower attack times allows transients through without compression. Since the transients are critical to our perception of an instrument’s tone—and the characteristic tone of most percussion instruments could be called “transient-rich”—a relatively slow attack setting yields an output sound with plenty of “edge.” Faster attack times are more useful for preventing the overall level of a track from clipping, or distorting. And most engineers will tell you that in the digital audio realm, distortion is something you should avoid.

- **Ratio:** determines the amount of compression applied when levels exceed the threshold. For example, at a 2:1 ratio, the compressor allows 1 dB of increase in level for every 2 dB increase in input level above the threshold. At a ratio of 5:1, the compressor applies a 4 dB reduction in output signal to a source signal that exceeds the threshold by 5 dB. The ultimate “gate keeper” is the ratio of ∞:1 (infinity:1). At this ratio, all signals that rise above the threshold are maintained at the threshold level. This is also known as “limiting.”

- **Release:** determines the reaction time between the input signal falling below the signal threshold level and the interruption of compression being applied. As most percussion sounds are quick to naturally decay, a fairly rapid release-time setting is desirable. Rapid release times in studio recordings can create the perception that the drum sounds have, in a sense, “sustain,” since the post-transient segment of each note is “boosted” relative to the peak levels. Notably, both attack and release functions may be placed in “auto” mode, in which the compressor adjusts to the patterns, timing, and durations of peak signals to make the output signal more (or less) natural.

- **Output:** determines the processed, line-level signal level being sent out of the compressor.

HARD KNEE VS. SOFT KNEE

Another option available in most compressors is hard knee vs. soft knee. In hard knee compression, the compression takes full effect at the preset ratio when the input signal reaches the preset threshold. If the compression ratio is high, the compression effect can be quite stark when using the hard-knee option. In soft knee compression, the compressor attenuates input signals more aggressively as they approach the threshold. As the input signals reach and surpass the threshold, the compression ratio maintains its maximum preset value. Where an uncompressed source signal would yield a straight-line graph of input/output levels, a source signal with soft-knee compression would yield a curve that gradually flattens as input levels increase.

SIDE-CHAINING

Typically, compressors have two main inputs, which may be linked for stereo compression effects. Additionally, compressors have "side-chain" inputs, which allow signals that won't be present in the compressor's output to initiate the compression process, affecting the compression of the signals that pass through the main inputs.

Here's one side-chain scenario that could benefit a studio drummer: The engineer feeds a rhythm section track such as bass through the compressor's main input. The corresponding drum track is fed through the side-chain input. As the side-chained drum signal surpasses the compressor's threshold, the compressor attenuates the main (bass) signal. Through this procedure, the bass or guitar track is compressed, keeping its presence throughout the track while strategically "getting out of the way" of the drumkit attacks.

FINISHING TOUCHES

In the mix-down and mastering phases of a recording project, an engineer may use soft-

knee compression at low ratios and thresholds. The result is a very subtle introduction of compression across a wide dynamic range of input signals. This application of compression allows slightly greater presence of the finished recording, which compensates for factors such as analog radio transmission.

In some settings, the mix-down compression scheme isn't subtle at all. The amount of compression used in many commercial recordings has increased to ever-higher degrees. With higher ratio and lower threshold settings, the resulting compression gives the listener the impression of having that volume knob that goes to eleven—and keeping it there. Although the resulting mix may sound annoying, relentless, bland, etc. (choose your descriptor), heavy compression is used more often than you may think. Examples of heavy compression include popular music, television productions (listen closely to the audio compression of commercials sometime), and in music (such as Muzak) produced for use in acoustically "difficult" environments (such as restaurants). Clearly, the use of high or low ratios, thresholds, attack times, and release times, is highly variable and definitely situational.

Although high-end compressor plug-ins can be relatively expensive, they offer many advantages over hardware-based compressors. They are, by definition, already within the "digital realm," and shouldn't add any stray noise to the audio chain. There are plug-ins designed to emulate their hardware-based predecessors, such as specific consoles or general time periods (e.g., 1980s). So, plug-ins offer you many, many choices of effects (without taking up rack space). Another great and fairly obvious advantage of recording with compression plug-ins is the ability to "audition" various effects in a non-destructive way. If you don't like the way it sounds, you can probably "undo" the effect you just applied.

If you're ready to get started or try something new with dynamic audio compression, you can find a great deal of documentation online from the many manufacturers of hardware- and software-based compressors. To find these manufacturers, flip through a music retailer's catalog, visit a retailer's Website, or run a keyword search on the search engine of your choice. Using the keywords "digital audio compression," I found several useful sites with more specific nuts-and-bolts information and implementation hints. A few of these sites are listed below. In order to verify the veracity of the information offered on any commercial or "non-referenced" site, it's important to check several sources.

WEB INFO ABOUT COMPRESSION

www.harmony-central.com/Effects/Articles/Compression/
http://en.wikipedia.org/wiki/Audio_level_compression
www.pcmus.com/compressors.htm
<http://sound.westhost.com/compression.htm>
www.soundonsound.com/sos/dec00/articles/ad-compression.htm

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

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The advertisement features a black and white photograph of a mallet resting on a wooden xylophone. To the right of the xylophone is a portrait of a man, Joe Locke, wearing a dark suit jacket over a light-colored shirt. The text "vanderPlas" is written in a stylized font at the top left, with the website "www.vanderPlas-perc.nl" below it. A large quote, "I've made my choice.", is centered in a bold, sans-serif font, with "JOE LOCKE" written in a handwritten style below it.

Desperately Seeking “Juba”

Some Explorations into the Origin of the Flamacue, Part 2

By Peggy Sexton

Could the juba beat in its early period have been a set of rhythmic counterpoint lines that gradually fused into a single syncopated pattern? Based on the juba rhythms in Parrish, Douglass, and other sources, it is possible that the original Juba beat was:

Example A



Courlander describes the modern Haitian juba (Martinique version) as being played on a single drum called the tambour Martinique or tambour Juba, a barrel-shaped drum with a relatively small opening at the bottom. The configuration is said to give this drum a hollow quality unlike that of other Haitian drums. Another unique aspect to this form of juba drum is that it is laid down sideways so that the drummer can straddle it, playing with both hands and feet. Another drummer behind him plays with sticks on a board attached to the drum or on the drum barrel itself.¹ Yet another juba variant, called the *danse baboule*, uses both the tambour Martinique and a timbale drum, which apparently substitutes for the stick sounds in the other version.²

It is also possible that, given the richness of African rhythmic counterpoint, the juba began as two separate lines of a common rhythm such as the following:

Example B



This, or something like it, may have gradually fused and became abbreviated into the modern flamacue.

Example C



The varying accent patterns shown in Bruce and Emmett (see Part 1 of this article) may hint that the original flamacue may have been a rudiment with alternating rather than double strokes. Alternating single strokes are customarily used when a movable accent was desired as it is somewhat easier to insert an accent into a series of single strokes than into double strokes. Time and usage may have solidified this ancestral form into the modern flamacue. Eric Alan Chandler observes that the flamacue is the only rudiment originating in America and that no evidence supports its use during the Revolution. “It is an obvious precursor of ragtime styles of drumming,” he writes, also pointing out that it relieved the constant downbeat accents of military drumming, a fact also noted by Wayne Duesterbeck.³

One of the most fascinating musical experiences a drummer can have is listening to the legendary Othar Turner of Mississippi performing with his fife and drum band, a possible modern survival of a historic syncopated style. Leading the group on a handmade cane fife, Turner soars through primitive blues and gospel tunes above a driving, syncopated counterpoint of snare and bass drums. The drum voices converse rhythmically with each other, irresistibly sweeping the music along.

One can detect many four-note groups in this drumming. Some bass drum parts are performed in the ancient European fashion with the drumhead at a right angle to the ground, sticks positioned at the side and over the top. Most of the syncopation arises from phrases played across implied barlines and bass drum backbeats, but the occasional accent in the middle notes of a group of four can sometimes be detected. It is the total organization of the rhythm rather than particular note groups that provide the syncopation.⁴

James P. Smith, who performs under the name Yankee Drummer and also builds and restores drums, has pointed out that “Biddy Oats” in the Bruce and Emmett book has a similar quality in which the rhythm exists almost independently of barlines.⁵

Folklorist George Mitchell interviewed Othar, now over ninety, in *Blow My Blues Away*, a riveting firsthand account of a black American musical tradition that is becoming regrettably rare.

Now I couldn’t all exactly tell where drum music come from. When I was big enough to know it, they was playing it. That’s from slavery time, from ‘way olden back times. That’s when they was playing them drums. Come from old people back playing them drums.⁶

According to Barry Bergey, folklorist with the National Endowment for the Arts, Othar's kind of fife and drum music has only been documented in three isolated places: Gravel Springs, Mississippi, Georgia, and eastern Tennessee. Some scholars believe that it began with Revolutionary fife and drum music while others believe it was brought from Africa.⁷ Perhaps the truth incorporates both theories. The music has an undeniably military quality about it. Despite the "jazziness" of the rhythm, it is easy to march to. But conventional European military music does not have this kind of insistent rhythmic counterpoint, the out-of-phase quality of the various lines that still possess overall unity, or the constant conversation between the different types of drums so strongly characteristic of Africa.

A possible explanation of how the juba rhythm may have evolved into the modern flamacue could lie in the "touch-tone" or "ghost stroke" in African drumming. Wayne Duesterbeck has theorized about this as well as the idea that the flamacue may have a ragtime origin, given the roots of ragtime in military marches.⁸

B. Michael Williams also refers to the ghost stroke in jembe playing: "A ghost stroke is one in which a stroke 'motion' is made, but no sound is created. Some players do make light contact with the head that can be faintly audible, while others simply make an arm motion in the air to mark the 'felt' stroke. The result is a continuous motion with the desired sounds being 'plugged in' the ongoing motion."⁹

Could the filled-in set of sixteenth notes with a syncopated accent, which we know as the flamacue, have come into existence because it is mentally difficult to cope with an aural empty space? Middle Eastern musicians, who use a different basic concept, seem to deal with it better and even use silence as an accent. But perhaps military musicians needed every bit of time accounted for, given the need to keep marching exactly in rhythm. It is possible that someone decided to fill in the silence and, being creative, made it into something jazzy.

And what was the real geography of jazz development? Was it a worldwide phenomenon, occurring wherever Africa and Europe met musically? Berlioz left a tantalizing hint of something in his writings that makes one frustrated that mechanical and electronic recording did not begin earlier.

There is no city in the world, I am sure, where so much music is consumed as in London. You are pursued by it into the very streets, and the music made there is by no means always the worst. For a number of talented artists have discovered that the profession of itinerant musician is infinitely less arduous and more lucrative than that of an orchestra player in any theater whatever. ... The result is that one can hear with actual pleasure in the streets of London small groups of good English musicians, who are as white as you and I, but who have deemed it advisable to attract attention by blackening their faces. These sham Abyssinians accompany themselves on a violin, a guitar, a tambourine, a couple of kettledrums, and castanets. They sing little five-part airs, most agreeably harmonized, quite melodious, and sometimes original in rhythm.¹⁰

Henry Mayhew, a pioneering Victorian social scientist who was probably the first to conduct face-to-face interviews with London street vendors and performers, corroborates Berlioz's observations. Some of his musical performing subjects, although not members of the Royal Academy, obviously took pride in their work and went to much trouble to maintain their instruments and improve their craft.¹¹

Even if we never find out the truth, this music is irresistible to study, listen to and enjoy.

The author would like to recognize the many valuable ideas, pieces of information, and feedback contributed by Tod Butler, George Carroll, Joe Cochran, Terry Cornett, Wayne Duesterbeck, James P. Smith, and Pat Smith. Their interest and cooperation made it possible to put this together. Special appreciation goes to Joe Cochran of Huntsville, Alabama, who along with Ed Olsen of The Company of Fifers and Drummers, Ivoryton, Connecticut, introduced me to Othar Turner's music and shared some interesting new information about Col. H. C. Hart.

ENDNOTES

1. Harold Courlander, *Haiti Singing* (Chapel Hill: University of North Carolina, 1939), 160–161.
2. *Ibid.*, 163.
3. Eric Alan Chandler, "A History of Rudimental Drumming in America from the Revolutionary War to the Present," unpublished Ph.D. dissertation, Louisiana State University, Baton Rouge, 1990, 26; Wayne Duesterbeck, Eau Claire, WI, in letter to author 15 November 1997.
4. Othar Turner & the Rising Star Fife and Drum Band, *everybody hollerin' goat*, Birdman BMR 018.
5. James P. Smith, Greensburg, PA, in letter to author 10 September 1998.
6. George Mitchell, *Blow My Blues Away*, 1st ed. (New York: Da Capo, 1984 [Baton Rouge: Louisiana State University, 1971]), 31.
7. "Fife and drum music tradition is carried on in rural Mississippi," *Sarasota Herald-Tribune*, 27 Feb. 1995.
8. Duesterbeck, *ibid.*
9. B. Michael Williams in e-mail to author 16 June 1998.
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11. Henry Mayhew, *London Labour and the London Poor*, (London: Griffin, Bohn, and Company, 1861–1862; New York: Dover Publications, 1968), 3:158 ff., 190 ff.

Peggy Sexton is a University of Texas music graduate who has played with the Austin and San Antonio Symphonies. Currently she plays with Heralds & Minstrels, an Austin, Texas-based early music group, the Texas Bach Collegium, and the Texas Early Music Festival Orchestra. Under the pen name "Tabourot" she has published several books on historic percussion.

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A Comparative Study of Keyboard Transcriptions for Solo Marimba

By Pete Zambito

The modern marimba has been an integral part of musical life for several decades. Since Paul Creston's "Concertino" was first published in 1940, composers have written for the marimba in a variety of settings; consequently, the marimba has become a common instrument on the concert stage. Before 1940, though, a dearth of original literature for marimba existed, thus marimbists played music primarily from solo string, guitar, lute, and piano repertoire.

Many reasons exist to explain the use of arrangements and transcriptions for any instrument; the most obvious need is for new literature. Throughout the history of Western music, composers and musicians have used arrangements and transcriptions. Lute and keyboard players during the 1500s would replace uncovered vocal parts. J.S. Bach used his own source material for arrangements and transcriptions such as the Prelude from BWV 902 as a variant on the Prelude in BWV 902a. Bach's "Lute Suite in G minor," BWV 995, is an arrangement of the "Cello Suite in C minor," BWV 1011. Bach's Chaconne from "Violin Partita No. 2 in D Minor," BWV 1004, was transcribed for left-hand piano by Brahms and arranged for both hands by Ferruccio Busoni. Liszt transcribed such diverse works as the Beethoven symphonies for two pianos and Schubert's "Erlkönig" for piano solo.

At times, the transcription or arrangement of a work can supersede the original, such as Ravel's orchestral transcription of Mussorgsky's "Pictures at an Exhibition," which transformed the piece from the piano keyboard to the full palette of orchestral colors.

Although the number of original works for solo marimba has grown exponentially for several decades, a substantial portion of repertoire began as, and continues to be, transcriptions from other instruments. J.S. Bach has been a popular choice for transcriptions to mallet instruments, but other composers such as Buxtehude, Schütz, Handel, Rameau, Telemann, Corelli, Pachelbel, and Palestrina have works transcribed for the marimba. A large part of transcribed repertoire for the marimba is

from the middle to late 19th-century repertoire of composers such as Beethoven, Weber, Schubert, Chopin, Brahms, Saint-Saëns, Rimsky-Korsakov, and Tchaikovsky. In 1940, for example, Musser's *Masterworks for Marimba* consisted of Chopin nocturnes, etudes, vales, mazurkas, and fantasies that provided new literature played by both soloists and marimba ensembles.

Although the repertoire of solo string instruments work well as transcriptions for the marimba, it is the music of keyboard instruments, such as the piano and harpsichord, that have direct transcription possibilities for a number of reasons:

1. The arrangement of pitches and the similar direction of body movement;
2. The decay of sound is similar and does not involve breath to create sound;
3. Two hands operate independently to create two sets of sounds;
4. The use of fingers similar to the use of mallets as extension of fingers;
5. The standard size of the concert marimba is now 5 octaves (and in some cases 5.5 octaves) and correlates more closely to the 7.3-octave range of the piano keyboard.

A number of shared performance issues exist between the keyboard and the marimba. It is my intent to share some of these similarities by pointing to several technical problems inherent with transcribing keyboard literature for the solo marimba. The following examples are

published marimba transcriptions of original pieces for the piano along with descriptions of technical considerations.

HAND INDEPENDENCE

Playing independently on the piano or harpsichord and the marimba refers to the operation of the hands in separate registers. Playing piano and harpsichord may involve the use of all five fingers in each hand, while playing marimba mostly involves the use of two mallets in each hand (though on rare occasions, composers write for three mallets in each hand).

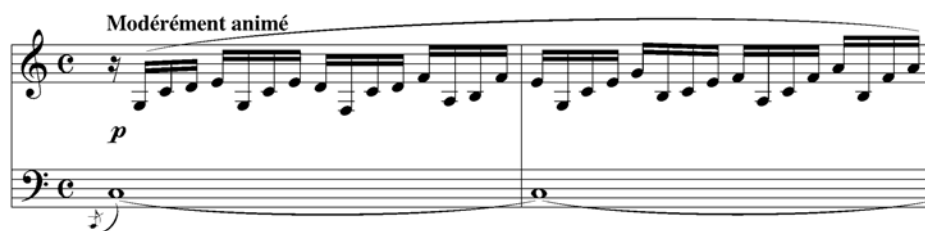
Hand independence exists in beginning as well as advanced piano and harpsichord literature. In a more advanced piece for piano, such as Claude Debussy's "Doctor Gradus ad Parnassum" from *Children's Corner*, illustrated in Figure 1, the right hand plays the entire upper line in the opening measures while the left hand plays a sustained note in the lower register.

A transcription of "Doctor Gradus ad Parnassum" by Calvin Bolton, shown in Figure 2, involves a single-handed roll played by the left hand for the opening two pitches in the second staff while the right hand plays the sixteenth notes in the first staff.

ARPEGGIATION

Performing arpeggios on a piano or harpsichord involves less effort than playing on the marimba due to the increased number of fin-

Figure 1. Debussy, "Doctor Gradus ad Parnassum," measures 1–2



Debussy, Claude. "Doctor Gradus ad Parnassum"
From *Etudes, Children's Corner, Images Book II and Other Works for Piano*.
Dover Publications, Inc., 1992. Used by Permission.

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gers used in each hand. In addition, the pianist often uses two hands to play quick-moving arpeggios that span the entire range of the keyboard. The ability to play with two mallets in one hand on the marimba limits the playing of arpeggios; however, arpeggios can be divided between two hands and four mallets. Figure 3 is an excerpt of arpeggios from Leigh Howard Stevens' marimba transcription of "Doctor Gradus ad Parnassum."

SCALAR FIGURES

Playing scalar figures involves some common technical ground for the piano, harpsichord, and marimba. Because the pianist has five fingers, scales are commonly written for one

hand. Transcriptions of music for the marimba from the 17th through the 19th century contain frequent scalar passages, and these scales can be played a number of different ways:

1. Four mallets can be used for unaccompanied scalar passages;
2. A one-octave scale with a doubled root, using each mallet twice;
3. Scalar passages are combined with another set of notes in another register;
4. One or both mallets in one hand can play all of the pitches.

