PERCUSSIVE NOTES

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FOCUS: CAREERS IN PERCUSSION

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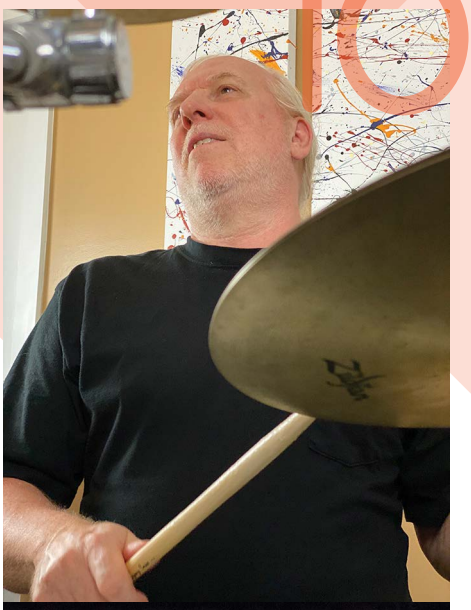

COLUMNS

PERCUSSIVE NOTES

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Editors' Note

By Paul Buyer and Julie Hill
Percussive Notes Editorial Directors

On behalf of the PAS Editorial Team, Committee Chairs, and contributing authors, we are excited to present this very special 2022 Focus Issue on Careers in Percussion. One of our primary goals in each issue of *Percussive Notes* is to provide members with timely and valuable content that will help you navigate your personal and professional journey as a percussionist. What better way to do that than focus on the wide variety of career opportunities available to percussionists — many of which you may never have considered before and that you might be interested in learning more about.

As we begin a new year continuing to persevere through the ever-changing pandemic and a shifting job market, we hope the wisdom and experience contained in this focus edition will provide readers with comfort and perhaps even spark an idea that will lead to something new.

Because we received so many articles on percussion careers, this issue will serve as Part One of the focus, and the April 2022 issue will serve as Part Two. Some of the careers featured in Part One include drum tech, music therapist, entrepreneur, composer, researcher, military band percussionist, and music technology specialist, along with advice on finding financial stability as a musician. More careers that will appear in Part Two include private teacher, college administrator, marching arts arranger, group facilitator, self-publisher, and the myriad non-teaching roles of the percussion instructor.

We hope you enjoy both of these focus issues on Careers in Percussion!

CALL FOR ARTICLES

Percussive Notes welcomes articles of interest to percussionists and drummers involved in all genres of music. We are interested in articles that inform and educate percussionists and drummers in the areas of drum set, health and wellness, marching percussion, world percussion, keyboard percussion, and orchestral/symphonic percussion. We also welcome percussion-related articles on education and technology. Individual articles can deal with technique, scholarly research, and/or historical information.

Before submitting an article, please read the submission guidelines at *https://percussivearts.tfaforms.net/4728494.*

Building a Career in Music

You must blaze your own trail

By Rick Mattingly

Many mythological stories are built on the framework of "The Hero's Journey." The basic idea behind those stories is that you ultimately have to become the hero of your own life. That framework has formed the outline of such seeming different films as *The Wizard of Oz* and the original *Star Wars (Episode IV – A New Hope)*. In *The Wizard of Oz*, Dorothy finds her own brain, heart, and courage (although the movie version betrays her at the end; read the book to see how she is truly transformed. Spoiler alert: yes, the story is a fantasy, but her trip to Oz is not a dream). In *Star Wars*, Luke learns to use the Force that is within him.

Not all of the stages of The Hero's Journey will apply to pursuing a career in music. For starters, you probably won't have to risk death. But quite a few of The Hero's Journey elements may very well be part of your own path towards self-discovery and a career in music. For example, those stories typically begin with a "call to adventure." In the present context, that could mean a teacher or band director telling you that you have a lot of musical talent, and that you should consider majoring in music in college, trying out for a DCI corps, or taking advantage of a certain opportunity. Very often, aspiring heroes' first response is a rejection of the "call." They might feel that they are not good enough, or if the proposed "adventure" means moving away (whether for a summer or for several years), they might be afraid to leave the security of home.

At this point, a mentor usually appears. It might be someone the potential hero already knows (in our case, perhaps a private music teacher or band director), and that person convinces the hero to go for it either by just building up the reluctant hero's confidence or giving the hero something he or she can use on the "journey" (e.g., such as helping prepare one for an audition).

Every good hero's journey story has a dragon (e.g., the Wicked Witch, Darth Vader). The dragon has to be overcome, but slaying the dragon is not in itself the goal. The dragon is something or someone who is preventing the hero from reaching his or her goal. In terms of a music career, the dragon might be someone who is trying to discourage you from pursuing music. That person might just be one of those people who loves to destroy other people's dreams, and who will try to convince you that you are not good enough. But then there are "dragons" who are not necessarily evil. They might truly want you to be successful in life, but they try to discourage you from pursuing your dream because they are aware that careers in music are not always the most financially rewarding. The dragon could even be your own self-doubts. In any case, you have to get past whatever dragons are standing in your way.

The heroes in these stories must pass a number of "tests" to prove they are worthy. Successful musicians all have stories of disappointments and failures that they experienced at various points in their careers, but some people are too quick to give up when they face an obstacle. You have to determine if that challenge is something to overcome and that will make you stronger, or if it is a sign that you need to redirect your energies. (For stories about how several prominent drummers and percussionists have overcome a variety of challenges and disappointments, check out "Your Career is Over" *http://publications.pas.org/Archive/jun01/articles/0106.10-19.pdf* from the June 2001 issue of *Percussive Notes*.)

BLAZE YOUR OWN TRAIL

With a lot of professions, there are fairly standard steps towards establishing a career. You get a certain college degree. Perhaps, as part of that degree, you spend a semester as an intern or in a co-op program. When you graduate, you get an entry-level job with a company. You gradually move up the ladder, whether within the company you started with or with another firm doing the same kind of work. You ultimately land in a good position and stay there until you retire.

If your goal is to be a college music professor, you might follow a similar path as the one just described, but most careers in music don't have well-paved roads you can follow. From being an editor at *Modern Drummer* for ten years, PAS publications editor for over 25 years, and going to PASIC every year since 1982, I've met a lot of successful drummers and percussionists, and I don't think any two of them

You have to construct your own career, and the first step is to discover who *you* are.

have followed exactly the same career path.

It can certainly be helpful to see how other people have built careers in music. You might get some ideas you had not previously considered. But ultimately, you have to construct your own career, and the first step is to discover who *you* are.

In my case, I came up in the era of "total percussion." Back then, percussionists didn't specialize on a single instrument — at least not until, say, graduate school where one might decide to focus on being a timpanist or a mallet-keyboard player. But being an "all-around" percussionist made a lot of sense, as it opened you up to more potential gigs.

I was fine with that, as I enjoyed the variety. Besides learning all of the orchestra percussion instruments, I also played a lot of drum set and jazz vibes (neither of which was part of my college curriculum). While in grad school, I was hired as a percussionist with the Louisville Orchestra. At that time, the orchestra was part-time. We didn't have concerts every weekend, and we had no summer season. So when I wasn't busy with the orchestra, I could still do drum set and vibes gigs. I was enjoying the variety and working a lot.

But after finishing grad school, I began to be concerned that I was spreading myself too thin. I wasn't the principal percussionist in the orchestra, and I wasn't the best drum set player or vibes player in town. I thought maybe I should concentrate on one area and try to be the best at whatever that was. Since I was playing in a symphony orchestra, which had more financial stability than drum set or vibes gigs, I tried focusing on orchestral percussion, thinking that if I concentrated on symphonic playing, I could potentially become principal, or perhaps move up to a full-time orchestra in another city.

But I kept getting drawn back to drum set and vibes. (Actually, the drum set ability came in handy when the orchestra did pops concerts. I was the only one in the section who knew how to play drum set, so not only did I enjoy the drum set parts in the pops tunes we played, I also got to accompany such artists as Chet Atkins and Doc Severinsen when they performed with us.)

One spring weekend, I played an orchestra concert on Friday night. Then I met up with a rock band who had a gig at an after-prom event that started at 2 A.M. Their regular drum set player couldn't make that gig for some reason, so I got called. The next night, I played vibes at a wedding reception. On Sunday I reflected on what a great weekend it had been; I got to play a symphonic concert, a drum set gig, and a vibes gig. And I realized that THIS is what I enjoyed: being able to play in all those situations. Maybe I would never be the best orchestral player, drum set player, or vibes player in town, but I was good enough to work in all those settings. I was also pretty sure that the other orchestra members only played that one Friday-night concert, and that the rock band and wedding band each only had one gig that weekend.

But it wasn't just about the opportunity to make more money playing more gigs. It was about the fact that this is who I was: one who enjoyed the variety of being able to play in a lot of different situations. And, of course, being able to play different instruments and handle different styles was a big plus in terms of me being a teacher.

Is this the path everyone should follow? NO! When I moved to New York and started working for *Modern Drummer* magazine, one of the people I was fortunate to meet was a jazz drummer I had long admired. He had played on a number of prominent recordings, and I was a fan of his playing. I was shocked to learn that he had a "day job" moving furniture. If this guy couldn't make a living just by playing, what chance did anyone have? Well, it turns out that he *could* make a living just playing drums, and he had done that for many years. But to do that, he had to play a variety of gigs and styles, and he didn't enjoy playing music other than creative jazz. So he took a day job that would pay his bills and allow him to only play music that he enjoyed. He was happier as a result.

Those are two extremes of being a player. I was happiest playing a lot of different things. (Besides symphonic playing, drum set gigs in different styles, and vibes gigs, I also played gigs with a German polka band, a Scottish-style bagpipe band [kilt and all], a djembe ensemble, Broadway-style shows, a rodeo, church gigs, and some studio work.) The point is, although I enjoyed some of those settings more than others, I didn't hate any of them. By contrast, the jazz drummer I described really detested playing anything other than creative jazz, so by taking a job moving furniture, he arranged his life so that he could just do the gigs he liked. That was more important to him than making his entire living from music.

THINGS CHANGE

When I was in music school, the two professions that were being promoted (at least for those who played orchestral instruments) were getting a job in an orchestra or being a public-school music teacher. At that time (early 1970s) there were a lot of orchestras. Not all of them were full-time, but in a lot of cases you could get a job with a part-time orchestra and combine that with teaching at a local high school or university.

In terms of teaching at a school, there were also plenty of jobs. The "baby boomers" were keeping schools filled, and more

I've tried things that didn't work out, but if I hadn't tried them, I'd be wondering the rest of my life if I could have done that.

and more teachers were needed. Several people I went to music school with got teaching jobs as soon as they graduated and kept those jobs until they retired.

Then things started changing. Faced with an aging audience and a drop in concert attendance, many local symphony orchestras went out of business or went from full-time to part-time. Schools started facing declining enrollments as the baby-boomers grew up and younger parents opted for smaller families. Not only were fewer teachers needed, but in order to save money, many school districts decided to eliminate what they considered "non-essential" subjects. Music and art classes were often the first to go.

So one thing to understand about making a living in music, as with a lot of things in today's world, is that you have to be prepared to adapt to change. That's always been true to a point, but it's more relevant all the time. In the mid-1990s, *Percussive Notes* ran an article about careers in the music industry. Author Jim Coffin quoted a statistic that said "Today's college grad will have eight careers, and at least two of them haven't been invented yet."

When I was in college, I could never have dreamed of making a living being an editor for a publication like *Modern Drummer*, because there were no drum magazines then. And although *Modern Drummer* still exists, like so many other magazines and newspapers, it faced a huge decline in advertising, and in the past couple of years, most of its editors have been laid off. At one point, I was also doing a lot of concert reviews and music-related articles for our local newspaper. First, they stopped using freelancers and only had articles that were staff written. Then, gradually, they laid off the staff writers who covered music and other arts.

But new opportunities come along. Elsewhere in this issue you will read about careers in a variety of music-related fields, but I'll just mention one that I experienced. At the high-school I taught at for many years, every student got an iPad a few years ago. Thanks largely to the GarageBand app, we started offering a class called Digital Music. Who would have dreamed of a class like that even just a couple of years before we started it? Granted, Digital Music was only offered during one or two periods each semester, so no one could make a living just teaching that. But combined with other music classes the school offered, it helped guarantee job security in terms of a full schedule for a music teacher.

Even if you don't come up with new classes, you might have to come up with new ways to teach the same thing, as so many teachers discovered during the COVID pandemic when classes that were traditionally taught live had to be taught online. Some big-name bands did virtual concerts when they were not able to tour. You can't guarantee that anything will stay the same, so you have to be prepared for change, even within the same job.

VERSATILITY

Being able to play a variety of music styles and/or a variety of instruments (e.g., drum set, vibes, congas, etc.) is one example of being versatile. But on a larger scale, you want to have different options for how you can make a living, and have income from different sources so that if one of them dries up, you are not completely wiped out. Think of it like being a doctor or a plumber. If you have a lot of patients or customers, you have a pretty good amount of job security, just as those who teach privately at home or at a music store have added security if they have a lot of students. If a couple of students drop out, your income doesn't suffer as much as if you only have a few students.

As much as you might want to make your entire living from playing music, first of all, that's not always easy to do, and secondly, you might be able to enjoy performing more if you don't have to depend on just that in order to pay your bills. Obviously, playing and teaching are a good combination, but as you will see from other articles in this issue, there are many other ways to make a music-related living. And one of those jobs might develop into something you couldn't have imagined. My original goal in writing for *Modern Drummer* was just to give myself added credibility as a drum teacher. I never expected it to become my full-time career for ten years and lead to editing PAS publications and method books for Hal Leonard.

TRY THINGS

Sometimes, you don't know if you will like something until you try it. Many people experience this in high school or college. You sign up for a course that you think will be interesting, but then you find out it isn't your cup of tea. You sign up for another course that you don't think you will be interested in, but it's required and you discover that you really like it. So you try things and find out what you like and what you don't like. You also find out what you're good at and what you're not good at. In a lot of cases, finding out you're not good at something is a big help because it lets you know what you need to work on.

Over the years, I've tried a couple of things that didn't work out, but I'm glad I tried them because once I saw that they weren't working for me, I forgot about them. But if I hadn't tried, I'd be wondering the rest of my life if I could have done that.

You have to put yourself "out there" so people will find out about you.

An old Russian proverb says: "Do what lies before you." One way of interpreting that is to not put things off; if you need to do something, get it done. But another way to interpret "Do what lies before you" is to take advantage of whatever opportunities you have at a given time. Some of those opportunities might not be exactly what you are ultimately aiming for, but if they are at least related to what you want to be doing, take advantage of them, don't just sit around waiting for the "perfect" opportunity to present itself. For example, say you want to play in a progressive rock band, but so far you haven't found one. But then you are offered a gig with a blues band. Take it. Playing live in a band with other musicians will develop your skills better than practicing alone in your basement. And gigs tend to lead to other gigs. Someone who is forming a progressive rock band might hear you with the blues band, be impressed with your playing, and offer you the gig you have been hoping for.

It is said that "half the secret of success is just showing up." You have to put yourself "out there" so people will find out about you. At first, it might mean taking any gig that comes along so other musicians get to know you. It might mean taking every audition you hear about. It might even mean moving to a different city where there are more opportunities for doing whatever it is you want to do.

Even if you don't seem to be getting anywhere at first, keep showing up. Be visible. Hang out. Meet people. Go to PASIC. Take lessons from different teachers; if you impress a teacher, he or she might recommend you for a gig. (Arnie Lang was hired by the New York Philharmonic when his teacher, NY Philharmonic timpanist Saul Goodman, recommended him.) Risk failure; you can learn a lot from that. But don't give up. Babe Ruth struck out more times than he hit home runs, but he kept swinging the bat.

BE REALISTIC

You have to face reality about your abilities. Joe Morello would have liked to have played drums in big bands, but that usually involved reading charts, and his eyesight wasn't good enough for that. So he focused on small-group jazz and became one of the best

Whatever you decide to pursue, go into it with realistic expectations. A guy I went to college with was bitter because he wanted to make a living just playing jazz, and it wasn't working. What did he expect? Even in New York, jazz musicians generally do studio work (like commercial jingles) or "society" gigs to make ends meet — and this guy was living in Louisville, where no one was making a living just playing jazz.

Also remember that to be successful at anything you have to enjoy the process, not just the results. You can't be a successful musician if you love to play concerts and gigs but hate to rehearse or practice. All the good musicians I know love playing their instrument, whenever and wherever. I'll bet everyone reading this has, at times, come out of practice sessions or rehearsals just as emotionally high as after a good concert.

Will you love every minute of the process? Not if you are mentally stable, because there will be frustrations. Chances are, at some point you have thrown a pair of sticks or mallets across a practice room because you just couldn't get something. But most of the time you like playing your instrument, or you wouldn't be a PAS member.

Ultimately, you have to take responsibility for the choices you make. If things don't work out the way you want, you can't blame someone else. That doesn't mean you shouldn't take advice from teachers, parents, friends, etc., but you can't let them make your career decisions for you. It's not their life.

So figure out what you love, what you're good at, and what you wouldn't mind doing if it allows you to pursue your passion. Assemble a career that is unique to you. Be the hero of your own life.

Rick Mattingly is a drum teacher, an editor and author of drum and percussion instruction books for Hal Leonard Corporation, a working drummer and percussionist, and Executive Editor of *Percussive Notes*.

Meet Larry Crowe

Tips and stories from a world-class drum tech

By Jen Hoeft

I first met Larry Crowe on the road 25 years ago; both of us were playing drums for different country acts. My career took me off the road and into my own band in Nashville, Tenn. His career took him to Nashville, L.A., and then around the globe working as a drum tech with such drummers as Sheila E., John "J.R." Robinson, Jim Keltner, Simon Phillips, Vinnie Colaiuta, Curt Bisquera, Harvey Mason, Kenny Aronoff, Luis Conte, Lenny Castro, and others.

Larry's demeanor is quiet with a dry, quick sense of humor. He is smart and he doesn't miss a thing. He's super aware of his surroundings and wide open to giving a hand. He is a marvelous drummer in his own right, with a deep pocket and fearless fills.

What's it like traveling the world, taking care of the gear for some of the best drummers in the world? What makes you good at it? What's hard about it? What's it like for a player to be a tech? I wanted to know, and I thought you would, too.

Jen Hoeft: *Start from the beginning. Where are you from and what started you in drumming?*

Larry Crowe: I grew up in the D.C. area — the Maryland suburbs — and I started playing drums in the early '70s. It was a great area — lots of venues, sports arenas, clubs; everybody came through D.C. I started listening to Grand Funk Railroad, Deep Purple, Jimi Hendrix, Pink Floyd, Graham Central Station, Funkadelic, Ohio Players.... The late '60s/early '70s was the best era for music by far; there was progressive rock; fusion like Mahavishnu Orchestra, Weather Report, Brand X; and "art rock" like Genesis, King Crimson, Yes. The first show I ever saw was the Billy Cobham/George Duke Band at the Kennedy Center in 1976, and the first drum clinic I ever went to was also in 1976. It was Louis Bellson, a giant sweetheart. He stayed and talked to everyone when he was done. It was very inspiring.

At one point in the mid-'70s, my three favorite bands were Black Oak Arkansas with Tommy Aldridge — I had to find a second bass drum right away — Emerson, Lake, and Palmer, with Carl Palmer, and Billy Cobham — three totally different players, but all amazing in their own right! Growing up listening to that gave me an environment of "pushing the envelope." I saw Weather Report with Jaco [Pastorius] and Peter Erskine four or five times. I was always hanging around great musicians in lots of bands. There were many places to see and play live music.

I'm a drummer first, then a drum tech, which is one thing I feel makes me good at what I do.

Not only that, there were TV shows — not MTV or videos, but *In Concert*, *Don Kirshner's Rock Concert*, *The Midnight Special*. I copied everybody from Buddy Rich to Phil Collins, Narada Michael Walden, Lenny White…. To me, these were the guys who pushed things to the next level. That's what I jumped off from.

I had a great teacher in high school band. I took private lessons from some of the military players around D.C. I took timpani and mallet lessons trying to suck up as much percussion knowledge as I could. It was a good place to learn and grow. Everybody had their favorites, but mainly getting out and playing — even if you were over-playing, depending on who you were listening to — was the thing to do. It was a great learning environment, and I'm still friends with some of those guys!

Hoeft: *Nice soup to grow up in! You sound like you were curious, passionate, and even a little competitive in your quest for your style. I love how broad-minded and inclusive you were. This set the stage for your music career. So you are a player first, drum tech second. Can you talk about that transition?*

Crowe: My first kit was a 5-piece Sears catalog blue-sparkle set that I wish I still had! It came with an instructional record, which I do still have. I learned a few grooves, and it took off from there. As I got older, I played in a few local bands, rock clubs, trying to get projects off the ground.

At the same time, I worked as "local crew" backstage at Constitution Hall and RFK Stadium in D.C. Little did I know that would lead me to becoming a professional tech. After several years of doing that, I headed to Nashville. I played and toured some out of Nashville, but needed to pay bills so I started doing cartage — setting up drums for a few A-list drummers, getting into studios, and meeting musicians. I was setting up drums for J.R. Robinson one day, and he said, "They can always use good guys like you out in L.A." He recommended me to the guys at Drum Paradise in L.A. I knew I wanted to be in L.A. musically, so I moved there. I called the manager of Drum Paradise when I got there, and before I started full-time, they called and asked if I could tech for J.R.'s rehearsal with Barbra Streisand. That was my first tech job in L.A. The second tech job I did was with Vinnie Colaiuta for a Sting rehearsal. Then I went full-time at Drum Paradise for about eight months. I left to go independent with Sheila E, then Simon Phillips, Vinnie, and on and on.

I purposely sought out the players I wanted to work with. I figured, if I've got to do this for a living, I'm going to find the players I most respected and looked up to as I was coming up. Who better to learn from than the ones who inspired me to play in the first place? Of course, that can make it hard to find work sometimes, but to me, it's frustrating enough to not be playing, so the last thing I'm interested in doing is sitting behind someone for two hours a night who I have absolutely no interest in — and that includes the band they're playing with. Why be miserable? If it ain't happenin' for you, it ain't happenin'. This may not seem like the attitude that most musicians would find appealing when they're looking for a tech, but it's the only one that makes sense to me. After all, I'm a drummer first, then a drum tech, which is one thing I feel makes me good at what I do.

Hoeft: *So you worked your way up from loving music and developing yourself as a player, then worked backstage and in cartage to learn how to be of service, and then connected with great players who got you referrals and tech gigs. Besides being a great player, what makes you a world-class tech?*

Crowe: I usually know what players are thinking or looking for before they do, because I know what I would be doing in the same spot. I don't simply wait for someone to signal or call to me for something; I'm looking ahead at the set list and listening to everything I can for cues on what I need to do so the players can keep their mind on the music.

I've always been good at organizing stuff and setting up my own kit exactly the same way each time, using colored tape on cymbal and tom stands, etc. I was marking my carpet a long time before ever getting into cartage or teching. To me the most important thing is *consistency* — to be able to do things the same way every time, which enables players to just sit down and play without worrying about their kit.

I remember a gig with Kenny Aronoff with Michelle Branch. All his stuff was memory locked, so everything was the same as always, but the lights were so bright that when he looked at the kit he said, "Is this right? Everything looks high." I said, "Of course it is." He sat down and acknowledged that it was right on. The lights created an optical illusion that made the setup appear wrong at first glance.

In addition to being consistent with the drums, it is important to put everything in the same place every time — drum keys, drink bottle, towel — so that the drummer always knows where to look. Working with Vinnie, we always had a drum key on his sub-woofer, behind him, so he could just reach back, grab the key, and tweak his snare drum between songs. If the key fell off, I would put it back so it would be where he expected it.

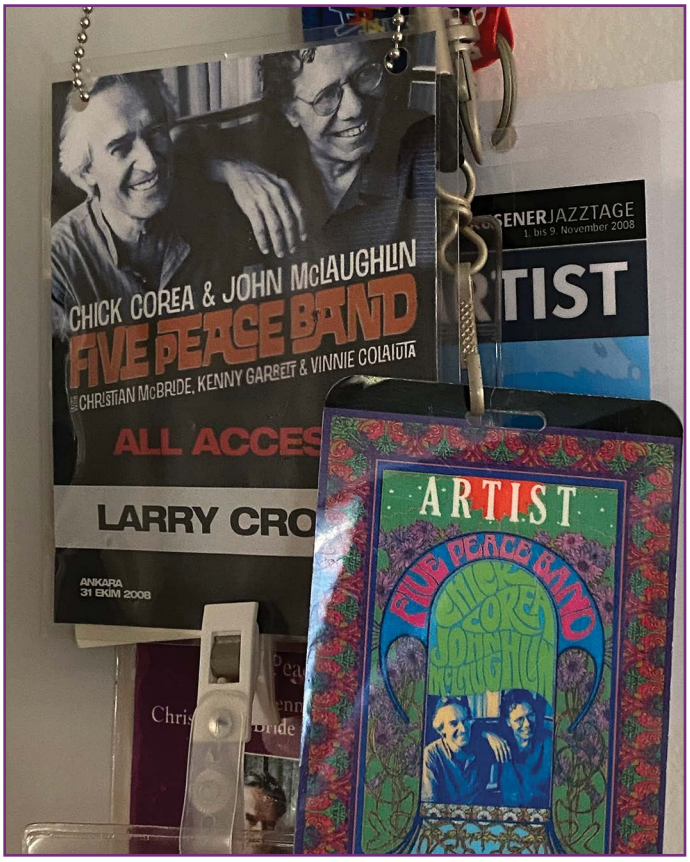
Vinnie sometimes would switch from brushes to sticks real quick and drop the brushes on the floor. I would put them back in the stick bag, where he could find them easily. Little things like that.

Hoeft: *It sounds like since you are a stickler with your own gear and your own setup, it helped you to really be a great tech. What else does it take to be good enough to work with the best?*

Crowe: I try to treat everyone's gear like it's my own. I take really good care of my own equipment — keep it clean and in good repair. I don't like to have things broken, loose, or dirty. You have to do that with everybody's gear. We do a fair share of using backline/rental gear, so you never know what you may get for a kit. I did a month-long tour with the Five Peace Band: Chick Corea, John McLaughlin, Kenny Garrett, Christian McBride, and Vinnie Colaiuta. We did 30 shows in five weeks bouncing all over Eastern Europe, and I had 30 different kits. With probably 25 of those kits, I spent part of the day cleaning them, re-heading them, making them look and sound like pro gear; you gotta do what you gotta do.

As far as personal artist gear, I do the best I can to protect it, keep the gear from getting scratched, dinged, dirty. I remember one night doing a show with Jeff Beck with Vinnie. We were doing an outdoor gig on the French coast — really humid and hot. I dried off his cymbals after the show, but the next day there were already rust spots on them. Before the next gig I had to polish them. That's just part of the job.

On one of Simon Phillips' kits, a tension rod got stuck in one of the drum lugs. I had to cut it with a hack saw to get the hoop off the drum. Fortunately, we had a couple of backup drums that I could use for spare parts. You try to keep all that stuff in good shape, but things happen on the road, and you have to be prepared to take care of it. Anytime you are working with somebody at that level, you have to bring backup parts and pieces. You know something is going to break, so you have to be ready.



Another thing: you have to really pay attention during the shows. You must be prepared and ready to deal with whatever happens. Most of the time, I sit very close to the drummers I work with; I need to see their feet, the pedals.

One time, I did a gig at the Roxy in L.A. with Virgil Donati. They have a little catty-corner stage, so I had him jammed up in the corner, and I debated whether or not to be on stage with him for the quick set they played. I squeezed in on the floor behind him, and I'm glad I did, because part-way through the set the heel plate of his bass drum pedal came loose. I was close enough to reach it. Virgil put his foot at an angle so I could tighten it back up, and he kept going. If I hadn't been sitting back there, that could've been a mess for him to deal with himself.

Once when I was with Simon Phillips on a Toto run, they were doing "Hold the Line" as the encore song. It starts with a big snare/bass drum hit: 1, 2, 3, BLAT! He hit the right bass drum and the spring broke on the pedal. I was sitting right there and watched it happen, so he just moved his right foot over to his other bass drum, and within 30 seconds I had the pedal swapped out and he was back to cruise control. If I'd been sitting over in monitor world, I would have never seen that, he would have had to signal to me, and it would have taken a lot longer to fix.