The scalar passages in Figure 4, Stevens' transcription of J.S. Bach's "Invention No. 4," are to be played with one mallet.

PEDAL USAGE AND NOTE SUSTAIN

The ability to sustain notes may be the biggest difference between the piano and marimba, because the use of pedals on piano can create textures of sound not possible on marimba. Of the three pedals on the piano, the marimbist can come closest to recreating the sound achieved by the mute pedal by striking the marimba bar on the node, the spot that produces a muted tone less resonant than the tone resulting from playing in the center or edge of the marimba bar.

Creating a long, sustained sound on marimba involves the employment of rolls; however, the continuous striking of pitches in rhythm on the marimba also creates a sustained sound. Therefore, a direct transfer of music from piano to marimba can occur when the length of sustain time is minimal, such as piano literature with staccato markings. Staccato playing on the piano requires a very quick down/up motion to produce a short sound, as evidenced in Isaac Albéniz's "Asturias," shown in Figure 5.

Staccato passages and some sustained passages easily transfer to the marimba because the sustaining on the piano is less cumbersome than on the marimba, though the amount of sustain in the original piano version is most important. "Asturias" includes sustained passages that easily transfer from piano to marimba, such as in an excerpt of the Lento section, shown in Figure 6, with periods of sustain that last a combination of a short and long amount of time. The slow tempo and soft dynamics require less energy for the marimbist to maintain a sustained sound.

Long periods of sustain on piano do not easily transfer to the marimba, due primarily to the amount of physical effort needed to produce a sustained sound. Transcribing notes of a long duration may require the use of rolls, requiring an extensive amount of physical effort. In addition, the higher the register of the marimba, the faster the roll speed needed to produce a sustained sound, thus increasing the physical effort required to roll.

RAPID HAND-TO-HAND ACTION

Rapid hand-to-hand action is required to perform many original works for piano and harpsichord. For example, the opening of the Allegro section from Albéniz's "Asturias" (Figure 5) is indicative of the speed with which pianists can play music that involves hand-to-hand action.

Many aspects of playing percussion music employ the use of hand-to-hand technique, with music originally written for timpani, snare drum, mallet instruments, and a variety of other percussion instruments frequently involving the fast movement of the hands. Playing with a quick wrist movement is inherent in playing piano, harpsichord, and marimba. An excerpt from the Leigh Howard Stevens transcription of "Asturias," shown in Figure 7, involves hand-

Figure 2. Debussy/Bolton, "Doctor Gradus ad Parnassum," measures 1–2



Debussy, Claude. "Doctor Gradus ad Parnassum"
From *Children's Corner*, arranged for marimba by Calvin Bolton.
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Figure 3. Debussy/Stevens, "Doctor Gradus ad Parnassum," measures 59–60



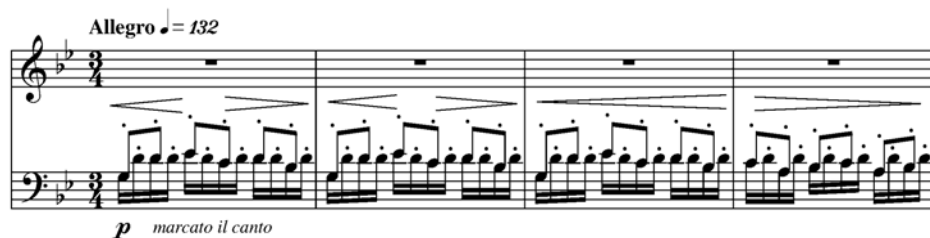
Debussy, Claude. "Doctor Gradus ad Parnassum"
From *Children's Corner*, transcribed for marimba by Leigh Howard Stevens.
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Figure 4. J.S. Bach/Stevens, Invention No. 4, measures 1–4



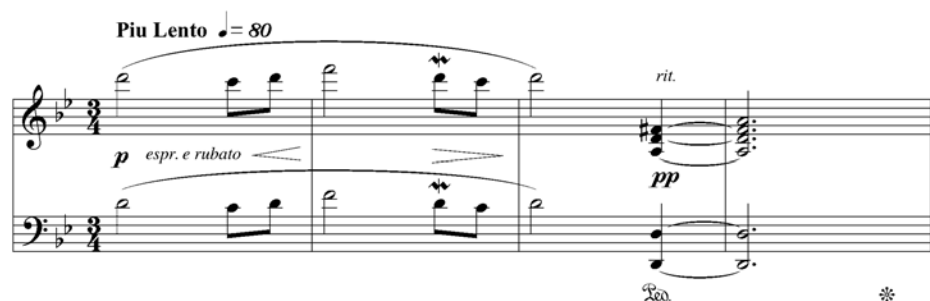
Bach, Johan Sebastian. *Two-Part Invention No. 4*.
Transcribed for marimba by Leigh Howard Stevens.
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Figure 5. Albéniz, "Asturias," measures 1–4 (original piano version)



Albéniz, Isaac. "Asturias," No. 1 of *Cantos de España*, Op. 232 (1896)
From *Spanish Piano Music*, edited by Isidor Philipp.
Dover Publications, Inc., 1997. Used by Permission.

Figure 6. Albéniz, "Asturias," measures 63–66 (original piano version)



Albéniz, Isaac. "Asturias," No. 1 of *Cantos de España*, Op. 232 (1896)
From *Spanish Piano Music*, edited by Isidor Philipp.
Dover Publications, Inc., 1997. Used by Permission.

Figure 7. Albéniz/Stevens, "Asturias," measures 25–28



Albéniz, Isaac. "Asturias" from *Cantos de España*, Op. 232
Transcribed for marimba by Leigh Howard Stevens.
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to-hand action that straightforwardly transfers to the marimba. The right hand plays the accompaniment line while the left hand plays the melody.

PUSH/PULL ARM MOVEMENT

Push and pull movement involves the need to "push" the arms away from the body to reach the raised level of pitches or "pull" the arms toward the body to reach the lower level of pitches. The push/pull technique exists on both piano and marimba because each instrument includes one level of pitches raised above a lower level of pitches.

Shifting the body is a common way to play on the most resonant parts of the marimba bar; however, shifting the body to play quick combinations of the raised and lower level of pitches in rapid succession requires more effort. Therefore, the push/pull technique allows the marimbist's body to remain in normal frontal position while only the arms move toward and away from the body to play the alternation between the raised and lower level of bars. In Figure 8, the marimbist must make quick shifts in body position to accommodate all the notes.

TRILLS

Regardless of how a trill is played on piano or harpsichord, the body position remains a standard frontal position, without a need to shift. Trills using either both mallets in one hand or one mallet from each hand can be played, though playing a trill in one hand while playing other figures can be challenging on the marimba. If the trill were on two pitches on the raised or lower level of bars, a shift of the body would not be necessary; however, if the trill includes a pitch from both the raised and lower level of marimba bars, the body must shift in order to accommodate the trill. An arm movement perpendicular to the direction of the bars and a body shift to accommodate the arm movement must occur. Playing Figure 8 requires the body to shift in this motion.

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SUMMARY

The piano, harpsichord, and marimba share similar performance issues that reveal themselves in transcribed works. Although this article touched on a variety of these points, the author recognizes several others such as pitch density, glissandos, octave and close interval spans in each hand, consecutive notes with one wrist motion, and the repetition of notes between both hands. In each case, all such issues should be addressed if one is to transcribe music from the piano and harpsichord canon for solo marimba.

Dr. Pete Zambito is Adjunct Assistant Professor of Percussion at the University of Missouri-Columbia. He directs MU Steel, the university's Caribbean steel drum band, and teaches classes and lessons. In addition to tour-

Figure 8. Albéniz/Stevens, "Asturias," measures 71–74



Albéniz, Isaac. "Asturias" from *Cantos de España*, Op. 232

Transcribed for marimba by Leigh Howard Stevens.

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ing as a solo marimba artist, he maintains a private percussion and piano studio, and directs the drumline and percussion ensembles at area

schools. He received his Doctor of Musical Arts and Master of Music degrees from the University of North Carolina at Greensboro and received a Bachelor of Arts degree with a focus on piano performance from Wake Forest University. Zambito is a commissioned composer whose works are published by C. Alan Publications. Material in this article was taken from the dissertation *Marimba Transcriptions of Piano and Harpsichord Literature: A Comparison of Techniques and a Study of Transcription Practices of Four Compositions*, available from the University of North Carolina at Greensboro and UMI services.

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The Art of Composition

By Ed Saindon

Many musicians view composing as a mysterious process that cannot be analyzed, practiced, and learned. However, like improvisation, specific musical elements and devices used in composition can be analyzed and studied. From Beethoven to Wayne Shorter to the Beatles, various styles of compositions all have common techniques and musical devices, regardless of the genre.

All of the great composers have their own identity in their compositions. I suggest listening to the great composers and analyzing what factors contribute to the overall sound and make those compositions identifiable to a specific composer. A few composers to check out would be Carlos Jobim for his brilliant Brazilian compositions, Duke Ellington and Thelonious Monk for jazz composition, and classical composers like Brahms, Bach, Mozart, and Beethoven. Be careful not to overlook the classical compositions, as many jazz players have been influenced by them. Pianist Brad Mehldau has been influenced by Brahms, and that comes across in many of his compositions. Many compositional devices in classical music, like retrograde and retrograde inversion, are valuable tools that can be used in jazz composition.

Guitarist Pat Metheny's first album, *Bright Size Life*, featured his original compositions. When that recording came out, it was so fresh not only due to the players (Metheny, Jaco Pastorius, and Bob Moses), but also for the exciting and new sound of the compositions. Pat said that he started composing to create new and different vehicles for his improvisations. He wanted to get away from the standard repertoire that everyone was playing and create his own progressions to improvise over. Composing allows musicians to be their own architects of music. It also allows their own voices to come out more clearly and definitively.

Some of my favorite jazz composers are Keith Jarrett, Wayne Shorter, Duke Ellington, Billy Strayhorn, Thelonious Monk, and Pat Metheny. Many of those composers wrote for the specific members in their band at the time. Ellington knew how trumpeter Cootie Williams would phrase the music and how alto sax player Johnny Hodges would play lead with a totally unique sound. Keith Jarrett wrote some of his most beautiful compositions for his European quartet, which featured Jan Garbarek on soprano and tenor sax.

Many important compositional elements

are inherent in simple folk songs, the blues, or classical pieces. Elements like melodic contour, melodic repetition, and melodic development can be found in an ethnic folk song as well as a composition by Mozart. As we have all heard many times before, good music is good music. There are only twelve notes, and those notes can create great music regardless of style.

With composition, the musician can create and elicit a variety of moods, feelings, and emotions from the listener. That is one of the most important gifts of writing music. Creating one's own composition is personally satisfying and allows composers to create their own musical landscapes that are fresh and not necessarily based upon the past. Many of the standard compositions of the 1920s through the 1940s (the standard body of repertoire called the Great American Songbook) were based upon a very typical and limited 32-bar structure with, usually, an AABA form. Although many of those songs from that era are compositional gems, they are limited in their structural format. I personally enjoy writing in the through-composed format of such artists as Wayne Shorter and Keith Jarrett.

One of the most important elements of composition is the use of melodic repetition. Composers like Ellington, Monk, Mozart, and Beethoven made the most of their melodic motives and phrases. There is a good deal of repetition and motivic development of simple melodic phrases in many of the classic compositions. A composition might start out with a simple two- or three-note motive that is the catalyst for an entire composition. However, it is important to know when not to overdo repetition and to know when to introduce new melodic material in order to keep the music fresh, unexpected, and interesting.

The process of composition can be practiced with a variety of musical elements and techniques. Start by making a few determinations, such as: Will the composition have a specific groove or a vague time feel? Will the composition be fast or slow? What kind of mood do you want to elicit from the listener—a sense of melancholy or joyousness? Will the harmony be static or active? Will the composition use three-note triads and/or dense seventh chords with tensions? What about modulations, metric changes, introductions, or interludes?

Try limiting yourself to specific parameters and create something within those parameters. For example, try writing a 21-measure composition using two major keys and only major

and minor triads. The list and possibilities are endless. How about writing a modal tune using a Phrygian mode as in the opening measures of the jazz classic "Nardis"?

The act of writing is different for many composers. Some composers wait to be inspired, while some composers can sit down and create something magical on the spot. Pianist Chick Corea is prolific and can sit down towards the very end of a deadline and create masterpieces. Many composers think of something inspirational, like an event, a place, or a person. All of these approaches are very personal, and there is not a right or a wrong way to go about it. The key is to begin the process and to get something down on paper or recorded. Beginning the process is the critical first step. After that, it's easy to make changes and edit.

I wrote "The Last Goodbye" as a tribute to legendary educator and big band leader Herb Pomeroy, who passed away. Herb was a great educator, trumpeter and person. I had the privilege of playing with Herb in a duo format for many years, and he was a tremendous influence on my musical development. Some of the elements worth noting in this composition are: through composed with melodic repetition, variety of chord structures from simple triad inversions to polychords, use of tension resolution in the melody, interlude (which is also used as a tag ending), variety of sections with varying lengths, and wide dynamic and melodic contour.

"The Last Goodbye" can be downloaded at www.edsaindon.com and the full track can be heard at www.myspace.com/edsaindon. The track features Dave Liebman on soprano, Mark Walker on drums, David Clark on acoustic bass, and me on vibraphone. It is the lead track on the recently released recording *Depth of Emotion* from World Improvised Music.

Ed Saindon is a Professor at Berklee College of Music in Boston where he has been teaching since 1976. He is also active as a clinician. German publisher Advance Music recently released his book *Exploration in Rhythm, Volume 1, Rhythmic Phrasing in Improvisation*. For more information on his recordings, latest news, videos, and articles, visit www.edsaindon.com. **PN**

The Last Goodbye

Ed Saindon

Straight Feel ♩ = 120

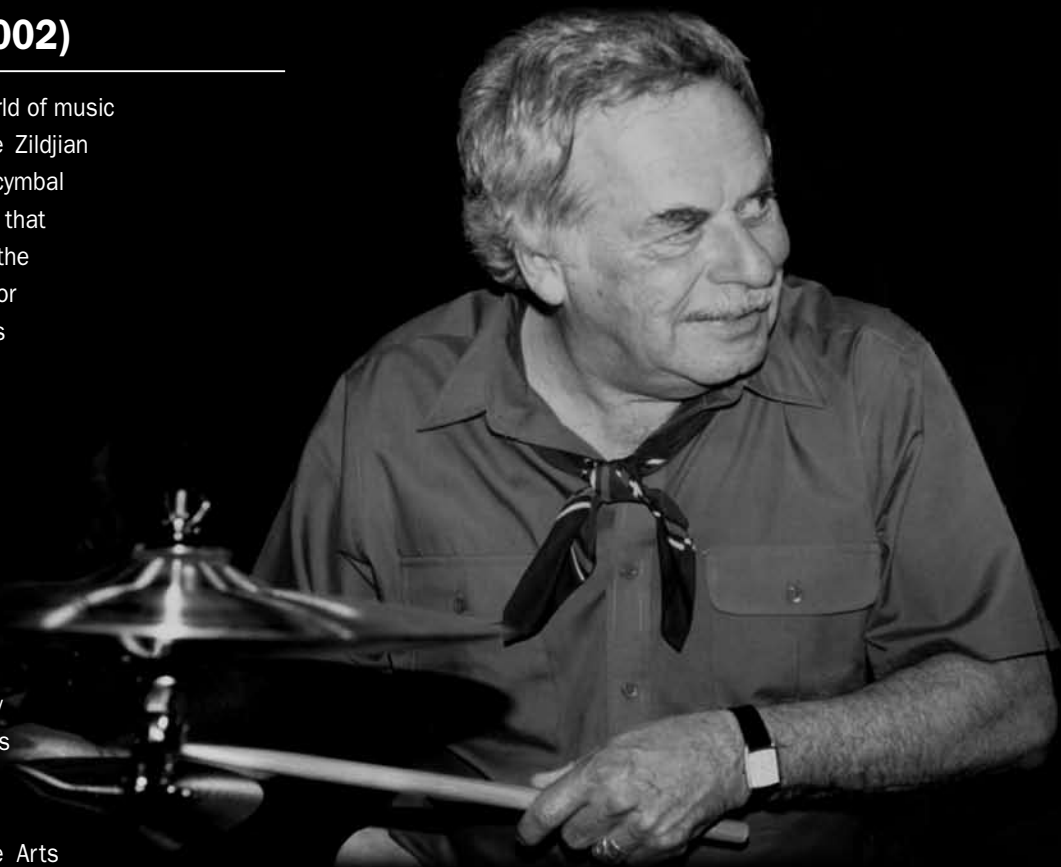
B- G#-7b5,9
 A/G B-
 5 C/E B-/D A/C# A-/C E-6,9
 9 Bbmaj7#5/A Bbmaj7/A F#/A# B- B-/A
 13 G#-7b5 Gmaj7 F#7sus4 F#7 B-
 17 F#7susalt F#7alt B- F#/A
 21 E-/G D/F# E/G# A F#/A#
 25 B- B-/A G#-7b5 Gmaj7 F#7sus4 F#7 B-9,11
 29 Interlude
 B- G#-7b5
 34 A/G B-
 38

Armand Zildjian (1921-2002)

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

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

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



PAS Armand Zildjian Percussion Scholarship

One \$2,000 scholarship will be awarded.

Eligibility: The scholarship is open to any full time student enrolled in an accredited college or university school of music during the 2008–2009 academic year. Applicant must be a current member of the Percussive Arts Society.

Application Materials: All applicants must submit a completed application, a letter of recommendation verifying age and school attendance, and a DVD. The DVD should demonstrate the applicant's ability on at least two different percussion instruments and not exceed ten minutes in length.

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

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

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488

PERCUSSIVE ARTS SOCIETY 2008 JAZZ IMPROVISATION COMPETITION

PURPOSE: To encourage the highest level of artistic expression in the art of performance and improvisation for the following instrument or instruments: vibraphone, marimba, steel drum. The contest is designed to select four finalists to compete at the 2008 PASIC with a rhythm section provided by PAS (piano/guitar, bass, and drums). The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

First Place: \$1,000 plus a matching grant of \$1,000

Second Place: \$750 plus a matching grant of \$750

Third Place: \$500 plus a matching grant of \$500

Fourth Place: \$250 plus a matching grant of \$250

The matching grants will be awarded to the institutions represented by the four finalists at the time of PASIC 2008, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

PROCEDURES: The contest is for college level students who are current Percussive Arts Society members, ages 18-25 years of age at the time of entry. Each performer must submit a CD plus 5 copies (6 total) to PAS. Please write the following information for each track on your CD: the name of the selected piece; the instrument you chose for your solo; the timing corresponding to the start of your solo. Do not include your name on the CD. All entries will be numbered to insure anonymity and will then be evaluated by a panel of judges. Each finalist chosen to compete at PASIC 2008 will not have to pay the convention fee but will be expected to assume all costs pertaining to the event including travel, room-board, etc. Finalists will be required to verify age. Selections on the CD must be from the three categories listed below. All selections on the CD must be performed with live musicians, no overdubs or playing to tracks will be permitted. Disqualification will occur if the selections are not recorded in their entirety, the repertoire included does not reflect the three categories as stated below, or selections have been electronically altered or edited.

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

APPLICATION FEE: \$35 per entry payable to PAS

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The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in Austin, Texas on November 5-8, 2008.

The grant shall consist of:

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

Applicants must provide the following:

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

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

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

Deadline for applications is March 15, 2008.

The winner will be notified in May of 2008.

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

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

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

Considerations in Purchasing Timpani

By Craig Zerbe

One of the most costly purchases a band or orchestra director will ever make is a set of timpani. Therefore, it is crucial that one make a good investment. The following guidelines should help one choose the right timpani for the situation.

HOW MANY TIMPANI SHOULD I BUY?

The difficulty level of music to be performed is your best guide as to how many timpani you will need. While there are exceptions to the following recommendations at each level, those exceptions represent a small percentage of the literature.

A pair of 26" and 29" timpani will cover most of the literature for:

Level I—very easy: Easy keys, meters, ranges, and rhythms. Recommended for newly organized groups, elementary school groups, and beginning soloists.

Level II—easy: May include changes of tempo, key, meter, and mood. Recommended for advanced elementary school groups, middle school groups with some experience, junior high school groups, and for soloists of limited experience.

A set of three timpani—26", 29", and 32"—will cover most of the literature for:

Level III—moderately easy: Increasing demands of techniques, range, and interpretation. Recommended for advanced middle school groups, junior high school groups, second organizations in high school, and soloists of intermediate ability.

A set of four timpani 23", 26", 29", 32" will cover most of the literature for:

Level IV—moderately difficult: Recommended for advanced junior high school groups, average high school groups and soloists of advancing ability.

While a set of four timpani would suffice for most of the following literature, pieces requiring a set of five timpani—20", 23", 26", 29", 32"—would not be unusual:

Level V—difficult: Recommended for more advanced high school groups, college groups, and soloists of experience and proficiency.

Level VI—very difficult: For musically mature groups of exceptional competence and the most advanced soloists.

An orchestra timpanist can cover any piece from before and including Beethoven with two

timpani (29"/26"), although most prefer using a larger pair of timpani when notes G2 or lower are called for (32"/29"). Most literature through the mid-Romantic period will use two to three timpani (Berlioz would be an exception to this). All but a small fraction of the current orchestral repertoire can be covered with four timpani, but there is the occasional need for piccolo timpani or other additional timpani.

Unless you anticipate needing a fifth timpani often, you might consider buying four higher quality timpani instead of five lower quality ones. You can always buy a fifth timpani later.

IF I ONLY BUY THREE TIMPANI, WHAT SIZES SHOULD I GET?

Most repertoire requiring just three timpani will likely stay within the F2–F3 octave range of the "classical" timpani, so the benefit of the 32" drum for notes lower than F2 will be rarely appreciated; however, a 32" timpano will give you a much stronger low end when a piece calls for a F2–G2. The 32" timpano will not fit through a standard 36" doorway and can be awkward to move, so venues and locations of where the drum will likely be used should be taken into consideration.

A 23" timpano makes covering the high notes easy (high F3–A3). There are occasions in the Romantic repertoire where a high G3 is called for. This can be beyond the normal range of many 26" drums (tightening the head on the 26" by hand can usually bring it up to a G3, but this will sacrifice the lower range on the timpano). The notes in the lower range of a 23" timpano (C-sharp3–E3) are inferior to the quality to those same notes on a 26" timpano. In a piece where the timpani are tuned G2/C3/D3, the D3 on the 23" will not "sing" like the notes on the lower two timpani.

In the 1800s, when three timpani were used, the extra timpano was generally neither the low 32" or the high 23". One of the two "standard" inner timpani was duplicated for the third drum. This allowed for a greater overlap of the notes in the middle of the timpani range. This may be a good compromise for today's buyer as well.

While there is no perfect choice for all situations, a 32" drum is your best alternative. Most auditoriums, churches, and schools have loading docks or double doors that will accommodate a 32" timpani. There are a significant number of pieces where the low F2–G2 is



Ludwig Model LKS402FH

required. The depth that the 32" timpano will add to the music in these situations is considerable.

WHAT FEATURES SHOULD I BE CONSIDERING?

As the target audience for this article is not professional timpanists, it will not cover the \$20,000+ professional timpani sets that Adams, Yamaha, American Drum Company, Majestic, Cleveland, and other manufacturers sell.

In the United States, Ludwig, Yamaha, and Adams sell the most timpani in this "non-professional" category. Majestic, Ajax, Vancore, and Premier also have significant offerings but are considerably less prevalent.

Following is a listing of the models, as of this writing, I would consider in this category. (Portable timpani will be discussed as a separate topic.) * = most commonly sold models

- Adams: Symphonic, Professional*
- Ajax: Grand Professional
- Ludwig: Grand Symphonic, Professional*, Symphonic
- Majestic: Grand Symphonic, Symphonic
- Premier: Elite, Pro Symphonic, Concert
- Vancore: Custom Classic
- Yamaha: Symphonic 4xxx, 6xxx*, and 7xxx

TIMPANI FRAME

All the timpani in this listing use a set of struts to hold the top of the bowl in place. With this type of system, the timpani head sits inside a counterhoop that stretches the head over the lip of the timpani bowl via a set of tension rods located inside the struts that adjust the tension of the head.

There are three different versions of how the struts hold the timpani bowl in place.

1. The struts connect to a suspension ring. The lip of the bowl wraps over the top of the suspension ring and hangs within the suspension ring like a bell. This method is used on most of the timpani models listed here.

2. The struts are bolted directly to the bowl with no suspension ring. The Ludwig Symphonic and Yamaha Concert Series are examples of this design.

3. The struts connect to a suspension ring. The top of the timpani bowl is bolted to a second ring that acts as the top bearing edge for the head. The "second" ring sits on top of the suspension ring. (Ludwig refers to this as their "double-ring suspension system" and is used in their Professional Series.)

The number of struts used to hold the timpani bowl varies from six to eight, depending on the bowl size and manufacturer. While eight struts will weigh more than six, many consider the extra support to be a benefit. In addition, many professionals claim that timpani heads secured by eight lugs are easier to clear and stay cleared.

All of the Adams, Majestic, Ajax, and Vancore models are six struts regardless of size.

Ludwig, Premier, and Yamaha have six or eight struts based on model and size. Yamaha offers an interesting option of a 24" with eight struts on their 7xxx series (in place of a 23" with six struts). The 24" is also popular because of the superior low range when compared to a 23" timpano.

Some manufacturers, like Adams, tout the size and/or strength of their suspension ring. It is important that the counterhoop and bowl stay perfectly round, and a "heavy duty" ring may help them stay that way. Other timpani models with no suspension or internal support ring will be at higher risk of the bowl going out of round and should be avoided.

On some lower-end timpani models, like the Ludwig Symphonic, the tension rods are inside the bowl; critics suggest that this, combined with the additional exit holes, can adversely affect the sound of the timpani. Others, like Yamaha, tout that their tension rods are enclosed entirely in the base and struts, lessening the chance of damage to the rods.

The wheels supplied can vary by manufacturer. Some have only two wheels, causing the pedal to drag on the floor or requiring the user to hold the pedal end up while moving the drums. Others include a permanent third wheel under the pedal, which makes the timpani much easier to roll. Still others, like Yamaha,

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offer a detachable third wheel on some models for easier transport. Finally, manufacturers such as Ludwig have wheels that only lock the “rolling” motion, while others lock both the rolling and swivel of the wheel, making for a more stable platform.

While weight is not a value that any of these companies regularly include in their brochures, it can vary significantly from model to model. It is best to always use two people to lift a timpano, but if weight is a concern, ask your dealer for weights. (Be careful, though; I have sometimes been quoted the shipping weight instead of the weight of just the timpano alone.) Some timpanists prefer a heavier frame, feeling that the more solid platform enhances the sound.

Are you going to play the timpani seated or standing? The height of these models can vary from 32” to 34” depending on the manufacturer. This difference is not insignificant.

While portable timpani are lighter and take up less room than “standard” timpani, many players find they can get a set of four full-size timpani in a minivan with the middle and rear passenger seats removed.

PEDAL TYPES

As of this writing, only two basic pedal types are currently offered on timpani in this category: balanced action and block (also referred to as *post* and *clutch*). All Premier timpani models use the block pedal, while Adams, Ajax, and Majestic offer models with either type. All other manufacturers offer the balanced action pedal exclusively.

While the balanced action pedal is easy to use it has some disadvantages, too.

1. The pedal can slip at the bottom of the range when playing very loudly, causing the pitch to change. Some manufacturers, like Ludwig, allow you to tighten a brake against the tension rod to eliminate this issue. However this can make the pedal movement stiff and cause squeaking in some cases. Other manufacturers have incorporated different solutions to

reduce this complaint. Making sure that the head is in the proper range for the timpani is the most important step in reducing this issue.

2. Timpani range. The balanced action pedal generally has the smallest playing range of any pedal style. While it can vary by manufacturer and drum size, the effective range is generally a perfect fifth to a major sixth. Some manufacturers are definitely better than others on this point and may exceed a sixth in range. This “limited range,” however, should not be of significant concern. While other pedal designs may be capable of a greater range, these additional notes are in the extreme range of the timpani head and will not have an optimal tone. Although my own timpani have an extended range, I use it very rarely.

3. The balanced action requires an appropriate counter balance. There have been reports that when Evans timpani heads are used, the timpani may have a slightly smaller range. For those who prefer Evans heads, some pedal adjustments may be required for optimal results.

Block pedals are easy to use, generally have a greater range than balanced action pedals, and are immune to head and tension variations. While being easy to use, they are not as simple as balanced action pedals. In order to lower the pitch, the pedal must be disengaged by applying pressure with the toe. The toe pressure needs to be removed once the proper pitch is reached. Because of this “release” step and the resistance present in the pedal, it can be more difficult to make small adjustments to the pitch than with a balanced action pedal. Some block pedal timpani also include a hand fine tuner. This can be helpful in calibrating the timpano to account for weather changes and/or fine tune adjusting.



Majestic Prophonic

With practice, either pedal type can perform difficult complex pitch changes. The pedal system on many professional timpani is arguably more cumbersome than either the balanced action or block pedal.

TUNING GAUGES

When properly calibrated and maintained, tuning gauges can be a valuable tool. Many timpani passages in the modern band, orchestra, and solo repertoire require fast pitch changes. The timpanist may not have time to check all the pitches between adjustments. Gauges are either activated by pedal movement or by the counterhoop pressing down on a lever. I have found the counterhoop style, sometimes referred to as a “standard hoop gauge,” to be much less reliable.

Many timpani come standard with quality tuning gauges. Some timpani gauges have note indicators that are very stiff and hard to move. Others, like Ludwig Professional, use note indicators that are easily moved by unscrewing



Yamaha 9000 Series

the indicator. Unfortunately, these often come unscrewed and fall off.

Tuning gauges are either mounted in front of the player or on the side. Those mounted in the front offer greater flexibility for timpani setup (German or American style) and allow the timpani to be placed closer together if desired.

Some side-mount tuning gauges allow the user to tilt the gauge, making it easier to read when in a sitting position.

Most tuning gauges do not have accidental indicators, leaving the user to “guess” at where the sharp or flat should be.

Because of missing or stiff note indicators, I carry a roll of masking tape with me in my case. I apply the tape over the indicators and write my own note marks on the tape.

Gauges are no substitute for ear training. If the gauges are out of alignment, broken, or the weather has changed, the timpanist must be able to hear that the drums are not in tune and adjust accordingly. You may want to even cover the gauges when playing less taxing pieces to ensure that the gauges remain a valuable tool but not a crutch.

COPPER VS. FIBERGLASS

Would you buy a fiberglass flute? While fiberglass is durable, light, and capable of producing a good sound, copper produces a superior tone. If you can afford copper, get it. The weight savings is not that significant, usually five to ten pounds per drum.

BOWL SHAPE

Adams, Vancore, Majestic, and Ajax offer the option of cambered bowls (sometimes referred to as semi-flat bottom) on some of their “non-professional” timpani models. Cambered bowls are generally priced higher. A cambered-shape bowl is the style most commonly used in top professional orchestras.

This is how the American Drum Company describes these bowl shapes:

- The Parabolic Bowl produces a very bright sound because of this bowl’s extremely round bottom. The projection is good and the decay is fairly rapid.
- The cambered bowl has rich sound characteristics throughout the range. The sound is slightly dark, with excellent resonance, particularly when playing loud.

While “bright” and “dark” are unscientific descriptive words, you will find that these differences, while very real, can be subtle.

HAMMERED BOWLS

Some professional players believe the hammering on these “non-professional” timpani has minimal effect on the tonal characteristics. Others claim that if the hammering is not just cosmetic, there is a noticeable improvement over the “smooth” copper. Here is what some of the manufacturers have to say about it:

Adams: *You get a tone that is more focused and direct.*

Majestic: *Our exclusive computer-driven precision hammering process eliminates the initial pitch bend, or “scoop,” when the head is struck and provides more consistent pitch through sustain and decay.*

Other factors that affect the tone, such as the copper weight, are not even mentioned by the manufacturers.

PORTABLE

Portable timpani refers to models that collapse or fold up in some manner, allowing them to fit more easily in a car or van. They

are usually lighter in weight because of an absence of struts and/or a reduced framework. Most timpani manufacturers have one or more models they market as “portable.” While lighter in weight, the lack of a frame makes the bowl more susceptible to damage. Many portable timpani have fewer and/or smaller wheels than non-portable models, making them harder to roll down a hallway or across the stage.

The balanced action pedal is the most popular tuning mechanism for portable timpani. Some of the portable balanced action models are:

Yamaha: 3000 Series

Ludwig: Universal

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Majestic: Harmonic
Vancore: Standard Series

All these models are available with fiberglass bowls, while the Majestic and Vancore have a copper option as well.

Some portable models use a block style pedal:

Adams: Universal

Ajax: Voyager

Both the Adams Universal and the Ajax Voyager are available with fiberglass or copper bowls. These timpani also have the option of a separate fine tuner to allow the timpanist to make small pitch adjustments. The Ad-

ams Universal with copper has enjoyed a fair amount of popularity among free-lancing professionals.

Other models use a crank instead of a pedal to tune the timpani, like the Ludwig Machine Model. There are also some custom timpani manufactures that make chain or belt timpani that sit on a quad pod stand. These custom timpani are generally quite expensive.

As of this writing, Majestic had introduced a unique portable timpani model, Prophonic, with a suspended bowl with struts. The base collapses to save space.

Ajax, Majestic, and Vancore may be available

in a cambered bowl shape if you prefer that sound to the parabolic style.

USED TIMPANI

If you are considering purchasing used timpani, some initial detective work upfront will save you time and money in the long run. Check to make sure that the bowls are round, the bearing edges are flat, and the counterhoops are level. Setting a large piece of glass over the top of the bowl (with the head and counterhoop removed) should reveal if the bearing edge is flat. A quick check for bowl roundness can be determined by measuring the inside lip of the bowl at one strut point to the diametric opposite strut point. Compare measurements of a minimum of three opposing strut points, and if your measurements are off by more than 1/4 of an inch, the bowl will need to be put back in round. Check the level of your counterhoops by placing them on a large sheet of glass as well.

What size heads do they use? If they are not extended-collar style timpani (head size 2+ inches larger than the bowl size) I would not buy them. The extended head adds resonance and sustain to the drum, emphasizing the fundamental of each pitch that the drum is able to produce. Many older timpani (e.g., pre-1978 Ludwig) use a head size only one inch larger than the bowl size. The difference is not subtle.

Note: The "standard" size on many older timpani is smaller than today's standard offerings—25" instead of 26" and 28" instead of 29". Also, while manufactures may state they sell a 32", 29", 26", and 23" timpani, I have found cases where the actual dimensions are as much as a half inch smaller. While interesting to note, it is of little or no consequence.

The Ludwig Dresden is a model that differs from those discussed previously. It was sold for many years as one of Ludwig's "top" offerings. The pedal pivoted from the heel (like a traditional Dresden-style pedal) and used a ratchet and pawl system to keep the pedal in place. It also had a fine tuner. Unlike most Dresden-style timpani, the pedal was not mounted off to one side, so it can be set up German or American style. Most of these drums used extended-collar heads. The popularity of the Ludwig Dresden model faded due to the fact that the teeth on the pawl were too widely spaced, making them difficult to fine tune quickly with the feet. Third-party pawls with more teeth (which rectify this problem) are available and should be installed to attain maximum tuning efficiency.

Be careful mixing and matching timpani models. Not all timpani are the same height.

WHEN COMPARING PRICES:

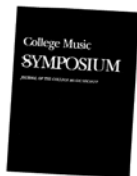
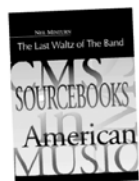
Does the timpani model include tuning gauges?

What timpani heads come with the timpani? Some timpani models include premium heads

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like Remo Renaissance or Evans Strata. Other models may come with much cheaper heads. "Textured heads," e.g., Remo Renaissance or Evans Strata, give a warmer sound than non-textured heads. Remo Renaissance heads also give a slightly wider range than non-textured heads, while Evans Strata may yield a half step less than Renaissance

Do the timpani include head covers and/or drop covers? Are the drop covers padded? Good covers can be \$600 or more on a set of four timpani.

CONCLUSIONS

Factors such as customer support may be important to you. Some of the larger manufacturers, like Ludwig, have no mechanism to support consumers directly. They want you to work through the dealer you purchased your timpani from. In some cases that means dealing with someone who has very little understanding of the instrument you purchased. Timpani are often shipped directly from the manufacturer, so it is possible your dealer has never even seen the instrument you are calling about.

Are there schools or professionals in your area familiar with the timpani you are going to purchase? They can be a great resource when problems arise. Timpani message boards, like the one for PAS members, can also be a good resource.

MANUFACTURERS

Adams: www.pearldrum.com

Ajax: www.ajax-timpani.com

Ludwig: www.ludwig-drums.com

Majestic: www.majesticpercussion.com

Vancore: www.vancore.nl/


Yamaha: www.yamaha.com/

Remo: www.remo.com/

Evans: www.evansdrumheads.com/

Craig Zerbe holds a Master of Music degree from Indiana University in Instrumental Conducting. He studied timpani with William Kraft under scholarship from the Young Musician Foundation while in high school. He was the All-Southern-California Honors Orchestra timpanist as a freshman and again as a sophomore. He guest conducted orchestras in Europe for a number of years, including the Vienna Symphony, Budapest Symphony, and Milan Symphony. He returned to the USA for a career as a computer programmer and resumed playing timpani. He currently resides in Raleigh, North Carolina, where he plays timpani for a number of orchestras and wind ensembles.