On another Toto run in Mexico, we played an old bull ring. Simon broke a tom head in the middle of a song, with a drum solo coming up. I was able to grab the drum, change the head backstage where I couldn't hear a thing, and I got it back on the kit just in time for his solo. I waited for him to hit it to see if I had tuned it correctly; he turned to me and said, "F***ing perfect!" Sometimes, a little bit of luck goes a long way, too! That's the kind of stuff that happens, and you just have to deal with it!

Simon and I used to also do what Gregg Bissonette called a "ninja snare drum swap" during the song "Africa." I would swap out the main snare drum for the backup. By that song, he'd been playing for one-and-a-half hours, and the main drum was pretty beat. He would play the side snare while I made the swap. After a few shows, I got so quick at changing the head that I could change it on his main snare drum during the keyboard solo and put it back before the solo was over. That kind of stuff can be stressful, but also kind of fun. It just keeps things interesting.

You've got to be able to think ahead and see things that need to be done "just in case" — felts wearing out, cymbal tops wearing out. You have to replace this stuff before it goes bad; there's no way you're going to see a pedal spring wearing out. You work on a kit every day, changing five or six heads every day, working on stuff enough that you get a feel for what's going on with the gear.

When I was doing cartage in L.A., Vinnie had a blonde Gretsch kit from the early '90s — my favorite drum set on the planet; we call it the Blondies. That was his main studio kit for years. He played that on who knows how many records — the Sting stuff, etc. We would change heads before we took it to a studio, and I could always tell when the bearing edges might need to be tweaked on a drum or two, because it didn't tune up as fast as it always did. Usually, you could put heads on them, barely get it finger tight, hit them, and they sounded amazing. There were a few times his 12-inch tom got weird, and I would take it to the amazing Chris Heuer of Heuer Drum Labs, who worked at Drum Paradise with me at the time, and he'd put it on his granite table and see that it was a little off. Chris would tweak it up and it would be amazing, again. You work with these instruments so much that you know this drum does this, that drum does that, and you know when you need to get it repaired.

Hoeft: *It sounds athletic —all for the sake of the show. Besides getting to learn from and know some of the best musicians on the planet, what are some of the best things about your gig?*

Crowe: One thing I really like about being a tech is working with the A&R people with all the different manufacturers. They make my job really easy. I always try to create a good relationship with them, and they know who I'm working with and trust me. I can get parts for anything, anywhere in the world — sometimes overnight. They know I'm not going to ask for something unless I really need it. It's good to have those people on your side as long as you respect them and their product. They have all had my back. The names I work with carry a lot of leverage, but it really doesn't matter who I'm working with; we're all working together to get the job done right.

There was one instance when Narada Michael Walden was playing with Jeff Beck. He had everything but a drumhead deal, and we were getting ready to tour the world for six months. Because of my relationship with Remo, I was able to get him back on the roster with one phone call. The same is true with all the other companies I've dealt with: Tama, Gibralter, LP, Gretsch, GonBops, Zildjian, Pearl, DW, Paiste, Sabian, Innovative Percussion, etc. I've worked with so many different players that I've pretty much worked with all of the manufacturers.

One of the first things I ask the artists is what equipment they use and who do they deal with at the factory or in Artist Relations. Some artists do all that themselves, but I like to call the company myself and tell them who I am and who I'll be working with. When you're touring, it's just not possible to leave it in the artists' hands. These companies know that you are out there promoting their products, and we have a mutual respect for each other.

Another bonus is that I get to play with the new gear and check out new products!

Years ago, I did a tour with Sheila E and Lil' John Roberts. John was a Sabian artist; I asked him about a new line of cymbals they had put out. He told me to order whatever I thought [would work] and said, "Let's try 'em." I ordered some 17-, 18-, 19-, and 20-inch crashes. The rep called me and said, " Lil' John never orders cymbals bigger than 18-inch, and I said, "Maybe he's never played anything bigger than an 18." The rep really liked that response and said, "I wish more guys thought that way."

If you're making a product, I want to hear it! I like to try new stuff — different heads, different cymbals, whatever. Sometimes you can find something that works better for the artist.

I went through that with Sheila E. I changed heads on her timbales and her kit. I told her, of course, saying, "I can change it back if you don't like it." Normally, every time I tried something, Sheila loved it. The artist has to trust you. Sheila and Vinnie trusted me to just try stuff; if it didn't work, no big deal. You have to know the person you are working with and what they are looking for. Simon has his "sound' — a big, open, huge sound. He tunes up high because he's got a lot of toms and they cut better that way. You don't really need to play with anything. Vinnie likes to try different heads, depending on the gig, to see what other sounds are available. But you have to have a trusting relationship where you can be honest with each other. If they like it, it's cool. If it's not working, we both have to be honest enough to say "nope." Those are the kind of things you learn working closely with someone.

I did a tour in 2006 with Jim Keltner. I didn't know him, but, of course, I knew *of* him, and I jumped at the chance to work with him. Jim is not a heavy player. When I sat down at his kit, it sounded okay; he sat down and it sounded like, "Yeah, there's the sound!" It's the things that he does, the way that he hits the drum, the licks he plays. We did two weeks of rehearsal in L.A., and then we went out on the road. On the second gig, when we were setting up, I noticed his main snare head had a little curved tear in it. I couldn't figure it out. I didn't stack anything on top of it. Then I realized: Jim had these sticks that he had nailed bottle caps to and would shake them in front of the overhead mic instead of playing on the hi-hat or ride cym-

Larry Crowe Timeline
(short list)

2002–03: Drum Paradise, Los Angeles
2003–05: Sheila E.
2005: Jim Keltner (T-Bone Burnett)
2006–09: Vinnie Colaiuta (Jeff Beck, Five Peace Band)
2006–19: Simon Phillips, Shannon Forrest, Lenny Castro (Toto)
2008: Khari Parker (Boz Scaggs)
2010: Narada Michael Walden (Jeff Beck)

bal. Some of those nails had big heads on them, and he hit the head with one of those nails. I showed it to him — this was only our second gig, remember — and suggested that I change the head before the show, not wanting it to break during the show. He said, "Yeah, change it and I'll tune it." I put the head on it, stretched it, tuned it, and told him it was ready. He hit it and said, "Larry, how'd you do that? It's perfect! I don't have to touch that!"

So what I'm saying is, I listen. I knew how he liked it to sound, and I knew how to get that sound. After that day, he trusted me to do anything. I think I changed the floor tom head once that whole tour. Jim is a true gentleman and gave me one of the biggest compliments I've ever gotten: "I don't know how you do that, setting up my kit the same way every time. I don't go on the road much anymore, but if I did, I can't imagine going on a tour without you." I learned a lot just being around him and watching how he did things. A true living legend.

Hoeft: *Any other juicy stories you want us to hear?*

Crowe: One cool thing happened when I was working with Sheila E. We were in Vegas for a New Year's Eve gig with her family's band, The Escovedos. It was the end of the night and they were doing their last song, and part way into it she was playing drum set, and she turned around to me and shoved her drumsticks in my hands. I said, "What's wrong?" She said, "Play," so I ended up playing drums for the rest of that song. That was a really cool thing for her to do. She was always trying to help everybody and get everyone involved in whatever was going on. She told me during the song she was trying to think of someone to play drums so she could go onstage and dance with her nieces and nephews who were there, and she thought, "Larry is right behind me." So she threw me behind the kit. The next day she asked me if I had looked at her website that day. She had posted a picture of me playing with her standing in front of me, holding her niece, dancing. That picture stayed on her site for a long time. I still have a copy of it. That meant a lot to me for her to do that. That's just how she is.

Hoeft: *You need to be consistent, vigilant, fast, aware, and ready to do whatever it takes. It sounds challenging and exciting, but I'm sure it's not all that way. Like anything, it has its good and bad stuff. Talk about some of the challenges.*

Crowe: At times it can be really stressful. Loading in/out, getting things on/off stage — that can be more a pain in the butt than anything else on the gig. That can make your day and night long. Border crossings can be a pain, just getting gear to a show. I've been through several of those with Toto. One time in Mexico, the gear showed up at 4:30 P.M., soundcheck was at 5:30 P.M., and the doors opened at 6:00 P.M. It happened again in Romania a few years ago at an old theatre — which there are a lot of all over the world, *not* built with elevators or road cases in mind. The stage was two or three floors up. They had to lift our gear to a window, and then roll it down the hall to the stage. It took two to three hours to get the gear to the stage. And then I had 45 minutes to set up percussion and drums.

I don't like to do things in a hurry — especially on the way out. Also, I don't like help unless I absolutely need it. That's how stuff gets lost, broken, etc. One time with Sheila E, I had two drum sets and her percussion rig. One of the other crew guys packed up her timbales for me, and the next day, I couldn't find her cowbells. So I'm thinking, "Do I need to call the last venue to see if I left them there?" I had backups, but I found them after a few minutes. From that day on, I pack everything myself.

Aside from moments of stress, long days, and not knowing what day it is or where you are, it can be a lot of fun. I was with Toto for 14 years, and those guys are a blast. Great music, great musicians, great crew. Steve Lukather is one the funniest guys I've ever met. Humor helps a lot! Getting to sit behind Vinnie was great; he'd be talking to me while he was playing. "Hey, watch this," and then he'd do something crazy. Sometimes he'd get so carried away that his glasses would fly off, and I'd spend part of the show on the floor searching for his glasses!

You get to see a lot of the world — sometimes only from the shuttle van to the venue to the airport. But there are many places I would have never seen working a day job or if I was paying for it. I love being on the bus, I love being in hotels, traveling, being in a different place all the time — it definitely has its rewards.

Hoeft: *It's cool to hear that you were appreciated and that most of the artists are good people. It sounds like confidence plays a big role in this gig, too. Can you talk about how you developed it?*

Crowe: I've managed to work with some of the best players on the planet. I grew up listening to all these players, and they all have been big influences on me in one way or another. But since I've been teching, they've become more than just technically or musically influential, but also influential in how they conduct themselves, handle business, fans, traveling, endorsements, etc.. They've all been doing this a long time, and they've seen it all. The manner in which you handle problems, big or small, makes a big difference in the "vibe" around you. You very rarely see players of this caliber "lose it." If so, no one would work with them for very long! These are all things that can be applied by anyone to any situation.

One of the biggest things that sets these players apart from the average player is the confidence with which they approach their instrument. Most of them are dripping with it! There is never any doubt whether they can get the job done. There's not much you can throw at any of them that they haven't seen or heard before. Their ability to adapt to all kinds of musical situations is something I really admire and strive for in my own playing. It's hard enough to get comfortable playing one type or style, but to be able to seamlessly cover any and all styles is something quite inspiring to witness. That's been

one of the biggest impressions they have all had on me. But you can't be scared of them. They're just people. There's a lot of pressure on them, which then puts pressure on you. So you just have to be confident in what you do and that you're the right person for the job. And, let them know also by doing your job.

One last thing I need to mention about being on the road is the people that you meet — not just the players, but fans, fellow crew members, truck drivers, bus drivers, promotors, local crews, whatever. Some of my best and oldest friends are people I've worked with on the road. You have to remember you're working closely with these people, and it's all done in a very short time. Sometimes you may spend a few days with the same promoter or local crew guys who travel with you. Other times, it's one-and-done; on to the next gig. In Japan, it's usually a lot of the same people traveling with you, and those people become close friends. You gain mutual respect for each other while doing your job because it is important to get everything done correctly. Some things can be very dangerous if not done right. There's a lot of electrical and heavy gear hanging from the ceiling, and if somebody misses something, there can be a problem real fast.

Hoeft: *You were supposed to be out on the road with Alanis Morrisette last spring, but because of Covid, all tours were cancelled. How are you doing? What are your thoughts about the future of music?*

Crowe: I'm just doing videos and projects for friends, and I play with people all over the world via the internet — just waiting for the music scene to come back.

Hoeft: *What would you tell someone who wants to get started in the drum tech world?*

Crowe: It's better if you live in a city with a music industry — L.A., New York City, Nashville — and work on a local crew in a theatre or arena where bands and productions come through. Connect with the stage managers and techs. Ask questions. Be good at seeking out the people who can help you. Make the connections that you need/want to make. There is no magic bullet for getting a tech gig. If you want it badly enough, know your stuff and get where it's happening.

Check out Larry Crowe on YouTube at https://www.youtube.com/watch?v=ZQZslxxaXIg. You can contact Larry via email at tl-cdc60@yahoo.com.

Jen Hoeft is a professional drummer and wellness specialist in Nashville, Tenn. She has written articles for *Modern Drummer* magazine and owns a yoga/fitness studio. For more information, visit *www.jenhoeft.com* or contact her at *jenhoeft@comcast.net*. PN

A Gig Does Not Make a Career

By Christian Dorn

The title of this article can seem a little discouraging at first, but it really is a truth that warrants attention. Making sure one is crafting a career and not chasing one singular gig will ensure success in both the profitable and non-lucrative times.

When the pandemic hit, musicians around the world were suddenly faced with the very real fact that they were out of work. And not just one gig or one job, all the work suddenly came to a stop. The impossible happened: the entire entertainment industry shut down. And while this was and is a very unprecedented event, the idea of being able to pivot in the music industry is not a new one.

I am a drummer turned studio and mixing engineer, and I want to shed some light on how creating my own business and expanding my skill set not only kept me working during the pandemic but has evolved into a whole new career move. I hope to give you some ideas on how you can diversify your career and market the skills you already have into new income streams.

For the past decade, my main job has been on the playing side of things — either working with national/regional artists on the road or recording records and singles in studios across Texas. While I love doing this, working as a sideman has always had one big downside in my eyes: you must wait for the phone to ring (or a text to arrive)!

As musicians we can do everything in our power to be skilled, prepared, and sound our best, but someone else might get the call; this could be playing related, or it could very likely be due to a long-time friendship, colleague recommendation, or any number of reasons out of our control. This is one of the main reasons I wanted to open my own recording and mixing studio. Rather than wait for the phone to ring, I wanted to market my own business and be in control of the work coming in and the clients utilizing my services.

My studio mainly does two things: drum/percussion tracking and post-production mixing. These are jobs I can do by myself in my studio, and I can easily schedule around in-town work or out-of-town tours. Being in control of some aspect of the music industry is a rewarding feeling. And while clients come and go, and finding work isn't always easy, I directly reap the benefits of my marketing and skill. Working as a mix engineer is not only something I enjoy, but it's a skill that has made me more valuable as a drummer on recording sessions. This skill has also created another source of income and allowed me to expand my studio business.

Here are some questions and answers for you in considering expanding your own marketable resources.

How do I pivot from what I am currently doing?

Not every drummer or musician likes working in a studio or enjoys the post-production side of things. Personally, I could edit instrument tracks and tune vocals all day. I enjoy it! That is the key. Find something you enjoy (and are good at) that you can market to other musicians and creatives in your area.

Are you detail oriented and always keeping your bandmates in line and on time?

Maybe consider going on the road as a tour manager. Some of the greatest tour managers I have ever worked with were musicians who had a drive to make sure everything was taken care of. They were taking care of problems before they were problems and were good with people. Skills like good communication, proficiency in Excel and Word, and punctuality are extremely valuable to any touring act.

Do you have a wide collection of gear?

Reach out to your local backline company and see if they need anything you have. This is a great way to make extra income on days you're already working. Your gear can be making you money rather than sitting in storage.

Do you have a basic understanding of live audio and staging?

Many pro-level production companies need extra help on big touring productions. These jobs can include running cables, setting up risers, assisting the FOH production team, and a variety of other work. These gigs often pay well, and you get great hands-on experience working on pro stages with national acts.

Find something you enjoy (and are good at) that you can market to other musicians.

Do you transcribe a lot and love to use notation software like Sibelius or Finale?

Transcription services are in great demand in a lot of genres. Churches, music directors, and Broadway-style show music supervisors are often strapped for time, and being able to get pro charts made in a timely manner is a huge plus. Sometimes this can mean working with a composer to help get the music onto paper (or PDFs), or transcribing full orchestrations into more condensed and easily readable rhythm section parts.

Do you have an established teaching studio?

Consider an online option for your studio where students can study remotely. This is a great way to retain students when they move, go to college, etc. plus you'll have a virtual teaching outlet setup should you need to move your studio from in- person to online.

SUPPLEMENT YOUR INCOME

Working as a drummer has never been a one-job situation for me. Having multiple sources of income and multiple jobs to market and push has always been how I have had to function. While those huge salaried dream gigs do exist, every gig eventually comes to end. Bands break up, artists take time off, and shows eventually close. Take the profitable times as a chance to evaluate your career and look at holes that you can fill with other work.

People will always pay for someone else to do two things: 1. jobs that require specific skills they don't have, and 2. jobs that they don't have time to do.

If you can find an aspect of what you do that fits these criteria, you will find work and be providing a very useful service to your clients. Try supplementing just 10% of your income with a "pivot job." Once this is accomplished, you'll have another source of income and another outlet to lean on should an aspect of what you do slows down or stops making money.

A diversified income will help you thrive in the good times and survive the bad times with as little setback as possible. Live below your means, save when you can, and use the skills you have already acquired to diversify your working portfolio. Surviving the music industry is a marathon, not a sprint.

Christian Dorn is a professional drummer and recording/mixing engineer based in Dallas, Texas. He plays drums for Texas legends Eleven Hundred Springs, and is an in-demand session drummer at studios all over Texas. In 2018, Christian was voted "Drummer of the Year" by the Texas Country Music Association. He is a graduate of the University of North Texas and works frequently as an educator and clinician. Christian is a member of the PAS Drum Set Committee.

Thinking Broadly About Careers in Percussion

By Ruth Cahn on behalf of the PAS Symphonic Committee

The PAS Symphonic Committee welcomes your participation in their Education Project: *Thinking Broadly* About Careers in Percussion. This video project is presented on YouTube at *bit.ly/PASCareersInPercussion* as a series of interviews with percussionists who have expanded their career paths by pursuing unique and possibly unexpected opportunities. You can also access the videos via the QR code at the top right of this page.

Given the employment challenges faced by musicians in orchestras and opera companies, especially over the past two years, the PAS Symphonic Committee members desired to reach out and share their knowledge and experience with additional career components. The PAS Symphonic Committee has produced 12 Zoom interviews, each around 20 minutes. Our presenters represent different generations of percussionists, but all video interviewers and presenters want to encourage the next generation of percussionists to *Think Broadly* about career possibilities.

The chart below shows the presenters and topics.

I am sure that you recognize many of the questioners and guest interview presenters on the list. Many of their careers include full-time employment as percussionists with orchestras. Others have grown their skill base to assist their orchestra or community by developing new skills. Several presenters have created entrepreneurial opportunities based on their percussion skills, while others have developed completely new skill sets to support their passion for working in new career areas.

Our Zoom presenters have developed questions that we hope will stimulate your interest in their unique endeavors. All of the presenters have given their time to share their interests and developed talents with you in hopes of assisting you to *Think Broadly* About Careers in Percussion.

We all need to give deep thanks to Laura Noah, who has done all of the editing and preparation of the videos! Without her help, this project would not have been possible. Laura is a great example of developing new entrepreneurial skills. During the COVID lockdown, she learned how to edit and process videos.

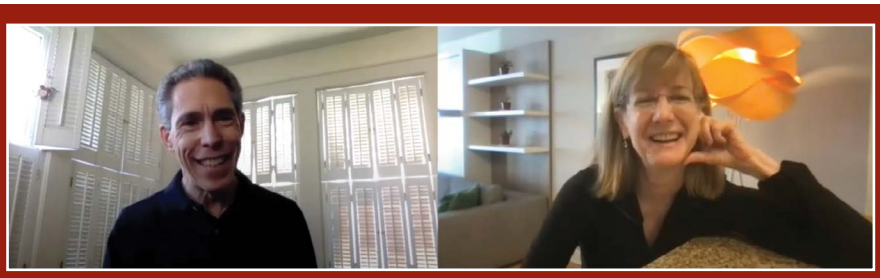
Presenters and Topics:

Host/Questioner	Guest Interview	Topic
Matthew Strauss	Lucas Sanchez	The Importance of "Resilience"
Laura Noah	Patricia Dash/Doug Waddell	The Percussion Scholarship Group
Patti Niemi	Greg Landes	Veterinary Medical Assistant
George Nickson	Jauvon Gilliam	Careers in Production and Backline
Ruth Cahn	Karl Dustman	The Music Business
Laura Noah	Brian Prechtl	Community Education Programs
Greg LaRosa	Evan Chapman	Recording and Technology
Doug Howard	Bill Cahn	Ensembles: Nexus and D'Drum
Self interview	Patti Niemi	Writing About Music and Musicians
Phil O'Banion	Brian Stotz	A New Career: Instrument Technologist
Patti Niemi/Ruth Cahn	Ruth and Patti	Financing Your Career/Life
Brian Prechtl/Ruth Cahn	Brian and Ruth	Musician Leadership/Serving Orchestras

Also, a large thank you is due to Chase Banks, who serves on the PAS Education Committee, and who added the creative "ins and outs" to the full-length and promo videos. This project benefitted from the strong support and leadership of our Symphonic Committee chair, Phil O'Banion (Temple University). All of the videos have now been recorded and are available on YouTube at: *bit.ly/PASCareersInPercussion*.

Huge thanks are due to Patti Niemi (Percussionist, San Francisco Opera), Brian Prechtl (Percussionist, Baltimore Symphony Orchestra), and Laura Noah (Principal Timpanist, Mobile Symphony, Pensacola Symphony, Meridian Symphony, and Gulf Coast Symphony), for presiding and participating in two or more interviews.

Our presenters include Greg Landes, a Juilliard percussion graduate, who plays professionally but follows his love of animals to work as a veterinary assistant. Bill Cahn and Doug Howard share their insights into making Nexus and D'Drum into legendary percussion groups while continuing their symphonic careers. Patsy Dash and Doug Waddell have had the support of the Chicago Symphony Orchestra to create The Percussion Scholarship Group, which nurtures a love of music and musical talent through performances, individual lessons, and encouraging inner-city student talent by setting high goals.



Greg Landes and Patti Niemi

Matthew Strauss and Lucas Sanchez

Brian Prechtl and Laura Noah

Karl Dustman and Ruth Cahn

We have published writers: Patti Niemi's book *Sticking it Out From Juilliard to the Orchestra Pit, a Percussionist's Memoir*, published by ECWPress, and Karl Dustman's new book, *My Life in Percussion, Five Decades in the Music Products Industry*, published by Rebeats.

Students and parents will appreciate financial ideas that include applying to college, paying for college, and saving and investing your hard-earned money, by Patti Niemi and Ruth Cahn. Lucas Sanchez joins Matthew Strauss to explore the importance of "resilience" in shaping your thoughts and career. Jauvon Gilliam shares his expertise in production and backline, while Brian Stotz has created a new career as a percussionist technologist at a university.

We hope that the variety of talents and unique careers we explore in the videos will encourage your own career thoughts. We encourage individual collegiate percussion studios to use our videos as a tool for studio classes and further exploration of student talents and interests.

At the onset of COVID, The Symphonic Committee members immediately expressed concerns regarding career challenges in the symphonic field for both current percussionists and those hoping to enter the symphonic field. Hopefully, these video interviews will be a testament to the musical and other entrepreneurial talents that the Symphonic Committee members have developed. The committee's goal is to inspire percussionists who view the videos to *Think Broadly* about their careers in percussion.

Ruth Cahn is a percussionist who is retired from 35 years of full-time performance in the Rochester Philharmonic Orchestra and 42 years of teaching in the Eastman Community Music School. As an entrepreneur, Ruth originated the Art of Studio Teaching curriculum and the Artist in Residence Program curriculum for the Eastman School of Music Arts Leadership Program. PN

On Being a Music Therapist

An interview with music therapist Jaime Lawrence

By Bill Shaltis

Jaime Lawrence, MT-BC, has been a musician her entire life. She grew up singing in a local church choir, has played the flute for over 25 years, and in her adult life found a love of performing musical theatre and singing in bands. The days of jazz band performances and musical theatre are temporarily on hold, though, as Jaime's three young children keep her busy! She and her husband have regular jam sessions with the three little ones — sometimes at the dinner table — so live music is still running wild!

Jaime received her bachelor's degree in Music Therapy from Michigan State University. She completed her music therapy internship at the Center for Discovery in Harris, New York. This internship provided extensive training in creative and improvisational music therapy techniques.

She is nationally certified through the Certification Board for Music Therapists. Jaime opened Harmony Garden Music Therapy Services (HGMTS) in June 2006, when she returned to Jackson, Michigan. She wanted to give back to the community she grew up in, believing that music therapy and early childhood music have a place in her hometown.

HGMTS has been providing music therapy and early-childhood music (Harmony Garden Sprouts) in Jackson ever since. "I hope to always think ahead," Jamie says, "to educate Jackson on the benefits of music therapy, and to provide the best quality music services to the families here."

Jaime has a wide range of experience working in a variety of settings. As a music therapist, she works with children as young as three months old, as well as adults 70–100 years old in hospice and palliative care. Her clientele is as diverse as the ages she serves. Jaime has extensive experience and loves working in early childhood. She provides music therapy for preschools, playgroups, early on, great start, and for families who join the Harmony Garden Sprouts classes. Jaime works with individuals of all ages with special needs (autism, Down syndrome, cognitive impairments), traumatic brain injury, mental illness, substance abuse, memory care needs (Alzheimer's, dementia), and individuals who are in hospice.

Jaime enjoys helping families in Jackson gain access to music services, and she is always trying to find a new way to educate and promote music therapy. In January 2016, Jaime joined the board of directors for David's Promise, a ministry of Compassionate Ministries of Jackson County, that seeks to provide an inclusive atmosphere where people with and without special needs grow in faith,

make friends, serve their community, and share life with one another. In September 2017, Jaime joined the Jackson Junior Welfare League, and she looks forward to even more opportunities to give back to Jackson.

To top this all off, for the past 15 years and counting, Jaime has helped to organize, run, and provide music-therapy support for the Eric 'RicStar' Winter Music Therapy Camp in East Lansing, Michigan. With permission, she then took this camp model and started the New Song Music Therapy Camp with Compassionate Ministries of Jackson County in the summer of 2017. This camp is an annual event.

Bill Shaltis: *How would you describe what music therapy is and who is it for?*

Jaime Lawrence: Music therapy is the clinical use of music to work on non-musical goals, so you're using music as the catalyst to work on speech and communication, motor planning, emotion expression, or behavior management, but you're using the live act of making music to work prescriptively on those areas.

Shaltis: *Is there an age range? Is it available for anybody?*

Lawrence: Music therapy is a full life-cycle service, so we provide therapy to prenatal and then early parents and children on up to school-aged children, elder-care hospice, and even grievance-processing services as well, so we run the full gamut of human life and early childhood. We're working on all children's developmental needs, whether they have special needs or not, and once they pass early childhood, we're more focused on children with special needs, autism, and Down syndrome. Some of the clients we're seeing now have emotional irregularities or potentially ADHD or other behavioral disabilities. Onward up in the spectrum you end up with elder-care hospice [such as clients with] Alzheimer's, dementia, and Parkinson's Disease.

Shaltis: *Describe a typical session with one of your clients and some of the challenges of working with those different clients.*

Lawrence: Every session and every person is different, so there's not a good blanket answer for this question, but we generally try to get to know the clients and find out what their musical preferences are, where their areas of need are, where their strengths and weaknesses are, especially when it comes to music. If you can feed into their musical strengths, whether that's rhythm or melody, or singing, or just being energetic about singing, it doesn't really matter. We use those parts of their strengths to work on their weaknesses. We tend to use piano, guitar, percussion, and singing more so than common band instruments. Recently, we have begun to use technology and apps to provide therapy as well, and especially with Telehealth clients. For example, we work on songwriting and writing beats, and then writing raps over beats.

Shaltis: *That's interesting! What sorts of apps do you use with your clients?*

Lawrence: We use GarageBand, where we share screens with them so that they're able to see what we're doing with them. We also use an app called Incredibox, where you make little people beat box or sing and can add different musical elements. It's a very visual app as well.

Shaltis: *What skills are important for music therapists to learn, and what other instruments other than percus-*

Music therapy is the clinical use of music to work on non-musical goals.

sion are important to learn? You mentioned piano and guitar.

Lawrence: Really, it's guitar, piano, knowing percussion and rhythm, and voice. Those are the primary four areas that you're going to really lean into — especially voice. Because whether you're using guitar or percussion or whatever, you need to be able to utilize your voice. I think that's the most nitpicky I get when I'm hiring; I'm looking for someone who can carry pitch, and can at least use their voice confidently or are really heading in that direction.