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PAS/Meredith Music Publications Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director

The purpose of the "Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director" is to provide financial assistance to a band director to attend the Percussive Arts Society International Convention (PASIC) to be held in Austin, Texas on November 5–8, 2008 in order to further the band director's knowledge of percussion instruments and their use in school ensembles.

The grant shall consist of:

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

Eligibility: The grant is open to any non-percussionist band director teaching full time during the 2007–2008 academic year in a high school or junior high school in the United States.

Application Materials: Applicants must provide the following:

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

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

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

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

Deadline: All materials must be received in the PAS offices no later than April 1, 2008. The winner will be notified in May of 2008.

**FOR MORE INFORMATION CONTACT
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So You Want to Teach at the University Level?

A survey of advertisements for college and university teaching positions in percussion

By James A. Strain

I have often asked my students to discuss their career goals, and inevitably the subject of teaching at the university level enters the discussion. Although I had never compiled adequate statistics, I knew from my experience over the past 25 years that university jobs for a percussionist are not overly abundant, and that one who pursues such a career in the United States must prepare a wide range of skills, often unrelated directly to percussion.

I was delighted when asked to prepare accurate statistics for a presentation at the National Conference on Percussion Pedagogy in May of 2007, in order to investigate not only the number of job advertisements over the past 12 years, but the wide-ranging skills often required or listed for a given position. The following data and observations of actual advertisements taken from the College Music Society vacancy list, *The Chronicle of Higher Education* journal, and other publications are presented in hopes of better preparing college and university percussionists for selecting or honing the requisite skills for a future in this career, as well as an eye-opening glance into the actual numbers of jobs available during this time period.

How many jobs have been available the last 12 years?

A survey of both *The Chronicle of Higher Education* and the College Music Society vacancy list postings, as well as other known advertisements not included in these two publications, identified 205 positions that mention percussion occurring from the 1995–96 to the 2006–07 academic years. The survey then extracted comprehensive information on 66 advertisements randomly selected from the total.

What information is contained in a “vacancy ad” for a university position?

Official “vacancy advertisements” for universities are governed by numerous legal proce-

dures based on state and national standards or laws. Generally speaking, an advertisement consists of the following components:

- Institution name, location, description
- Position title and department or school within the university
- Brief description of the position (rank, salary, and tenure-track information)
- Duties or responsibilities
- Qualifications for appointment at specific rank or for tenure
- Date of posting and deadline for application
- Required materials for a complete application with name and address to which one sends the application materials

What do they want you to do?

An examination of the positions’ descriptions resulted in three distinct types of positions advertised for percussion.

Type One: Percussion is the primary or only description.

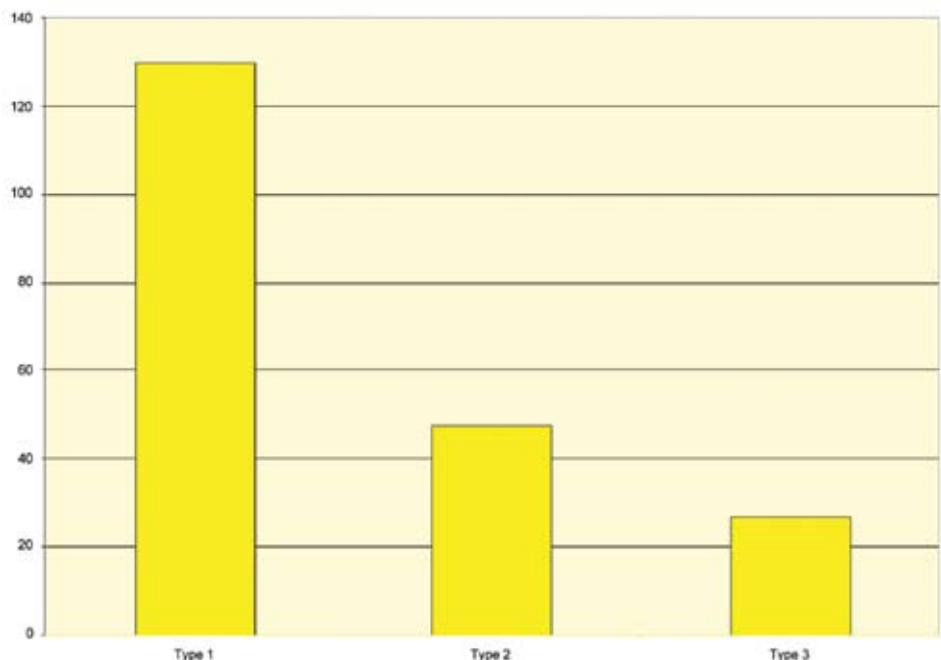
Type Two: Percussion with one other clearly identified duty.

Type Three: The position is titled something else (not percussion), with percussion as a secondary or preferred area of instruction.

Of the 205 positions, 130 fell into Type One, 48 into Type Two, and 27 into Type Three.

Has the job market increased, decreased, or held relatively steady over the past 10 years?

With 205 positions advertised over 12 years, the mean average per year is 17. The following charts and table show the frequency and distribution of the various types of jobs. As one can see, the numbers vary. An important item to consider is the fact that an advertisement might occur at any time of the academic year for a position immediately open or for one to be appointed as far as two years away.



Types of Positions by YEAR	Type 1 Percussion Exclusively	Type 2 Percussion and Other Clearly Identified Area	Type 3 Primarily Other Area with Percussion Possible or Preferred
1995–1996 15 Total	11	3	1
1996–1997 7 Total	5	2	0
1997–1998 7 Total	7	0	0
1998–1999 30 Total	15	8	7
1999–2000 13 Total	4	5	4
2000–2001 32 Total	15	4	13
2001–2002 19 Total	13	5	1
2002–2003 21 Total	14	7	0
2003–2004 18 Total	12	6	0
2004–2005 13 Total	12	1	0
2005–2006 15 Total	11	3	1
2006–2007 15 Total	11	4	0
TOTAL 205 ALL YEARS	130	48	27



What qualifications are needed for these positions?

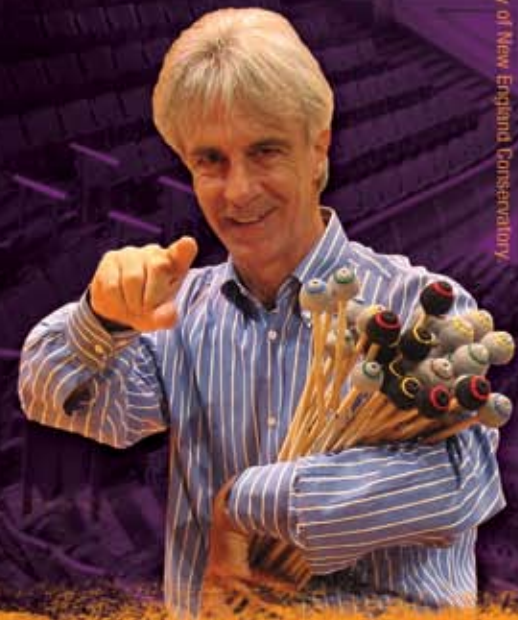
The advertisements specify many pertinent things regarding the qualifications necessary for a successful candidate. These may include such things as education, teaching experience, performing experience, professional experience,

administrative experience, and public school teaching experience.

Education: Virtually all positions require a master's degree, and usually a doctorate is required for tenure or for appointment at the Assistant Professor rank. "ABD" (All But Dissertation) is often mentioned, indicating some-

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NEC's Jordan Hall, Photo by Nick Wheeler, Courtesy of New England Conservatory



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one who has completed all the coursework for a doctorate, but not the final research paper.

Teaching Experience might include specific mention of:

- Lessons
- Conducting ensembles
- Marching band (drumline)
- Jazz
- Classroom

Performing Experience might include specific mention of:

- Orchestral
- Jazz
- Solo

Professional experience and administrative experience are generally reserved for the Associate or Full Professor appointments, which are looking for established heads of departments. Public school teaching experience is often mentioned for positions where a majority of the students in a department would be considered music education majors.

What are the specific duties of a university percussion position?

The specific duties mentioned in an advertisement can be broadly stated in general terms, or quite specific and detailed. Sometimes an advertisement clearly reflects a known person or exactly what a previous person's duties were. Some general academic terms may be used.

An examination of 66 of the 205 positions

resulted in the following data regarding duties. The specified number is how many times that duty appeared in the 66 advertisements. An entry of 0 reflects the fact that, although this duty did not appear in the 66, it is known to appear in the remaining 139 advertisements. As the advertisements often mention several duties, entries are not expected to total 66, and could be more or less than that number.

Types of performing duties specified:

- 9 – Performer (solo/recital/chamber)
- 6 – Performer (jazz and/or drumset)
- 5 – Performer (orchestral)
- 0 – Performer (concert)
- 0 – Performer (non-western or world music)

Applied or studio percussion teaching duties specified:

- 66 – Lessons (applied/studio, all instruments/styles)
- 13 – Jazz (commercial) and/or drumset

Ensemble conducting duties specified:

- 52 – Percussion ensemble(s)
- 21 – Marching band drumline (including arranging music)
- 12 – Non-western or world music
- 6 – Steel drum

Recruiting duties specified:

- 35 – Recruiting (demonstrated success in recruiting and in retention)

Classroom teaching duties specified:

- 33 – Percussion methods/techniques (music ed)
- 3 – Percussion pedagogy/literature

Other types of ensemble conducting (non-percussion) specified:

- 6 – Jazz band director
- 4 – Assistant band director—marching
- 3 – “Assist with all ensembles”
- 3 – Assistant band director—concert
- 1 – Assistant jazz band
- 1 – Director of concert bands
- 0 – Director of marching

University, school, or departmental duties specified:

- 13 – Research/creativity
- 10 – Faculty recitals
- 6 – People skills (“oral and written communication skills”)

Non-percussion courses specified:

- 24 – “Other classes or assignments based on interest or needs of department”
- 8 – Music theory
- 8 – Non-western or world music
- 5 – Music appreciation

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- 3 – Music history
- 3 – Aural theory
- 1 – Music education

Miscellaneous areas specified:

- 3 – Improvisation
- 3 – Music technology
- 1 – Jazz methods
- 1 – Jazz studies
- 1 – Composition

What is the significance of an advertisement at the rank of Instructor, Assistant Professor, Associate Professor, or Full Professor?

Academic rank (and tenure) is the process of being promoted in order to achieve permanent teaching status, thereby ensuring the freedom to teach with one's own proven teaching methods and ideas. With the advancement in rank, one also advances up the pay scale. Therefore, along with a higher rank, there comes a larger paycheck! Of course, this also includes a difference in duties for the position. In general, there are more university or administrative requirements for a higher rank position when advertised, especially as chair or coordinator of the percussion area. Prior experience as a performer and/or teacher also appears most often for the higher rank positions.

What can be learned from this survey?

Observations of the 205 vacancy advertisements result in the following conclusions:

- Institutional needs vary.
- Announcements generally reflect the current needs or changing needs of departments.
- Announcements sometimes reflect what a current person is actually doing.
- Announcements sometimes reflect what the department would like to change about the current or previous person.
- Announcements evolve as a position moves through rank or status change.
- A wide range of interests or abilities is necessary to best take advantage of the recent job market.
- One should expect to move from an entry-level job to a better position during one's teaching career, or to develop a position from part- to full-time.

Often, while examining the announcements it was evident that a position was converting from a part-time to a full-time position or from a temporary to a permanent one. Equally obvious was the fact that many of the positions were actually created when one professor moved to a new school, with a resulting domino effect. Though the average shows 17 positions for the 12-year span, the actual number of new teachers entering the field is significantly less due to these two important factors and should be seriously considered when examining the potential for a career in higher education as a percussionist.

What does an actual advertisement look like?

Advertisements can be quite specific or very general. Below are four sample advertisements to illustrate what one might expect to see, or not see, in a university vacancy advertisement.

Detailed description, Type One position, clearly specifying numerous duties and qualifications:

UNIV OF ABC -- Percussion. Responsibilities: Teach all percussion instruments to undergraduate and graduate students. Direct the Percussion Ensemble and World Percussion Ensemble. Teach a percussion techniques course for music education majors. Recruit percussionists to the University. Develop a distinguished record of performance that will lead to a national reputation as well as advancement in rank with tenure. Manage the School's inventory of percussion instruments. Provide service to the University and the profession. Tenure-track position.

Qualifications: Master's degree required; doctorate strongly preferred. Experience in percussion teaching at the university level. An outstanding performer on all percussion instruments. Expertise in teaching all percussion instruments and major styles including orchestral, marching, jazz, and world. Skill and desire to recruit talented percussion students. Skill in interpersonal relations. Good organizational skills. Demonstrated commitment to diversity. Salary will be \$41,000 for the 2002–2003 academic year. Rank: Asst. Professor. Start Date: August 15, 2002. Application deadline: 11/20/2001 or until filled. Application: Letter of application should address the candidate's general qualifications and be accompanied by a detailed vita, official transcript of highest degree earned, three recent letters of reference, and an audio recording of the candidate's recent performance(s) on the principal percussion instruments, including marimba. A video recording (VHS) of the candidate's performance is also desirable. Other materials may be requested of finalists. Adequate postage for return of materials should be enclosed. Send application materials to: Percussion Search Committee, School of Music, etc.

Detailed description, Type Two position, with specific percussion and other duties (note the inclusion of "teach other courses, etc.")

Position Title: Assistant Professor

Area of Specialization: Percussion

Department: Music Education

Department Profile: Please visit us at our Web site for more information, <http://music.university.edu>

Position Function: Assistant Professor of Percussion, tenure-track, nine month position.

Essential Duties and Responsibilities:

Coordinate percussion studies, teach studio percussion, direct Percussion ensemble, teach Percussion Techniques, instruct the marching band drumline/arrange drumline music, recruit undergraduate students, and teach other courses

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After World War II, Gibbs toured with Buddy Rich, Woody Herman, Louie Bellson, Benny Goodman and formed his own band for the

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

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



One \$1,000 scholarship will be awarded.

Eligibility: The scholarship is open to any full time student registered in an accredited college or university school of music during the 2008–2009 academic year. Applicant must be a current member of the Percussive Arts Society.

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

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

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

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

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

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

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

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488

depending on the candidate's qualifications and the need of the department.

Minimum Qualifications: Doctorate required. ABDs will be considered if degree is expected within one year. The successful candidate should provide a record of outstanding university-level teaching, professional experience as a performer in both commercial and classical styles, as well as successful experience in teaching in the public schools, potential for innovation in instruction, collaborative activities, and demonstrated ability to recruit and retain quality students.

General description, Type Three position, with percussion in a list of possible instrumental areas.

XYZ COLLEGE -- Full time faculty position with expertise in Music History/Multicultural Music or Music Education (dependent on department need) preferred background in Instrumental Music (low brass, flute, percussion and ensembles). Excellence in recent undergraduate teaching is necessary. Additional professional responsibilities may include directing ensembles, teaching instrumental lessons at undergraduate level, and general education music courses. **Qualifications - Preferred:** Completed Ph.D. **Required:** Master's degree and professional experience. Candidates must have a documented, strong record of successful teaching, and commitment to the liberal arts. **Start Date:** August 2002. **Application deadline:** Until filled. Applicants should send a current cv/resume, letter of application, copies of transcripts, and three recent letters of recommendation and the addresses and phone numbers of three additional references to: XYZ College, Music Department Chair, Department of Music, etc.

General description, Type Three position.

Music: The 123 State University Department of Music invites applications for a full-time, continuing Instructor of Music and Assistant Director of Bands -- Percussion position beginning fall, 2007. The faculty member will be an active performer whose experience includes marching, jazz, and concert percussion. Primary responsibilities of this position include assisting the Director of Bands in the management of the Marching Band, a 300-member ensemble, leading the fifty-member Drum Line, teaching private lessons, and recruitment. Consideration of applications will begin May 4, 2007 and will continue until the position is filled.

Detailed description, Type Two position, with clearly identified courses other than percussion.

Assistant Professor of Percussion

Rank/Salary: Assistant professor, salary commensurate with rank, experience and background (pending availability of funds).

Status: Full-time, nine-month, tenure-eligible position

Duties: Teach and advise percussion majors and minors, direct percussion ensemble, teach World

Music or Music Appreciation. Additional assignments as needed in music education, percussion methods, and supervision of GTA teaching of non-majors. Maintain an active, successful percussion recruitment program, and fulfill faculty expectations in the areas of teaching, research/creativity (including faculty recitals), and service.

Appointment Begins: August 12, 2007 (Fall Semester)

Qualifications:

Required: 1. Artist-level performance and orchestral experience. 2. Successful college/university teaching experience (GTA experience acceptable). 3. Demonstrated interest in and aptitude for recruiting. 4. Minimum academic credential: Master's degree in percussion performance. 5. Excellent oral and written communication skills. 6. Demonstrated commitment to diversity. **Preferred:** 1. Doctorate in percussion performance and/or compelling professional stature. 2. Experience and interest in performing and teaching jazz styles and World Music ensembles.

James A. Strain holds a DMA degree in Percussion Performance and Literature from the Eastman School of Music, an M.M. degree in Percussion Performance from the University of Cincinnati, and a BME degree from Arkansas State University. He teaches percussion and music theory at Northern Michigan University and is Timpanist of the Marquette Symphony Orchestra. Strain is Co-Historian for the PAS and an associate editor for *Percussive Notes*. PN

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Stretching for Pain-Free Performance

By Andy Harnsberger

Imagine life without the use of your hands. We use our hands so instinctively in our day-to-day life (especially as percussionists) that it is natural to take their health for granted. But because they are made up of a complex structure of muscles, bones, ligaments, tendons, and nerves, your hands are prone to damaging conditions such as repetitive stress injury, carpal tunnel syndrome, and tendonitis.

The inside of the wrist contains tunnels, called carpal tunnels, through which the major nerves (median, ulnar, and radial) pass. These nerves, which control motor and sensory distribution in the hands and fingers, are sometimes compressed. Constant pressure on the carpal tunnel can obstruct proper blood flow and nerve transmissions to the hands and fingers, causing numbness and tingling. This condition is referred to as Carpal Tunnel Syndrome.

Compression of the median nerve can be caused by tendonitis or a combination of flexed wrist with significant grip force requirements and repetitive movements—the very types of motions we use as percussionists. These stresses are commonly associated with cumulative trauma disorders of the hand and wrist, known as Repetitive Stress Injury (RSI).

Carpal Tunnel Syndrome and Repetitive Stress Injury symptoms are marked by pain, inflammation, and numbness and tingling. RSI can be the result of repetitive finger motions and/or extended muscle contractions in the forearm and wrist; it can be aggravated by playing percussion instruments, as well as other daily activities.

In a previous article, “Don’t Forget to Warm Up!” (PN 44:4, August 2006), I discussed daily warm-ups and technical exercises for the marimba. I mentioned that you are using very delicate muscles, and these muscles need to be warmed up *before* you use them. Just as athletes incorporate stretching into their warm-up routine, so should you stretch before you start to play.

I am speaking from experience. Throughout my career, I have had numerous problems with my hands and wrists. I have had Ganglion Cysts on both of my wrists, torn the muscles in both thumbs, and been diagnosed with Carpal Tunnel Syndrome and Repetitive Stress

Injury—all of which can be the “kiss of death” if you make your living as a performer. After talking with several specialists, I attributed most of my problems to not stretching and/or not warming up and practicing properly.

I knew that if I wanted to continue performing often, I would have to change my habits. Now, I follow these three simple rules: stretch/warm-up slowly, practice slowly, and ice my hands at the end of the day to take care of any swelling that has accumulated during the course of practice sessions. When I do these things consistently, my symptoms disappear, and I can practice and perform for hours. When I neglect these things, my hands and wrists get overworked and I experience the pain associated with the ailments listed above.

In our profession, our wrists and hands are going to be overworked on a daily basis. That is just the nature of our business. Exercise cannot prevent these injuries, and if you are in the midst of a flare-up, a workout or a practice session may aggravate it. However, if you are *not* already experiencing symptoms, stretches for the hands, arms, and shoulders can help.

I am not a medical doctor, so if you are experiencing problems, you should consult a professional. I have found that putting ice on my hands and wrists is an excellent way to decrease the symptoms of Carpal Tunnel Syndrome, Tendonitis, and Repetitive Stress Injury. Taking a small amount of vitamin B-6 (50 mg) will also help increase circulation to the nerve endings.

The following stretches were designed by Michelle Hill, OTR/L, a certified occupational therapist in Nashville, Tennessee. These stretches have worked wonders for me. Do these moves before your practice sessions—before you pick up a stick or mallet. You should never feel pain when doing these exercises, just a gentle stretch.

1. Shoulder and Hand Stretch: Lace your fingers together and turn your palms away from your body as you extend your arms forward at chest level, keeping your shoulders back and down. Hold for 10 seconds, then lower your arms to your sides and repeat five times. Stretches the shoulders, forearms, and fingers.



2. Overhead Stretch: Lace your fingers together and turn your palms away from your body (A), then extend your arms overhead, allowing your elbows to bend slightly (B). Hold for 10 seconds, then lower your arms and repeat five times. Stretches the upper torso, shoulders, and fingers.

3. Arm Stretch: Hold your right arm straight out in front of you and bring it across your chest toward your left shoulder. With your



2B

left hand, grab behind your right elbow and stretch your arm across your chest. Hold for 10 seconds, lower your arms, and repeat on the opposite side. Repeat five times. Stretches the back of the arms and shoulders.

3

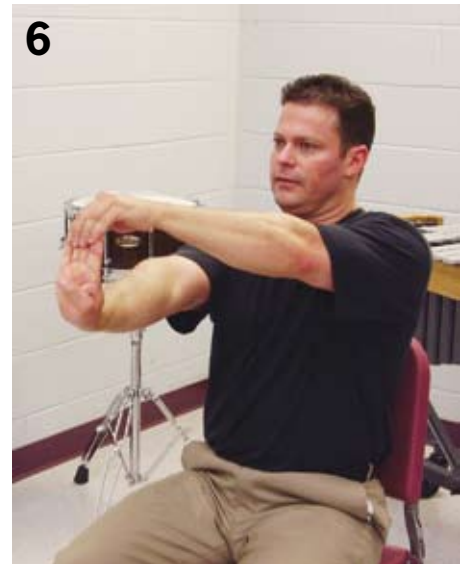
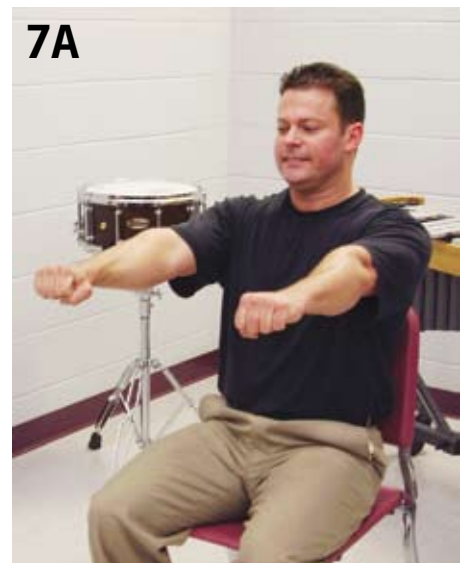
4. Wrist Warm-up: Sit with your arms at your sides and your elbows bent to 90 degrees. Without moving your upper arms, turn your hands so your palms face upward toward the ceiling (A), then downward, toward the floor (B). Repeat five times. Gently warms up the wrists and forearms.

5. Advanced Wrist Warm-up: Extend your arms in front of you, turn your hands so your palms face the ceiling, turning your elbows as far as they can go (A), then in the opposite direction, so that your palms are facing opposing walls (B). Stretches the wrists, elbows, forearms, and shoulders.

6. Wrist Stretch: Extend your right arm in front of you and bend your wrist back. With your left hand, reach across and grab the tips

4A**4B****5A**

of your fingers on your right hand. Gently pull the fingers back toward your body. Hold for 10 seconds, lower your arms, and repeat on the opposite side. Repeat five times. Stretches the wrists, forearms, and fingers.

5B**6****7A**

7. Hand Warm-up: Raise your arms to chest level, elbows slightly bent. Make a fist with both hands (A), then extend your fingers, spreading them out and apart without strain (B). Gently warms up the hands and fingers.

7B



Andy Harnsberger resides in Cleveland, Tennessee and is active throughout the year as a freelance percussionist and recitalist, performing approximately 50 concerts per year. He is also in demand as a clinician across the country, presenting workshops and master classes at many universities. Harnsberger earned his Doctorate of Musical Arts in Performance and Literature at the Eastman School of Music in Rochester, New York, where he also received the prestigious Performer's Certificate. He has been Director of Percussion Studies at Lee University in Cleveland, Tennessee since 1997.

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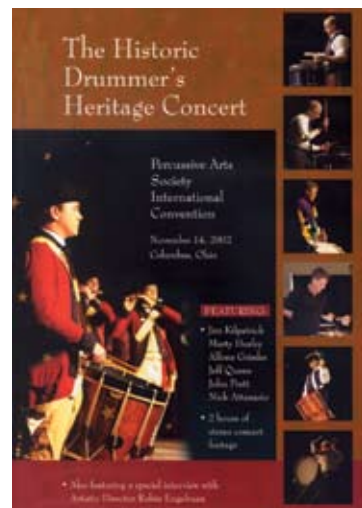
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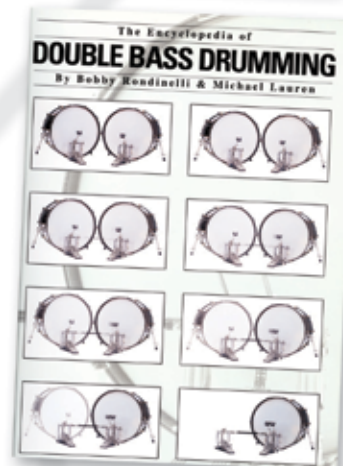
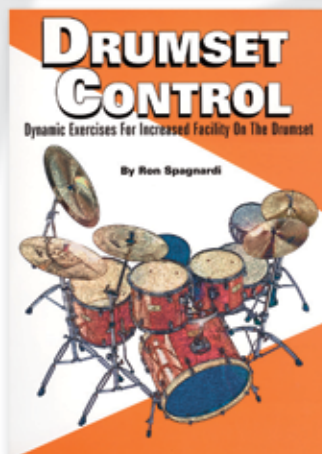
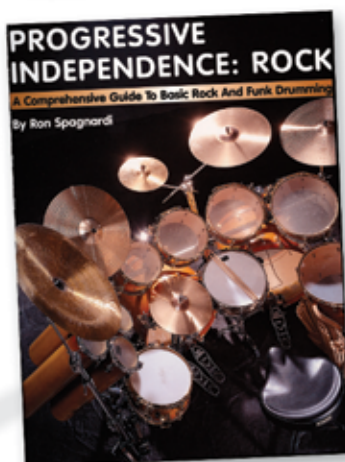
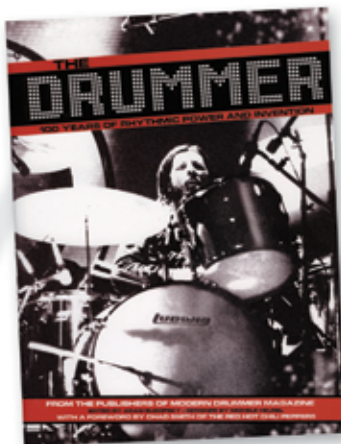
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Paths of Coordination

By John Mark Piper

Physical coordination is a key ingredient to playing music for most musicians. Managing the pathways from the brain to our extremities is a crucial part of that effort and is especially significant to percussionists. Anything that requires coordination, from learning a challenging beat on the drumset to working out contrapuntal lines on the marimba, or from pedaling and damping on the vibraphone to patting your head and rubbing your tummy, requires precise and direct communication between your brain and limbs. The more it is practiced and understood, the more intuitive this relationship becomes and the easier it is to advance and learn new music.

Often times, commands sent to the hands and feet at the same time get confused somewhere along the way. When we practice our instrument, a discipline is developed that routes and manages the brain's transmissions, thus setting up the "lines of communication."

An example of this is the beginning drumset student working out his or her first rock beat. Though the student may understand the beat, the information reaches the hands and feet in a mixed-up version, as if it were shuffled in a bingo cage somewhere along the way. The bass drum followed the snare, or the hi-hat completely quit on beat 2, or any number of other variations of mishaps. We've all seen and experienced it to varying degrees.

As a teacher and player, I find this extremely interesting and advantageous to my own teaching and personal growth because even at an "advanced" level, I find that I have the same issues but on harder problems.

All music students begin with relatively undeveloped lines of communication within their body to varying degrees and must learn to bridge the communication between their brain and their extremities and continue to strengthen those paths throughout their musical life. I have found that bringing this phenomenon to the surface helps tremendously when teaching.

At first, the brain seems to send out commands in an uncontrolled array of sparks and flashes that seem to be directed to anonymous limbs. We get frustrated when our limbs don't sort them out. Until we establish clear lines of highly evolved pathways from brain to limb, playing anything organized is very difficult if not impossible. Once the routes

are established, adding other expressive aspects to the music becomes feasible.

EXPOSING THE PATHS OF COMMUNICATION

Exercise 1 is a dynamics exercise for drumset players that many advanced students may find just as challenging as beginning students. The exercise is simple to understand but difficult to execute and clearly reveals the path and confusion that occurs during the path of travel.

The example has all limbs playing eighth notes together, but the dynamics change independently. This is not only an excellent exercise to help drummers become better real-time "mixers" of their overall sound, but it also demonstrates and helps to expose the paths that information must travel to get from imagination to instrument.

I've learned by watching students struggle to manage new coordination that this type of dexterity is very much about communication traveling through the body. The ideal conclusion is for the mind's ear to imagine a sound and our bodies to duplicate it instinctually on the instrument.

TECHNIQUES FOR FORGING NEW PATHS

For both teaching and learning, I have primarily used three techniques to help forge new paths of communication from brain to limb. I refer to them as *Auto Pilot*, *Climbing the Ladder*, and *Gear Time*. When using these techniques to teach others, it's important to note that different people respond differently to each. I usually try them all and use them in different combinations depending on the music and the student's own unique strengths and weaknesses.

AUTO-PILOT

This is where a segment of a drum beat has an ostinato part, such as "jazz time" on the ride cymbal with "2 and 4" on the hi-hat, "Latin time" with a bossa or samba bass drum and hi-hat ostinato, or "rock time" with the hands playing an ostinato rock pattern. These can all be assigned to "auto-pilot," and a new or unfamiliar part can be added over the top of the auto-pilot portion. The trick to this is that if you are working alone,

Example 1

Ride

4/4

pp ff pp

Snare

4/4

pp ff pp

Bass drum

4/4

pp ff pp

Hi-hat

4/4

pp ff pp

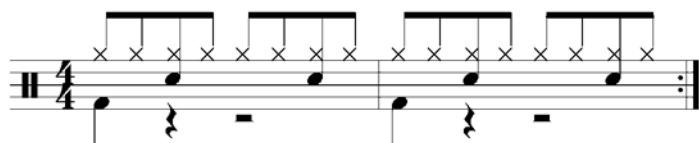
you will have to devote a portion of your awareness to the “auto-pilot” part in order to keep it in check.

A mirror is an excellent companion to this technique. *Watching* the physical movement of the ostinato part, while *listening* to the added part (or vice versa) helps to divide your attention prudently and obtain quicker results when relying on your own objectivity.

Example 2: Hi-hat and snare drum on auto-pilot.



Example 3: Add bass drum when ready.



CLIMBING THE LADDER

This refers to taking one step of music at a time—slowly, patiently and methodically. I often use the phrase “slow down and you’ll go faster” when teaching this technique to my students. Climbing the ladder is a simple procedure that supports accomplishment and utilizes a sensible dose of learning by rote.

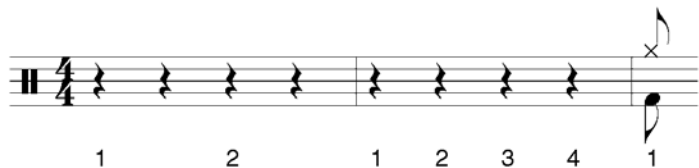
The following is an example of how to apply Climbing the Ladder to a beginning drumset student learning a simple rock beat. It can easily be applied to any instrument from beginner to advanced.

Objective: To be able to play the following rock beat with ease.



Step One: Establish a solid, precise tempo with a two-measure count-in.

Step Two: Play and say everything on count “1” and STOP!



Stop, take a breath, relax, and repeat until it becomes easy.

Step Three: Play and say everything up to the “& of 1.”



Stop, take a breath, relax, and repeat until it becomes easy.

Step Four: Play and say everything up to beat “2.”

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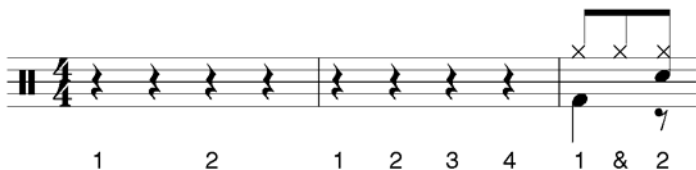
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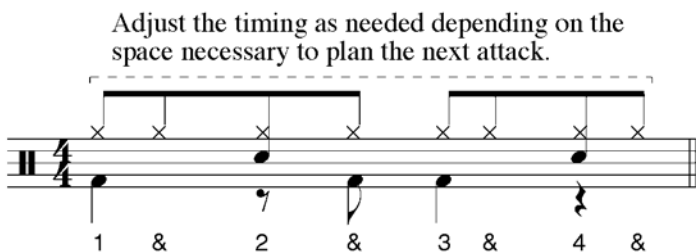


Stop, take a breath, relax, and repeat until it becomes easy. Continue climbing the ladder until you can play the complete beat.

GEAR TIME

This is the most complex method, but it often works better for many students when other methods failed. The objective is to isolate challenges by eliminating the physical coordination difficulties caused by strict time requirements in music. This allows the student to organize counting with the pathways without being under pressure to stay with a groove or tempo.

I begin by telling my students that they are now the “Master of the Universe and Controller of Time.” They have the power and authority to slow time down, speed time up, or stop time completely as needed. The only thing they cannot do (since they are the “Master of the Universe”) is make a mistake. If they do, the entire universe implodes and all things as we know them end.



I call it “Gear Time” because the counting represents the teeth around the “gears of time,” which can be slowed, stopped, or sped up at will, but they *must* match up with the actions of playing, which symbolize the gears of physical reality. If these two elements of the cosmos don’t match up, then the “Master of the Universe/Controller of Time” has made a mistake (oops). This forces the student to think before playing and take time to route the information to the correct limb on the correct count methodically and thoughtfully.

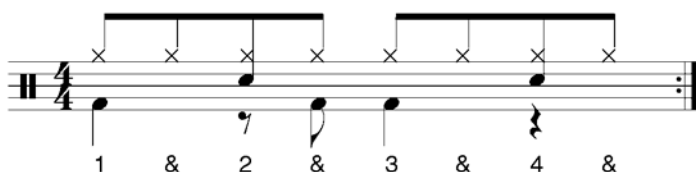
Step one: The student begins by saying and playing the first count and attack. There is no established tempo in Gear Time so there also is no count-in. Remember, the numbers of the counts are the teeth of time, and the actions of the playing are the teeth of “reality”; the two must always match up. There are no mistakes allowed, so students should take their time and think about what they are about to do before they do it. Using the same simple rock beat from “Climbing the Ladder,” the student should have played the bass drum, the hi-hat, and said “1.”

Step two: The student continues by saying and playing “&,” which will generate the playing of the hi-hat only.

Step three: Play and say to the count of “2” (snare drum and hi-hat).

Step four: Play and say “&” (of 2) and play the hi-hat and bass drum together.

Continue this through until you reach the end. Then do it again and again until it is easy. Then play it in tempo with a groove.



Auto Pilot, Climbing the Ladder, and Gear Time all advance toward the same goal but with different methods of reaching it. They each specialize in dividing the focus of musical responsibility between different degrees of the mental and physical process. I’ve found that when one doesn’t work, another will. On especially difficult cases, it may take two or even three or more attempts at the different approaches to accomplish a given challenge.