Shaltis: *So take your ear-training classes seriously in college!*

Lawrence: Yes, ear training is important to be able to improv and sing back to clients what they are doing. When you asked me what I probably use the most, I should've said voice, because I lean into it with words or without words, being able to harmonize and encourage, and so on.

Shaltis: *On the topic of percussion instruments, what are some specific instruments and techniques that a potential music therapist should focus on?*

Lawrence: Definitely hand drumming, things like djembes and tumbas, and being able to get appropriate sounds out of them. Even instruments like tambourines, know some of that stuff to actually play the techniques right and give encouragement with those instruments. I would also say to know your melodic percussion instruments, because it can translate over into piano.

Shaltis: *You mentioned that improv is important. Would you recommend taking acting classes?*

Lawrence: When I say improvisation, I think of jazz improv as opposed to acting improv. But I definitely got a ton out of my early childhood music classes. It was the Gordon Approach — a lot of ear training and working in modes. I work in modes all the time; I talk to my therapists about exploring modes as appropriate. You don't want to see just minor; let's switch to Dorian where you're giving them a few different intervals for their ears.

We've been doing early-childhood music classes for 12 years. It gets bigger and bigger! I now have some of my early-childhood kids in middle school, and it's fun to see them go into band. I'm always telling their parents, "Use the Harmony Garden hashtag to let them know where they got their start!"

Shaltis: *You started your own music therapy practice. Can you describe that process?*

Lawrence: I applied for full-time jobs, but I didn't get any, so I thought, "Well, let's do this instead." I found my very first contract that wanted me, and then I started researching backwards — but I wouldn't do it that way [laughs]. First, you need to decide what kind of company you want to have — a DBA [Doing Business As], a sole proprietor, or an LLC [Limited Liability Company]. I started as a DBA, so it was Jaime Lawrence doing business as Harmony Garden Music Therapy Services. There was no separation between me and my business when it came to legalities and financial stuff. After about 10 years, once I started to get employees, I decided to become an LLC for more security and autonomy between myself and the business. Some people decide on becoming an LLC sooner; but it's only $5–10 for a DBA and it's $100 a year for an LLC, so it was just the differences in cost, then getting your liability insurance all lined up, etc. I visited the small business associations around me, leaning into any business connections that I had, just to give me an idea of what I should do and how I should grow. Here I am 15 years later, and I currently have four employees — three of us who work full time and one part-time employee.

Shaltis: *What sorts of extramusical skills would you tell people to focus on? Would you recommend classes in finance, taxes, those sorts of things?*

Lawrence: I wish I had been encouraged to take business classes as a music-therapy major! In music education and performance, you're not necessarily going to be in business for yourself, but music therapy — I would say that the percent of chance of you starting your own business is pretty high. There are a lot of full-time jobs out there, but a business class would have been wonderful, as well as finding the right tax accountant and business lawyer for yourself.

Shaltis: *When you're hiring people, what specific attributes are you looking for?*

Lawrence: I definitely need employees who are confident, who are self-regulators. They need to be able to do things without me holding their hands. I need good musicians; I will not hire you if you're not a good musician! It doesn't have to be on all of the instruments; you just have to be very strong in one area and be able to use your voice. We are a diverse facility with all ages, so I need to know that you're good with that kind of diversity.

I also tend to be a start-up employer, and I love that. But it's hard to compete

with budgets that hospitals and organizations have as far as paying a salary to your employees, so I do tend to draw entry-level clinicians and hope to get two years before they leave.

Shaltis: *Are you a for-profit or a nonprofit? How would that affect raising funds to pay for your business?*

Lawrence: We are a for-profit, but I do partner with nonprofits, and I've thought about becoming a nonprofit. Right now, I have contracts with some facilities, and they give us referrals that bring us in for services. We also do private pay services, our early childhood program, and other stuff. The difference I see between a for-profit and nonprofit is that for for-profits, you have to go out and seek those bigger contracts in the area, whereas for nonprofits you're going to have to be a grant writer or hire a development director to do all that work for you and hope that you get something.

Shaltis: *You needed to pivot quite a bit during the pandemic, whether it was losing large contracts that you expected to have or having to migrate to Telehealth as a big part of what you were doing. Describe some of the challenges you faced and how you overcame them.*

Lawrence: When COVID hit, we shut down on a Friday, and by Monday the following week I had let go of all of my employees except one. It was extremely hard. I told the one full-time employee I kept, "I'm keeping you, no matter what. I'll pay you before I pay me," and I did. But we were able to pivot that Monday to Telehealth for all of our early-childhood classes and all of our individuals we were seeing with music therapy, and some of our external early childhood clients kept us. The early childhood programming went to donation-based, and was very successful in the beginning, but that eventually died out because everyone got Zoomed out. So we started pivoting back into the office by the summer of 2021, and slowly brought back in some of our groups and individual clients. I was fortunate enough to get both rounds of the PPP Loan, which allowed me to bring back some of my employees temporarily.

One of the most positive things that came out of COVID is that we started to do outdoor classes and concerts once a month, and people love them! This summer, we had one of our biggest concerts; 180 people attended. Most of them drew around 120 people.

Shaltis: *What advice do you have for anyone wo might be interested in pursuing a career as a music therapist?*

Lawrence: Introduce yourself to a music therapist and see if you can get some time observing and asking questions. There are so many different avenues for it now; one example is that there's a huge push in hospice care across the nation. But if you want to work in hospice full time, be aware that there's a major potential for burnout. I would also develop those musical skills that are not necessarily your primary instrument. I wish my parents had made me play piano when I was a kid, because all I ever played was flute, and that was not super helpful with my degree choice! But definitely reach out to a music therapist and gain some volunteer time, or just talk to them to see what the career is all about.

Bill Shaltis is the Assistant Professor of Percussion at the Rudi E. Scheidt School of Music, University of Memphis, and Principal Timpanist of the New Hampshire Music Festival Orchestra. He is a sought-after clinician and performer throughout North America, Europe, and China, and has performed and presented at several PASICs, the NAfME and Midwest Conferences, and at state conferences, Day of Percussion events, and universities throughout the country. Shaltis created the video podcast series *Good Beats* (tips for music educators) and *The Solo Timpanist*. His debut album, *Essence/Descent*, features premiere recordings of 21st century solo and chamber timpani repertoire and is available on major streaming platforms. Shaltis is also a co-founder of the annual Two Rivers Timpani Summit.

Side Hustles and Entrepreneurship in Music

By Dr. Joshua D. Smith

When I was a young musician, I thought there were only three jobs for a percussionist: rock star, professional orchestra member, and band director. As musicians, artists, and teachers, our opportunities for generating revenue are expanding at rates like never before. While one can be very happy and successful within the traditional routes of employment, there are always opportunities to expand. Whether you want to add more gigs to your calendar, start a side hustle, or branch out to become an entrepreneur, the opportunity and information is out there, and it is ripe for the picking.

To be clear, a side hustle is not a part-time job. A side hustle is not gig work (e.g., independent contracting or freelancing). It is an asset that works for you, and it is typically something that you are passionate about, something you can do outside the normal work hours of your primary job, and something that allows you to utilize your own unique skill sets. Picking up a few extra hours at the coffeehouse is not a side hustle. Jumping on TaskRabbit or Uber when you feel like it is not a side hustle, either. What's more, a side hustle is not meant to be your primary income. The pressure of profit can crush your most brilliant ideas before they get out of the gate. Worse, if it fails, you will not be able to take care of your bills. Remember that your side hustle should add to, and not subtract from, your financial (and emotional) stability.

Contrast this with an entrepreneur: someone who organizes, manages, and assumes the risks of a business or enterprise. While a side hustle is a way to make supplemental income that gives you the freedom to pursue your passions, entrepreneurship is the process of designing a new business, such as a start-up company offering a product, process, or service. The entrepreneur perceives a new business opportunity and often exhibits biases in their perception and subsequent decision to exploit that opportunity. The exploitation of entrepreneurial opportunities may include design actions such as developing a business plan; acquiring the human, financial, and other required resources needed to execute that plan; and bearing responsibility for the venture's success or failure. There are many examples of entrepreneurship within our music community, and many that have grown to become the name brands that we all know and love.

It is important to note that if you engage in a side hustle, you need to be prepared for the reality that it might turn into a business, and thereby turn you into an entrepreneur. Consider the example of Innovative Percussion, a successful drumstick and mallet company. Erik Johnson, the company's founder and president, started wrapping mallets on his couch as an undergraduate student simply because he could not find marimba mallets that produced the sounds he wanted on the instrument. From that came the idea to start a mallet-making business, which has since expanded to a company with over 600 products that supports percussionists around the globe.

There are ample examples of other successful entrepreneurs within the field of music. Bill Williams was primarily an orchestral performer, but is now a successful consultant and public speaker. Marie Ross was a graduate student in clarinet performance when she had a casual conversation with a friend about how there was only one authority in the world on historical clarinet. Her friend suggested that she travel and study with that person so that she could be the *next* authority on historical clarinet. After one year of school, she did just that, and she is now a successful performer, teacher, and lecturer on historical clarinet. Then there is Shaun Gallant, who was a percussionist who saw a need for a drumline-for-hire service and started Gallant Entertainment, Inc. Through a series of successful high-profile gigs, his company grew to be the top entertainment company for professional NBA and NFL games, and he is now the Executive Director of the Blue Devils and BD Performing Arts.

Several years ago, I started Ox and Lamb Music, which began as a side hustle that has now grown into an entrepreneurial venture, publishing works by such established artists as Dame Evelyn Glennie and Peter Erskine, and servicing customers on all seven continents (including Antarctica). It is thrilling to be engaged with the

Decide what you enjoy and have a passion for, or identify a unique skill set that you want to put into practice.

professional musical community in this capacity, and to get to work with so many talented people.

Starting a publishing company, however, is only one option for anyone interested in doing more with their musical ideas and skills. Other examples include starting your own chamber music group or large community ensemble, making videos and growing subscribers to monetize your YouTube account, writing a blog, creating a podcast, performance coaching, curriculum consulting, sponsoring a concert series or new-music organization like Nief-Norf, or designing a product for your favorite instrument.

There are several benefits to branching out from your "normal" job. On the surface, you will build out your resume/CV, which could set you apart from other candidates when you interview for your next traditional job. Employers want to work with people who are interesting and have depth. If you are a musician who also creates watercolor paintings, for example, you immediately become more unique and multi-faceted. If you create watercolor paintings and also sell them, that is an added bonus! Additionally, you will have a creative outlet that will enrich your life.

If you have an idea for a side hustle or business start-up, I suggest you first decide what you enjoy and have a passion for, or identify a unique skill set that you want to put into practice. You are going to be devoting time and energy to this idea, so it will behoove you to choose something you enjoy. For example, I enjoy the process of music publishing and engraving, and I am also pretty good at mowing my lawn. I am not, however, excited by the possibility of turning my landscaping skills into a business!

Next, research your idea to see if anyone else is already doing it. This will help you focus your ideas into actionable steps. There is no need to start from scratch if there is a framework out there that you can utilize and tweak to make your dreams a reality. Perhaps your idea is already out in the world, but it is not specifically targeting your niche. Or maybe it does intersect with your sphere of influence but is not being implemented effectively enough. It could even be the case that you are the first person to come up with this idea! If so, it could be a perfect time to move forward with your plans.

As you progress through the development of your idea, make sure to analyze the costs involved, and specifically consider if all your projected costs are necessary. For most ventures there are many ways to save money, including creating products yourself, borrowing tools and resources from friends and family members, and even checking out books at your local or school library instead of purchasing them. Do you need a new computer, or is the one you have adequate? Should you invest in a screen-printing machine, or can you get T-shirts made from a local business? Will you be doing digital marketing yourself, or will you pay someone else to run social media ads? At every decision point on your path, it is important to consider potential financial ramifications.

Some books and podcasts that have informed me over the years include *The Savvy Musician: Building a Career, Earning a Living & Making a Difference* by David Cutler (a fantastic guide to many facets of the music business), and *Finish: Give Yourself the Gift of Done* by Jon Acuff (a research-based book on how to complete tasks and projects). Helpful podcasts include *Side Hustle School* by Chris Guillebeau (search for the episode on drop-shipping worms!) and *Don't Keep Your Day Job* by Cathy Heller, which starts with her personal story of writing music for film. For an inspiring story of a former DCI snare player and middle-school band director turned finance guru, check out Millennial Money Man (M$M) at *millennialmoneyman.com*.

Working the traditional routes is admirable, to be sure. Getting paid to do music is a game-changer for many people, and it is rewarding to work in a field that you love. However, if you have an inkling of a spark to do more, I encourage you to pursue it! Honestly, with Google and your imagination, the possibilities are endless.

Dr. Joshua D. Smith is an accomplished author, composer, arranger, and clinician, is the owner of Ox and Lamb Percussion Publications (*oxandlambmusic.com*), and is a freelance percussionist based in Lexington, Kentucky. Smith earned his DMA degree from the University of North Texas, his MM degree from James Madison University, and a BMME degree from the University of Kentucky. As a performer, Smith maintains a healthy schedule that includes intimate venues for solo recital performances and orchestral halls for symphonic engagements, and he has contributed to CD and DVD recordings through the GIA/Windworks label.

Percussion and Composing

Composing today is larger than ever. There are various ways a percussionist can have a career in composing. Within this article, several avenues of composing will be discussed. These avenues in no way represent all the possibilities that exist currently or in the future. Income will not be discussed, as the financial side of composing is dependent on several items that will not be addressed here. In today's world, composers need to look further outside of what has been done to create a pathway for themselves. The goal of this article is to demonstrate several trends in composing.

The following information is presented by three percussionists with very differing backgrounds. In today's world of composing, people are making their own unique paths and are able to make careers out of them. It may be a challenging path at first, but what path does not take patience and time to move forward? We hope that this article helps to present several avenues that composers can take in order to help make a career out of something they not only enjoy, but love!

COMPOSING AND ARRANGING
By Nicholaus Meyers

There are many opportunities for composing and arranging within the marching arts. Look at the larger picture for a marching band, indoor drumline, or similar ensembles that have come into existence over the past several decades. There are several needs a composer can tackle. Arranging for both the battery and drumline can be very rewarding. Having the understanding of how various ability levels work will help to offer even more opportunities. There are more and more schools competing from various sizes and ability levels that need the help from composers and arrangers.

An ability level can be seen in several ways. Some examples are: Look at the size of a battery. Does having more snares, tenors, or bass drums mean you can write at a higher level? No. Does having fewer instruments in the battery mean you have to write at a lower level? No. It is more important to have an understanding of how to write for what you have at a particular time. Looking and listening to recordings and videos from an ensemble's past years can give you a clearer picture of how to better assist the ensemble you are writing for. One of the biggest issues in arranging for the battery and frontline is not being aware of what the individual group is able to achieve. Understanding the ability of students goes a long way.

Adding in the ability of arranging music for winds and brass along with percussion will open up additional avenues. Today it is very common to see one person creating music for all instruments and voices on the field. If you are able to compose short arrangements at your institution to be performed by a pep band or read through at a rehearsal with the full marching band, this can be a rewarding opportunity that you can easily learn from. It can also lead to larger arrangements that possibly can be performed by the marching band or another group at your institution. Most of the time, your teachers will be happy to help you succeed and grow within music. These opportunities will help you in understanding how to write for winds and brass. I personally have found it very enjoyable to arrange music for the wind and brass players in my marching band. As a percussionist, the sky's the limit when it comes to arranging and composing in the marching arts.

Drill Writer

Are you interested in writing drill for a marching band, parade band, or indoor drumline? At first, drill writing may not seem to fit into the category of composing and arranging, but it can be another av-

Plenty of percussion instruments still need quality repertoire and method books.
— Nicholaus Meyers

enue that grows from it. Understanding placement of winds, brass, and percussion on the field, parade route, or for an indoor marching ensemble will allow the music to further come to life. Being able to produce drill along with wind/brass and battery/frontline parts can open up more pathways for you as a career. More and more percussionists are adding this into the mix with arranging and composing for the marching arts. Understanding the ability of an ensemble will help in creating drill that will work for the individual group. I can tell you from experience that being able to arrange music for winds and brass, arrange for the battery and frontline, and write drill for an ensemble is all achievable and very rewarding!

Original Music for the Field

Today, more composers are writing original music within the marching arts similar to concert music for the concert hall. They are able to hold both copyright and performance rights for their music, which will add to compensation. Additionally, the composer may also offer the original music at varying ability levels and instrumentation. This helps ensembles that want to perform the piece but who may not have enough instrumentation or a specific ability level.

Being aware of the ever-changing needs of ensembles today is very important. Just because a school has a smaller group or battery/frontline does not mean they have to miss out on performing high-quality music . Being able to compose for various levels and sizes of ensembles will allow for a larger audience to work with.

Composing for Percussion Ensemble

Composing for percussion ensemble has grown considerably. With more middle schools, high schools, universities, and individual groups performing this type of literature, there is a wider audience to compose for. Even elementary schools are seeing a rise in the performance of percussion ensemble literature.

Literature for percussion ensemble that contains other non-percussion instruments has greatly evolved. We are seeing pieces written for solo non-percussion instruments with percussion ensemble. Being able to add in instruments from various families such as wind, brass, strings, and voice adds more variety for new literature.

Music that brings together percussion instruments from around the world is also becoming more popular and in demand. Music for percussion ensemble can be based around arrangements or original music. Percussion ensemble is growing incredibly fast, and with the capabilities of adding in instruments from all families, will only see a positive and continued future.

Solo Literature and Method Books

Writing solos and/or method books for instruments that do not have a wide repertoire can be areas of interest in composing. Many percussion instruments from around the world are showing up in various performance idioms and ensembles. Have you looked to see what information is out there that demonstrates how to play that particular instrument, or is there repertoire available to perform that instrument? Plenty of percussion instruments still need quality repertoire and method books composed for them. Writing repertoire and method books for these instruments will allow others an opportunity to perform on these instruments and present them to a wider audience.

Additionally, creating works based on found objects has been on the rise. Any item from random pieces of wood, metal, clay pots, etc. could be used as the basis for a composition.

The world of a percussionist is unique and ever changing. Enjoy the path of composing, because it is very rewarding!

FOLLOWING THE PATH OF THE COMPOSER-PERFORMER

By John Lane

The work of a composer-performer involves both art and craft. It is work that demands time and effort to find your creative voice. What will you do? What do you have to say?

Repertoire defines your identity as a performer and sets you apart from everyone else. A thorough repertoire selection process could potentially lead a performer to become a composer. My process begins by defining what I want to do, what I want to say. Once I have that, I begin an all-encompassing search, which may include looking at works from the whole history of music: works by known composers or works by more obscure or unknown composers who I have sought out or discovered. I may also tap into my network of composer friends.

There is a lot more to say about the specificity of such a search (where to find works, etc.), but that is beyond the scope of this article. Suffice it to say that, at the end of a thorough search, I may find that the exact thing I want to do/say already exists. In that case I can simply play that piece. If I reach the end of the search and still can't find the thing I envisioned, then I begin the process of either commissioning or composing the piece myself.

When we search for works, we must also question the existing works we see and hear. Why is a particular work played so often? In our current moment of social media and YouTube, the question might better be framed as: Why does this performance have so many views? Or why do I find so many videos of a particular piece while another piece has no videos? Or why does this particular video have thousands of views and this other one has only a few? Is it because of the quality of the composition or performance? Or is it some other reason, like promotion and availability,

or because the design/production or performer is visually appealing?

What about art?! This is strictly my opinion, but I believe the motives behind creating a work of art — composing, in this case — should be pure, especially if the work of art is to result in deep communication, profound depth of meaning, or creating a dialog with an audience. Ideally, a composer of a new work should be aware of where the work sits in the continuum of artistic movements, compositional styles — really, the scope of the history of music. That's not easy and perhaps impossible to complete, but the effort is vital. It means reading books and going to libraries to look at scores, in addition to searching for things one can find on Google or YouTube.

There is great value in researching and studying past works and, perhaps most importantly for percussionists, studying the history of ideas that led various composers to write for or choose percussion as a vehicle for their expression. Explore the qualities of these great pieces from the past — pieces composed in a particular time and a place. What characteristics made those works lasting contributions?

Repertoire defines your identity as a performer and sets you apart from everyone else.
—John Lane

That doesn't mean you have to wait until you have fully acquired all this knowledge to start. It just means that if you want to be a composer, you must be curious and start the learning/discovery process right away. A good place to start is to take composition lessons. The craft of composition itself must be acquired, which includes study of notational styles and systems, forms, structures, counterpoint, exploring computer music, graphic design, and much more. We all know that to be taken seriously as a percussionist, we must study and practice our technique. A composer must do the same.

Here's the bottom line: Percussionists who aspire to be composer-performers should take composition lessons, and study the history and craft of composition. They should learn how composers think. Standing behind a marimba and playing paradiddles is not profound artistic inquiry. That kind of thing surely has its place, perhaps in writing technical etudes for students. If percussionists want to be taken seriously as composers and as artists, we must deepen our compositional craft, curiosity, individuality, and creativity.

Commissioning

Commissioning a composer is a great way to generate a personal repertoire. For a professional composer, being commissioned is a good way to generate income from your work. For a student or early-career composer, it is simply a way to collaborate and gain experience.

First, we should not think of commissioning in strictly monetary terms. Professional composers should absolutely be compensated, just as professional performers should be, but commissioning can also be about learning, art, collaboration, and community building. Networking and personal connections are key for students/early-career composers and performers. If you are a university percussion student, for instance, reach out to the composition department to find student composers who are interested in composing for percussion. That could start a dialogue with a composer that might lead to a commission for a new work. This collaboration is a key part of the learning process for both performer and composer.

Finding collaborators is an essential part of the process for professionals, as well. A number of professional organizations can facilitate connections, both for performers and composers:

- American Composers Forum (https://composersforum.org)
- Society of Composers (http://www.societyofcomposers.org)
- National Association of Composers USA (NACUSA) (https://www.music-usa.org/nacusa/)
- Society for Electro-Acoustic Music in the US (SEAMUS) (https://www.seamusonline.org)

Funding for a commission may come from several places, including your own personal funds. Grants are available, too, but they are highly competitive. Each organization here is unique in what they offer:

- American Composers Forum (https://composersforum.org)
- Barlow Endowment (https://barlow.byu.edu)
- Chamber Music America (https://www.chamber-music.org/programs)
- Fromm Music Foundation (https://frommfoundation.fas.harvard.edu)
- MAP Fund (https://mapfundblog.org)
- National Endowment for the Arts (https://www.arts.gov)
- New Music USA (https://newmusicusa.org)
- Creative Capital (https://creative-capital.org)

Consortiums

Well-known and established composers have more demands on their time and usually receive higher fees. For this level of work, a consortium could be a good option.

Consortiums are usually spearheaded by one person, who is in direct contact

with the composer to work out the details of the arrangement. That person then gets the word out (email campaigns to friends/colleagues, social media, networking, cold emails, etc.). There is usually a "buy in" from each member of the consortium that goes towards an agreed-upon arrangement with the composer, who then has a deadline to complete the work.

There is the expectation that performances are arranged once the work is complete. Sometimes a single performer or members of the consortium will have exclusive performance rights for a period of time before the work is available to others.

Mark Applebaum has a clever consortium concept that he has used for some recent commissions. Per person, consortium members pay a small percentage of the total commissioning fee by an agreed-upon date to be able to participate. Once the work is produced and distributed, performers are given a deadline to arrange performances. The rest of the commissioning fee is then lowered or eliminated, depending on how many performances (in some cases just one performance is required) are complete by the deadline. This generates income for the composer *and* encourages multiple performances of the new work.

Other Resources

If you are a faculty member or a student at a university, there are often on-campus organizations that may provide funding. Research or Sponsored Programs offices usually have staff who can assist with grant writing and development. In many cases, universities have internal institutional grants for faculty research projects. There may also be initiatives on campus to sponsor and support undergraduate or graduate research or support student organizations. These resources could also potentially be used to support a commission, or fund collaborative research and creative work between students and faculty.

Commissioning is a great way to build personal relationships between composer and performer, often creating memorable collaborative experiences for all and resulting in contributive new works.

COMPOSING MUSIC FOR MEDIA
By Greg Haynes

Many creative people are producing films, games, and media projects at all levels, and significant opportunities are available for music professionals who can compose, record, and produce their own work. Furthermore, many of these opportunities can be fulfilled by percussionist/composers with a large array of sounds and instruments available.

While scoring feature films may involve substantial budgets and hundreds of music professionals, smaller projects can often be completed by a single person who writes, produces, and mixes audio assets. Media composers working on a documentary, television episode, or independent game project will often record themselves performing on their own instruments of expertise, contract other studio musicians, and utilize high-quality sample libraries, synths, and electronics to produce their scores.

While some professionals may find the breadth of responsibilities intimidating, producing music for media can be a great occupation for the creative individual who enjoys working at every level of the production chain.

Skill Set

Media composers benefit from performance skills on acoustic and digital instruments in addition to honed production techniques. Production skills include recording expertise, audio editing proficiency, and mixing skills. While it may be desirable to consolidate these areas for smaller-budget projects, it is rare that a professional will be equally comfortable delivering all these services at the highest professional level. Thus, the ability to delegate and hire out areas of need is important when the budget allows.

Regarding software expertise, fluency in a fully featured digital audio workstation (DAW) such as Logic, Cubase, or Pro Tools is essential, along with comfort using third-party plugins for virtual instruments and audio processing. Popular virtual instrument libraries for media scoring include products by Spitfire Audio, EastWest, and Cinesamples, while popular audio processing tools include products by Waves, iZotope, and Soundtoys.

While it is possible to produce music for media purely out of digital assets and virtual instruments, studio-recorded performance often adds an expressive element that cannot be easily replicated, even with the most sophisticated articulation libraries. This is where the ability to play a variety of instruments can be a huge asset to the composer/producer, and a versatile percussionist may be positioned well for this.

In addition to the production software mentioned above, it may seem obvious that a media composer would require fluency in engraving software such as Fina-

Significant opportunities are available for music professionals who can compose, record, and produce their own work. —Greg Haynes

le or Sibelius. While this is generally true, it is worth noting that some composers consider their MIDI-tracking lanes a useful equivalent to traditional notation and may not produce staff notation for projects not requiring additional musicians in the studio.

Beyond the skills mentioned above, a composer for media will require organizational and time-management skills, a degree of business acumen, and a love for the collaborative and creative process that encompasses any media production.

Scoring Process for Linear Media

Regarding the composition/production process, projects will vary widely in their complexity. When scoring linear media projects such as films, however, the following steps generally occur.

First, a rough cut of the film is created that often includes a temp score cut from existing music recordings. This temp score generally exists just to give the commissioned composer a sense of style and direction. Once the composer is formally commissioned, that person sits down with the director and they spot the film together, examining moments that require music. Once the visual elements of the project are time locked, the composition process begins in earnest.

For shorter films or documentaries, this may be consolidated into a single project file. Larger projects, however, are generally separated into multiple cues, with each video segment loaded into the DAW for exact synchronization. Depending on the complexity of the project, recording and production using digital and/or live sources may occur either simultaneously or sequentially following the compositional process.

The editing, mixing, and mastering phases complete the process, both on the level of the music itself and then again with respect to full audio context with all other elements present, including sound design and dialogue. While the timeline to complete the score for a feature-length film may be as long as a couple of months from start to finish, smaller projects often require quicker turnarounds, utilizing more virtual instruments, a smaller cast of live musicians, a smaller budget, and fewer music contractors.

Compensation

Several revenue streams are possible when composing music for media. For commissioned projects, the upfront payment may occur in the form of a creative fee, for which a wide monetary range is possible. This is often delivered to the composer in two installments: half upon commission and half upon final score delivery. For smaller projects, the upfront compensation often takes the form of a package fee, which includes everything required for the music budget, plus the creative fee.

For some kinds of projects, often labeled "work for hire," the client requires a complete buyout of the commissioned score, and back-end revenue streams for the composer are negligible or nonexistent. For other commissioned projects, however, the media composer may retain credit as a writer, benefiting from performance royalties delivered through performing rights organizations such as ASCAP and BMI in addition to digital transmission royalties via SoundExchange.

Negotiating a fair compensation contract is dependent on experience, business acumen, and understanding the music's value to a given project. There are no union standards or universal rate tables to reference when composing for media projects, so composers must consider each project separately and deliberately.