John Mark Piper teaches in the Dallas, Texas area. His current focus is providing lessons, solo vibraphone arrangements, and recordings at www.JohnMarkPiper.com. PN

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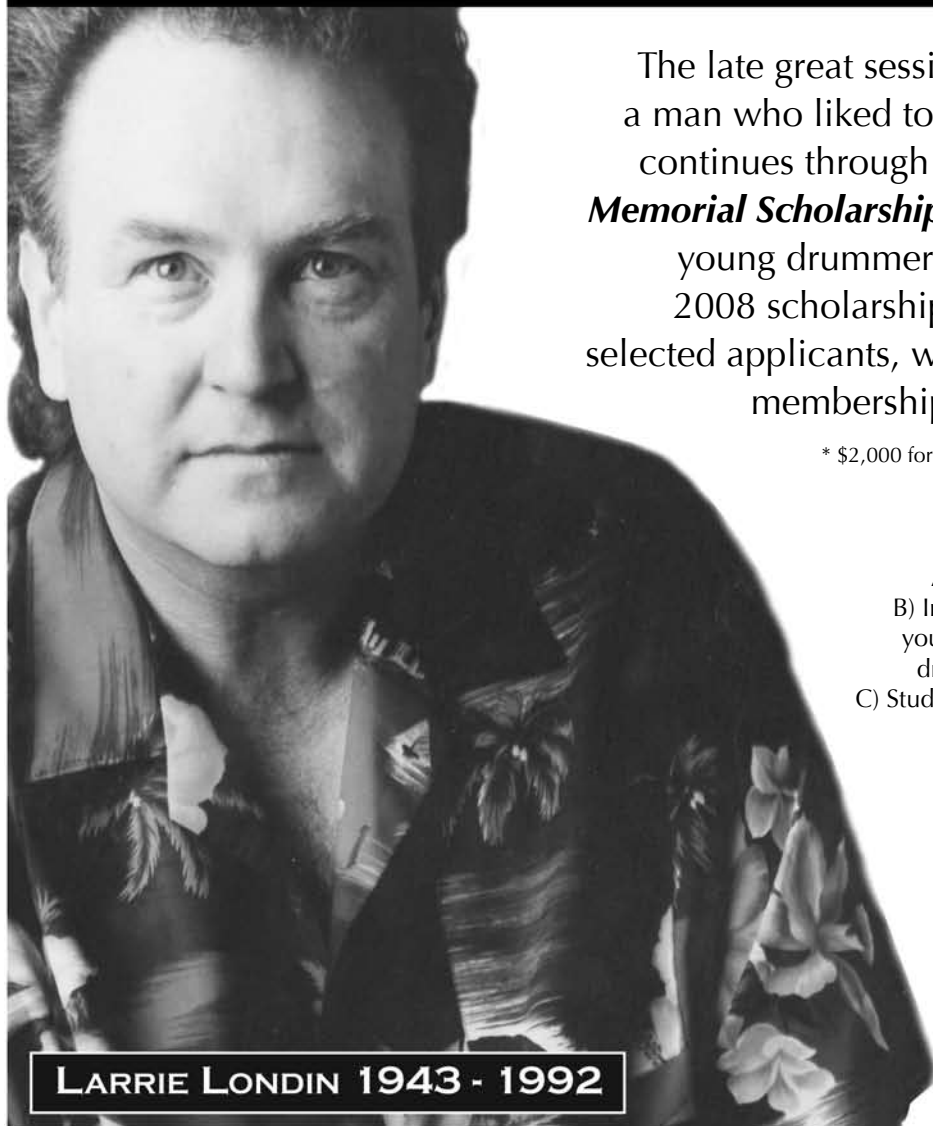


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The late great session drummer Larrie Londin was a man who liked to share with others. That sharing continues through the PAS/SABIAN **Larrie Londin Memorial Scholarship**. Created to support promising young drummers with their drumset studies the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

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

MANADATORY REQUIREMENTS

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

OPTIONAL REQUIREMENTS

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

Name: _____
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 State/Country: _____ Zip/Postal Code: _____
 Phone: _____ School: _____
 Grade Level: _____ Age: _____ PAS Member No. _____

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

FREE CONCERT VIDEO

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

Additional Note Service Music videos may be purchased from 1-800-628-1528 Dept. SAB01; or online at www.sabian.com

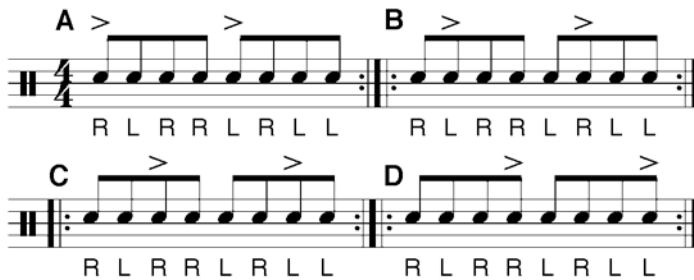
Send form with materials to Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516
 All application materials must be in the Washington PAS office no later than March 15, 2008.
 Winners will be notified May 20, 2008.

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

Paradiddle Accents on Drumset

By Mike Spinrad

My teacher, Greg Sudmeier, taught me the following exercise about 25 years ago.



Drummers and percussionists need to be able to switch the accent of the paradiddle at will. Practice the exercises above in this order: A-A, B-B, C-C, D-D and every permutation that mixes the order, including:

A-A, C-C, D-D, B-B
A-A, D-D, C-C, B-B
A-A, B-B, D-D, C-C
B-B, A-A, C-C, D-D
B-B, A-A, D-D, C-C, etc.

Now that you are familiar with the idea of varying the placement of the accents, let's look at some of the drumset applications to Variation C. You will need a setup that includes a ride and crash cymbal on both sides of the drumset.



Now let the left hand stay over the rack tom.



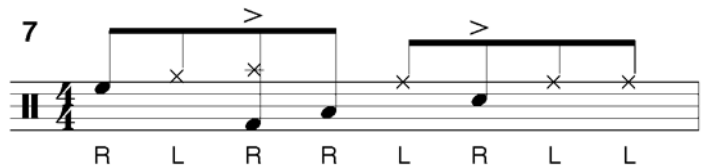
The next two exercises are hybrids of 1 and 2.



Now add some flavor by hitting the hi-hat slightly open (placed traditionally on the left side).



Leave the left hand on the hi-hat and move the right hand around the drumset. Notice that the accent also changes placement.



Exercise 8 uses a ride and crash cymbal, both placed on the right.



You are only limited by your imagination. Starting the right hand on the floor tom yields a very interesting pattern.

9

R L R R L R L L

10

R L R R L R L L

After you have mastered the above, try using similar ideas for variations A, B, and D.

Mike Spinrad records and performs with San Francisco Bay Area jazz, R&B, and pop groups. Listen to Spinrad's original jazz compositions at www.cdbaby.com/cd/mikespinrad. PN

How to submit manuscripts to the PAS On-Line Research Journal

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal, 32 E. Washington, Suite 1400, Indianapolis, IN 46204.
2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

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



Earl Yowell, *Associate Professor of Percussion*

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Selected Reviews

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

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

Difficulty Rating Scale

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

PEDAGOGICAL COLLECTIONS

Dechiffres Vol. 3

Michael Cals

\$31.05

Gerard Billaudot

This is a collection of 78 very advanced etudes for snare drum, timpani, keyboards, and multiple percussion. The etudes are intended for advanced students and are labeled as sight-reading exercises; however, each study will require practice prior to having them ready for performance. There is no particular order or form in the collection, as they jump from one instrument area to another. The exercises are advanced, and will challenge even the more advanced performer in rhythmic and technical difficulty.

Many of the keyboard studies are written for two mallets, although some might be easier to execute with four mallets. A few of the vibraphone studies are written for a four-octave instrument, so shifts in register will be necessary for a standard vibraphone.

This is a tremendous text that should

become popular for schools with advanced programs.

—George Frock

Sight-Reading Exercises for Keyboard, Timpani and Multipercussions (1 and 2)

Michel Cals

1: \$24.82; 2: \$26.82

Gérard Billaudot

There are actually three volumes in this set, but only volumes I and 2 are being reviewed. Both volumes contain sight-reading exercises for two, three, four and five timpani, vibraphone, xylophone, marimba, bongos, snare drum, and multiple percussion.

There is no index, so it is not possible to find material for a particular instrument without thumbing through the books. Volume 1 is marked "Advanced (7-8)" and Volume 2 is "Advanced 8," but it is not likely that one would be able to discern much difference in the level of difficulty between the two volumes.

While the material in these two books is labeled as sight-reading exercises, I question if any advanced percussionist could actually sight-read any of the material. These books are actually study materials—exercises for developing and advancing a player's musicianship. These are "hard-core" exercises—atonal and without form or familiar style. The faint-of-heart need not venture forth, but for those daring enough to tackle complicated rhythms, unusual phrase patterns and short pieces that are unlikely to have much "audience appeal," these new publications are for you.

The Foreword indicates that the sight-reading materials are modeled after pieces specifically composed for admission to the Paris Conservatory of Music or for the school's sight-reading exams and sight-reading classes. The Foreword also advises one to practice the pieces, thereby supporting the contention that these are actually exercises rather than sight-reading material.

Without question, the pieces in both books will test any percussionist's skills and could be successfully used to develop musicianship and technique on all of the basic percussion instruments.

—Michael Combs

KEYBOARD PERCUSSION SOLOS

Bonne Humeur

Thierry Deleruyelle

\$8.35

Gerard Billaudot

This short work for xylophone and piano will serve better as a practice etude than a recital piece. A positive aspect includes preparing a work in A-flat major, a rather unused key for most beginning students. The melody stays within an octave-and-a-half range, uses sixteenth-note runs and has several accidentals thrown in for good measure.

The piano part is simple, repetitive and provides the needed accompaniment to solidify the harmonic motion. "Bonne Humeur," which translates to "Good Mood," is a straight-forward, moderate-tempo work meant for beginning percussion students.

—Brian Zator

Val's Book

Véronique Vernon

\$25.00

Journées de la Percussion

This French publication includes ten elementary solos that are each around a minute in length. They are basically duets for xylophone with marimba accompaniment. An accompanying CD contains both a performance recording and an accompaniment recording (i.e., the marimba accompaniment part alone).

The marimba part is a basic four-mallet accompaniment that requires a four-octave marimba. The solo (xylophone) part uses two-mallet technique.



The titles of the tunes reveal the character or style of each composition and include: "Matt's blues," "Val's valse," "Siegfried est triste," "Le chemin des bruyères," "Val's march," "Juliette a la ferme," "Val's spring," "Martine reve," "Ballade inconnue" and "Clara & Val got the blues."

This collection would be appropriate for junior high keyboard percussionists.

—Jim Lambert

3 pieces for Vibraphone

Bruno Rossingnol

\$7.91

Gerard Billaudot

This is a short, accessible work for the young vibraphonist. The first of the three movements, "Trampoline," uses two contrasting themes, a slow lyrical section and a faster section with bouncing melodic material. These two ideas are alternated until a short statement of the lively section closes the movement. The second, "Toupie," is also in two broad sections, the first of which features syncopated eighth-note figures in 3/4 and 4/4. The second section is a lazy waltz that slowly winds down into nothing. The third movement, "Létoile de Melisande," is a charming, but vibrant, closer with a catchy groove and quick dynamic shifts.

These three pieces are not overly challenging; however, the performer must make all decisions on pedaling, as no markings are present. They would be appropriate for teaching advanced high school and early collegiate students basic vibraphone techniques.

—Scott Herring

4 Pieces for Xylophone and Piano

Thierry Deleruyelle

\$11.27

Gerard Billaudot

This is a set of four solos for xylophone and piano, each of which takes around two minutes to perform. Key signatures covered include F minor, D minor, G major and A minor. The solos are quite tonal, dynamics are plentiful and each solo can be performed with two mallets. The solos could be performed as a suite, or each could stand alone. This should be a nice collection for young or inexperienced xylophone students.

—George Frock

Harry Breuer's Ragtime Solos

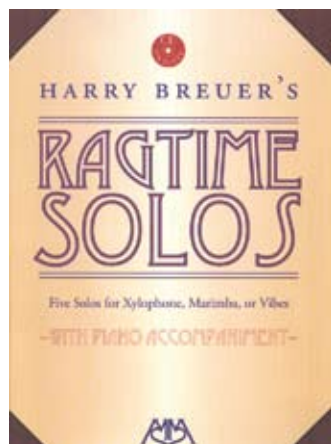
Harry Breuer

\$24.95

Meredith Music Publications

This publication includes five of Harry Breuer's outstanding xylophone solos with piano accompaniment by Susan Anderson and Larry Spivack. These solos include "Mallets Ala Zurke" (the only four-mallet selection), "Rag Doll Rag," "Temptation Revamp," "Waltz in Ragtime" and "Joplin on Wood."

The publication includes the solo book (for either xylophone, marimba or vibes), the piano accompaniment and a CD featuring Breuer's earlier performances of each of these solos. Also included are



IV

program notes on each solo and a brief biography of Breuer.

Any of these solos would be appropriate as contest or festival selections for the pre-college keyboard percussion performer or as repertoire for the undergraduate college percussionist. This is an excellent value for the price.

—Jim Lambert

Concerto for Marimba and Percussion Ensemble

Daniel Adams

\$25.00

Self-published

Commissioned and recorded by the University of South Florida Percussion Ensemble, Daniel Adams' new work revels in shifting time signatures, evolving timbre changes and imitative counterpoint. Written for marimba soloist and six percussionists, instruments required can be found in most high schools and colleges, with the exception of three bowl gongs.

The piece oscillates between many short sections of atonality, short grooves and polyrhythmic layering, while falling within a minimalist rhetoric. The marimbist serves as the featured player and also as part of the ensemble. Though the solo part is not technically flashy, challenges occur through atonal harmonies, large leaps and wide intervals. The ensemble colors give the piece its identity and support the marimbist well.

V

Due to the constant shifts in texture, creating a cohesive musical presentation will be challenging to any ensemble. This work will force students to communicate, listen and interact with one another.

—Brian Zator

Prelude for Marimba

Mary Broughton

\$34.95

Rhythmscape Publishing

This is a lovely, short work for 5-octave marimba in a neo-baroque style. Four-mallet technique is used throughout. The work begins with a free, adagio introduction in A minor. The mood is emotional with much dynamic contrast, and there is ample opportunity for personal interpretation. After a fermata, the tempo changes to Allegretto and the meter is in 5/8 for the rest of the piece. The melodic material is still very tonal and modulates to various keys. The 5/8 meter sounds very natural throughout, and the piece retains its neo-baroque flavor. After moving through several key centers, the work returns to A minor to conclude.

This well-crafted piece is idiomatic to the 5-octave marimba, making good use of its warm timbre. Students with strong technique and a mature sense of phrasing and dynamic control will enjoy performing "Prelude for Marimba."

—Tom Morgan

Black and Blue

Shawn Michalek

\$20.00

Self-published

"Black and Blue" is a unique addition to the solo marimba repertoire. I would classify this work as "contemporary minimalism." It requires a 5-octave marimba and lasts about eight minutes.

Specifically, the piece has 1,484 "A-flats," 237 "D's," 101 "F's," 48 "E's," 38 "C's" and 117 "B's." Although centered around A-flat, "Black and Blue" lacks a key area and uses the other notes for color and variety. Beginning with simple quarter-notes on the A-flat above middle C, development comes from adding embellishments and syncopated sixteenths on the other four A-flats around constant quarter notes. Moments of repose come from rolls on notes other than A-flat. As the energy increases, the number of notes within each beat also increases, as well as the addition of other notes besides A-flat.

The space between interval skips gets larger leading into the middle section. Rhythmic diminution and hemiolas abound in this section. The piece soon works back to the quarter-note ostinato through rhythmic augmentation.

Overall, the technical challenges almost outweigh the musical result. There are many moments with three-octave skips within rapid grace-note figures, octaves in both hands played at extreme ends of

VI

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the marimba, and one-handed leaps that seem almost impossible at the requested tempo of quarter-note equals 100. Most of the work uses sixteenths with grace notes, and syncopations with each hand set at an octave interval most of the time. Michalek purposefully omits dynamic markings, leaving those decisions to each player. This piece requires an extremely advanced and patient performer to deliver a successful performance.

—Brian Zator

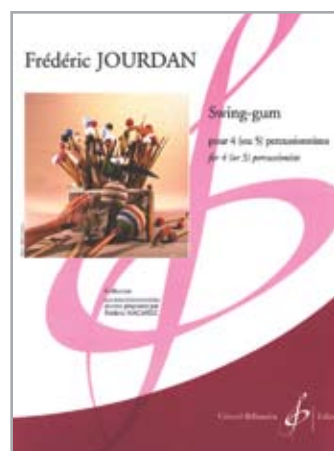
KEYBOARD PERCUSSION ENSEMBLE

Swing-Gum

Frederic Jourdan

\$13.95

Gerard Billaudot



This is a simple work for keyboard ensemble of four or five players using xylophone, vibraphone and marimba. Both marimba parts may be played on one instrument, and the xylophone part may be divided between two performers. As the tune progresses, three of the players are given the opportunity to take the lead with melodic material. The composer also indicates that an improvised vibraphone solo would be appropriate during the first eight measures of the repeated section. "Swing-Gum" would be an enjoyable selection for a group of young keyboard percussionists.

—Scott Herring

El día de los muertos

Robert Xavier Rodriguez

\$35.00

G. Schirmer

"El día de los muertos" was commissioned by Bradford and Dorothea Endicott for the New England Conservatory Percussion Ensemble. It is for eight players and lasts ten minutes. A programmatic work, Rodriguez uses the Mexican folk holiday The Day of the Dead for his inspiration and provides detailed program notes in the score.

"Contrary to ghostly images of America's Halloween, Mexico's All Soul's

Day is distinctively playful and nostalgic," he explains. Tradition says that children go to the cemetery to wake their deceased relatives from their quiet place called "Mictlan." The living welcome the rising skeletons with a fiesta complete with dancing, singing and feasting. After the day is over, the children escort the dead back to their graves to rest for another year.

The form of the piece follows an expanded ABA structure. While the A section depicts the children waking the dead, the B-section is divided into three different dance-like segments. Various Mexican folk songs are used throughout, including a combination of all melodies at once in the middle section.

Rodriguez uses pitched percussion instruments including two vibraphones, two marimbas (4.3- and 5-octave), crotales, glockenspiel, chimes and four timpani, plus five nipple gongs and four almglocken (possible substitutes listed for both). Non-pitched instruments include mark tree, bell tree, glass wind chimes, cymbals, wind gong, maraca, rain stick, tambourine, triangle, shakers, Vibraslap, two tam tams and guiro.

All players get a satisfying workout with challenging keyboard and multi-percussion parts. The melodies are attractive and orchestrated in unique methods, and all keyboard parts require strong two- and four-mallet technique.

—Brian Zator

Face a Face en Trio

Face a Face en Duo

Thierry Deleruyelle

\$19.99 each

Gerard Billaudot

"Face a Face" comes in two different versions, the first for a trio of vibraphone and two marimbas, the second as a duo for vibraphone and piano. Except for a few register alterations in the marimba parts, the work is basically identical in both settings.

At times the work has the feel of a vibraphone solo with accompaniment, but the marimba parts (and piano part) are substantial and have solo sections of their own. Both the marimba and vibe parts are challenging with highly syncopated linear figures and running sixteenth-note passages that are in pitch unison.

Both marimba parts require performers who are versed in four-mallet technique, although the second marimba part requires less four-mallet work. The largest challenges will be coordinating the syncopated figures that result in hocketed figures between the voices.

This is a versatile work that could be programmed on a recital, percussion ensemble concert or chamber music series.

—Scott Herring

Pictures at an Exhibition

German Marimba Duo

\$14.00

Coda Music

Originally conceived as a cycle of works for piano, Mussorgsky's "Pictures at an Exhibition" is well-suited for marimba duo. The German Marimba Duo (Andreas Schwartz and Matthias Krohn) artfully interpret their own arrangement of this well-known work. Particularly notable are the five "Promenades," each of which takes on a unique character because of mallet choices and playing style. The duo also does an exceptional job of capturing the whimsical character of "The Gnome" and mysterious nature of "The Old Castle." "The Great Gate of Kiev" also retains its pompous nature in the duo's arrangement. On occasion, the mallet choices seem a bit abrasive, especially in rolled passages where the piano would simply be sustaining a long note. It will take two marimbists of considerable skill to tackle this 35-minute *tour-de-force*.

—Scott Herring

TIMPANI SOLO

Bushido: The Way of the Warrior

John Willmarth

\$10.00

Innovative Percussion

This was the second-place winner in the 2006 PAS Composition Contest. Composer John Willmarth explores the contemporary timbres available in an unaccompanied, four-timpani setup.