Variations for Interactive Media and Library Music

In addition to bespoke linear media opportunities, there are increasing opportunities to score for interactive projects like video games. Composing for video games entails a more modular workflow due to the nature of the final product and often requires multiple layers and versions for the same track. While the composer frequently delivers audio assets to be used in implementation, it is helpful to understand game audio middleware like FMOD and Wwise. There are occasions when a composer may be handling the audio implementation as part of the development team, especially in smaller independent projects, and this expertise can enhance a composer's opportunity for involvement.

Additionally, beyond composing commissioned music assets, there are significant opportunities for creating music on spec for media licensing. These pieces are often represented by music libraries that work to secure placements with television producers, filmmakers, and advertisers. Revenue occurs in the form of sync fees, which are shared between the composer and the library, functioning as a publisher. While representing a substantial opportunity, a thorough discussion in this area is beyond the scope of this article and may be best understood by reading Dan Graham's eBook listed in the selected bibliography below.

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Greg Haynes is Associate Professor of Music at Western Connecticut State University, where he teaches coursework in percussion, music business, and audio production. Haynes composes chamber and percussion works by commission and produces music for film and media. In film, his work as a studio percussionist has been featured in the Sundance Film Festival, and his recent scores can be heard in documentaries on PBS mem-

ber stations and Amazon streaming platforms. His current projects include composing works for live performance with visual synchronization and composing for a video game in development.

John Lane's creative work extends through percussion to poetry/spoken word and theatre. He has performed throughout the Americas, Australia, and Japan. John is the Director of Percussion Studies and Professor of Percussion at Sam Houston State University in Huntsville, Texas.

Nicholaus Meyers is Director of Bands and Percussion at East Central University in Ada, Oklahoma, where he directs the Pride of Tigerland marching band, wind ensemble, percussion ensemble, and teaches undergraduate and graduate applied percussion. He is active as performer, clinician, conductor, and composer. His original compositions have been performed throughout the U.S. and Europe. He is chair of the PAS Composition Committee and past-president of the North Dakota PAS chapter. PN

Military Music Jobs and COVID-19

By Mark Reilly

As we all know, the COVID-19 pandemic at a minimum disrupted portions of our music industry, and at its worst destroyed entire segments of it. Throughout music scenes around the world the impact was real; it was painful and caused many of us to rethink how we would reconnect to our favorite audiences. From performers and educators to manufacturers and event planners, the pandemic taught us much about adapting, staying agile, and digging deep into our creative psyche.

The United States military music scene was not immune to the pandemic, but it luckily did continue its functional role in maintaining its musical traditions and place in military ceremonies such as the presidential inauguration of Joe Biden, Pentagon and installation changes of command, and state arrival ceremonies. Some, albeit, were small, but still served a strategic need for our nation and its allies, and honored our military service members who paid the ultimate sacrifice. These ceremonies kept our men and women in uniform performing.

The traditional sounds of a Sousa march and the shrilling sounds of the fifes and drums continued to rumble from mask-wearing, spaced-out, smaller, cutdown formations in Conmy Hall at Joint Base Myer-Henderson Hall in Arlington, Virginia. The "Commandant's Own" U.S. Marine Drum and Bugle Corps along with the "President's Own" U.S. Marine Band still welcomed and inspired small groups of visitors to Marine Barracks Washington during their Evening Parades. The environment in our Nation's Capital, although strange, still kept a glimmer of musical hope alive during the COVID pandemic.

During the pandemic, military bandsmen and women put down their instruments for a time and helped stock shelves for base commissaries and medical clinics. They performed COVID screening tests and sometimes base security. Military music element leaders utilized Zoom or MS Teams practice sessions and recorded etudes for one another to maintain the professional excellence. The drummers of the Old Guard were treated to a virtual professional development session with drumming legend Vinnie Colaiuta. Military music leaders did whatever was necessary to keep teams engaged and address the mental-health concerns many were facing.

While COVID lingers on, our national military recruiting numbers continue to shrink overall, and a contributing factor is the amount of older military musicians deciding to retire. As the world begins to reset, many career military musicians

The United States Army Old Guard Fife and Drum Corps rehearses for the Presidential Inauguration of Joe Biden in January, 2021.

have decided to hang up their uniforms and allow for a new generation of service members to leave their musical mark on the world. The benefits, retirement options, and consistent pay is very attractive to young performers who want to travel, gain leadership experience, or build career capital. It is an exciting time to explore the opportunities that military music has for performers.

I encourage anyone wanting to build a career in music to look into the many options provided by the military band field. You never know what opportunities can be waiting behind the door right in front of you. As the old adage goes, "The grass is not always greener on the other side, but in many circumstances, it is just greener where you decide to water it."

J. "Mark" Reilly serves as the Acting Commander for the United States Army "Old Guard" Fife and Drum Corps and previously served as Corps Sergeant Major, Drum Group Leader, Snare Drum Section Leader, and Percussion Arranger for the Corps. Mark's newest endeavor, The Washington Tattoo, aims to bring a world-class international music and arts festival to the Washington, D.C. metro area. He serves the Washington Tattoo as CEO and president. Mark holds degrees in music education from Northwestern State and Boston Universities, has been accepted into American Military University's Masters of Business Administration program, and is an adjunct professor at West Virginia University. PN

Entrepreneurial Pathways in Performance

An interview with Heartland Marimba's Matthew Coley

By Dr. T. Adam Blackstock

I first met Matthew Coley in the spring of 2007, while I was a doctoral student at the University of Kansas; this was part of a recital tour, which took him throughout the midwestern United States. His programming was exciting and eclectic, and his command of the instrument was exceptional. As impressed as we all were with his performance, I was most struck by his passion for what he was doing.

After his performance, we all were able to spend some time together with Matthew; his magnetic personality gained the attention of everyone, and we all were affected by his visit — not only through inspiring us musically but leaving us as better human beings. The KU studio, comprised of both undergraduate and graduate students, was a very talented group of individuals; Matthew's lasting influence could easily be seen/heard in performances, which demonstrated a newfound appreciation for the process of performing and sharing music with others. I will label this tangible change as "performance with gratitude." As we all know, positivity has an immense power to elicit change. Matthew's incredibly positive and genuine nature was amazing.

Not only is Matthew an outstanding marimba artist, but he is also a composer, arranger, publisher, mallet developer, and the artistic director for Heartland Marimba. When one thinks of those who have crafted their own career in the keyboard percussion world, and whose contributions have made an immense impact on the percussive community and the general public, one definitely thinks of Matthew Coley.

Recently, I was able to reconnect with Matthew, as we were able to share the stage in Kutztown, Penn. and Indianapolis, Ind. for performances related to the 2021 International Marimba Orchestra. Although 14 years had passed, we were able to reconnect instantly, as if time had stood still. During our various chats, I thought that it would be wonderful for *Percussive Notes* readers to learn more about Matthew, Heartland Marimba, and

If 50% of emerging marimba artists were to boldly walk into the real world and produce at least one event a year showcasing their passion, the impact would be unequivocally beneficial for the marimba's future.

his musical journey and mission. The following interview is intended as an inspiration to the percussive entrepreneur.

T. Adam Blackstock: *What is Heartland Marimba, and can you briefly describe your roles within the organization?*

Matthew Coley: Heartland Marimba (HM) is a nonprofit 501(c)3 organization dedicated to supporting, elevating, and promoting the classical marimba art form and creating a viable market for marimba performance throughout the nation. HM does this by providing opportunities for professional artists and composers, planning enriching activities and concerts for communities of all sizes, and offering rewarding and beneficial experiences for students and emerging professionals. HM has produced more than 250 concerts and events since its inception in 2014, paying all of the artists for their work on every concert, visiting more than 50 cities over the years, performing for thousands of children, collaborating with 25 composers, and providing professional work and mentoring for 30 emerging artists.

My role in Heartland Marimba is executive/co-artistic director and artist. I share the artistic director role with composer Jenni Brandon. She joined officially in late 2020. Jenni was integral to the organization surviving and thriving through the pandemic. She works closely with me in an advising role, has produced several independent projects and is a successful freelance composer. Jenni developed our online Composition Laboratory and Festival (LabFest) model with me in the summer of 2020. We are currently amidst the second Composer LabFest (CLF) and have worked with 22 composers thus far through this initiative. Together, we also developed a virtual Composer Conversation Series that we produce during the off months of CLF. She is currently working with HM to produce a full concert-length work of several movements and cross-disciplinary elements for the Heartland Marimba Quartet over the next several years!

As executive director, I have a plethora of responsibility to see that the infrastructure of the organization stays solvent and continues to improve and grow. Like all organizations and individuals in the arts, the COVID-19 pandemic/2020 brought on a host of trials and tribulations, and I found myself having to navigate a financial crisis, identity concerns, and programming struggles within the organization. We were able to thrive, and I believe we came out of that year stronger than ever. Personally, after all of that, in mid-2021, I also found a renewal of my commitment to everything Heartland Marimba, and I was charged to bring our voice and mission to many audiences far and wide into future seasons.

Aside from the hurdles of 2020, my work for HM, in addition to preparing my music for concerts, includes fundraising, season planning, tour planning, grant writing, delegating tasks to other HM artists/workers, regular marketing and promotional duties, attending to tasks for our publications branch, virtual programming, meeting with collaborators and composers, and more. I should also mention that the members of HMQ serve in flexible administrative roles and are key to moving it all forward. Joe Millea, a founding member of HMQ, has been an integral team member as operations director for a number of years. The current quartet members, Ujjal Bhattacharyya, Marco Schirripa, and Hannah Weaver, along with board members Sarah Haag, Carol James, G. Conn McKercher, and Bri Olenik, recent interns/admin. assistants Reyna Holt and Jordan Nielsen, and other HM Artists — Josh Fulford, Eri Isomura, Ryan Pearson, and Matt Silverberg, among others — have contributed a great amount to our success in recent years, both onstage and backstage/behind-the-scenes.

Blackstock: *What was the original impetus for Heartland Marimba?*

Coley: In 2014, when I planned the first Heartland Marimba Festival, I was still teaching at Iowa State University. I had finished my doctorate degree in 2013, and I was ready to create something, building it from the ground up and committing to it in the long-term to see its potential realized. This goal for starting a nonprofit organization came about when I was freelancing in Chicago between 2003–09. I worked regularly in the dance scene at that time, collaborating with choreographers, accompanying classes at studios around the city, and performing with companies. I was inspired by their tenacity and passion for creativity, both in concertizing and forming organizations. I also formed a group called Sonic Inertia (SI) at that time. SI was an interdisciplinary ensemble with collaboration at its core. We did a variety of concerts around Chicagoland between those years that brought musicians and dancers together performing contemporary works.

I like to cite my involvement in the

Chicago dance scene as a major force behind the formation of Heartland Marimba and my fortitude in arts administration. However, I have been organizing concerts and projects going back many years. I grew up in a very rural part of Southwest Virginia. The music program in high school was fledgling, compared to many of the large suburban programs today. My high school band director, however, was an incredibly consummate musician. I had to hunt far and wide, drive long distances, and almost beg for opportunities, like taking private lessons or performing in groups such as a newly formed independent indoor drumline. It was the country tucked in the Blue Ridge Mountain Valley, and there wasn't much emphasis on the performing arts. And thus, as a senior in high school I planned and advertised a senior recital in the school auditorium. In the fall of 1998, I attended East Carolina University to study with Mark Ford. After my freshman year of college, I organized another solo recital at a church back in my home region of Moneta, Virginia. It was well-attended, and I think the seed was planted for future entrepreneurial pursuits. I probably produced a similar kind of event, or multiple things, every year of college, until forming Sonic Inertia in 2004.

Between 2009, when I moved to Iowa, and 2014, when I formed HM, I was teaching at ISU and organizing several projects: hosting two Iowa Days of Percussion, putting together album releases, planning solo and chamber tours, and organizing other concerts and festivals for students or new music, many of them off-campus. When I put together the first Heartland Marimba Festival, I was eager to draw on my experience in producing initiatives to finally start supporting the marimba art form for a viable, real-world future. If string players can have performing work every weekend of the year, so should marimba players. I'm very passionate about connecting with communities and new audiences, and mentoring young players, but above it all, I am diehard committed to giving the marimba art form a lucrative place outside of the comfort of academia. We have to do it if we keep creating marimba specialists with terminal degrees. I feel it's not fair to the art form, the players, and the public that would be enriched by the artistry. The current cycle of training marimba players with expensive degrees so they might land a job and train others is not sustainable. I would say we've passed the threshold already, and we are at a glutenous capacity. So now, what's next? If 50% of those emerging marimba artists, assisted by their mentors, were to boldly walk into the real world and produce at least one event a year showcasing their passion, the impact would be unequivocally beneficial for the marimba's future. And, if 50% of that first group were to start doing multiple events a year, forming some kind of organization, we would be well on our way to a viable future for the art form. Now we just need the degree programs to loop in arts entrepreneurial classes.

After the success of the first HMF in 2014, I realized that the HM company would need to be broad, with several elements to the structure, to eventually form a full-time organization, with full-time employees, that could support the niche specialization of marimba performance. In 2015, I added the HMEnsemble tour before the annual summer HMF. This was the start to our artist roster, and our ongoing efforts at reaching communities of all sizes. In late 2016, the HMQuartet formed, and became the core component of the organization. Starting with adding the publishing branch (HMP) in 2017, we've been steadily maintaining four to six initiatives in a given season. These include educational and outreach initiatives, commissioning projects, and our virtual programming: Masterworks Series, Composer LabFest, and Composer Conversation Series.

Blackstock: *So many students begin their undergraduate study with the sole aim of completing their degrees consecutively — through their terminal degrees — with hopes of landing the elusive collegiate teaching position or professional orchestral position. When did you know that freelance performing/education and non-profit work was the direction you wanted to take? How and when would you suggest that students begin to ask this of themselves? Lastly, could you list questions you think every undergraduate student should consider at a certain point, helping them determine their path more clearly?*

Coley: In 2003, when I graduated from Northwestern University (NU) with my master's degree, I was ready to be done with school for a while, and eager to get started with being a working artist. Chicago was also right there, and I fell in love with the city as soon as I arrived at Northwestern in 2001. I freelanced around Chicagoland for four years before going back to NU for the doctoral program. I was still freelancing between 2007–09 as I was doing my course work. I always recommend to graduate performance students that they leave school after their master's, even if it is just for one year, and get a taste for doing their craft in the real world. This will not only make you a better teacher and mentor for your future students, but it's why we all got into music in the first place — to be a performer in the world. As artists, I feel we need to struggle with figuring out how to practice our craft and survive; it only makes you better as an artist, and gives your voice a deeper soul and connection to humanity. It's a beautiful thing to experience the growth of your art while you figure out survival. All works of beautiful art were born out of some deep human

Diversity, equity, and inclusion should be a part of the regular business of an arts organization.

experience, one that usually involves toil and hardship.

Ultimately, the freelance life is not for everyone, and that's alright, but if you are an aspiring performer, especially in contemporary music and/or marimba, the road to being a consummate artist involves experiencing some aspects of freelancing. It's important to learn all parts of being a performer, from proper execution of the technique of your instrument, to an understanding of performance traditions, to the survival of the art form and your role in that through time. Most performers on the path to landing a collegiate teaching position will inevitably have to experience being a freelancer for a period of time, since the odds of landing a position are harder and harder; see glutenous capacity statement above. Fortunately, gaining this experience out in the world will be key to making you a successful teacher. You'll need to teach your students about that, since the job market will be that much more saturated when they enter.

Truthfully, I didn't figure out that freelancing as a performer/educator and nonprofit director was my path for a long time. I went into a full-time collegiate teaching position because I love teaching and mentoring young musicians. I've always been excited about experiencing the art form for all that it offers, and at some point, that led me to being a free agent. Mentoring emerging artists remains extremely important to me. And as things progress with HM, I'm becoming more and more passionate about mentoring young musicians in entrepreneurial ways. At some point, if all goes well with the growth of HM, I won't be a free agent again; I'll be a full-time employee of a marimba organization! Professional life in the arts can be cyclical like that.

To the emerging artists and graduate students out there, please ask yourself these questions:

- What do I want to do with the craft I've developed?
- Am I holding back on going after what I really want to do because of the unknown and uncertainty, or do I want something else?
- Can I learn about the unknown elements from others who have forged different paths? Is there a group/company/individual out there that is doing a similar thing?
- What other skills can I learn, or what other work can I seek out, to make myself more agile in the real world?
- Am I excited each morning about the path I'm on?
- How do I want to improve/alter/amend things in the coming years, or in the long term?

Remember, there's no rule book on how it should go. Try to mostly make smart choices, but always stay true to who you are. A life in the arts is not easy, but it can be extremely rewarding. Seek out how you can learn from others forging new paths and adapt that to you and how you want your craft to survive in the world.

Blackstock: *Not only are you the artistic director of Heartland Marimba, but you are also a performer, educator, composer/arranger, publisher, and mallet developer. Describe a typical day in the life of Matthew Coley.*

Coley: I don't live in a big city. I have to travel for all of the performing work I do. It can be tiring, especially during the peak months, but it's a life I've carved out that allows me to maximize resources in building HM. I have a quiet home I can come back to, with a large studio space, that I got to model and outfit during the pandemic for optimal marimba ensemble activity. When I'm not on the road, I like to joke that I spend my days walking back and forth attending to appointments and tasks in my home office and my studio, which was the detached garage before I got busy with renovating it. This was particularly apparent during the pandemic when I wasn't traveling, but trying to resuscitate a career and maintain HM.

I have to stay really organized, but I always stress with students that practice time is the first thing I consider in my planning. I prioritize practice time as much as I can.

After all, we must have our craft in order before we can do anything else with our careers. When things get particularly stressful, exercise, nature, and good food gets me back on track.

This life in the arts is a cumulative one. It doesn't happen overnight; it's a result of many years of building, adding, and developing. That goes for the entrepreneurial pursuits as well. I try to accomplish at least one thing with practicing and administrating each day, and usually I can accomplish more than that, but that comes after many years of doing it every day. The day-to-day might look like this: a good cup of coffee and a solid breakfast in the morning, a healthy practice session — morning practice is most productive for me — and then afternoon meetings, administrative tasks, tour booking, etc. Hopefully I can get in a run just before dark and come back to the desk for a few more business tasks before a cocktail and dinner.

Blackstock: *Heartland Marimba's statement on diversity and inclusion is wonderful, and it sets a model for us all. In your opinion, how effective has this approach been in elevating marginalized voices and serving civil rights/social justice?*

Coley: Diversity, equity, and inclusion should be a part of the regular business

of an arts organization. There should be a values statement addressing this added to the "about" section for all committed companies. However, the fact that you have a diversity statement is not the end of the journey. The change for true and equitable inclusion is a long and hard process. It will not happen overnight, in one summer, or in one year. It depends on the financial state and the model of the organization how fast things will move, and how immediately visible it will be. If it is of regular concern from year to year, and if all avenues of improvement in this department are being considered, things will happen. In most cases, in our industry, we can be most effective in considering the composers we work with and the programming we do. It's much more difficult to show that change in the performers who are involved because of set personnel in ensembles, current financial restrictions, and accessibility and feasibility for BIPOC [Black, Indigenous, and People of Color] individuals to create lives in the performing arts. This change will be much slower, but we must stay committed season after season. Instead, more immediate things organizations can do is to reach out to these communities for other partnerships and educational and outreach programming. We all have to do our part. We also need to recognize that it is a slow and steady process, especially in the arts, and a lot of behind-the-scenes work has to be done for change like this. That work isn't always obviously visible.

Blackstock: *What ongoing/upcoming projects are in store for Heartland Marimba?*

Coley: HM is working to get our normal performance season and planning back on track. We are busy booking performances with orchestras, several tours with a variety of programming (HMQ and HME) in the 2022–23 season and beyond, recording projects, premieres of seven new quartets by women composers from our New Quartets Project Consortium, and some cool publications releases, including etude books from our Composer LabFests. We're in a place with the company that there is a continual schedule of exciting things happening. Now we must figure out how to execute them.

Blackstock: *Where do you see yourself/Heartland Marimba in five years?*

Coley: We're beginning some initiatives to find home base-communities for the organization so we can begin transitioning to salaried positions with directors and administration. Minneapolis/St Paul is the city in which we are attempting to make a base. We're collaborating with Studio Z there as a venue for the majority of our activities in the Twin Cities. To continue this model, we would potentially open a space there or in another city to hold yearly educational and outreach programming and to provide a home for regular rehearsals and concerts as we expand.

Along with the virtual programming we now do, the concertizing of the HMQuartet and HMEnsemble continues reliably each season, HM-Publications is expanding, and we're getting started with bringing back the HMFestival. Now, a key part of maneuvering the organization to be a full-time company with salaried performers and staff is finding our home base in one or more communities. I'm developing a new model of a multi-community base for a nonprofit organization, and once it's in motion, I feel that will be a pivotal moment for our unique business of propagating the classical marimba art form.

Dr. T. Adam Blackstock is a nationally and internationally recognized soloist, recitalist, and clinician, who serves as Associate Professor of Percussion Studies at Troy University and as Principal Timpanist with the Northwest Florida Symphony Orchestra. Blackstock leads the award-winning Troy University Percussion Ensemble, winners of the 2012 and 2015 PAS International Percussion Ensemble Competition and presenters of the PASIC 2019 New Music Literature Session. He earned a Doctoral of Musical Arts degree from the University of Kansas, a Master of Arts degree from Tennessee Technological University, and a Bachelor of Arts degree from Newberry College. In addition to performing recitals and administering clinics throughout the United States, Blackstock has performed internationally as a guest soloist in San Juan, Puerto Rico; Vilnius and Kaunas, Lithuania; Wroclaw, Warsaw, and Kolbuszowa, Poland; Prague, Czech Republic; Manchester, England; and Odessa, Ukraine. Blackstock has been featured as a marimba soloist at four PASICs (2008, 2010, 2011, and 2017). He is chair of the PAS Keyboard Committee, a former Vice-President and President of the Alabama PAS Chapter, and a reviewer of new literature and recordings for *Percussive Notes*.

The Roads Less Traveled: Expanding Your Career Options

Part 1: Entrepreneurial Careers

By Lisa Rogers

In the field of percussion, many set their sights on the "roads most traveled," such as careers in teaching and/or performance, those trusted highways of academia, or performance in concert halls or venues across the globe. But what about the roads less traveled — those roads leading us to the unique, inspirational, and innovative? If we always stay on the interstate due to faster speed limits and shiny travel stops where fast-food options abound, we miss the back roads with homemade treats, downtown main streets, and seasonal scenery.

In this two-part article, Lisa Rogers and Julie Hill investigated some of the roads less traveled in percussion. They interviewed and/or surveyed some who have detoured off the main roads and now have created successful or burgeoning careers on those lesser-known paths. By understanding their journeys, they hope to inspire others to expand their career options and in turn advance the field of percussion.

For Part 1 of this article, Lisa Rogers interviewed professional pan builder and tuner Emily Lemmerman of Barracuda Steel Drums and Bill Wilkinson of Wilkinson Percussion Services. Both started with traditional career paths of music education and/or performance. Lemmerman received a Bachelor of Music degree in Percussion Performance from Ithaca College. Wilkinson earned an Associate of Arts degree in music from Blinn College as well as a Bachelor of Music degree with teaching certification and a Master of Music degree in Percussion Performance from Texas Tech University. Their experiences in performing on equipment that needed to be maintained led both to entrepreneurial careers in percussion — roads less traveled. Lemmerman's and Wilkinson's biographical information illustrates how their respective paths evolved.

For Part 2 of this article, which will run in the April issue, Julie Hill surveyed percussionists in their mid to late careers who have transitioned from teaching to administrative positions.

Emily Lemmerman

A welcome statement on Emily Lemmerman's website, https://barracudasteeldrums.com/, concisely summarizes her business: "Barracuda Steel Drums was launched in 2008 by steel drum craftsman Emily Lemmerman. Dedicated to preserving and promoting the vision of steel drum innovator Dr. Ellie Mannette, Barracuda Steel Drums is a source of instruments constructed by artists that spent years in residence with this gifted Trinidadian.

"As a professional pan builder and tuner, Lemmerman has uncommon access to, and perspective on, the global steelband landscape. She works with bands around the world — not only as a tuner, but also as an educator, clinician, adviser, and performer. With a formal background in classical music, after a full-time, six-year apprenticeship with Ellie Mannette, and with over 20 years of experience in the field, Lemmerman is one of few people intensively immersed in the broad range of major steelband communities that exist around the world. She is a passionate advocate for collaboration and celebration of the diversity that enriches the many successful pan programs that bring joy to communities across the nation.

"Emily first played a steelpan in 1994 during her percussion studies at Ithaca College with Gordon Stout and Ted Rounds. Her love of the instrument led her out of the orchestra and into the

panyard. This path led her to Appalachia, the adopted home of Trinidadian and renowned steelband craftsman Dr. Ellie Mannette. She traveled to West Virginia to attend his annual summer workshops and perform with many of the great artists in the steelband community. These experiences influenced her work back at Ithaca, where she began her advocacy of the steel drum as an orchestral instrument.

"After earning her performance degree in 1998, she moved to Morgantown to study steel drum construction with Mannette, whose symphonic vision of the instrument continues to inform and inspire her work. She apprenticed with him and worked for his company full-time from 1998–2004. Here, she honed her building and tuning skills and served as the director of his steelband workshop for four successful seasons.

"Since leaving Morgantown for Austin, Texas in 2004, Lemmerman has continued to build and tune steelpans in the style of Mannette, and she has strived to achieve the level of excellence he so passionately modeled. It is in honor of Mannette, his support, and his impact on her life that she chose the name "Barracuda" — a legendary instrument of his design — for her company.

"Lemmerman has tuned for the Croydon Steel Orchestra in London Panorama since 2011, and in 2013 she "broke the glass ceiling" when she was hired as the first woman to tune for Panorama in Trinidad, and the first American to tune in the large band category, blending for Ray Holman and Skiffle Steel Orchestra, with whom she also performed in competition. For the 2017 Panorama season, she tuned for Boogsie Sharpe and the mighty Phase II Pan Groove."

I was not a child who thought, "When I grow up, I want to be a Caribbean steelpan tuner!" —Emily Lemmerman

Bill Wilkinson

The Wilkinson Percussion Services website, https://wilkinsonpercussion.com/, contains a list of services offered, including General Percussion Maintenance, Studio Organization, Custom Fabrication, and Instrument Building.

"Most of my life I've been interested in how things worked," Wilkinson said. "It wasn't until I had the opportunity provided by Texas Tech University (TTU) Professor of Percussion Studies Alan Shinn to act as the TTU Percussion Studio Repair and Maintenance Graduate Assistant that I could apply this innate curiosity to percussion instruments. I served in that position for two years, and discovered a passion for repair and maintenance, which I have since made a career choice.

"Wilkinson Percussion Services aims to maintain, repair, and sometimes build percussion instruments, and if I can educate band directors on how to better care for their instruments along the way, then that's even better."

INTERVIEWS

The following excerpts from extensive interviews with Emily Lemmerman and Bill Wilkinson will hopefully provide insights and inspiration to expanding other people's career choices.

Lisa Rogers: *What first interested you in music, and who inspired you to make music?*

Emily Lemmerman: From a very young age, I was formally studying piano, violin, and percussion. I was precocious, insistent, and showed aptitude for music. By middle/high school, I was most passionate about percussion and retired my violin, but I continued studying piano through college. I was confident in my talent, and my parents, who had both studied music in their youth, were supportive and encouraging.

I auditioned for everything I had opportunity to: honor bands, summer festivals, youth orchestra, All County and All State Band and Orchestra, side-by-side programs with the Baltimore Symphony Orchestra, and the Naval Academy Band. I was reliably winning section-leader positions, and I became comfortable with the role of assigning parts and running a section of my peers. I was also doing a good bit of arranging for our marching shows, coaching other students, running sectionals, and marking drill positions. I was enrolled in a full load of AP courses, but knew by then I would pursue a career in music.

By college, I was a pretty serious marimba player and especially admired Gordon Stout, Evelyn Glennie, and Nancy Zeltsman, who I was fortunate enough to work with on my senior recital. I was extremely inspired by the works of Karel Husa and had ambitions to become a professional section percussionist or timpanist. To this end, I even spent a summer at the Aspen Music Festival; but, by the end of my degree program, my interest in the steelpan artform was already pulling me toward a residency with Dr. Ellie Mannette in Morgantown, West Virginia. There, I encountered Ray Holman for the first time, and he

continues to be my favorite steelband composer. I admire the contemporary work of Andy Akiho, whose creative use of the steelpan is helping to usher its sound into broader acceptance as an important percussion ensemble voice.

Bill Wilkinson: My first musical memory was listening to music, and I somehow knew music was going to be important to me. I was around five years old riding around in my parents' Toyota minivan listening to the acoustic version of Eric Clapton's "Layla." Something about that particular version caught my attention.

Additionally, since I was born in New Orleans, I was passively around a lot of live music, especially when Mardi Gras would occur. I believe that where I grew up and what I was exposed to — such as music on the radio, church choirs, and Mardi Gras parades — contributed to my interest in music. My family was fairly musical as well. My grandparents, aunts, and uncles all sang or played instruments. My dad was my biggest source of encouragement and inspiration to pursue music, as he played trombone through his high school years.

Rogers: *The working title of this article is "Unconventional Percussion Careers." Do you think your career path has indeed been unconventional?*

Lemmerman: I was not a child who thought, "When I grow up, I want to be a Caribbean steelpan tuner!" I had no steelpan experience before college. I knew I wanted to be involved in music. I knew I wanted to do something *different*. I think I was always in pursuit of an unconventional life, and the path I'm on now is more accurately characterized as *uncharted*. I'm forging a new path altogether, which feels exciting and important.

For any person to be self-employed, making a living full-time in the arts is quite uncommon. And while there is a growing number of professional women in percussion, we are still vastly outnumbered. As I work around the world, I see how almost every aspect of my life, career, and schedule is unconventional, if not unique.

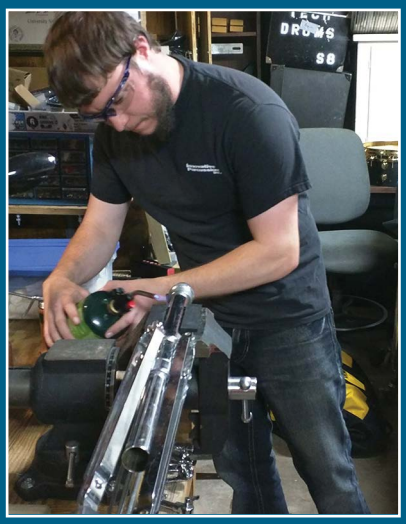
Wilkinson: Yes, my career path is unconventional, as there aren't trade schools or college degree programs that I'm aware of in percussion repair and maintenance. The closest would be programs for piano technicians or instrument repair and restoration specialists. I would love to develop and lead such a program for percussion repair and maintenance.

Rogers: *As a music entrepreneur and/or business owner, what are some of your greatest challenges?*

Lemmerman: To survive in my field,

one must have a supreme tolerance for uncertainty and need no reliance on routine. There is a huge amount of mental management, as I must juggle constantly moving pieces. The fact that every day is new and different appeals to my character, and I enjoy looking ahead to consider new technologies and the mechanics of expansion.

When I was starting my business 15 years ago, it took a lot of persistence and scrappiness to establish myself as a reliable vendor and masterful tuner with new clients. Especially in a culture that can be skeptical of youth as well as "outsiders," it was extremely valuable for me to invest many years into cultivating relationships and building trust within the community. As a woman working in Caribbean environments, I still today have to prove my worth with every job. While it is frustrating to exist under higher scrutiny than my male counterparts, I use that energy to fuel a pursuit of excellence in my work.



There aren't trade schools or college degree programs that I'm aware of in percussion repair and maintenance. —Bill Wilkinson

Over time, it has become increasingly important to me to be visible in the field as a successful female professional. As a tuner, much of my work is done alone in empty panyards or rehearsal spaces. I've felt driven to supplement my tuning work with adjacent various contributions, making myself available as a performer, clinician, guest artist, and songwriter. It is important to be seen by young aspiring artists, and it is my hope that my successes can inspire and fuel their own pursuits.

As a business owner, it is sometimes a challenge to set firm boundaries and establish a work/life balance. I'm grateful that I have been able to cultivate a career that is deeply fulfilling, but it can easily consume as much of my personal time and energy as I allow it to. It is never possible to wholly "clock out"; there is always more work I could be doing, and it takes discipline to compartmentalize and economize and protect my time in a healthy way.

Wilkinson: Currently, the "elephant in the room" is that my percussion services business is a side gig for me. My main job is working as part of the physical plant team at the Texas Tech University Health Sciences Center. Looking ahead, there will probably be a breaking point where I will need to choose between the main job and the side job by shifting the percussion services business to my main source of income. It's going to take a significant amount of time and money to expand the percussion services business, but I choose to be patient.

Other challenges include getting parts to repair instruments in a timely fashion and wrangling all the financial items of the business with invoicing, collecting payments, and taxes. However, I truly love it all, and I hope Wilkinson Percussion Services will be my primary job soon.

Rogers: *What's an average day like for you?*

Lemmerman: No two days are the same, but nearly everything I do is pan-related. My calendar is broadly predictable. I usually know which part of the world I'm going to be in during any particular month. On the road, tuning trips are intensive with long working hours and lots of travel. At home, I have a workshop where I construct new instruments and train my apprentice, and I'm preparing to expand.

I've always strongly identified with Ellie Mannette's company motto of "Setting the Standard and Continuing the Legacy." This inspires that pursuit of excellence in my work as well as feeds an urgency to pass on these skills to a next generation of artisans. It's important for me to share what I've learned with other people. We have a growing number of new pans that will always need work, so I want to be a source of encouragement to young tuners and builders.

Wilkinson: My workdays in regard to my percussion business vary by the season. The summer months are reserved for my long-term instrument restorations. I typically wake up, go out to my garage workshop, see if the glue held overnight, sand and fill, sand and fill, and do that for a week until the instrument comes out looking new again.

Prior to the fall, a bit more spot instrument repairs are needed as band directors are coming back to work and looking to prioritize certain instrument repairs, such a replacing a tambourine head. So my days are filled with traveling to schools, picking up instruments or fixing instruments at the school, and then returning them restored. In late fall, I start to have more business in terms of transporting percussion equipment to performance venues. If I'm loading equipment on a truck for a significant move from one venue to another, I make sure I have

an instrument list, packing materials, and know who will be assisting me, if anyone. Although this is not relevant to my business, the fall is also when I start playing gigs as a musician. It is definitely a balancing act with performing, my percussion business, and my job at the Texas Tech University Health Sciences Center.

Rogers: *What advice would you have for someone wanting to follow in your career path?*

Lemmerman: Be fearless in your ambition. Develop a relationship with discomfort; there is a practiced art to managing its impact on your life, and if this relationship is at peace, it is incredibly powerful and useful. Consider saying "yes" to almost everything, and collect as much experience as you can. Learn a foreign language and open a Roth IRA.

Wilkinson: Underpromise and overdeliver is my mantra. More specifically, in the repair and maintenance business, don't quote a price you can't commit to, and don't propose a timeframe for completing the job that you can't deliver. Also, think ahead and consult the experts when you need help with a specific repair issue. If things start to go sideways, I call the customer and communicate what isn't going according to plan. I then tell them I'm still going to do the work, but it's going to take longer. Also, we'll need to discuss a change in price. Nine times out of ten, the customer will be fine and appreciate the communication as well as the prompt customer service.

Dr. Lisa Rogers is Professor of Percussion Studies at Texas Tech University and Executive Director of the National Conference on Percussion Pedagogy. Rogers is a Past-President of PAS and Associate Research Editor for *Percussive Notes*. As an advocate of new literature for vibraphone, she released a CD of solo works titled *Paint Me a Sky* and has commissioned works including "Concerto for Vibraphone" by Nathan Daughtrey. She is Principal Timpanist of the Lubbock Symphony Orchestra and was a past recipient of the Texas Tech University President's Excellence in Teaching Award.

Helping Musicians Find Financial Stability

By Nate Zeisler

The path of a musician comes with a lot of financial risk, and it can take years to build a foundation that allows them to truly feel like they are doing the work they are meant to do. Musicians often avoid planning for financial risk because doing so might mean giving up the pursuit of what they love most, like creating beautiful things for the world to enjoy.

There are many ways to make more money to lower your financial risk; however, what is often missing from the discussion is how much financial risk tolerance musicians are willing to take on. For example: Some musicians need rock-solid financial stability to feel comfortable creating, so they spend more time working in a job with predictable hours and then create during their non-work time. Other musicians are comfortable taking on a relatively high amount of financial risk, so they are more in control of a flexible career. The trade-off is that they are often more dependent upon taking work in their area of creative expertise to make ends meet, which is not always artistically satisfying. In addition, this type of career trajectory can leave musicians exhausted and without predictable income.

Neither path is wrong; however, despite a pretty clear way of thinking about risk tolerance, I have seen countless musicians dive headfirst into their career with blind faith that it will all just work out. Without a plan for understanding how much financial risk you are comfortable taking on, it is easy to get stuck. Here is how I help musicians think about financial stability.

DETERMINE YOUR FINANCIAL RISK TOLERANCE

Musicians often associate their financial risk tolerance with the type of work they take on without thinking about the things they want most in life outside their profession.

When I coach musicians, there are generally four areas that play a role in their financial risk tolerance level. Table 1 will help you think about financial risk tolerance, and it has been divided into four columns: family, location, material things, and debt. These represent the four most common areas of financial risk factors when I work with musicians.

Each column has a row that represents low, medium, and high levels of risk tolerance. The bottom of the chart represents the lowest financial risk tolerance, while

Table 1: Levels of financial risk tolerance.

	Family	Location	Material Things	Debt
High Financial Risk Tolerance: Ability to take on higher amounts of financial risk.	Single, or have a partner who shares/supports your vision of an arts first career.	Live in a rural area or live in a major metropolitan area with many roommates.	Will sacrifice all materials things in pursuit of your art.	You have less than $10k in debt.
Medium Financial Risk Tolerance: Ability to take on moderate amounts of financial risk.	Eventually want a family.	Live in a suburban area.	Will sacrifice some, but not all materials things.	You have $10–$30k in debt.
Low Financial Risk Tolerance: Ability to take on lower amounts of financial risk.	Desire/have a family with kids.	Live in a large metro area with a high cost of living.	Own a house, a nice car, and have a desire to travel.	You have $40k+ in debt.

*Note: This is not a fixed equation.

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The main goal is to retain your artistic integrity while also making more money.

the top of the chart represents the highest amount of financial risk tolerance.

Here are two scenarios to help you think about where you might sit when it comes to risk tolerance:

Scenario 1: You are a freelance musician who lives in a studio apartment in Brooklyn, New York by yourself. College was expensive and you continue to pay off your loans, which total over $50,000. While you don't have a family yet, you and your partner (an artist) have started discussing living your lives together, and you believe marriage is in your future. Finally, you can't live in Brooklyn without enjoying all the great food, seeing the latest shows, and enjoying the incredible exhibits at all the great museums around town.

Under this scenario, you would have a low financial risk tolerance. That means you have a combination of expenses and debt that likely force you to take on work that is regular and predictable so you can make ends meet. All signs point to this freelance artist needing some 9–5 work to stabilize.

Scenario 2: You graduated from college and moved to Madison, Wisconsin with two of your friends to launch a new business. You don't have any debt (thankfully), and because you have roommates, you are able to share a lot of your expenses. You don't see a family coming into the equation for several years and you are content to live without material things for a period until you can stabilize financially.

With a lower cost of living and no debt, you would have high financial risk tolerance in this scenario. That means you can take more risks and, relatively speaking, wouldn't need to make as much money each month to survive.

Your ability to pursue work that comes with a higher financial risk needs to be considered in parallel with other factors in your life. Considering the four columns in Table 1 (family, location, material things, and debt) will ultimately help you plan and understand the level of financial risk you are able/willing to take on.

Percussionists have an additional, built-in financial burden: the cost and need for instruments. You will likely need to buy new instruments for many of the gigs you take on, and you might be saving for a larger ticket item: marimba, timpani, etc. This is unique to your instrument and something to consider in tandem with the factors listed above: What instruments do you have? What others do you need to buy? And how soon do you need them?

In addition to instrument purchases, your financial risk tolerance will likely need to be lower in a large city, as there is less space to store your instruments in a small apartment, and limited opportunity for shared spaces. You can gain some financial stability by using instruments already owned by the school/organization/institution where you teach (where you may be able to borrow the gear) or is hosting you for the gig. If borrowing gear is not an option, consider collaborating with your friends and colleagues to rent a studio/storage space to share the gear you have.

Looking at the Table 1 graphic, think about the following things:

This is not a fixed equation. Think of the graphic as a way to get you close to the type of financial risk you are comfortable taking on. Just know that things like having a lot of debt, living in an expensive city, or owning a home all represent higher financial risk activities that need to be figured into your career plan. Only you can determine where you sit on the financial risk spectrum, so use this graphic as a guide to plan strategically for your financial future.

When in doubt, live a minimalist lifestyle. One of the best ways to lower your financial risk is to live a minimalist lifestyle. That means setting a low food budget, continuing to drive your grandmother's sedan even though you could technically afford a new car, and having roommates. This will give you some financial flexibility while you figure things out.

This is not forever; this is until you stabilize. Regardless of what you end up doing for your life and career, the one thing you have going for you is time. What represents high financial risk now becomes a lot less risky five years from now when you have paid off your debt, or you saved up enough money to have a safety net in place when you move to a more expensive city. Set a timeline now for when you plan to stabilize your finances so you have a goal for a time when you can potentially take some greater financial risks.

UNDERSTAND WHERE YOUR MONEY IS COMING FROM

Financial experts often recommend that you simply save your way to financial stability. But saving is only part of the work. Your career also depends on your ability to track your income.

As musicians, it is often feast or famine when it comes to income. If you don't know where your money is coming from, you run the risk of adopting a scarcity mindset, which can lead you to take on work that is not in line with where you want to go. In the process, you lose valuable time and run the risk of burnout.

While everyone is different when it comes to earning a living, the type of work you take on is essentially the same. The most successful musicians I know understand that their money comes from three distinct areas: Traditional Work, Flexible Work, and Passion-Driven Work/Entrepreneurship. Here's a breakdown of all three:

Traditional work requires your time on a specific, non-flexible schedule, provides financial stability, and often offers such benefits as health insurance and retirement. Traditional work is the most stable and has the least amount of financial risk. This is work in which you have a boss who has hired you as part of a larger organization or business. For creatives or individuals pursuing work in the gig economy, this work likely provides the financial stability for you to pursue your creative work or other gigs when you're not at your traditional job.

Flexible work provides you with the flexibility to work on your own schedule with the stability that allows you to make ends meet.

- Expertise Driven Freelance jobs: Jobs accomplished without a set schedule and generally on a contract basis. Jobs in this area include graphic design, private lesson instruction, or web development.
- On-Demand Economy Jobs: New to our service economy, these jobs provide maximum flexibility for you to make money on your own time without the risk of running your own business. Jobs include Uber, Doordash, Lyft, and Airbnb.

Passion-Driven Work and Entrepreneurship. This area is where creatives and individuals in the gig economy often want to spend the majority of their time. This work also comes with the highest amount of financial risk. There are two types of jobs in this category:

- Service Driven Income: Work in which you can easily break down your earnings into an hourly rate. This includes being a performing artist, independent contractor or consultant and involves an hour of your time in person as a way to make money.
- Product Driven Income: Work that involves a lot of upfront time but can be converted into passive income if developed correctly. This includes writing a book, developing an online tool. or even creating a method book for your students.

Let's put these types of income into action.

Case Study

Desmond is a 25-year-old artist living in Chicago. His dream is to perform full-time with his percussion ensemble, and he's giving himself five years to see if the group can make it happen. In the coming six months, Desmond only has one week of performances lined up for the group, which won't sustain him in a city like Chicago. To make ends meet, Desmond has taken a desk job at a local community music school and he teaches private lessons in his home. Check out Table 2, which represents the income breakdown for each job in a side-by-side fashion.

If Desmond only looked at the total amount of money made in a month, he might simply take on more traditional work. However, when Desmond looks at the percentage of time spent on the job, it becomes very clear that the place for him to put his energy is in private teaching, where he spends 19% of his time making 38% of his annual income.

Given all this information, my recommendation would be as follows:

Pursue your passion and find opportunities for financial stability. If Desmond wants to make performing with a percussion ensemble his top priority, he should continue to do so, but not expect that his work with the group will bring financial stability in the near future. This is primarily because he doesn't have control over when the group gets hired for work. The same rule applies when you dive into your creative work or launch a new venture. Too many things are beyond your control to predict if your passion income or entrepreneurship will support your lifestyle. My general rule of thumb is that creative or passion-driven income should not be considered financially stabilizing unless it consistently represents over 40% of your overall income. Even then, I would suggest that you have 3–6 months' worth of income in the bank before you start to pull back on other areas of work.

Set work priorities to find more time. Desmond needs maximum flexibility so he can say yes to any gig that comes up with the percussion ensemble. While the desk job at the community music school is predictable and regular, it also takes a lot of Desmond's time during set hours, and at a lower rate than any of his other work. In this situation, the priority should be flexible income from teaching private lessons. If Desmond

Table 2: Income breakdown example.

	Traditional Income	**Flexible Income** *IE, Expertise or Share*	**Passion Income/ Entrepreneurship**
Job	Desk Job	Private Lesson Teacher	Percussion Ensemble
Hourly Rate	$20	$75	$105
Less 25% for taxes	$15	$56	$79
Hours on job/ month	80 (20 hours/wk)	20 (5 students)	8
Total made per month	$1,200	$1,120	$632
% of time spent on job	74%	19%	7%
% of overall income	40%	38%	21%

simply picked up six additional students as a private teacher, he would make more than he is currently making in his desk job and as a teacher combined. From a time perspective, that is a savings of nine hours a week. Congrats Desmond, you just got your Fridays back!

Control what you can control. Desmond can't (necessarily) control the upward trajectory of the ensemble, so he needs to build a safety net with the other two positions. Nobody can predict the future, so it's important for Desmond to find other ways to financially support his work. In many ways, pursuing a career as a creative follows the laws of attrition. Try to do everything you can to extend the time you need to gain a strong financial footing in order to continue to do the work over a long period of time. You can't entirely control the launch of a performance career, but you can control the mix of traditional and flexible work you take on, affecting the time it takes for people to discover your creative work.

How quickly would you like to attain financial stability? The x-factor when it comes to financial stability is how quickly you would like to stabilize. After you control your immediate needs of shelter, food, water, and clothing, your goal should be to build out as long of a financially stable runway as possible. In the case of Desmond, he has a five-year goal to be financially stable enough to focus completely on his career on the percussion ensemble. In the immediate future, Desmond might have to pivot away from a career in performance towards something more stable. However, if he is playing the long game to financial stability, I would encourage him to come up with a three-year plan that allows him to slowly decrease his traditional work as he picks up more flexible work and passion-driven work with the ensemble.

This is not a one-size-fits-all equation and no one financial breakdown works for everyone. However, when you create a side-by-side comparison of your income, *your* path to financial stability becomes incredibly clear.

HOW I HELP OTHERS GAIN FINANCIAL STABILITY

Financial stability is often elusive for musicians, but not impossible to attain. Musicians are often faced with ongoing financial challenges, including the support of a family, house payments, and college loans. At the same time, many musicians I work with are also in pursuit of stability in their art, seeking higher quality and more artistically satisfying opportunities for performance. The pursuit of stability brings up an interesting dichotomy: Search for a financially stable life and risk sacrificing your artistic

output; search for an artistically stable life, and you risk sacrificing financial stability.

Here is a three-step process for finding stability as an artist:

1. Take stock of your current situation. Here are three questions to answer: (1) List all the work you have had in the last year and break it down into the following buckets: work you love that is directly tied to your art; work you love that is not tied to your art; work tied to your art that you do to pay the bills; work not tied to your art that you do to pay the bills. (2) Assign the salary you made to each of the four buckets. (3) Assign the number of hours you spent on each job.

2. Create a personal strategy statement. One of the biggest challenges to upward mobility is that we often end up sacrificing artistic integrity to achieve financial success, or vice versa. Here are some questions that will help you create a strategy around your work:

(1) Based on your current situation, write down areas that you may want to develop in pursuit of upward mobility (Tip: Is there a way to capitalize more on the work you love?) (2) Identify the areas that you may want to let go in the pursuit of higher financial and artistic gains? (Tip: Can you replace horrible gigs with work you love but is not directly tied to your art?) (3) What specific goals do you have regarding stability? (4) What is your timeline for accomplishing these goals?

3. Develop an action plan for upward mobility. This is perhaps the most important part of the process. If you don't get something down on paper, you'll likely end up spinning your wheels. (1) Write down your personal strategy statement for accomplishing your goals. (2) Set a timeline of 1–3 years to achieve your goals. (I've found that any longer than three years is too long.) (3) The main goal is to retain your artistic integrity while also making more money. Consider dismissing artistic work that is holding you back from your upward mobility and replacing it with work that is more satisfying but may not be directly related to your artistic output.

To help you, I've created a financial stability worksheet (*https://nathanielzeisler.com/wp-content/uploads/2017/10/financial-stability-worksheet.pdf*). The first page is filled in and annotated with a fictional character so you can see how it works. I left the second page blank so you can fill it in on your own.

While this is not an exhaustive approach to finding financial stability, my hope is that you are able to use the information in this article to start on the path towards gaining a financial footing or build upon the successes you have already found as a musician.

Many thanks for reading, and please visit my website for more information about my weekly newsletter, blog, and upcoming book release.

Nate Zeisler, Dean for Community Initiatives at Colburn in Los Angeles, envisions a world where students majoring in the arts have a clear path to a sustainable career, where creative minds are empowered and inspired to rule the workforce, and where access to the arts is not just for the privileged few, but for all. As Chair of the Nichols Center for Innovation and Community Impact, Nate supports the careers of world-class artists and passionate entrepreneurs, offering career advice and action-based learning opportunities that prime them for the 21st-century workforce. In addition, Nate is building a pipeline of sequential arts learning for hundreds of children in greater Los Angeles so that children of all backgrounds may experience a performing arts education. Visit *nathanielzeisler.com* to sign up for his free newsletter, *Tips for the Unrelenting Creative*, filled with weekly career development and community engagement tips.

Outside the Box

Two unique and interwoven percussive pathways

By Gloria Yehilevsky and Lindsey Eastham

The authors of this article first met while on tour with the World Percussion Group in 2017, and since then they have been developing their own organizations, groups, and projects alongside performance careers. That same year, Lindsey founded un/pitched while studying in Ithaca, New York. Gloria laid the foundation for what would become the Sounding Eye collective in 2018 while studying in England. They came back together in developing The Vibraphone Project alongside many other esteemed performers, researchers, and academics.

In this article, they introduce and discuss examples of their work in each project, and they opted for a conversational format to dig deeper into what this work entails. Following the un/pitched and Sounding Eye narratives, they interview each other, aiming to address questions readers might have about getting from point A to B, or beyond. This article is intended to provide insights into the challenges and successes one may have in creating entirely new projects. This is a glimpse of two journeys from music students to professional collaborators.

THE VIBRAPHONE PROJECT

We met Brian Graiser, current president of The Vibraphone Project, at PASIC 2018, when we learned of the upcoming vibraphone centennial and his hope to start a nonprofit organization celebrating it. Impressed by the ambition of the project and the thoughtful, forward planning, we were both eager to get involved.

Brian began hosting conference calls and Zoom meetings in 2019 with performers, educators, and enthusiasts from around the world and across all genres. Soon we had a name and started the process of becoming a nonprofit organization. We were both members of multiple committees, gaining valuable skills and learning experiences. Ultimately, this volunteer work, mostly in arts administration, supported both of our careers as performers and in other aspects of our professional lives.

Lindsey Eastham: Joining The Vibraphone Project has been both a challenging and educational experience for me. The organization is formed of over 30 volunteer members, many of whom have never met in person. As a result, a lot of time has been spent on project management, delegating tasks so that work may be spread out over many different people and teams, working across distant time zones. While this has been something to overcome, it has also afforded many learning opportunities for me personally, since I have been able to work with colleagues with skillsets very different from my own.

When I first joined, I knew that I wanted to learn more about official nonprofit formation — especially since it was a goal to make un/pitched a registered 501c(3). The process of applying for 501c(3) status is arduous and expensive. I thought I would learn what the process was like, pick up a few tips and tricks, and basically emulate the process with un/pitched. In reality, I learned so much more.

To successfully apply for nonprofit status, one must concretely define the scope of your organization's work. Why are you doing the work? How will you do it? What will you *not* do? This process might superficially seem straightforward, but once you are writing to the IRS about what a vibraphone is and why you should be tax-exempt while raising funds to support its community, a lot of questions arise. We were lucky to have a consultant working with us, but the discussions I had with Brian Graiser and the rest of the business and administration committee during this time were impactful learning moments for me.

This process forced us to flesh out our ideas. The Vibraphone Project was no longer just a group of people who liked the instrument, but rather an official body working on defined tasks. We would fundraise in order to create new works through commissions and call for scores, produce events such as performances and vibraphone competitions, support our community through educational events and resources, and facilitate and promote

research. And we would do these activities in order to support our mission, which was to "celebrate the past, support the present, and ignite the future of the vibraphone through innovation, education, and community."

While we are still a young organization that is learning how to better operate every day, this exercise gave us a great starting point, and the process is one I now carry with me in every project I do. I now have the skills to apply for nonprofit recognition, but even more importantly, I learned how to define a project — its vision, scope, and goals.

Gloria Yehilevsky: I joined The Vibraphone Project upon learning of the instrument's centennial, excited about being a part of an organization that highlighted this. Its initial projects — a call for scores, commissions, a competition, and an in-person festival (sidelined by the pandemic) — were all ideas I wanted to help bring to fruition. All of these, however, required hard work and preparation, and the projects I was directly involved with were learning opportunities. This work allowed me to contribute positively to the percussion community, as well as gain transferable skills towards my personal projects.

An excellent example is in one of our successes: commissioning new works by Pamela Z and Robert Honstein, funded by a New Music USA grant. New Music USA grants are notoriously competitive, and I learned a great deal from working with Lindsey on writing this. She had an incredibly organized system of collaborative grant writing. For example, most sections were color coded, such as information from the grant-giving body, in-progress writing, notes, and discarded material. We worked in Google Docs, keeping every word we wrote at the end of our document, rather than discarding it. This was useful in case we might choose to refer to it later in the process, or as archives for future grant-writing, website materials, or any other need for text. Perhaps most importantly, we were not afraid of rejecting each other's suggestions, and having two minds grappling with similar information led to the strongest possible rhetoric.

Grant applications typically come down to criteria. We carefully reviewed every aspect of that grant's selection criteria, brainstorming how our organization and our collaborating composers met every single point. We ensured those answers were clear in our application.

Aside from the clear benefit brought by facilitating the creation of new works by two phenomenal composers, this also yielded personal benefits. I included this grant writing success in my resume, in job applications, and was able to use it as a writing sample (always crediting that it was collaboratively written with Lindsey). It brought clout to The Vibraphone Project, which resulted in greater visibility for the organization and for ourselves as board members of this organization. Experience, volunteer or paid, is always valuable.

UN/PITCHED

Lindsey Eastham: Ithaca is a small town in upstate New York that is home to Ithaca College (IC): a small liberal arts school that started as a music conservatory and now has a relatively large school of music for undergraduate and graduate performance and composition students. It also houses Cornell University, an Ivy-league university with a prestigious music department full of composers, musicologists, theorists, and historians studying for DMAs and PhDs.

During my time at IC studying with Gordon Stout, I was fortunate to meet many of the Cornell students through a group called the Ithaca New Music Collective, started by Emily D'Angelo. After getting to know these students, the one thing that irked me was why, if we have so many excellent performers at IC, does Cornell bring in external players for their composition students? Why am I just meeting these composers by chance, and why haven't the students at these music schools worked together before when we are a 10-minute drive from one another?

I wanted to do something to bring these schools together, so I banded together with my composer friend (and neighbor), fellow IC grad-student Dallas J. Howard, to begin working on a plan. We started talking with the graduate composers at both institutions, decided to name our project New Percussion Music Alliance, and decided to call ourselves un/pitched. We shared an open call for works for percussion trio with the IC undergrads, organized a workshop for them to get feedback from the postgrads at

un/pitched: (L–R) Keehun Nam, Sergio Cote, Lindsey Eastham, Emmanuel Berrido, Dallas Howard (not pictured: Amy Nam). Photo by Emmanuel Berrido and Amy Nam

Building a resume of successful projects paves the way for more to come.

both institutions, and selected one of their compositions to join the roster of works by IC master's students and Cornell DMA composers (Dallas J. Howard, Piyawat Louilarpprasert, Barry Sharp, Sergio Cote, Parker Callister, and Emmanuel Berrido). In the end, we had six new works for percussion trio written for the IC Graduate Percussion Trio (Ujjal Bhattacharyya, Benjamin Cordell, and myself) and concerts booked at both colleges. The events were warmly received by students, faculty, and the public, and most importantly, we had a great time producing them.