Based upon the programmatic background of the Japanese samurai, each of the three movements of this 14-minute composition is subtitled according to principles of the samurai: I. Jin (benevolence), II. Meiyo (honor and glory) and III. Yu (courage). The first movement is more of a "soundscape" into the timpani's various timbres. The second movement explores the melodic capabilities of the timpani—especially as they reflect some of the ancient Japanese melodies. The final movement is a rhythmic piece, influenced by the Taiko drumming tradition.

This advanced timpani solo is suitable for a senior recital or a graduate-level percussion recital.

—Jim Lambert

Suite Concertante

David Hext

\$30.00

Hext Music

This solo for four pedal timpani and piano was commissioned by the Trinity/Guildhall Examinations Board, and is presented in three contrasting movements, with a very short fourth movement being a brief recap of the opening theme.

The opening movement is a rather slow

Largo with many sustained rolls that are interrupted by brief rhythmic interludes. The piano score is quite chromatic, and the timpani part has many melodic pedal changes. Movement two is dance-like and alternates between simple and compound rhythms. The third movement is in the style of a march, and the rhythmic feel changes between 2/4 and 12/8 patterns.

As expected in a contemporary work, there are numerous pedal changes, but each is clearly notated. The choice of mallets is left to the discretion of the player. The solo is clearly notated, and tasty in melodic and rhythmic content.

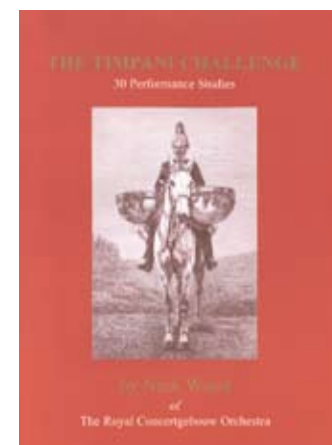
—George Frock

The Timpani Challenge

Nick Woud

\$25.00

Pustjens Percussion Publications



This is an advanced text for timpani in which the primary focus is a collection of 30 advanced studies. In addition, there are several exercises that address basic techniques, such as development of the hands, arms, and mallet control. The book also presents several exercises, labeled as warm-ups, which are meant to build speed as well as movement between the drums. There are many unusual sticking suggestions, but they are designed for a purpose, so these suggestions should be followed.

The studies are very advanced, offering many contrasting meters, tempos, styles and rhythmic challenges. Many also require pedal or tuning changes. Most of these changes are clearly notated, but some will require advanced study or experimentation by the performer. This text will offer excellent training for students who hope to have careers as professional timpanists.

—George Frock

MULTIPLE PERCUSSION

Parce Que

Nicolas Martyniciow

\$11.34

Gerard Billaudot

A multitude of colors perfectly describes this multiple-percussion solo. Instruments required include bass drum, bass tom, snare drum, tumba, conga drum, three cymbals and three timpani. Additional colors are added by the use of maracas, temple blocks and even the human voice. Included with the publication is a half-page of performance notes, which describe the notation and nuance written for each instrument.

The solo employs West-African-type rhythms, with the soloist performing all of the percussion sounds, but also using the voice, talking and singing into the timpani. As expected in a solo depicting African styles, there are repeated ostinato patterns, with the rhythms layered over one another.

This solo should take just under seven minutes to perform. It is quite impressive, and should receive many performances.

—George Frock

V-VI

DRUMSET

Jazz Drumming in Big Band & Combo

Sperie Karas

\$19.95

Hal Leonard

This 96-page book for jazz drumset development includes independence exercises, technical exercises, jazz reading exercises, preparation for chart reading (with an enclosed CD recording of a combo) and a printed drumset solo. A native New Yorker, Sperie Karas has performed for a number of years in Europe—particularly the jazz scene in Germany. This intermediate-level drumset instruction manual will prepare the younger or the non-reading drumset player for chart-reading situations with technique development exercises that are necessary for these skills. The accompanying 60-track CD is most helpful for pedagogical reinforcement.

—Jim Lambert

III-IV

Creative Control

Thomas Lang

\$24.95

Hudson Music

This CD/book package is the companion to the previously released instructional DVD of the same name, which delineates Thomas Lang's methodical practice regimen. It includes numerous hand/foot

V-VI



exercises (frequently thirty-second notes), advanced coordination exercises, multiple pedal orchestrations (MPOs) that use double bass pedals phrased in odd groupings (fives, sevens, etc.), motion studies around the drums to improve dexterity, and five play-along tracks with charts. Lang adds some commentary about each exercise and performance notes for each chart.

The exercises and songs are very challenging and meant to be chop-builders for the advanced player looking for a real workout. Be warned—mastering these techniques at these speeds will require a considerable amount of time.

—Terry O'Mahoney

Odd Meter Clave for Drumset

IV-VI

Conor Guilfoyle

\$24.95

Kendor Music



This book grew out of Conor Guilfoyle's desire to develop freedom playing in odd meters and from his love of Afro-Cuban music. After much study and trial and error he developed the approach contained in the book. As he states in the introduction, "I developed the concept of adjusting claves to other time signatures, with varying degrees of success. What became obvious to me quite quickly was that the closer I stuck to the original rules of clave the more natural the pattern sounded." Guilfoyle limits himself to the

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rumba clave applied to 5, 7, and 9. He also sticks to the 3–2 clave throughout.

The book begins by introducing the Afro-Cuban grooves in their conventional form. After discussing the conventional clave pattern, he covers the cascara, mambo bell, bongo bell, songó, guaguancó, Mozambique, timba and the Afro-Cuban 6/8. The next chapter introduces the clave in seven, which really amounts to removing the quarter rest at the end of the 3–2 Rumba clave. He also adapts the cascara, mambo bell, bongo bell patterns, and the grooves mentioned above in a similar fashion. The clave in nine can be thought of as a measure of 4/4 followed by a measure of 5/4 with an extra quarter note added on beat 5. All the grooves are adapted to this meter in a similar way.

The clave in five is a little different, as it requires an additional note on the offbeat, creating a “4–2” in place of the 3–2 clave. Guilfoyle applies this new clave to all the grooves covered in previous chapters. The book concludes with a chapter on “Creating Your Own Clave.”

The book has an accompanying CD that contains demonstrations of each of the grooves in the book. This will be of great help to the student and also demonstrates how easily these traditional Afro-Cuban grooves can be adapted to odd meters. While this is a pretty specialized topic, the book is a valuable addition to the drumset pedagogy literature. It will be particularly useful for those who have mastered the basic Afro-Cuban beats and want to take them further.

—Tom Morgan

INSTRUCTIONAL VIDEOS

The Art of Playing Brushes II-V Adam Nussbaum/Steve Smith \$49.95 Hudson Music

If you want to learn about playing brushes, this seven-hour instructional DVD, produced by Adam Nussbaum and Steve Smith, is one of the best instructional videos on the market. It features seven drum masters (Joe Morello, Eddie Locke, Billy Hart, Charli Persip, Ben Riley, Nussbaum, and Smith) demonstrating and analyzing their particular styles of brush timekeeping, archival video footage, a booklet detailing the history of brush playing and essential listening guide, and a 17-track play-along CD.

Brush playing is often difficult to learn from a book, so the video medium is well suited to this endeavor. The format is simple: have each of the seven drummers play along with several different tempo swing tracks, then dissect their style, technique and individual brush philosophy. The first disc also includes demonstrations of ballads, a private lesson with Nussbaum,

a 5/4 brush solo by Morello, and an amazing duet between Smith and Jeff Hamilton.

Disc two features demos of bossa nova, samba, and 3/4 playing, “words of wisdom” from each player, and lessons with Ed Thigpen and Louis Bellson. The beauty of this video is the variety of approaches to brushes, the infinite textural possibilities, and the vitality and mastery demonstrated by each of the artists. Even if you *think* you can play brushes, you can learn something from this video (this reviewer did!).

The Art of Brush Playing is a masterfully conceived and executed video on this important facet of drumming.

—Terry O'Mahoney

Secret Weapons for the Modern Drummer II-VI

JoJo Mayer
\$39.95
Hudson Music

JoJo Mayer's secret weapon is no secret anymore. On his new 2-DVD set, he reveals all the secrets to his amazing chops, which turn out to be just good, solid, natural snare drum techniques that have been around for many years. But Mayer combines his ability to demonstrate each technique flawlessly with his clear, logical teaching style to create a DVD that will stand for many years as a definitive pedagogical resource.

The production of the DVD is also great. It is fast-paced and interspersed with humor. And each new section begins with Mayer performing a short solo in various places in New York City.

He begins with a thorough discussion of fundamentals, including grip, (German, French, traditional) and an excellent treatise on matched vs. traditional grips. He also gives a detailed description of the fulcrum, choosing drumsticks, and rebound. The next section is called “Tools” and covers a wide variety of approaches to snare drum technique. These include the Gladstone technique, finger technique in traditional, French and German grips, double strokes, the snap double stroke, and a nifty trick that makes changing between matched and traditional grips very easy.



One of the most valuable aspects of the DVD is Mayer's discussion of Moeller technique. He covers the topic in a clear and detailed way so that students at all levels will be able to understand it and begin practicing and applying it.

A section called “Two for One,” explores ways to get the maximum effect with minimum effort. Included is “The push-pull technique,” “the Mayer stroke/valving technique,” the one-handed roll, and interlacing single-stroke exercises.

The next section, “Chops Factory,” covers speed, accuracy, endurance and power. He includes an analysis and breakdown of the double-stroke roll and flam rudiments as well as a discussion of the use of the upper body when playing drumset. The DVDs conclude with a more conceptual section where he covers hearing (“how fast can you hear?”), how to warm up, volume and overplaying, playing out of the drum, and some thought-provoking quotes on practicing.

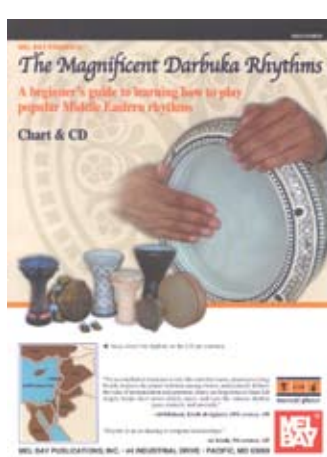
This DVD set should be part of every percussion teacher's library. It would be hard to find more complete and easy to understand lessons on hand technique. It will appeal to both the beginner and the veteran percussionist and will open many doors for anyone who applies these techniques.

—Tom Morgan

WORLD PERCUSSION

The Magnificent Darbuka Rhythms I-III Shlomo Shechter \$14.95 Mel Bay

This four-page laminated “brochure” is a brief introduction to the *darbuka*, the Middle Eastern goblet-shaped hand drum. It contains pictures of various styles of darbuka, a brief history, diagrams of stroke techniques, basic rhythms (*maqsum*, *masmudi*), and simple technique exercises. A demonstration/play-along CD is also included. This package would be useful for drum circle instructors or classroom teachers who wish to introduce novices



to the interesting sounds available of the darbuka.

—Terry O'Mahoney

World Percussion, Volume 1 I-III —Djembe

Nan Mercader
\$24.95
Mel Bay

Percussionist Nan Mercader presents the basics of playing the djembe in this two-hour instructional DVD. Topics include tuning, history, strokes/sounds, exercises, rhythms (e.g. *kuku*, *kakilambe*, *reggae*), and play-along opportunities. Presented in Spanish, language settings allow for additional viewing with English, French, Italian and Catalan overdubbing.

—Terry O'Mahoney

World Percussion, Volume 2 I-III —Darbuka

Nan Mercader
\$24.95
Mel Bay

This is a 90-minute instructional DVD about the darbuka (the goblet-shaped Middle Eastern drum) for the novice player. It contains information on its history, playing techniques, sounds, tuning, exercises, and important rhythms (e.g. *aayub*, *masmudi kabir*, *maqsum*). There are a number of live performances in different styles (funk, hip-hop and *habanera*) and corresponding play-along opportunities. Originally produced in Spanish, there are overdub settings for English (although some of the translated phrases are grammatically awkward), French, Italian and Catalan.

—Terry O'Mahoney

World Percussion, Volume 3 I-III —Bongos

Nan Mercader
\$24.95
Mel Bay

This 94-minute instructional DVD covers the basics of bongo playing—its history, tuning, playing position, sounds/strokes, exercises, rhythms (e.g., *bomba*, *meringue*, *bembe*, *rock*) and play-along tracks. Accompanying cowbell rhythms such as *campaneo*, *cascareo* and *mozambique* are also demonstrated. Mercader speaks in Spanish, but language settings allow for additional viewing with English, French, Italian and Catalan overdubbing.

—Terry O'Mahoney

MARCHING PERCUSSION

Field Level Mike Lynch and Scott Brown \$40.00 Row-Loft

This 216-page spiral-bound reference text is designed for the band director with

respect to “fielding the ultimate marching percussion section.” The text is divided into five chapters, which include: “The Basics,” “The Front Ensemble,” “The Battery Section,” “Exercise Program” and “Cadences and Stand Grooves.”

Both authors are band directors in Marietta, Georgia, and reflect their passion for conveying and communicating their knowledge from their experiences in percussion at the high school level. Also bundled in this publication is a CD with percussion audio and printable parts relevant to the book’s discussion and presentation. One of the witty segments in this publication is found on page 13: “Stupid Rules for Stupid Reasons.” Although the caption captures the reader’s attention, the rules are very basic and include such comments as: “Be at rehearsals at least ten minutes early,” “Do not ride on the keyboard frames” and “Percussion equipment has a specific place to be stored when not in use.” This reference text would be very appropriate to guide the non-percussionist band director or to assist the active high school percussion marching section.

—Jim Lambert

MIXED INSTRUMENTATION

Demons Before Dawn

IV

Daniel Adams
\$25.00

Self Published

“Demons Before Dawn” is for bass flute and percussion trio. The scoring for the percussion ensemble includes bass drum, tom-toms, temple blocks, temple bowls, bongos, log drums and an assortment of common, small instruments.

The timbre of the bass flute lends itself well to the dark, ritualistic character of this work. Ethereal passages that have a feeling of suspended time are alternated with passages that possess a dance-like quality. While the individual parts are not overly difficult, the percussion parts are frequently written in conflicting rhythmic subdivisions, making ensemble coordination challenging.

Because of its limited dynamic range, the bass flute will likely need to be amplified to balance the metallic instruments used in the percussion parts. An accomplished flutist will be needed to navigate the rapidly changing meters and syncopated rhythms of the bass flute part.

“Demons Before Dawn” would be a unique work to program on a percussion ensemble concert or flute recital.

—Scott Herring

Lorhel 1

IV

Jean-Claude Tavernier
\$19.99

Gerard Billaudot

This is a duo for a 4-octave marimba and

cello. Written in primarily F major, the composition explores many varieties of chordal arpeggios, written over the standard harmonic progression of I ii V I. The themes are presented in different meters, a variety of rhythms and changes of color. The marimbist must perform most of the technical strokes, which are common in four-mallet performance. Even though the note sequences change, the tonality is evident throughout the composition. This fresh composition has a tonality that audiences should relish.

—George Frock

PERCUSSION ENSEMBLE

N’p’tiote Valse

II

Jean-Claude Gengembre

\$15.51

Gerard Billaudot

Scored for a percussion quintet, “N’p’tiote Valse” lasts just under three minutes. Instruments include glockenspiel, xylophone and cymbal, vibraphone and tam-tam, marimba, and four timpani.

The work opens in an up-tempo, minor-key waltz with the vibes playing a chromatically altered melody line. The other keyboards and timpani provide a common waltz accompaniment. After a short glockenspiel re-statement of the melody, the work takes a left-turn into a 5/4 meter with a different melody and ostinato accompaniments. The piece repeats the waltz section once more before fading to the end. The chromatic melody lines and unique harmonies steer this work away from a regular waltz, but still maintains a technical level suitable for beginning students.

—Brian Zator

Concerto for Darabukka and Percussion Quartet

V

Anthony Di Sanza

HoneyRock

\$30.00

This is an exciting new work in an uncommon genre. There is a noticeable lack of works that feature hand drums in a “concerto” environment, and this work is sure to quickly become popular among collegiate and professional percussionists. Di Sanza indicates that the work is a combination of Middle Eastern drumming, chant and Japanese festival drumming. The composer suggests that the soloist use three darabukkas for this work: a large metal instrument, a ceramic instrument and a smaller metal instrument.

The accompanying parts in the percussion ensemble are common percussion instruments such as marimba, vibraphone and tam tam, along with a healthy collection of ethnic instruments from the Middle East, Asia, South America and the Caribbean.

The work is set in a single movement, with varying rhythmic styles using common and irregular metrical structures. Although the solo part is carefully notated the composer has left ample room for improvisation at the player’s discretion. A well-prepared performance of this exciting work is sure to bring the audience to its feet.

—Scott Herring

Nomade

V

Graciane Finzi

\$21.62

Gerard Billaudot

“Nomade” is a work for two multiple percussionists using large setups. Player one requires three toms, snare drum, two pairs of bongos, one pair of congas, sizzle cymbal, Chinese cymbal, high and low suspended cymbals, one Roto-tom, wood chimes, wooden guiro, rain stick (about 50 cm long), maracas, triangle, three water drums, three temple blocks, two gongs, and a bow for the suspended cymbal. Player two uses bass drum, bass drum with pedal, five toms, two pairs of bongos, rain stick, four boobams, maracas, triangle, suspended cymbal, and one Roto-tom. The composer indicates a water gong can be made by floating a hemispherical section of a gourd upside-down in water within a larger gourd.

The piece is composed in four movements, with movement one, “Moussem,” beginning soft and sparse and gradually building in volume and intensity by adding layers of repetitive patterns until it finally moves to a free, more abstract section with some graphic notation.

Movement two, “Mirage,” is shorter and makes use of Roto-toms playing glissandi throughout. “Le sable dance,” movement three, begins in 11/16 and uses mixed meter. It is very fast with intricate interlocking patterns. It climaxes with three large gestures from percussion two on toms and bongos, with percussion one playing a continuous snare drum roll. The movement continues with more driving sixteenth-note patterns and ends with a loud crescendo on snare drums.

The fourth movement, “Transe,” is well named. This short movement is largely made up of continuous sixteenth-note patterns with shifting accents. These patterns move through several meter changes to a powerful conclusion.

This work would be challenging for most advanced percussionists. It is full of dynamic nuance and has much musical appeal.

—Tom Morgan

The Persistence of Past Chemistries VI

Charles B. Griffin

\$50.00

Jeffrey James

Commissioned by Ethos Percussion Group, “The Persistence of Past Chemistries” is a percussion quartet scored for

5-octave marimba, xylophone, woodblock, log drums, claves, castanets, caxixi and cajon. The general style of the piece is minimalist, and the keyboard instruments tend to be used more in a drumming style than in melodic patterns. Often the keyboards play fragmented passages of fifths and clusters or perform repetitive syncopated patterns.

The piece begins very quietly with the caxixi playing a repeated two-measure pattern in 7/8. The marimba and xylophone are added with the players using chopsticks in place of mallets. The fourth player enters on woodblock and the piece gradually builds. The keyboard players change to mallets, playing fragmented rhythms until they finally fall into more regular rhythmic patterns. The feel here is almost Afro-Cuban.