We wanted to do more, so we gathered a few more friends and formed the final un/pitched team: Sergio Cote, Emmanuel Berrido, Keehun Nam, Dallas J. Howard, and myself. Our next project was "Sandbox Orchestra," a quick-fire event where we somehow managed to convince an entire orchestra of volunteers to spend two days with us preparing, performing, and recording orchestral works by IC and Cornell composers, with only pizza and snacks as payment.

We began to wonder why these events were working so well when we had exactly zero funding. Our intention was never to take advantage of free work by these performers and composers who were our friends, but everyone was so keen to get involved. After some reflection, we figured out it came down to one thing: *mutual benefit*. With both "Sandbox Orchestra" and New Percussion Music Alliance, everyone was getting something out of it. Composers were getting documented performances and recordings of their works, students were getting valuable experience performing contemporary music and getting premieres under their belts, our conductor, Keehun Nam, was adding to his portfolio, and the un/pitched team was learning how to produce the projects we wanted to see. There is much to be said about not working for free or for "exposure," but in this case, we were all students building our careers, and I am still seeing the benefits of the projects I produced in this time, almost five years later.

Our last project before we went on a COVID-induced hiatus was our most ambitious yet: "Metamorphosis." We wanted to take this model of bringing disconnected groups of musicians together and building and owning projects to schools and universities around the country. The initial premise was simple: we wanted to commission four new percussion solos by four composers, for the same set of instruments (vibraphone, bass drum, bongos, wood slabs, and suspended cymbal). We had three in-house composers (Dallas J. Howard, Emmanuel Berrido, and composer and harpist Amy Nam), and after a call for applications that received submissions from 70 composers around the world, we commissioned Scottish composer Ninfea Cruttwell-Reade, who was studying at Princeton University at the time.

We pitched our program to schools around the country, and Dallas and I ended up visiting six universities where I performed these works, did percussion workshops with composition departments, and most importantly gave a talk on starting projects like we did — how and why to get started, getting friends involved, and transparently sharing the steps we took to get to where we were at that day. It was incredibly fulfilling to share what we had learned with students who were perhaps only two or three years behind us on their journeys, and I am proud to say that we saw several new student-led organizations and projects form in our wake.

This endeavor taught me how to find value in the work I was interested in and how to share it with others; the importance of working as a group; and it demonstrated how much I could achieve just on my own, without formal funding or support. I am so grateful for the friends I made on this journey and the new music we brought into the world.

Digging deeper

Yehilevsky: How much of the administrative side/planning was done on your own with un/pitched, and how much were Dallas or other core members of the team involved?

Eastham: We were fortunate to have a pretty even split when it came to the workload for un/pitched, and the team turned out to be one of the most functional I have been a part of. I think this was largely due to two ideals we adopted early on: 1. We're all busy grad students with often unpredictable schedules; there is no shame in not being able to complete a task when capacity has changed, just *communicate* so someone else may pick it up. This principle was discussed at our first formal meeting and served us well; there were never any hard feelings or missed deadlines. 2. Know your strengths. We were fortunate to have a wide variety of skills within the team, and we used that to our advantage. Work was spread out so that those who, for example, knew how to build websites focused on that. This meant that all tasks were shared somewhat evenly, and everyone pitched in on admin work and tasks that required learning new skills.

Yehilevsky: What are some examples where your experience with un/pitched translated into other projects or endeavors in your professional career?

Eastham: First, building a resume of successful projects that you built and executed paves the way for more to come. One of the most important things to demonstrate when asking for funding or opportunities is that you are accountable and can accomplish the goals you set, and I constantly reference my work with un/pitched to prove this. Second, I have gained several practical skills: I know how to write grants, what a fiscal sponsor does, how to approach organizing a tour, etc. These are all things I taught myself as needed when planning the un/pitched projects, and they still prove useful today. Lastly, confidence. There is no real substitute for the experience of having an idea and seeing it to fruition. You have to make it happen, and once you build the confidence to do it again.

Yehilevsky: What are some examples of the projects that were initiated at institutions after your visits? Are any ongoing?

Eastham: The most memorable one was the Saturday Song Project at Ithaca College; a group of performers and composers teamed up to write and record a new song each week! They took our advice and made a website and social media profiles to share their work and stay accountable to their goals. It was so great and really affirming to see.

Yehilevsky: A nuts-and-bolts question: do you have a handout that you use for the workshops? Is this something you use when approaching institutions to visit, or do you simply email a brief bio and description?

Eastham: We did not have a handout for this presentation. We used minimalistic PowerPoint presentations to support our speaking points, but we really wanted to make the workshops that accompany "Metamorphosis" as casual and welcoming as possible. I think taking this approach allowed us to adapt more to the student's needs, rather than being stuck to a certain set of topics.

As far as approaching institutions goes, we mainly just sent a description of "Metamorphosis" and what we wanted to present, outlined where we were at so far — we had already done our call for composers and began the commissions — and included some information about our previous successful projects to demonstrate our credibility. My advice with this is to just do it! Show what you've done before, no matter how small, and talk to these institutions early while they are still planning their year.

Yehilevsky: I especially liked the titles of each project. Could you talk more about the motivations and stories behind each of those?

Eastham: Our first project, "New Percussion Music Alliance," gained its title just as a necessity. We were just at the beginning phases of becoming an organization and wanted a descriptive title that put emphasis on the collaborative aspects of that project.

"Sandbox Orchestra" came from a video-gaming reference. A sandbox game is less goal-oriented and more about the process of building and experimenting. These were the ideals that we wanted to bring to this project — to create a space where composers and performers were both learning new things through trial and error, and with an emphasis on the process, not the final product.

"Metamorphosis" was inspired by the nature of our commissions — four composers writing solos for the same six percussion instruments. We were thinking about how the audience's perception of these instruments would morph as they hear each interpretation, and how the setup itself would change arrangement over the course of the performance.

SOUNDING EYE

Gloria Yehilevsky: I never anticipated working closely with animation, but since I have, I can hardly imagine future works without other disciplines. Sounding Eye is a collective I co-founded with animator Shiyi Li when we were both students at Royal Birmingham Conservatoire/Birmingham City University. We met accidentally and

Sounding Eye: (L–R) James Owston, Lindsey Eastham, Gloria Yehilevsky, Daniel Kemshell (animation by Shiyi Li). Photo by Katja Ogrin

It is important to find grants that fit with what you're doing, rather than trying to make yourself fit what the grant-giving body wants.

serendipitously when I was searching for a graphic designer to help launch my website. Shiyi's work ethic and keenness to make things happen were key reasons that got us off the ground and led us to establish this group. This should go unsaid, but the quality and motivation of people in your team, regarding character even more so than artistic talent, is essential to the success of any project.

Fast-forward to today: Sounding Eye was awarded a Mid Atlantic Arts Foundation (MAAF) grant to travel and perform internationally in September 2021, allowing a remote, international ensemble mixed with jazz musicians, contemporary classical musicians, an animator, and video artists to come together in person. Prior to this, we had a resume of global performances and exhibitions from the work Shiyi and I previously collaborated on, largely due to access points in the visual arts scene. One would expect the story of an ensemble like this to have a tidy and intentional background, but in fact, the process was as experimental as the artwork.

Our first work, "Minister of Loneliness," was created as students, completely from scratch. I composed the music, rehearsed it briefly with my duo partner, double bassist Aisling Reilly, and we would send iPhone recordings to Shiyi, who quickly turned those around with mind-blowing animations. When we first tried to rehearse it all together live, we had no idea what we were doing. We took our instruments and a projector into a room, Shiyi clicked play, and we went about problem-solving, as there were many, many problems to be addressed. Eventually, we learned how to perform the music using projections as our timing reference, and just like any chamber music, specified cues, assigned leaders, and further used the musical tools in our arsenal, as well as the technology around us (e.g., iPad selfie mode to see the projections behind us when facing the audience), allowing us to perform the work. The advantage of working with a visual artist was that it brought us unique performance opportunities: gallery exhibitions, a design biennale, an animation conference, a film festival, plus a music symposium that a professor from the Visual Communication department invited us to.

The success of "Minister" was unexpected. I was not fully confident with the composition, and Shiyi had already matured beyond its animations. The real collateral from this was the process of having experimented, of having learned what we wished we had done differently, and of the networks we gained that we could later tap into with future projects. We also distinguished ourselves as incredibly unique. Despite some of these insecurities, audiences received "Minister" very well, propelling us forward.

Our next endeavor was "Dreamerfly, and other stories," which brought in jazz bassist and composer James Owston, guitarist Daniel Kemshell, and Lindsey on percussion. We started the new project with the lessons from "Minister" in our arsenal. We had a better understanding of the technology and type of personnel (adding a video projection artist) we would need to synchronize the different art forms, but there was more experimentation to be done.

When we created "Minister," we had the resources of an institution: rehearsal and performance spaces, a recording studio, screens and projectors we could borrow, and any technical and musical equipment we needed. Our first few live performances did not have large budgets, but we negotiated and ensured that our expenses would be paid. For example, when we performed at the University for Creative Arts' Expanded and Experimental Animation conference, we negotiated with our contacts to cover the cost of van hire and related travel expenses, but we were able to use our school's instruments for free. "Dreamerfly" was a much more expensive project, and we no longer had our institutions. We ensured that James wrote for percussion instruments we already owned, but we had to pay videographers, recording studios, mixing and mastering engineers, and ourselves.

Our collective interest in the project fueled it in the beginning. Our green light to make the idea a reality was when Shiyi was commissioned by The Herbert Art Museum & Gallery for a new work and chose to create "Dreamerfly." We decided to crowdfund for the rest of what we needed, and team Zoom meetings were essential in brainstorming what we could offer as Kickstarter rewards. Dan took the lead on scripting a video about the project, and we all volunteered performances in a live stream to benefit the fund. Later, our first live performance was funded by the MAAF grant, for which the application was strengthened by our crowdfunding success, as well as having completed a virtual version of the project.

I fully believe that musicians can collaborate with anyone: journalists, scientists, philosophers, photographers, engineers; any entrepreneurial

idea you have simply needs to start with a conversation and some luck in finding another committed collaborator. As the story of Sounding Eye proves, there is no need to follow a formula or precedent; you just have to start creating and solve problems as you go.

Whatever idea you may have, there is likely another artist doing something similar. Most would be pleased to help someone if they reached out with questions or seeking advice. Our work had some similarities to that of Maria Finkelmeier, who was always willing to answer questions and help when I approached her. A formal mentorship relationship isn't entirely necessary, but it doesn't hurt to pay for lessons with someone who has a track record of executing what you hope to achieve. It is, however, possible that you're doing something quite new, which is ample reason to tread boldly. Whether new or repeat, the process demands learning through experimentation.

Digging deeper

Eastham: Do you have any plans for the future of Sounding Eye? Do you see the group growing into a larger organization or remaining a close-knit collective?

Yehilevsky: One beauty of arts entrepreneurship — and more broadly, being an artist, being human, living through a global pandemic — is how priorities and realities change. Shiyi moved to Beijing, and although we are still in touch, our collaboration has slowed down, and I don't know what her capacity is to create large-scale works.

At this stage, I'm keen to develop the quartet as an active performing ensemble. We have an invitation to a festival in South Africa at the end of 2023, which provides an opportunity for a tour, assuming travel will be feasible. We'll also certainly make our way through the continental U.S. We hope to perform "Dreamerfly" as much as possible, yet I am mindful of our environmental impact in booking long-haul flights, so I think we will limit ourselves to one international tour annually. Most of our members live in England, so we will focus on performing opportunities there outside of those tours. We hope to be performing "Dreamerfly" for several years.

Simultaneously, we are already in the process of commissioning a new piece for the quartet. There aren't many established groups doing exactly what we're doing, and although I draw inspiration from ones that exist, I'm currently most interested in modeling after eighth blackbird. They have their core ensemble, plus many other fantastic initiatives and collaborations. If the quartet continues to be a focus, that is what Sounding Eye will likely look like, but that could also change as we work with new people, or when Shiyi and I reconnect and reassess.

Eastham: Similar to my experience in un/pitched, you cover two roles in Sounding Eye: organizer and performer. Is it difficult focusing on performing while managing everything else, and does one role inform the other?

Yehilevsky: Absolutely. I find it very challenging to manage performing and administration to an equally high degree, and frankly, the administration must come first. It's crucial to play well, but none of it will work if we don't have instruments to rehearse or perform on or a suitable projector in the venue. I'm also very serious about getting artists paid. We did start out without getting paid, and there's rarely a way around that as artists, but moving forward, the work we do is too valuable and labor-intensive to accept any performance, or start a new project, that doesn't pay properly. Shiyi and I both feel responsible for this and view it as a priority, so I get bogged down in budget and logistics details, which unfortunately takes away from my practice time.

I'm not sure that either skill directly informs the other, except for one unavoidable facet: both require hard work and patience. There isn't a shortcut to learning a technically demanding section of music: it requires time, attention, and repetition, and even when you don't feel like it, you need to spend time on it as recordings and performances are approaching. Balancing a budget or writing a grant report can also be tricky cognitively-speaking — thinking through many aspects of a project at once while considering what is and isn't allowed by the funding source. It often takes more time than anticipated and is something one must dedicate serious attention to, and ideally, plan as far ahead as possible, even as details may change.

Eastham: Talk a bit about your grant writing experience with Sounding Eye. Had you applied for funding before, and were there any unique challenges in writing about "Dreamerfly"?

Yehilevsky: I had applied for a small funding opportunity several times as a student at Royal Birmingham Conservatoire: the Student Awards Committee. It was simpler than a grant application, but helped me set a foundation in how to ask for money for a specific purpose, and in providing evidence of previous spending, financials, etc. The New Music USA grant for The Vibraphone Project was also done before I wrote Sounding Eye's MAAF grant, and that work certainly informed my writing for Sounding Eye. Shiyi and I also, unsuccessfully, applied for an Arts Council England grant, which was very helpful for our subsequent success, as we already had writing about the project available to be reused, plus feedback to help future applications.

"Dreamerfly" is such a unique project that a big challenge was finding a

funding source we were eligible for. I attribute our success in this grant first and foremost to the quality of the work, but perhaps equally to our eligibility for it. We satisfied all the eligibility requirements and restrictions, which in one sense were open enough for us, and in another were specific enough that we were quite lucky coming across it.

The thing that took me a while to learn, after many unsuccessful applications both as an individual and as part of a group, is that it is important to find grants that fit with what you're doing, rather than trying to make yourself fit what the grant-giving body wants. I can attribute every unsuccessful attempt to trying to fit my own experience and background into something it wasn't, due to a grant's criteria. As tempting as it is to apply for everything, I suggest staying patient and focusing your energy on opportunities that truly fit.

Eastham: I know first-hand from my involvement in "Dreamerfly" that you were dealing with a lot of logistics — particularly A/V equipment that you may not have worked with before. How was it learning to produce a production of this scale?

Yehilevsky: When in search of someone to work with for live video projection, we specifically sought out collaborators who were confident in what they were doing and didn't need additional guidance, because I couldn't provide it. Similarly, I relied on you to help with sourcing percussion in London, as I don't live there and don't have as many connections. I attribute much of this to amazing team members, and perhaps the only role I had was in bringing them together.

Eastham: How is administrative work divided in Sounding Eye? Is there a formal structure, or defined roles within the collective?

Yehilevsky: Shiyi and I take on most of the administrative work, but we also delegate to the team occasionally. Within the next couple years, we would like to bring on a tour coordinator to handle our performance logistics. If we're able to do that, the artists' roles can shift more into creative oversight, hopefully fostering an environment where our artists can pitch their ideas and the collective will support them in making it happen. I would continue in a more development-based role, taking on much of the grant-writing, fundraising, and budget balancing. Over time, it would be amazing to outsource that role as well.

Eastham: Speaking of creative titles, could you talk a little more about the stories behind "Minister of Loneliness" and "Dreamerfly"?

Yehilevsky: "Minister of Loneliness" was directly drawn from the appointment of a Minister for Loneliness in England, which happened when I was a student there. I learned about this from my flatmate at the time, and it stopped me in my tracks. That was the word for this thing I was experiencing: loneliness.

"Dreamerfly" had a longer story. The work was untitled during development while James and Shiyi were sending images and tracks back and forth, and it stayed that way until a recording deadline was coming up for the museum installation. We really needed a title. Shiyi described the Chinese philosophy she drew inspiration from — "A Butterfly Dream" — and listed the movements and emotions she and James were communicating through their respective art forms. We brainstormed title ideas between the three of us and had the ensemble vote on them, and then "Dreamerfly" emerged.

Gloria Yehilevsky is a percussionist in San Diego, California, engaging worldwide in transmedia, cross-disciplinary, and traditional settings as a soloist and collaborative musician. Presenting an immersive practice with improvisation, composition, and education, her work is rooted in the philosophy that music is communication, and in recent years has featured an interest in mental health. A World Percussion Group artist in 2017, and laureate of regional and international competitions, she has performed in the U.K., Europe, Thailand, Hong Kong, and the U.S. She is an active commissioner of new music, was on the Board of Directors of The Vibraphone Project, is an associate editor for *Percussive Notes*, and co-founded the Sounding Eye collective alongside Chinese animator Shiyi Li.

Lindsey Eastham is an American solo and chamber percussionist based in London, interested in close composer-collaborations and showcasing new music for percussion. Through her commissioning efforts and her work as co-founder and Artistic Director of un/pitched, she has premiered over 30 new works for percussion, and recently premiered "Dreamerfly, and other stories" — a 45-minute audio-visual experimental performance with the Sounding Eye collective. Lindsey took part in the World Percussion Group European tour in 2017, and won first prize at the Southern California International Marimba Competition and the Great Plains International Marimba Competition together with Hiromu Nagahama as the international percussion duo EASTHAMA. Lindsey has served as Vice-President at The Vibraphone Project since 2020.

Percussion Research: A Wealth of Opportunities

By Molly Cryderman-Weber

As of this writing, my term as Chair of the PAS Scholarly Research Committee is ending, and I find myself reflecting with gratitude on the opportunities the position provided me while serving the Percussive Arts Society. In addition to getting to know many wonderful colleagues on the committee, I felt privileged to get to learn more about the massive scope of topics and approaches available when researching percussion. From tracking down original scores in archives to running physiological laboratory experiments and everything in between, percussion research offers a wealth of opportunities with truly fascinating experiences and outcomes.

To demonstrate this breadth of possibility in percussion research, I conducted a brief one-question interview with four colleagues — Gwendolyn Dease, Marc Dicciani, Haley Nutt, and Michael Schutz — whose works deal with several facets of percussion research. Their wide variety of candid responses illustrate several possible fields of endeavor, and I appreciate their thoughtful insights to my single question, which was: *What kind of research do you conduct in your specific field, and how does it apply to percussion?*

GWENDOLYN DEASE

I have been a percussion professor at Michigan State University since the fall of 2005. The research component of my position has primarily been making recordings, and recently one publication of marimba arrangements of the six Bach cello suites. I incorporate research in some form into all of my projects because I believe that researching the works I play to get a better sense of form, style, and compositional influences is essential to creating a meaningful performance/recording of a work.

Whenever possible I try to collaborate directly with composers through in-person coaching, sending recordings to receive their comments, or corresponding with various questions. I also try to learn as much as I can about compositional influences on the composer. Additionally, I study whatever I can find of their catalog of works and spend a good deal of time studying and analyzing the score.

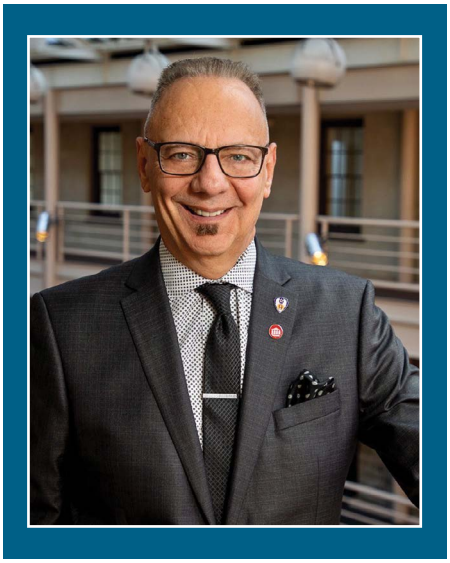
My first and most recent projects were based around arrangements I made of the Bach cello suites. In 2006, I recorded and released these arrangements on Blue Griffin Records, and in 2018 I published the arrangements with APAKA Publishing. Creating arrangements that I felt good about required even more in-depth research into Bach's writing, Bach's arrangements of his own works, and arrangements by modern performers of Bach's work for guitar. This was an incredibly rewarding process!

The reason I waited so long to publish my arrangements was that I wanted to encourage others to go through the research-based process of making their own arrangements rather than just reading mine. I was later convinced it could be useful for students to have access to my arrangements as well as the opportunity to make their own.

MARC DICCIANI

My research is in all areas that impact playing drums, including learning, memory, motor skill and neural pathway development, neural plasticity, handedness, entrainment, and practice methodology. This process involves studying and collaborating with professionals in the domains of physics, kinesiology, neurophysiology, neuroscience, and cognitive psychology.

My work has recently expanded in my role as Artist-in-Residence in the Health



Design Lab at Thomas Jefferson University Hospital. There, I collaborate with doctors and scientists to investigate the use of drumming to help rehabilitate stroke patients, the physically disabled, emotionally challenged, and those with neurological or neurodevelopmental disorders. The possibility that researchers can use the correlation and coordination of drumming basics — hand and foot movement with music — to help countless others, is both powerful and awe-inspiring.

I love my research and believe it has significantly enhanced my capability as a teacher, writer, and performer, and I accept the huge responsibility to identify and pass on information that is factual and evidence-based. One of the most important things I have learned is to constantly question all that I see and hear, and to use the interconnectedness of drumming with medicine and science to the benefit of the drumming community and beyond.

HALEY NUTT

I am a musicologist who specializes in American percussion performance and composition, with a particular focus on the development of the western percussion ensemble within collegiate institutions from 1950 to the present day. In my projects, I engage with theories from both the gender and institutional subfields of sociology to articulate important stylistic and social shifts in the development of percussion ensemble and to identify major institutional entrepreneurs who implemented and supported these changes at different points in the genre's 90-year history.

Other methodologies within musicology, such as score analysis, archival research, and ethnographic studies, also play a fundamental role in my research. For example, I have perused and scanned many original manuscripts of percussion ensemble works and correspondence from the Paul Price Percussion Music and Papers from the Sousa Center for American Music at the University of Illinois, and I have also conducted professional interviews with many influential percussionists, such as Russell Hartenberger, Richard Gipson, Julie Hill, Brian West, and Lisa Rogers.

Because my work deals with both the past and present of the percussive art form, I do not consider myself a "historical" or "ethno"-musicologist; rather, I am a musicologist who approaches aspects of gender, power, and percussion from a multiplicity of perspectives. Perhaps the most useful tool in my methodological toolbox is my own experiences as a trained percussionist: my "insider" knowledge of the percussive art form — not only my ability to perform scales and rudiments, but also my understanding of the community's aims and values as epitomized by PAS(IC) and disseminated within major collegiate percussion programs across the country — is crucial in my effort to demonstrate the scholarly significance of western percussion practices to the broader world of musicology.

MICHAEL SCHUTZ

My research program in the MAPLE (Music, Acoustics, Perception & LEarning) Lab spans several topics. In any given year this includes exploration of (1) how performers' body movements affect the "sound" of their performances, (2) how movement improves our sense of rhythm and time, (3) how composers and performers work together to convey emotional messages to listeners, (4) what "really happens" when performing Steve Reich's composition "Drumming," and (5) most recently how insights from decades of analyzing musical sounds can be used to improve the tones created by medical devices in hospitals around the world. Although some of these are more directly pertinent to percussionists than others, they all really trace back to topics that grow out of my experiences playing, teaching, and conducting literature for percussion.

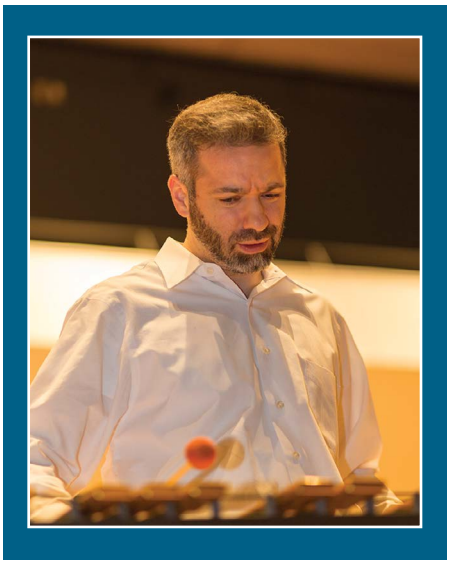
This work is useful for percussionists since music cognition gives us the tools we need to better understand issues we care about, and it does so in a way that draws on many more perspectives and insight we might otherwise come across. While the perspectives of individual percussion teachers are invaluable, research allows us to move beyond the perspectives of those we have worked closely with, and to come into contact from a broad range of knowledge. With input from psychologists, acousticians, and engineers we can learn far more about crucial issues of performer-audience communication, sound production/quality, and new boundaries for our craft by learning from a wider range of perspectives. Crucially, music psychology experiments give us the power to move beyond speculation and personal experience to gain insight into how au-

diences are actually perceiving our performances.

Specifically, my interest in conducting music psychology experiments came out of a discussion during one of my graduate school lessons. I was a graduate student at Northwestern, and my teacher at the time, Michael Burritt, suggested I use more dramatic/communicative striking movements to play a solo. I thought this seemed unnecessary, since it did not affect the sound of the instrument — only the way it looked to the audience. This left me with a hunger to try to figure out whether more demonstrative movements played a meaningful musical role.

Great percussionists have long disagreed over this issue, and I shared some colorful quotes about these in a *Percussive Notes* article (November, 2009). Without conducting experiments, we are left speculating based on our personal experiences. And while they are a great place to start, scientific studies of music perception allow us to move beyond individual hunches. They give us the power to "know." And ultimately, that is why I believe this research is so important for percussionists (and all musicians). It gives us the tools and insight we need to refine our musicianship and help us get to the next musical level.

I believe in this so much that I am organizing an entire conference devoted to exploring connections between percussion performance and percussion research! This will take place at McMaster University April 29–30, 2022. All are welcome, and details can be found at *www.maplelab.net/the-space-between*.



Gwendolyn Dease is a Professor of Percussion at the Michigan State University College of Music. Dease maintains a full career as an active solo, chamber, and orchestral musician, having performed recitals throughout the U.S., Asia, and South America. She is an advocate for new music and has participated in groups to commission new works from such composers as Alejandro Viñao, Peter Klatzow, Paul Lansky, Martin Bresnick, John Serry, and Roshanne Etezady. A graduate of the Interlochen Arts Academy, Dease holds degrees from the Eastman School of Music, Peabody Conservatory, and the Yale School of Music.

Marc Dicciani is a Professor of Drumset and Music Business at the University of the Arts in Philadelphia, as well as a busy performer, clinician, and researcher. He has performed and toured with a wide range of artists from Randy Brecker and Christian McBride to Frank Sinatra and Ben Vereen, conducted clinics at dozens of universities in the U.S. and abroad, recorded for major network TV shows, and published many articles on drumming, practice, learning, technique, and skill development.

Dr. Haley J. Nutt is an Instructor of Musicology at Western Washington University. She recently completed her PhD in musicology from Florida State University with a dissertation titled "The Collegiate Percussion Ensemble: Institutional and Gendered Practices in the American Academy." She also holds a master's degree in historical musicology from FSU and a bachelor's degree in music education with a concentration in percussion from Texas Christian University. Dr. Nutt has presented her research on American percussion practices at various regional, national, and international conferences, including the Society for Ethnomusicology Annual Meeting, PASIC, and the Music by Women Festival. She is also a member of the PAS Scholarly Research Committee and Diversity Alliance, serving as the liaison between the two committees.

Dr. Michael Schutz is Associate Professor of Music Cognition/Percussion at McMaster University, where he is University Scholar in recognition of his work connecting music performance and music perception. He is the founding director of the Music, Acoustics, Perception & LEarning (MAPLE) Lab and a core member of the McMaster Institute for Music and the Mind. He has given invited performances at PASIC and completed two terms as Chair of the PAS Music Technology Committee (2007–2013).

Dr. Molly Cryderman-Weber is a musicologist, pianist, and percussionist based in Lansing, Michigan. She holds a PhD in Musicology from the University of Illinois at Urbana-Champaign; her research focuses on ideologies sustained by music and sound design in ephemeral media. Cryderman-Weber's dissertation is titled "The Sound of the Hidden Curriculum: Music and Sound Design in Baby-Boomer Era Social Guidance Films in the United States." She has been on the music faculties of Michigan State University and Central Michigan University. PN

Different Strokes: Three Unique Professional Paths in Music Technology

By Kurt Gartner

Technology is ubiquitous in countless facets of the art and business of music. Many articles published in *Percussive Notes* are authored to inform and encourage readers in the use of technology in our musical activities. Many of these articles have involved direct applications of technology in performance. However, there are additional key layers of technology in underlying support of the art. Here are just a few examples:

- Music composition in acoustic and electronic realms, engraving, fixed and adaptive media creation.
- Computational music theory and analysis.
- Musical instrument engineering, design, and manufacturing in acoustic and electronic realms.
- The laptop or tablet as an instrument.
- Audio effects hardware and software.
- Music processing for music analysis, performance, or retrieval.
- Audio engineering for live performances.
- Audio recording and production.
- Acoustical engineering of performance, rehearsal, and other spaces.
- Tools for learning music, including tools as simple as a metronome.
- Music business, such as advertising and marketing through social media, fundraising, media distribution, and e-commerce.
- Music cognition and perception.

It may seem that one would need an advanced degree in electrical engineering or computer science to utilize many of these tools, let alone *design* them. In some cases, this may be true, but anyplace can be a good place to start exploring the ways in which technology may become a part of one's career.

For me, a formative experience came in my days as a student, in the days of the Roland TR-808 drum machine. A commercial duo that was performing in the area was relying on the use of their drum machine. Unfortunately, they had failed to back up their patterns and sequenced arrangements. In a panic, the duo hired me to restore the patterns and arrangements for their show. While I hadn't worked with their particular model of drum machine before, I knew enough about the principles of programming it — along with an understanding of the music the duo wanted to realize — to complete the task in time for their scheduled performance. This experience gave me some assurance that technology is a tool that still requires human input to create music worth listening to, whether it is in support of live performance by humans, or even computer-generated music designed by programmers with musical knowledge and inspiration. Also, it sparked in me a desire to learn more.

Like the professional landscape, technology that facilitates our art is changing at a rapid pace. However, music remains our primary pursuit, and technology provides new means to our ends. As T. S. Eliot said of the poet in a historical sense, "[The artist] must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same."[1]

Developing and marketing your own skills may comprise some combination of formal studies, practical experiences, and self-guided trial and error. Considering the following anecdotes and advice of three individuals who have found their own paths, our hope is that you will consider creating a path of your own that includes technology.

COLIN MALLOY
AI Virtuoso

Colin Malloy is an award-winning percussionist, composer, and audio programmer specializing in contemporary solo and chamber percussion, the steelpan, and music technology. He is a multi-instrumentalist who, in addition to standard percussion instruments, also performs on steelpan, guitar, bass, taiko,

and the Japanese koto. Malloy is currently pursuing an interdisciplinary Ph.D. in music and computer science at University of Victoria in British Columbia. His Ph.D. research is centered around the steelpan. He studies the acoustical properties of the steelpan, uses that information to design custom audio effects for the steelpan, and then composes and performs electroacoustic works for steelpan using those effects. He holds a B.A. in Pure Mathematics from Whitman College, a B.S. in Music Education from Oregon State University, an M.M. in Percussion Performance from Southern Oregon University, and an M.Mus. in Music Technology from University of Victoria.

In high school, Malloy began as a guitarist, then became interested in the possibilities of guitar effects pedals as he became interested in percussion. He reflects, "You'd have all these effects pedals, and you could do all sorts of things with them. As I got deeper into drumming, I thought, 'Why can't we do this with percussion, too?' So, it was pretty organic for me at first, then in between undergraduate and master's degrees, I studied with Norman Weinberg at the University of Arizona for a year. Playing in CrossTalk really invigorated that interest. When I was in my master's degree program, I had the freedom to experiment with the malletKAT, use mics and pedals. Also, that's when I started learning to use Max/MSP."

With his growing interest and skills in technology, Malloy decided to pursue a master's degree in music technology to prepare for doctoral studies. He explains, "My Ph.D. is interdisciplinary, in both music and computer science departments. When I got here, I was not really a programmer. I'd done a little C++ before. I had used Max a ton at that point, but I did not consider myself a real programmer. At this point, I've written audio plugins, and I do machine learning research — legitimately, AI."

Some of this work follows the path of his Ph.D. supervisor in computer science, developing machine learning to classify or generate music by style. Further, he is developing AI to create not only audio processing plugins like preamp simulators, but also to extend existing sample sets or blend them with other sample sets. Also, he's interested in electronic instruments that can track not only the velocity of gestures for dynamics, but also the *direction* or location of gestures for additional effects. He's also interested in building drum machine-like plugins that can learn to play like specific drummers and to adapt to subtle fluctuations in timing from inputs in real time.

Colin Malloy's recent studio recording of a new work for double tenor steelpans and electronics by Matthew Burtner.

Although his first degree was in mathematics, Malloy never took a computer science course as an undergraduate student. Still, he has been successful in graduate studies in music technology despite not having a formal undergraduate foundation in that field. He says, "It's been a slow process. I never planned it for myself, but began as self-taught. I jumped right into the graduate level, where it's sink or swim. At the graduate level, it's very project-based, and the professors were willing to work with me, but it definitely took work on my part."

Some of Malloy's current projects include expanding the literature for steelpan with electronics by commissioning and composing new works. Also, he's developing AI-based pitch detection for steelpan. As he says, "I'm trying to straddle that line between electro-acoustic performer and computer science-based programmer."

Additionally, Malloy has developed two MATLAB VST/AU plugins and entered them in MathWorks competitions. The first, "Realstretch," won third place in the 2020 competition. As Malloy describes it on the MathWorks website, "Realstretch is a live realtime implementation of the Paulstretch audio time-stretch effect. This is the first live realtime implementation of time-stretching as an audio effect that I know of. A modified buffer input method was used in order to compensate for the fact that the output of a time-stretcher is longer than the input and allows it to run continuously. The modified buffer system is paired with the Paulstretch time-stretch algorithm for creating live, epic time-stretches."[2]

His second submission, HarmonEQ, won first place in the 2021 MathWorks competition. As Malloy describes this plugin, "HarmonEQ differs from other equalizers in its control scheme. It is a parametric equalizer with indirect controls. Rather than having precise control over filter frequencies, the user tunes HarmonEQ to a specific musical note or chord. The user can then define gain and Q values for five different ranges: low, low-mid, mid, high-mid, high."[3]

More developers are developing and distributing their plugins independently. One path for monetizing their creations is a platform like Patreon. "It's a sort of sponsorship platform," Malloy explains. "People subscribe and you put out content; it's not specific to any field. Similar to the YouTube model, there are tiered subscription rates for basic and exclusive content. Someone I know distributes audio plugins that way, but he doesn't require people to subscribe. He posts all of his plugins free of charge. He makes very nice plugins, such as emulations of analog preamps. According to the math on his Patreon page, he's making $70,000

or $80,000 a year at this point. He has to keep it up in order to keep up the subscriptions, but he's making a full-time living just on that."

Malloy sees a need for percussionists to be involved in the next generation of electronic instruments and effects hardware. Designers who are musicians as well as programmers are more likely to create instruments that percussionists want to use. Also, Malloy points out that big tech corporations like Google, Facebook, and Spotify employ research teams who use AI to analyze music and other aspects of their platforms' interfaces, so opportunities exist. And he's aware of the importance of having a quality web presence with all manner of quality musical media content, products, or services. In particular, he points to Four/Ten Media, the partnership between filmmakers/percussionists Kevin Eikenberg and Evan Chapman. As described on their website, "Kevin and Evan's unique background as classically trained percussionists has allowed the duo to create fresh and musically authentic visual representations of works in the contemporary classical and pop worlds."[4] Indeed, their list of clients is impressively eclectic.

Although much of his recent professional development has occurred in the formal academic setting, Malloy recognizes other pathways, noting that much of his learning has been "self-directed. I talked to my friends a lot and ask a lot of questions, but that's how I learned. I do most of my work in the Python programming language. It's definitely the most popular for machine learning. C++ is the way to go for developing plugins. I've learned all of this online, concurrent with my Ph.D. work. I've taken many free online courses for learning. There are great resources on Coursera and similar websites. You can do most of its courses for free, but you can have your work graded and receive a certificate for a relatively low fee. Coursera partners with the universities to develop online courses. Some of its content is done through Google and other entities. There are *many* programming courses. Anyone could learn a lot about programming that way, but you have to be self-directed."

His university affiliation in Victoria has afforded Malloy connections with important music technology companies, including Bandcamp, PG Music, and TC Helicon, the latter two of which are locally based. For about two months, he was on a team of developers for DigiTech and programmed the drum machine-type patterns for one of their guitar pedals. He notes, "I'm pretty fortunate that Victoria has, for its relatively small size, a pretty good amount of music tech going on. There's also a company here that develops plugins for Universal Audio.

"It's important to keep finding these resources and take advantage of them. I was able to build these connections through my university, but if you're not at a music tech program, you've got to show your work online so that other people can see it. You have to find collaborators and ask questions. For example, you can post your code on GitHub or get involved in some of the communities on YouTube. There are many opportunities to make really good and interesting tools that could both benefit the percussion community and earn you some money."

Finally, Malloy points to another important facet of music technology that represents a possible career path: user experience. He recalls, "Many times, the people who are really good at DSP aren't that great at making something that someone who's not a programmer can actually use. If you used Pro Tools from 20 years ago, you practically needed a degree in computer science to understand how to use it, because it was written by computer engineers who weren't like practical studio musicians. One of the fields that is really important in computer science right now is human-computer interaction — making a program that's intuitive and understandable for general users."

As in percussion performance, the successful programmer creates the product (in this case, code) cleanly, shows and explains work clearly in a way that is readily capable of recreation, is versatile, and demonstrates the capacity to be a good learner, reapplying learned skills to new situations. And like the orchestral audition, tech companies tend to hire candidates based on their practical experience and quality of output over the letters after their names.

MATT JORDAN
Technology for Audio Production and Education

Dr. Matthew Jordan is Assistant Professor of Percussion at Jacksonville State University in Jacksonville, Alabama. He is also the front ensemble arranger for Music City Mystique, and the music coordinator/electronics designer for the Bluecoats Drum and Bugle Corps. Prior to starting at JSU, Matt was the Concert Percussion Marketing Manager for Pearl Corporation/Adams Musical Instruments, and Assistant Director of Bands/Instructor of Percussion at Middle Tennessee State University.

Since his youth, Jordan has considered himself a "tech nerd" — the one who always volunteered to set up new video, computer, or other equipment. He found growing support for his interests during his undergraduate studies. The development of his tech skills also coincided with his involvement in drum corps. He recalls, "I was the timpanist for the Cavaliers from 2003–04. 2004 was the first year of amplified front ensembles in DCI. While they did bring somebody in to set up the system for the first time, it was up to us to figure out how to run it. They threw the manual at me, and suddenly I was learning how to run a Yamaha 01V96 [mixer] with a manual, but with no real background in audio. Over the summer, I learned the basics of adjusting things like volume, EQ, and reverb.

"Another way I was getting into music technology was starting to play pieces with electronics while I was an undergrad. For example, I had to figure out the audio routing for James Oliverio's 'Timpani Concerto No. 1,' which included a click track for the performer, plus a stereo fixed-media output track. For this project, I ended up buying Apple Logic Pro, as GarageBand wasn't going to work for the routing required. The Oliverio project got

Your iPhone with GarageBand has more recording capabilities built-in than the Beatles had at Abbey Road.

me more interested in Logic. Since I was living in Nashville at the time, I was able to go to a local Logic clinic. By chance, Apogee was there, and I happened to win an audio interface they were giving away. Suddenly, I had a very nice audio interface as a student! I thought, 'Maybe I should buy some mics to go with it so I can learn how to use the interface.' So, I bought some Rode NT-5 microphones and continued from there."

A third avenue of Jordan's work with technology was his arranging. He relates, "While I was at Middle Tennessee State University, Lalo Davila brought Jim Casella to campus to present a Virtual Drumline clinic. To participate, you had to have Sibelius and VDL. I wanted to learn from Jim; at the time, he was at the top of the DCI percussion activity with the Santa Clara Vanguard. Between all three of those early experiences, I gained a background in different aspects of technology, all coming from very different reasons for doing them. I wasn't intentionally trying to get into music technology; I just had very specific things I wanted to do in each field."

This is a full recording session for the JSU Percussion ensemble. Matt Jordan was recording "Electrobot" by Andrea Mazzariello (a piece for 4 MIDI controllers, and we added our own MIDI triggered lighting effects). Students were involved with video and audio recording, mixing, and editing. They also used iPads with the colors inverted for sheet music (so they wouldn't be bright). Here's the video: https://youtu.be/VkEdRgS3qog.

In technology, one rabbit hole certainly leads to the next. Nowadays, you could call Jordan a MainStage power user, as this software figures prominently in his sound design and arranging work. He recounts, "When I bought Logic for the timpani concerto, Logic came bundled with MainStage. Being a curious college student, I opened it up to see what it could do. After some experimentation, I started using it with a malletKAT for musicals and other applications. At some point, people started realizing that I had these tech skills, so they would ask me for help with their projects. It accelerated from there. When I was in my graduate studies at UNT and FSU, I did take some audio classes to get a little more formal training. I did some other independent classes, too, but I'm mostly self-taught."

Currently, Jordan is also experimenting with visual elements of technology, such as a work that he programmed for his ensemble at Jacksonville State University, in which the four performers trigger controlled audio samples and lighting sequences from their malletSTATION instruments.

Jordan sees value in accessible tech tools for teaching — namely, video. JSU is already using the Collabra platform of online collaboration and instruction designed specifically for performing-arts education. Other forms of real-time and recorded video can also be useful in applied teaching. Having students submit parts of their lessons as recorded video addresses not only their skills of playing and recording techniques, but also gives them the opportunity to analyze their own playing. Other useful video tools include such apps as "Coach's Eye," which allows students and teachers to analyze tendencies in physical motion through recorded and compared video takes. Jordan looks forward to the further development of video tools to become more readily applicable online and in classroom situations.

A logical extension of his professional activities within and beyond the university, Jordan integrates technology into his percussion curriculum. He says, "Students can take technology lessons with me, usually as a secondary hour lesson. One of the capstone projects they have is to be a producer for a percussion ensemble recording. They're the ones setting up the mix, running the session, and doing all the audio and video editing. Some students are more involved with MainStage or Sibelius/Virtual Drumline. The tech lessons allow students to learn whatever skills they're interested in through a semester project." Through these lessons and projects, students learn valuable skills and begin to realize how these skills may lead to subsequent income streams.

There's a ton of potential in virtual reality — particularly in music education.

As he was able to master technology independently, Jordan encourages others to take advantage of the many online resources available to learn software. For Logic Pro, Jordan recommends David Nahmani's content on the Logic Pro Help website.[5] Also, he points to a growing set of tutorial resources for MainStage created by James Catherall, a percussionist who also creates sampler instruments. And for resources on audio basics such as bit rates, sample rates, wave forms, and audio processing, Jordan recommends the YouTube videos of Envato Tuts+ and Rick Beato.

With the quality and price point of technology, independent learning and realization of projects is well within the reach of newcomers to technology. Jordan explains, "Your iPhone with GarageBand has more recording capabilities built-in than the Beatles had at Abbey Road. Jumping into the software and making music is more important than buying equipment. When you look at a professional studio that has a bunch of gear in it, remember that most of that equipment are not things that make help you to make better music. They are things that help you make music more efficiently.

"If you're a Mac person, I recommend using GarageBand to start experimenting with loop-based composition — just using pre-made loops and creating simple arrangements or compositions. The more you learn how to navigate the program through experimentation, the easier it is to understand some of the concepts. I have a few students who are PC users, and I've recommended PreSonus' DAW 'Studio One.' After software, you might add something like a USB microphone. I've had students buy Zoom H4 recorders, because they can be useful in their regular performing life; students can just hit record and listen back without the need for a computer. Plus, you can use it as an audio interface as well. Most of the recording I do for Bluecoats is on a Zoom H6, as I don't really feel a need to take my computer out in the middle of a football field. I can just plug a few mics into my H6, hit record, and then edit it later. From there, you can get into MIDI keyboards, separate mics and audio interfaces with multiple outputs, and monitors, mostly as convenience features."

JOHN BEST
VR Music Pioneer

John Best's academic and performance experiences led naturally to interest in and use of technology, though his capabilities as a programmer are as formidable outside of music as they are in our field. His initial involvement came from several different angles. Although his undergraduate program didn't have a degree program in technology, he was hired as a technology lab monitor. Other undergraduate experiences included taking a course in acoustics and being involved in ensemble recordings. These foundational experiences were developed further during his master's degree studies at the University of Arizona.

"At Arizona, I was in a studio jazz ensemble that would go into the studio once a week," Best says. "I also took a class in music production, which taught me some things that I hadn't known about before. In Sweden, I was in a studio musicians' program. We were working with many people and doing a lot of recording. When I saw those opportunities, I was naturally interested in those things, and I sought them out within my traditional education. I recognized that these skills aligned with my growth as a performing artist. And then professionally, I've been in several groups that have recorded in the studios, radio shows, and a DVD produced by PBS."

Best took advantage of his professional playing opportunities to pick up tech knowledge along the way, and each skill is a potential "force multiplier." He says, "I can pick up a little bit of knowledge everywhere I go. On session breaks, I like to ask questions and figure out how people are handling things. Recently, that background has also gotten me work with sound effects and design. I've also been using Finale and Sibelius, composing and arranging music for different groups."

In a way, each discovery leads to more questions. Best's experiences in the studio and with music notation and DAW software led him to further discover digital tools such as audio effects. While at UA, these discoveries — along with those of MIDI controllers, tone generators, and production of live and recorded performances — came with Best's involvement in Norman Weinberg's ensemble, "CrossTalk." Best relates, "Norm knows an enormous amount about electronic music. So, you pick those brains; one of the things that excited me about going there was the technological bent that the studio had."

In his high school years, Best had already found his affinity for computer science. Having successfully completed the Advanced Placement exam in computer science, Best took the opportunity to take a more advanced elective during his undergraduate studies — a summer course in C++. Also, he was developing skills in HTML. As president of the University of Kentucky student percussion organization, he developed its first website using Macromedia's Dreamweaver. Subsequently, he created a website for his private teaching studio, complete with an e-commerce component, through which students or their parents could pay for lessons. As needs and opportunities presented themselves, Best learned by doing. When he got his first iPhone, he quickly realized the need for music apps that didn't yet exist, so he created them. All this background made Best an attractive candidate for coding positions outside of music, through which he has estab-

lished and maintained a significant career — though his primary interest remains in music.

In addition to guided learning experiences of the academic environment, there is potential learning in everyday interactions, within and outside of the field of music. Best encourages others to ask a lot of questions of those who have the answers and try to determine how things work — regardless of the situation or topic. He continues to sharpen his coding skills through online courses.

"There are tons of resources online now," Best says. "A great one is udemy.com; for approximately $20 you can take a class containing about 40 hours of lectures, along with additional content like code templates. For instance, if you're interested in basic website development, JavaScript would be a great place to start. You can learn some mechanics and can see an immediate result of your coding within a browser on the web. You don't have to do intense compiling or building or anything like that. I also use YouTube. This morning, I was setting up a multiplayer environment like a template. I've spent some time on YouTube watching the tutorials. Each video is 10–15 minutes long, and I can get what I need from each one of them and formulate what I need to do."

While his project-driven approach to learn technology such as computer languages has led to a formidable skill set, Best acknowledges that there are things he doesn't know. As he points out, "Many initial programming classes use Python for old-school 'type it in and it compiles, builds, and spits out.' Except for some light editing, I have not worked too much with Python. Then again, while there may be differences in syntax between the languages, a lot of the concepts are very similar. Everything that I've learned has happened organically out of a need I had. When I had that need, I just put in the time to do the research and figure out what needed to happen to make that happen. The things I've had to do, I know quite well. One drawback of not having a formal curriculum for all my software learning is that there are some things that I haven't been exposed to. So, I've been looking back through computer science textbooks and other resources to address any blind spots."

Best also sees value in online research and learning related to music technology products and their use. With the sheer volume of online content available, discernment is key. The million-dollar question, Best explains, is how to place online resources in some context to create a list of trusted sources: "I always check the date on any article, review, or whatever it is. I want to know how long ago it was made. I tend to favor more recent content. Then, I need to understand the source itself. For example, I may go to Sweetwater for their external review of a product before reading the manufacturer's description of that product. This begins to broaden your umbrella of trusted articles. Then, if you find another article or resource by a source that has been really accurate and valuable to you, you're more likely to check it out. One of the first things I do in a search is to open three or four promising links in separate tabs. Going through all of them, I might dismiss two right away, while the other two look like they might be valuable to me. Sometimes, sources have contradictory information; that leads to additional searching. It's really about having some criteria for yourself about what you're going to trust."

Currently, Best is applying his coding skills to what he calls "music education in the metaverse." Specifically, he's matching virtual reality (VR) technology with percussion education and performance. He explains, "I've been in the virtual reality community since about 2017. I invested in a VR headset because I could see its potential. I began thinking back to my undergraduate studies. Wouldn't it be great to tweak a multi-percussion set-up without actually setting up the whole thing? I remembered that as a student, a 30-minute practice session would also take 20 minutes of set-up and tear-down. Wouldn't it be great if you could do some practice virtually?

"I think there's a ton of potential in virtual reality — particularly in music education. I'm trying to find great ways of applying VR to music education. VR controllers are so tactile, they lend themselves quite easily to percussive activities. Right now, Beat Saber is a top-selling app, in which you've got lightsabers in your hands and you're hitting blocks. It requires a lot of movement and spatial awareness. So, why couldn't we use VR for a middle-schooler who doesn't have a set of timpani at home? Wouldn't it be great if that student could use the Oculus Quest to practice timpani?

"VR could also be applied to scales and chords, with the correct virtual tone bars lighting up in a student's favorite color. You could break it down further to distinguish roots, chord tones, scale tones, and non-chord tones. Right now, what I'm working on involves the visualization of chord progressions for jazz improvisations — being able to anticipate the next chord and getting from one shape to the next shape, understanding the voice leading, and so on. You can fade one chord out and the next one fades in, and you start to see and hear the shapes. This doesn't replace the theory knowledge; it's more like training wheels."

Best also sees potential in applying VR overlays to new or existing method books, some of which include play-along tracks. He envisions, "For example, VR hardware can recognize an image from a book. You can overlay any additional digital content you'd like over that image, such as a video. Suddenly, it looks like there's a video playing out of the book through your phone or VR goggles! You might start reading about traditional grip and how the wrist is supposed to move, then the page comes alive and you're watching someone play, moving their hands in the way that they're supposed to."

Although VR was developed as a powerful gaming engine, many are recognizing it to be as revolutionary as the progression from home PC to laptop to cell phone. Best says, "Its dimensionality lends itself to a lot of things that you don't get on a flat screen, and its sensors allow great sensitivity of motion and flexibility,

allowing you to use any sort of implement. Whatever's in your hands, it doesn't have to be electronically configured. It's just being detected.

"On the software side, Unity and Unreal are the two big gaming engines. I'm writing music apps in Unity. Also, I'm working to add tactile feedback to gestures, which can make air drumming feel more natural. If I put a little buzz right where my stick or mallet would strike the playing surface, then my hand will naturally start my rebound, as I'm trained to feel and react to that response. Maybe these nuances weren't intended for musical purposes originally in VR, but they really enhance the experience."

CONCLUSION

Each of the vignettes above reveals a unique set of professional goals and circumstances and paths to success, including modes and sources of learning and specific types of technology employed. What is common to all three stories is a clear sense of pragmatism, critical thinking, and insatiable intellectual curiosity. Each had the advantage of having gifted and dedicated mentors, but each also had the attributes to find a professional path that leverages personal skills and interests to address needs and expand horizons of the art.

At the writing of this article, its subjects are available to communicate with PN readers for further discussion. Their email addresses are available by contacting the author at kgartner@ksu.edu.

ENDNOTES

1. T. S. Eliot, "Tradition and the Individual Talent," *The Egoist* 4:VI, (September, 1919): 54.
2. https://www.mathworks.com/matlabcentral/fileexchange/79487-realstretch?s_tid=srchtitle_colin%20malloy_1
3. https://www.mathworks.com/matlabcentral/fileexchange/92643-harmoneq?s_tid=srchtitle_colin%2520malloy_2
4. http://fourtenmedia.net/
5. https://www.logicprohelp.com/author/david-nahmani/

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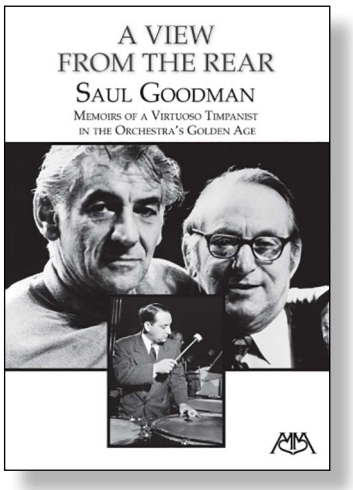
GENERAL REFERENCE



A View from the Rear: Memoirs of a Virtuoso Timpanist in the Orchestra's Golden Age
Saul Goodman
$19.95
Meredith Music Publications/GIA Publications

This treasure of a book tells the story from the man himself: Saul Goodman, one of the most celebrated orchestral musicians, timpanists, and percussion teachers to ever live. Through a combination of Goodman's own writing, as well as contributions from a variety of others who knew, studied, and worked with him, this 106-page book is informative for students and enjoyable for general music enthusiasts.

The book is constructed in two parts — the first being a previously unpublished memoir written by Goodman during his lifetime (he died in 1996) and edited by Anthony Cirone, and the second consisting of reflections from students and colleagues, an interview with Goodman conducted by Rick Mattingly in 1981, a *Percussive Notes* article published shortly after his death, and an overview of his recording history. The book also contains several pages of pictures from throughout his career.

The first part, written by Goodman, contains five chapters: *Beginnings*, *Carnegie Hall*, *The Business of the Modern Orchestra*, *Toscanini*, and *On Recording*. While he discusses many percussion-specific things, such as lessons with Alfred Friese, Goodman spends just as much, if not more, time talking about the general orchestral culture of the time and how it evolved during his 46 years in the New York Philharmonic. This includes reflections on conductors, management, recording, and the audition process.

The second part proves just as valuable, with first-hand stories from those who knew him. These range from acknowledgements of Goodman's excellence in performing and instrument making to heartfelt and sometimes humorous anecdotes relating to his teaching.

This book will undoubtedly be appreciated by all orchestral percussion and classical music performers, students, conductors, and teachers, as well as the general concert-going public. It is a rare first-hand look into the life and career of a world-class artist and teacher.

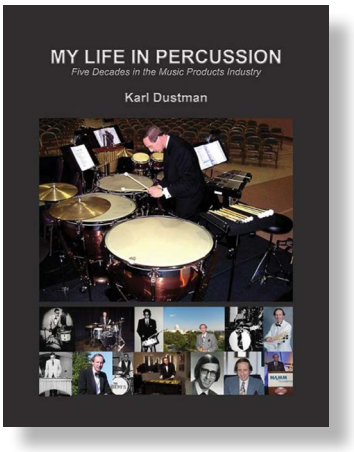
—Jason Baker

Ernie Durawa: The Story of a Legendary Texas Drummer, an Autobiography
Ernie Durawa
$30.00
Self-published

Although few may know the name Ernie Durawa, this book is a good oral history of the local music history of Austin and San Antonio, Texas. Durawa has had quite a lengthy career since the 1950s, playing with such rock, rhythm & blues, country, and jazz artists as Doug Sahm in the Sir Douglass Quintet, Willie Nelson, Texas Tornados, Roky Erikson, Clark Terry, Tiny Tim, Merle Haggard, and Freddy Fender, among many others. In his book, Durawa details his musical life's history from humble beginnings in Texas to his stints in California, Chicago, back to Texas, and Europe.