New sections are often punctuated by a unison passage on the marimba and xylophone. Different instruments emerge from the texture to be featured, such as the log drums and later the cajon. The cajon in particular is featured with sections that can be played as written or improvised.

Near the high point of the piece, the keyboards begin to play unison rhythms that are written to sound out of sync with what is going on underneath them. This is very effective as they move in and out of sync with the groove. A section with all keyboards appears abruptly and the piece begins to build again, this time to what is the high point with everyone playing unison rhythms at a loud volume. After a fermata, the players begin one final build-up, beginning very softly and gradually moving to an exciting climax to end the piece.

This is a difficult work that demands players who are strong rhythmically and are able to play in odd meters and mixed meters. Both the marimba and xylophone parts require four-mallet technique. Even those who may not be fans of minimalist music will find this piece appealing due to its rhythmic diversity and interesting harmonies.

—Tom Morgan

Terra-cotta Warriors

VI

James Campbell

\$28.00

Innovative Percussion

This 2006 percussion trio is dedicated to the Caixa Trio (Julie Davila, Julie Hill and Amy Smith). Programmatic in its musical structure and style, “Terra-cotta Warriors” depicts the discovery in 1974 of a 2,200 year-old archeological treasure in ancient China. Consequently, the instrumentation includes five graduated drums for each performer, a wind wand (aerophone), woodblocks and cowbells, suspended clay flower pots, China cymbals and other suspended cymbals.

After a rhapsodic introductory passage, steady sixteenth notes in the total ensemble give way to a mixed-metered passage

drums & percussion



Alles, was den Rhythmus bestimmt

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www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

in 7/8, 5/8 and 6/8. Alternating between lyrical and rhythmic textural contrasts, this composition ends with a flurry of loud unison rhythms, which cause the ending to be very dramatic. This trio would be excellent for mature college percussionists.

—Jim Lambert

PERCUSSION RECORDINGS

Between The Lines

Joe Caploe
Nextagem

Drummer/percussionist Joe Caploe's fifth CD recording as a leader is filled with a variety of modern musical influences and styles. From post-bop jazz to modern jazz tunes reminiscent of the band Steps Ahead, Caploe covers both the drum and percussion chairs in this collection of ten original compositions. Tunes such as "Free 3" and "Seven Bridges" have a modern, jazz flavor while "Ogun" is obviously derived from the Afro-Cuban tradition. "Wandering Spirit" connotes a jungle atmosphere, and this contrasts nicely with the urban, traditional jazz feel of "Fruits of the Forest."

Sounding equally comfortable soloing on vibes, adding tasty percussion or driving a jazz rhythm section, Caploe keeps the listeners' attention with a full palette of sounds. Tabla player Leonice Shinneman, also shines on this recording.

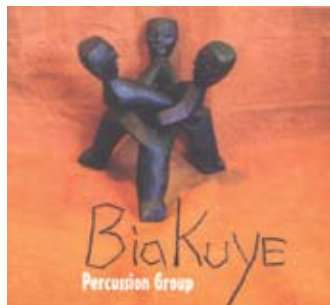
—Terry O'Mahoney

Biayuke Percussion Group

Biayuke Percussion Group
Jumbie Records

The Biayuke Percussion Group combines African melodies and rhythms with elements of American jazz and improvisation on their self-titled album. Playing what they term "melorhythmic world percussion," the ten tracks feature arrangements of traditional West African songs as well as several tunes from the jazz idiom (Don Cherry's "Mopti") and Brazil (Hermeto Pascal's "Tacho"). Musically, the group draws more influence from Africa than America, primarily due to its extensive use of 12/8, choice of instrumentation, and melodies. The American jazz elements can be heard in several vibraphone solos and use of electric bass and drumset.

As one might expect, interlocking



polyrhythms, pentatonic melodies, African percussion, and marimba ostinatos form the basis of many of the pieces. The use of the African gyl adds an authentic timbre to many tracks and provides a nice contrast to the tracks that feature jazz-tinted vibraphone improvisation.

The group's personnel includes Mark Stone (who did most of the arranging and plays percussion and mallets), Kofi Ameyaw and Roger Braun on marimba and percussion, Issa Sall (electric bass), Lesley-Anne Graham (vocals), and Miguel Gutierrez (shekere). Stone and Braun sound great on both mallets and percussion, and Braun shines in a solo section on "Mopti."

—Terry O'Mahoney

Blind Orchid

Nathan Hubbard

Accretions

This well-orchestrated recording of eight compositions by Nathan Hubbard could possibly stimulate the average listener into a better appreciation of the exciting and provocative sounds that can be provided electronically. And it could also stimulate the percussionist's creative juices relative to coordination between electronic sounds and pure solo percussion performance.

Of the eight tracks, the primary "real" percussion is drumset, with some additional live percussion. Tracks one and eight are essentially recorded sounds while the other six tracks involve drumset. Especially interesting is the performer/composer's extended sounds using his voice as well as homemade and found instruments. Also intriguing is the fourth track, "wisdom of not knowing II," for eight overdubbed drumsets.

This is not dinner music, but it would likely appeal to any creative percussionist who likes electronic music combined with solo percussion.

—Michael Combs

Ding

Drew Krause

Capstone Records



This CD, which includes six works by Drew Krause, is definitely not for the closed-minded. The works, totaling over an hour of performance time, are experimental and derived generally through computer programs or mathematical and

music processes. While all of the works are essentially percussion, Krause brings in the bass clarinet in his "Apocalypse," and the title work, "Ding," is scored for piano (performed by the composer) and percussion ensemble.

The opening work, "Riddle," is for percussion trio and involves two rhythmic structures, one random and the other highly regular. The "First of July" and "Go-Round" are for percussion ensemble. "Drain" is for percussion ensemble and computer-generated sound. The quality and fidelity of the recording in some works leaves something to be desired, and clarity as well as balance are sometimes lacking.

The McCormick Percussion Ensemble performs three of the works and the Glass Orchestra performs one. Of special note is the excellent performance by bass clarinetist Evan Spritzer, and Danny Tunick's drumset work on the bass clarinet/drumset duo. This CD would be a good investment for those interested in experimental music and particularly interested in compositions by Drew Krause.

—Michael Combs

For

The Claudia Quintet

Cuneiform Records

On their fourth album, John Hollenbeck and his group continue their way into uncharted territories. Lacking one particular style, The Claudia Quintet performs an eclectic mix of free jazz, minimalism, funk, swing, etc. This distinctive group, led by Hollenbeck on drums, consists of Drew Gress on bass, Matt Moran on vibes, Chris Speed on clarinet and tenor sax, and Ted Reichman on accordion.

As unorthodox as this group of instruments sounds, the charts are equally diverse. Hollenbeck's original compositions walk the line of through-composed works and improvisations. His rhythmic drive behind the kit and polyrhythmic compositions provide the backbone for the CD and the general style of this quintet. From the funk-infused opener, to a free jazz romp, to the uniquely arranged ode to "Rainy Days" and "Peanut Vendor," each chart was written for someone in particular and encompasses an individually characteristic mood. The drums are very prominent in the mix, and the group tackles their own style with reckless abandon.

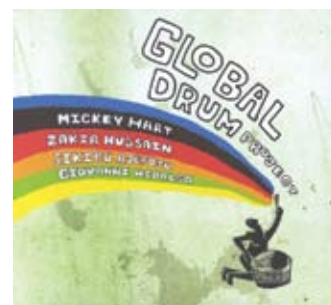
—Brian Zator

Global Drum Project

Mickey Hart, Zakir Hussain

Shout! Factory

Former Grateful Dead drummer Mickey Hart and tabla virtuoso Zakir Hussain have reunited 15 years after their Grammy Award winning collaboration, *Planet Drum*, to create a vamp-based collection of hypnotic tunes. Musically, the project might best be described as "ethereal instrumental world beat groove music."



The songs are similar to the electronically produced instrumental dance style known as "trance," which focuses on ensemble groove and texture and avoids extended percussion improvisation.

Several songs are repetitive ostinatos with superimposed vocal samples, producing a sound collage. The tunes employ sounds and melodies found in Indian, Indonesian and African music. Electronic programming is an integral part of many tunes, balanced by the acoustic talents of Sikuru Adepoju on Nigerian talking drum, Giovanni Hidalgo on congas and vocal samples of the late master drummer Olantunji.

—Terry O'Mahoney

Batterie

Loop 2.4.3

Loop 2.4.3

Loop 2.4.3 is a new-music percussion duo who combine thematic composition with rhythmic improvisation on their debut album, *Batterie*. The two percussionists, Thomas Kozumplik and Lorne Watson, draw from a wide variety of musical styles to create programmatic pieces that allow plenty of room for improvisation. "Son of Odin," for example, combines driving unison tom sections that sound like war drums with other sections that sound like ice melting off a roof. "Almglocken Melodien" is a gently lilting 5/4 calypso played on marimba and steel drum, while "Chickchi" is based on a frame drum ostinato with percussion improvisation.

The most unusual track is "Urban Mantra," which is a chaotic sound montage of sampled answering-machine messages, steel pan and marimba. "DBC" evolves from a driving march section to a freely improvised section with brushes into a funky samba groove. The last track, "Walls of Waves," is based on a slow primal drumbeat that morphs into a quick, pulsating African polyrhythmic section with distinct rhythmic themes.

While some of *Batterie* is rather esoteric, it has enough thematic material and rhythmic interest for the informed, adventurous listener.

—Terry O'Mahoney

Lornabarret

The Pantastic 4

Upbeat Music

This instrumental CD showcases the talents of performer/composer Scott Johnson

PAS/Remo, Inc. Fred Hoey Memorial Scholarship

Fred Hoey (1920–1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way.

As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.



One \$1,000 scholarship will be awarded.

Eligibility: The scholarship is open to any incoming college freshman during the 2008–2009 academic year enrolled in the School of Music at an accredited college or university. Applicant must be a current member of the Percussive Arts Society.

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

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

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

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488

on double tenor pans, marimba, drumset, and congas, Terrance P. Peeples on marimba, lead pan, drumset, and congas, Matt Hudson on guitar and David Malatesta on bass. The CD's title cut, "Lornabarret," is a fusion of calypso sounds with jazz improvisation—representative of most of the 12 original tunes by Johnson on this CD. These titles include "Lornabarret," "Cystic Mystic," "Laid Back Lisa," "The Nuts," "Groove," "All In," "A Lil' Loving' Couldn't Hurt," "Not as Smart as You Look...Samba," "Ritmo Soiree," "Dedication," "Simple Life" and "Tres Hermanos."

It is obvious that overdubbing was utilized in the CD's mixing, since Johnson performs drumset, double tenor pans, congas and auxiliary percussion on one of my favorites, "Cystic Mystic"—a contemporary-sounding, fast-paced shuffle with a solid marimba solo by Peeples. Another lively selection is "Ritmo Soiree" which features Peeples on lead pan and Johnson on marimba and drumset. Occasionally the guitar solos don't seem to blend with the overall style of a tune's presentation; however, if one is exploring the unique fusion of pan, marimba and jazz improvisation, *Lornabarret* is a good choice.

—Jim Lambert

Special Brew

UNT 2:00 Steel Drum Band
University of North Texas School of Music

The eight tracks on this CD from the UNT Steel Drum Band include "Special Brew" by Ray Holman; "The Passage" and "New Math" by Andy Narell; "Burnin'" by Chris Tanner; "Fire Down Below" and "Misbehave" by Len "Boogie" Sharpe; "Mystery Band" by Aldwyn "Lord Kitchener" Roberts; and "Nightwatch" by Mark Ford.

Ford and Nathan Ratliff are the directors of the UNT Steel Band, which is composed of 25 undergraduate and graduate percussion students at the University of North Texas–Denton. This recording reflects performances done between spring 2003 and fall 2006. Of particular interest are the cuts that incorporate additional timbres with the steel drum sounds, which are "New Math" with a lead marimba featuring Ed Smith as well as Scott Redman on lead pan. Also, Ford's original tune "Nightwatch" adds Roberto Houpe on didgeridoo and Sean Jacobi on electric bass.

Special Brew is an excellent resource of current literature for the steel drum ensemble.

—Jim Lambert

Wings

Nexus

Nexus Records

This CD featuring current Nexus members Gary Kvistad, Russell Hartenberger, Bill Cahn, Bob Becker and Robin Engelman highlights the group's collaborative

2008 PERCUSSIVE ARTS SOCIETY 35TH ANNUAL PERCUSSION COMPOSITION CONTEST

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

2008 CATEGORIES

Category I: Soloist with Percussion Ensemble (ensemble is 4-8 players)

First Place: \$1500.00 Second Place: \$500.00 Third Place: \$250.00

Category II: Duet for Voice and Vibraphone or Voice and Marimba

First Place: \$1500.00 Second Place: \$500.00 Third Place: \$250.00

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

ELIGIBILITY AND PROCEDURES:

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

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

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the PAS office no later than April 15, 2008.

For further information and details, contact PAS, 32 E. Washington, Suite 1400
Indianapolis, IN 46204-3516, (317) 974-4488; E-mail: percarts@pas.org

2008 PERCUSSIVE ARTS SOCIETY 35TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

Entry Agreement

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

Signature of Composer _____ Date _____

relationship with composer Toru Takemitsu. Only "Telisi Odyssey" by Hartenberger does not have an obvious Takemitsu connection (Hartenberger's composition fuses the music of South India with Ghana). The remaining seven tracks are the Takemitsu compositions "A Song of Circles and Triangles," "Sakura," "Will Tomorrow, I Wonder, Be Cloudy or Clear?" "All That the Man Left Behind When He Died" and "Wings," along with "Just Sing" by Cahn (inspired by the Takemitsu song "Utau dake"), and "Unseen Child" by Becker (based on Takemitsu's "Mienai Kodomo").

"Wings" is a beautiful, traditional tonal chorale scored for four marimbas and a vibraphone. Each track uniquely contrasts the next with its style, much of which is in a modified "pop" genre from the 1940s or '50s—especially Engelman's "doo wop" marimba treatment in "A Song of Circles and Triangles." *Wings* is a compellingly high-quality recording that should be heard by every percussion performer or educator.

—Jim Lambert

Works for Tabla

Payton MacDonald

ATMA Records

Works for Tabla contains three concertos and three solo works for tabla by percussionist/composer Payton MacDonald. Accompanied by the William Patterson Percussion Ensemble (directed by MacDonald), featured soloist Shawn Mativetsky smoothly weaves between the improvised and notated sections of the concertos and showcases the musical nuances of the tabla during the composed solo works. According to the liner notes, MacDonald seeks to fuse the classical Indian and European drumming traditions, and therefore composes concertos that generally follow a traditional tabla solo format while enveloping the soloist in a more western-style accompaniment approach. The three solo works are entirely composed and adhere to sections of a classical Hindustani instrumental solo—specifically, the *alap* (a non-metered exposition), the *jor* (a slow, steady rhythmic section) and the *jhala* (a juxtaposition of virtuosic flourishes and slow drone accompaniment).

Mativetsky really shines on this recording as he navigates his way through the vast repertoire of Indian rhythmic melodic phrases and time cycles. The solo pieces highlight his mastery of the numerous strokes, sounds and melodic facets of the tabla. MacDonald has created several interesting works that simultaneously meld the western musical tradition with the emphasis on improvisation and repertoire demanded by the Indian tradition.

—Terry O'Mahoney

PERCUSSIVE ARTS SOCIETY 2008 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

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

AWARDS: Three high school and three collegiate percussion ensembles will be invited to perform at PASIC 2008 (November 5–8) in Austin, Texas. Each ensemble will be featured in a 50-minute (maximum) Showcase Concert.

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

PROCEDURES: 1. Send six identical unmarked CDs to PAS, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516.

RECORDINGS MUST BE OF LIVE CONCERTS. Live is defined as a formal public performance in front of an audience. Studio recordings, session recordings, or edited recordings of any kind will be disqualified. CDs may not exceed 30 minutes in length. Only recordings made since January 2007 are eligible. Include official concert program of the performances from which the recording was taken for verification of above requirements. All compositions and/or movements must be performed in their entirety. Recordings become property of PAS and will not be returned. 2. Recordings will be numbered to insure anonymity and will then be evaluated by a panel of five judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities, and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements are the responsibility of the performing ensemble. 4. Ensembles will be notified of the results in June.

PERCUSSIVE ARTS SOCIETY 2008 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: ☐ High School ☐ College/University

School Name _____

Ensemble's Name (if different from above) _____

Director's Name _____

Address _____ City _____

State/Province _____ Zip/Postal Code _____

Country _____

Phone Number (include area code) _____

Director's E-mail _____

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

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

Track # Composition title or movement, and composer

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

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

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

Signature of Ensemble Director _____

DEADLINE IS APRIL 15, 2008

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

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PAS Hudson Music Drumset Scholarship



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

One \$1,000 scholarship will be awarded.

ELIGIBILITY: The scholarship is open to any full time student registered in an accredited college or university school of music during the 2008–2009 academic year. Applicant must be a current member of the Percussive Arts Society.

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

CRITERIA:

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

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

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

FOR MORE INFORMATION CONTACT PERCUSSIVE ARTS SOCIETY 317.974.4488

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FROM THE PAS MUSEUM COLLECTION

BUZZ-A-PHONE

Donated by Carroll Bratman (1993-01-85)

The Buzz-a-Phone was built by the legendary New York xylophonist, percussionist, and recording artist William “Billy” Dorn. The provenance of this unique instrument is confirmed by Bob Ayers, who remembers seeing Dorn working on it in his studio/shop in New Jersey. Following Dorn’s death in 1971, Michael Rosen recalls that Carroll Bratman bought the entire collection of exotic instruments from Dorn’s widow. Phil Kraus remembers using the instrument for several radio advertisement jingles and on the RCA album *Percussion – Playful and Plenty*, where it is called a “Buzzimba.”

Dorn’s Buzz-a-Phone is comprised of twenty wooden “keys,” each designed as an elongated box, open on one end and closed on the other. Opposite sides of each key extend from the box-like construction on the open end, with the top extension serving as the “striking” or “vibrating” bar and the bottom as a mounting surface. The closed box functions as a resonating chamber. Mounted in the closed end of each key is a circular membrane that buzzes as the key is struck, creating a sound similar to the “tela” found in Guatemalan “buzzing” marimbas.

The instrument is constructed in a chromatic keyboard configuration and mounted on a wheeled frame, with a 1 1/2-octave range from F to C. Each key measures 2 1/2 x 2 1/2 inches in width and depth; the shortest is 8 1/2 inches long, and the longest key is 25 inches. The frame is 45 inches wide and 32 inches deep and stands 48 inches in height. For storage, the keyboard rotates to a vertical position.

—James A. Strain, PAS Historian, and Otice C. Sircy, PAS Museum Curator and Librarian, with special thanks to Bob Ayers, Bruce Davies, Phil Kraus, Dean Prouty, Michael Rosen, and Emil Richards.



Inside view of a boxed key showing the “buzzing” membrane on the closed end.



Buzz-a-Phone rotated to vertical position for storage.



1 1/2 octave Buzz-a-Phone in playing position.



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