The book is filled with anecdotal stories from Durawa's struggles and success in music as well as general stories about his life. He has received numerous awards and accolades, including a Grammy. The printing of the book, although on slick paper, could use improvement in the resolution and clarity of some of the photos. Overall, Durawa's story is a good contribution to Texas music history.

—N. Scott Robinson



My Life in Percussion: Five Decades in the Music Products Industry
Karl Dustman
$35.00 paperback, $45.00 hardcover
Rebeats Publications

To those who follow the history and development of the percussion industry, Karl Dustman's 2021 memoir, *My Life in Percussion*, will be a must-read book. In it, Dustman (as the man who pioneered the Ludwig Symposiums at the start of his long industry career, which included high-level work for Gretsch, Hohner, Ludwig, Pearl, and Sonor) tells a tale that is part autobiography and part history lesson. The amount of detail with which Dustman recollects is prodigious; either he has a photographic memory, or he must be one of the most accomplished diarists in history!

There are plenty of interesting anecdotes and historical accounts to read, some more personal and some purely professional. To anyone who has ever shopped at, worked at, or even consid-

ered working at a percussion company or music retail store, the book provides a fascinating look behind the curtain at how people, products, and ideas grow and decline in the music industry. Percussion researchers and vintage drum enthusiasts will be giddy with excitement as they pour over page after page of reproduced historical marketing materials, along with the behind-the-scenes tales to accompany them.

What really struck me was the candor with which Dustman discusses the mindsets, relationships, and decision-making behind his accounts. Those who prefer not to know how the sausage is made will undoubtedly lack my enthusiasm, but I was delighted to learn the inside story of, for example, Dustman's successful lunch meeting that turned Phil Collins into a Gretsch artist, or how Korg nearly divorced from Sonor in 1990 thanks to some poor quality control on their first production wave of entry-level drum sets (as well as an overseas misunderstanding of UPS shipping rates).

Even those without a vested interest in the percussion industry will find something of value in this book. What left the strongest impression upon me personally was the collection of appendices at the end, which comprise various articles and handouts authored by Dustman throughout the years. In particular, I found the materials pertaining to learning how to market and sell yourself as the product to be particularly enlightening, to the point where I feel every music professional, including performers and educators, would benefit from taking notes. For those who could see themselves potentially working in the percussion industry some day, *My Life in Percussion* should be required reading.

—Brian Graiser

Percussion Instruments and Their History
James Blades with Evelyn Glennie and Neil Percy
$69.95
Kahn & Averill

The James Blades book *Percussion Instruments and Their History* has long been a standard of percussion reference books. First published in 1970, it contains an incredible look at the history of an astonishing number of percussion instruments from all over the world.

Beginning with the origins of percussion instruments, Blades examines the beginnings of early accessory instruments such as rattles and scrapers before moving on to drums themselves and the earliest ancestors of the xylophone. Blades then takes the reader on a world tour, examining instruments from specific regions of the world such as China and the Far East, India and Tibet, and Greece and Rome, to name a few. Following this world tour, he breaks down percussion instrument development by examining percussion in the orchestra, guiding us through the Classical, Romantic, and contemporary eras.

While the book has been updated several times since 1970, the last update Blades gave it was in 2005. This latest edition from 2021 includes additional material from famed percussion soloist Dame Evelyn Glennie and Neil Percy, principal percussionist with the London Symphony Orchestra. Both sections are interviews with Leslie East: "The Modern Solo Percussionist" for Glennie, and "The Modern Orchestral Percussionist" for Percy.

Each interview offers interesting insights regarding the specific subject matter, especially from Glennie, who was a former student of Blades. She comments on the development of percussion instruments since the book initially was published, as well as thoughts on how the repertoire has developed. Percy's interview revolves more around the development of the repertoire for orchestral players, and the demands placed on them as the instruments have developed and composers have begun exploring percussion more.

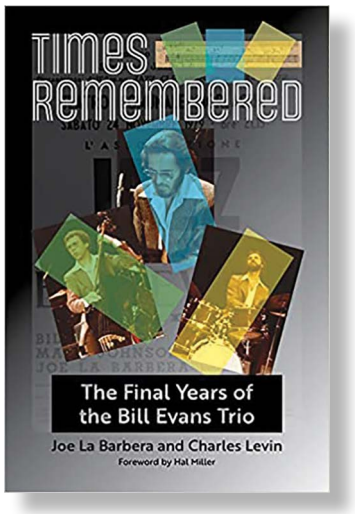
It is great to see a book such as this continue to develop through the years. Those already owning the book might not need to pick up this latest version for the new material, but those purchasing this staple of percussion reference books for the first time will be happy with the additional items.

—Brian Nozny

Times Remembered
Joe La Barbera and Charles Levin
$24.95
University of North Texas Press

Pianist Bill Evans had several notable trios, with such bass players as Scott LaFaro, Chuck Israels, and Eddie Gomez, and drummers Philly Joe Jones, Paul Motian, and Marty Morell. His final trio included bassist Marc Johnson and drummer Joe La Barbera. *Times Remembered* documents that last trio, which appeared on such notable albums as *The Paris Concert* (*Edition One* and *Edition Two*) and the six-CD set *Turn Out the Stars*, which consisted of the Evans trio's final recordings at the Village Vanguard club in 1980, shortly before Evans' death at age 51.

During the two years he played with Evans, La Barbera experienced the highs of playing with Evans and Johnson, and being inspired by Evans' attitudes about such things as the "joy of discovery" and Evans' commitment to jazz. LaBarbera especially relished the freedom he was given to contribute to the music. La Barbera also experienced the lows of watching Evans destroy himself with drugs. But while Evans' body was in decline, for the most part, his music didn't suffer.



La Barbera also documents his own early years, growing up in a musical family that included his older brothers, saxophonist Pat and trumpeter/composer/arranger John. Before working with Evans, Joe's early career included gigs with the Woody Herman big band, Chuck Mangione, Jim Hall, John Scofield, Randy Brecker, Michael Brecker, and Gary Burton.

Throughout *Times Remembered*, one gets a sense of the dedication one needs to have a successful career, and the importance of being able to handle a wide variety of settings. Above all, La Barbera stresses that the playing he did with Evans was dependent on listening and finding ways to support and complement what Evans and Johnson were doing. Indeed, the Bill Evans Trio was not a piano soloist backed by two sidemen; it was truly a trio with each member contributing to the whole.

Taking lessons from an accomplished drummer is certainly valuable, but as many well-known musicians have said over the years, just hanging with experienced players, hearing their stories, and discovering their attitudes about music and the music business can be equally educational. *Times Remembered* serves as a good hang with Joe La Barbera.

—Rick Mattingly

KEYBOARD PERCUSSION SOLO

Blue Sly **IV**
Chad Floyd
$14.00
Tapspace Publications
Instrumentation: 4.3-octave marimba
Web: *score sample, audio and video recordings*

This nearly 2½-minute unaccompanied four-mallet marimba solo provides intermediate-level performers with a delightful compound-meter challenge (the opening portion is in 12/8, with a "reflective" 9/8 section contrasting the opening). The overall effect of this solo is one of a moderate compound-meter groove — yet with just the right amount of rhythmic melody, which creates and provides a continuous motion in its presentation.

A superb audio recording of "Blue Sly" is available on the Tapspace website. This solo would be appropriate for the pre-college solo marimbist.

—Jim Lambert

Constellations I **VI**
Maximilian Wolfgang Schwarz
€20.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: *score sample, audio and video recordings*

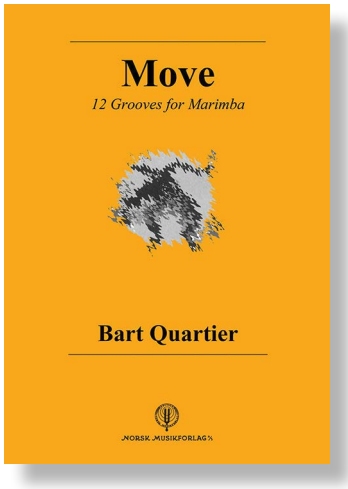
This unaccompanied four-mallet marimba solo also employs the marimba frame as part of its sound and timbral resource. This solo is quite

avant-garde in its presentation, and a set of detailed performance notes provides a good interpretive outline of this 12-section structure.

Additionally, there is a "no-clef" staff for the special sound effects of the marimba frame. (This reviewer recalls an era in the 1980s when such percussionists as Michael Udow utilized a specially equipped, or modified, vibraphone known as a timbrack to achieve similar contrasting timbres.) Marimbists will need to acquaint themselves with special notations of striking everything from the resonators to the marimba frame in order to render a smooth, satisfying performance. Structurally, the piece moves from a pointillistic (or sparse) effect to a very demanding arpeggiated effect about two-thirds through the composition, ending with sparse sounds, similar to the opening section.

Receiving 2nd prize in the 2021 Stellar Composer Competition, this solo would be appropriate for a graduate-level solo recital.

—Jim Lambert



Move: 12 Grooves for Marimba **III–IV**
Bart Quartier
Kr. 200
Norsk Musikforlag
Instrumentation: 4.3-octave marimba
Web: *score sample*

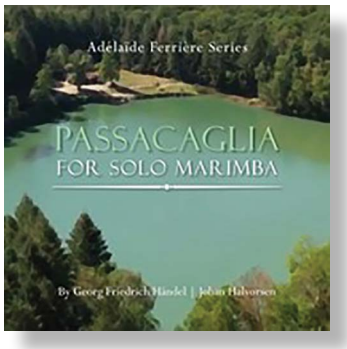
Move is a collection of 12 short marimba solos for intermediate students. More advanced than Bart Quartier's *Image: 20 Children's Songs for Marimba*, these pieces are inspired by different styles of music from cultures around the world. They are suitable for advanced high school and undergraduate students.

Throughout the collection, Quartier asks performers to use a variety of implements to help convey the musical styles. For example, "Djembé" begins with an open improvisation using knitting needles on the bars to emulate the sound of the balafon. In "Tala," the player uses a bow to sustain a low note over a series of moving pitches, similar to the drone in Indian music. There are several opportunities for improvisation, and while these are optional, Quartier states they are "gently advised."

One of my favorite aspects of the collection is the freedom to arrange the works to meet the needs of the player. For example, one could add percussion instruments found in each style to help enhance the music, or increase the number of marimbists to create supporting roles during improvisatory sections. Additionally, these solos offer hands-on experience with different cultures through a familiar medium.

Move is a must-have for any percussion specialist and collegiate instructor!

—Danielle Moreau



Passacaglia **VI+**
Georg Friedrich Händel
Arr. Adélaïde Ferrière
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: *score sample, video recording*

This adaptation for solo marimba by virtuoso Adélaïde Ferrière is a combination of the "Passacaglia" from the *Suite in G Minor HWV 432* for solo piano by Händel and Johan Halvorsen's *After the Harpsichord Suite in G Minor HWV 432* for cello and violin.

"Passacaglia" is recommended for advanced and professional players. Upon listening to the work, I was shocked it is even possible! There are numerous examples of small intervallic changes, expansive use of the instrument's range, dense rhythmic passages between the hands, intricately articulated gestures, and much more.

Two segments of the piece stood out for their virtuosity. The first, marked at quarter note equals 80 bpm, requires the player to simultaneously play a mix of arpeggiated and stepwise thirty-second-note lines with a steady eighth-note passage above it. The second, written in similar fashion, uses sextuplets, small interval changes, and thick chromaticism in both hands over large portions of the upper register.

A truly Herculean task, Ferrière's "Passacaglia" is a beautiful addition to her ever-growing body of work and would be impressive on any solo recital.

—Danielle Moreau

Twelve Pieces for Marimba **VI**
Sergio Armaroli
€20.90
Da Vinci Publishing
Instrumentation: 4.5- or 5-octave marimba
Web: *score sample*

Italian percussionist Sergio Armaroli's *Twelve Pieces for Marimba* is something of an enigma. At face value, the collection appears to be a more-or-less sequential series of etudes, but in reality Armaroli's "etudes" are revisited transcriptions of the 12 tracks from his 2007 improvised solo marimba album, *Early Alchemy*. Things do become more technically and musically adventurous from one piece to the next, but the journey is clearly one intended for the audience rather than the student.

Some pieces are quite short, most lasting under three minutes, with a few lasting no more than a page or two, while others are decidedly, almost disproportionately, longer and more involved. The composer's awareness of their brevity is evident in his instruction to play up to four pieces on any given program, or else the entire collection.

Armaroli's instructions actually pose a number of problems and ask many more questions than they answer. Several times, he insists that improvisational freedoms must be taken, and that performers should deviate from his notation (which, he says, "can freeze the actual musical thought through improvisation"). He further declares that "Everything is possible. The composer's supposed interpretation, which is a spontaneous creation, must not be binding."

Some may view this as being his way of urging performers to recreate the improvisational magic with which he birthed this material a decade and a half ago, while others may take it to be a flimsy justification for the absence of the many conventions (such as chord changes and stylistic instructions) that are typically included in improvisational music. Indeed, numerous hurdles are caused, rather than solved, by choices in notation (a particularly egregious example is a full page with notes that are placed three and four ledger lines below the treble clef, while the bass clef staff is empty).

The impression I am left with is that the composer sees himself as following in Keiko Abe's footsteps, in that he believes strongly enough in the value of his original improvised creation that he took the time to write it down so that others could experience its performance. There are plenty of interesting moments in this collection, and although the music lapses into repetitive stretches of indulgent idiomatic vamping too often for my personal taste (certainly more often than in Abe's playing), I can also appreciate that many people will find that quality appealing.

If these pieces were used as developmental etudes, I would be warmer to their repetitiveness as a means of reinforcing technical or musical concepts. However, I believe that these pieces will be most successful as vehicles for improvisation, rather than education. I could easily see an improvising marimbist using these pieces as "lead sheets" to create an interesting and appealing set for a public performance.

If you are already a fan of this performer/composer, I recommend that you purchase *Twelve Pieces* for the artist's compositional insight as much as for the pieces themselves. However, it is likely that the only way to properly approach any of these pieces is to first purchase and absorb the composer's 2007 album.

—Brian Graiser

Waltzing Matilda **V**
Christina Macpherson
Arr. Robert Oetemo
€16.00
Edition Svitzer
Instrumentation: 5-octave marimba
Web: *score sample, audio and video recordings*

Originally composed in 1895 by Christina Macpherson (music) and Banjo Paterson (lyrics), "Waltzing Matilda" is arguably the most well-known Australian folk tune. It is often referred to as the "unofficial national anthem" of Australia.

Due to the global pandemic caused by COVID-19, Marimbafest 2021 was only open to local Australians, with the late additions of international faculties attending online. "Waltzing

Matilda" was commissioned for the Open Division of the Marimbafest 2021 Marimba Competition.

This gorgeous arrangement by Robert Oetemo has everything one could want in a marimba solo: lyricism, range, technique, and lushness. Oetemo uses the full range of the marimba to great success. The arrangement is reminiscent of Frederic Chopin, John Ireland, and Chad Lawson, but Oetemo uses his unique style of blending harmony and melody to create something fresh and meaningful.

A successful performance will require nuance, touch, accuracy, and a high level of musicianship. A good sense of pacing will be key to go from phrase to phrase, and it is a great opportunity to work on roll speed as a phrasing device.

—Joe Millea

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Original Rags III
Scott Joplin and Chas N. Daniels
Arr. Michael Huestis
$34.00
Tapspace Publications
Instrumentation (5–6 players): xylophone, 5-octave marimba, 4-octave marimba, 4.3-octave marimba, optional drum set (kick drum, snare drum, 3 toms, hi-hat, splash cymbal, cowbell, woodblock)
Web: *score sample, audio recording*

According to the program notes, "Original Rags" was Scott Joplin's first printed ragtime work. Michael Huestis has scored the material for xylophone soloist with marimba ensemble. Similar to the popular rags by George Hamilton Green, the four marimba parts include a countermelody in Marimba 1, harmonic content in Marimbas 2 and 3, and the bassline in Marimba 4. Marimbas 1 and 4 may share an instrument. The drum set part, while optional, is tastefully scored and effectively explores the drum set as a collection of sounds.

This arrangement works well, as all material is scored clearly, and each part is involved enough to be interesting. Directors looking for a ragtime work for their upper-level high school or undergraduate percussion ensemble would find this arrangement useful.

—Jamie Wind Whitmarsh

Prediction 2 VI
Shoko Shida
$10.00
Media Press Music
Instrumentation (1 player): 5-octave marimba and voice
Web: *score sample*

"Prediction 2" is a marimba solo that blurs the line between traditional concert performance and theatre percussion. While Shoko Shida indicates it is for marimba and voice, the performer is not required to sing but instead asked to shout, speak, and whisper various vocalizations. The piece's need for dexterity, stamina, and finesse make it suitable for collegiate and professional marimbists.

The composer includes a detailed list of symbols pertaining to both the marimba and vocal parts. For example, long arrows are used for changing from one style of play to another, and circled w's and v's indicate which syllables are to be whispered or spoken. Despite these explanations, there are no further program or performance notes. These would have greatly helped the performer with understanding important aspects of the piece such as pronunciation of the text and interpretive considerations. Additionally, one section marked "quasi improvised" instructs the performer to speak "any kind of monologue." While this request is clear, it is difficult to create a cohesive statement without an overall understanding of the vocalizations.

I enjoy the freedom found throughout the solo. There are numerous tempo changes, pauses of different lengths, and dynamic markings that allow performers to make their own unique interpretations. Additionally, the space between gestures allow the work to breathe despite the rhythmically complex notation. Overall, it is a fine addition to the repertoire.

—Danielle Moreau

Metro VI
Russell Wharton
$24.00
Tapspace Publications
Instrumentation: 4.3-octave marimba, prerecorded electronics
Web: *score sample, audio and video recordings*

In many ways, "Metro" is a decidedly cinematic work. Even if one were to ignore the visually breathtaking premade video meant to accompany live performances, there is an undeniable narrative thread running throughout the 7½-minute work, as well as an unapologetic evocation of film score pastiche in the electronics.

For all of the attention directed towards the virtuosity of the soloist, I felt that the electronics are on equal footing with the marimba, rather than subserviently accompanimental. Indeed, midway through the piece there is a nearly full-minute stretch where the solo performer ceases any contribution and allows the electronics to monopolize the stage. Few performers will complain about this respite; however, for the majority of "Metro," the marimbas is engaged in a moto perpetuo-esque production of rhythmic and melodic streams, and the pause in the middle will undoubtedly be a welcome chance for most to catch their breath.

Some of the techniques commonly associated with marimba virtuosity, such as one-handed rolls and double or triple lateral strokes, are either omitted or somewhat diluted by the concurrent electronics. Instead, the technical demand of the piece lies chiefly in testing the performer's endurance, both physical and in terms of staying synchronized with the electronics through many changes in meter and texture. A click track is provided, but I wonder if using it would lessen the intended display of virtuosity.

"Metro" has a strong central concept that is executed effectively, to the point where I would compare it to successful marching percussion shows. It knows the value of theatricality and makes no apologies for telling its story in ALL-CAPS, and audiences who may not be familiar with the marimba will nonetheless find the experience impressive and memorable.

—Brian Graiser

Xylophone Concerto No. 2 V
Kjell Roikjer
Ed. Casper Cornelius
€45.00
Edition Svitzer
Web: *score sample*

This concerto is newly released, as the music was found in the Royal Danish Academy of Music and has been cleaned up for publication. The work was started by 20th-century Danish composer and bassoonist Kjell Roikjer (1901–99), but never finished. Composer Casper Cornelius was tasked with editing and finishing the concerto in the same style as the music that was given. There was no indication of the precise composition date.

The concerto is in three movements with the traditional fast-slow-fast format. The opening movement is exciting, consisting of fast sixteenth-note passages around the instrument, in mostly scalar fashion. A performer will need extreme accuracy to pull off these patterns at the indicated tempo. The second movement is slower with primarily rolled notes. The performer will need to use three mallets for this movement. The final movement is fast, and includes many passages that contain quick double stops. This movement is extremely technically difficult and will require a very accomplished player.

At the time of this writing there are no orchestra parts available; however, they will be coming soon. This would be a dazzling piece to put on any recital. The speed and accuracy needed will be sure to wow audiences of all types, and it will prove to be a huge accomplishment for the performer.

—Josh Armstrong

KEYBOARD PERCUSSION DUO

Hall of Mirrors IV
Benjamin Holmes
$29.00
Tapspace Publications
Instrumentation: 2 vibraphones
Web: *score sample, audio and video recordings*

"Hall of Mirrors" requires two performers and calls for bowing as well as two-mallet technique from each player. It is nice to see a challenging two-mallet piece — an oddly underused technique in percussion solo and chamber music. As the title suggests, the two performers mirror each other in being equally responsible for creating a composite whole of melody and accompaniment.

The notation and pedaling are very clear. One of the major challenges will be achieving a uni-

fied sound between the players. Therefore, mallet choice, phrasing decisions, and pedaling nuance must be worked out. Benjamin Holmes utilizes the full range of the vibraphone, which will most likely lead to a need for consistent sticking between the two players.

Musically, "Hall of Mirrors" has an appealing minimalist quality that should make this a fine addition to an undergraduate or graduate recital.

—Joseph Van Hassel

Walking Distance III
Peter Naughton
$29.00
Tapspace Publications
Instrumentation: 4-octave and 4.6-octave marimbas
Web: *score sample, audio and video recordings*

Peter Naughton's new work for marimba duet received its title from an early episode of *The Twilight Zone*. The show portrays a person attempting to relive the memories of his youth, only to realize it cannot be done. The piece captures the feeling of what the composer calls "nostalgic melancholy" quite well.

The work consists of three different themes that become intertwined throughout. They create a sense of playfulness and childlike innocence through simplicity and multimeter phrases. There is a groove to the piece that does not overpower the work in the background moving the piece forward. The work stays soft for the majority of the time, only having a few sections marked *forte*, which helps with the feeling of remembrance.

The players must have a strong sense of pulse to effectively perform the mixed meter and syncopated rhythms. Both players should be proficient with four-mallet technique — in particular, single independent, single alternating, double lateral, and double vertical strokes. Although utilizing a 4.6-octave marimba, there are suggestions for a 4.5-octave instrument as well.

This work is sure to be a crowd pleaser and would work well on a senior or master's level recital. The playful memories are enhanced even more by the use of two players, or perhaps two friends, performing together. I look forward to hearing this piece performed many times in the future.

—Josh Armstrong

PERCUSSION ENSEMBLE

Atoms for 4 IV–V
Hen Liu
€60.00
Edition Svitzer
Instrumentation (4 players): 4 tom-toms, 4 anvils (or similar metal objects), splash cymbal, ride cymbal
Web: *score sample*

The score for "Atoms for 4" is beautifully engraved with clear notation, a suggested setup, and a notational symbol guide. The piece calls for four percussionists to be arranged in a square pattern facing each other, each with one drum, one piece of metal, and two shared cymbals. The minimal nature of the setup makes the piece extremely doable for any percussion program.

Though the instruments are minimal, Hen Liu

makes excellent use of playing positions, stroke type, and movement between the drums to make for a rich timbral palette. The piece is energetic, with drum hits, accents, and buzzes popping out of the texture to create a rhythmic melody. The players move around the setup, so there is a choreography aspect, which requires high ensemble playing skills. There are constantly changing meters, and all four players need decent drumming chops. The piece could easily become overly bombastic if the players aren't careful to follow Liu's carefully written dynamics

"Atoms for 4" would be a great addition to an advanced high school or college percussion ensemble concert, especially if instrument availability or rehearsal space is limited. It would be a good opportunity for young players to experiment with choosing sounds and tuning drums to create a pleasing composite sound.

—Marilyn K. Clark Silva

Beneath IV–IV
Caleb Pickering
$33.00
Self-Published
Instrumentation (9 players): glockenspiel, crotales, 2 vibraphones, two 4.3-octave marimbas, 4.5-octave marimba, timpani, tam-tam, 2 toms, snare drum, splash cymbal, crash cymbal, 2 suspended cymbals, ice bell, concert bass drum, bell tree

This nine-minute work for percussion ensemble will keep audience members and players on the edge of their seats. Marked by recurring sections and motives affected by shifting meters, tempo changes, and metric modulations, the music is dark, moody, and deliberate in a way that will be appreciated by everyone in the concert hall.

By using melodic material as both the primary focus and accompaniment for moments where unpitched instruments shine, Caleb Pickering avoids the ubiquitous percussion feature that often occurs in the middle of similarly scored pieces. All keyboard percussion parts use two mallets and, while several sections of the piece use fast-moving rhythms, the writing is idiomatic, repetitive/patternistic, and often doubled between instruments, making it appropriate for advanced high school and intermediate undergraduate students. The percussion and timpani parts require confident players, as these parts are often soloistic.

The biggest challenge (for any level of performer) is the concentration involved in navigating frequently shifting meters throughout the piece. I would imagine most ensembles would require a conductor, but an unconducted performance would be possible with advanced players.

Commissioned by Lafayette High School, several colleges are visible as consortium members, giving evidence to the wide variety of school settings in which this work can be performed. In the program notes, the composer gives his blessing that parts can be omitted or altered to suit the specific needs of an ensemble.

—Jason Baker

Bolero's Blues V
David Reeves
$48.00
Tapspace Publications
Instrumentation (14 players): glockenspiel, 4 vibraphones, two 4.3-octave marimbas, two 4.5-octave marimbas, chimes, crotales, 4 timpani, tam tam, assorted drums, assorted cymbals, assorted accessories
Web: *score sample, audio recording*

"Bolero's Blues" is a 5-minute work for percussion orchestra. As stated by the composer, it is a "bluesy personification and tongue-in-cheek nod to both the Spanish dance form called the 'bolero' and the wildly popular one-act ballet score *Bolero* by Maurice Ravel." Requiring 14 players and an enormous instrument list, it is suitable for advanced high school or college-level ensembles.

The piece is orchestrated in typical fashion, utilizing a variety of pitched and non-pitched instruments commonly found in most programs. However, it requires 28 instruments and a variety of implements for each player. Four vibraphones, four marimbas (two low-F and two low-A), glockenspiel, xylophone, and four timpani provide the pitched content, while numerous cymbals, drums, and other auxiliary instruments are used by the remaining three players. It is important to note that two octaves of crotales are needed, creating a potential challenge for some ensembles. The score and notation key are highly detailed and provide essential information for executing gestures. Additionally, all keyboard parts are equal in difficulty, with varied challenges in the non-pitched parts, giving directors flexibility when making assignments.

I love the overall feel of this composition! Despite the constant mixed meters, an intense groove throughout propels it to the end. I recommend it for a rhythmically confident ensemble as part of any percussion concert.

—Danielle Moreau

Composition 75 V
Jeremy Brunk
$28.00
Media Press Music
Instrumentation (4 players): 4 marimbas (three 4.3-octave, one 5-octave)
Web: *scores sample, audio recording*

Composed as an homage to the micropolyphonic works by György Ligeti, "Composition 75" is a texturally complex marimba quartet that was premiered at the Midwest Composers Symposium in 2000. Any ensemble wishing to tackle this work will need players with a solid sense of pulse as well as command over a variety of rhythmic subdivisions.

The piece is basically a stacking of polyrhythms. Almost every bar (for that matter, almost every beat) consists of a sixteenth-note-based rhythm against a triplet-based rhythm against a quintuplet-based rhythm. Along with this texture is usually a longer musical line that is rolled (the composer notes that all quarter notes

and longer should be rolled). At the indicated tempo of 75 bpm, this polyrhythmic effect creates an interesting texture combined with the almost pan-tonal harmonic nature of the piece.

Musically, much of the focus of the piece is on the longer lines that are rolled. The composer clearly indicates dynamic shifts, so it is always apparent which players are the focus. Almost the entire first half of the work explores this texture until the longer rolled voices begin to expand to three- and four-note rolled chords. Jeremy Brunk also indicates bar striking areas at times to show notes moving between the node and a more resonant playing area. A moment exists where all players are rolling longer note-valued chords before a single player breaks into rhythmic ideas similar to the beginning of the work. Players slowly begin moving back towards that style until the last section, where the polyrhythmic texture from the beginning takes over again.

Due to the lack of breaks in playing for any of the performers, all will be required to use four mallets throughout the work. The biggest challenge is the ensemble playing skills needed to keep the work together. Those looking for a texturally interesting, tonally adventurous, and technically challenging work might find what they're looking for here.

At just under seven minutes, "Composition 75" would be appropriate for an undergraduate or graduate recital or professional group.

—Brian Nozny

Despedida de Haydn: A Latin Arrangement of Symphony No. 45 "Farewell" **III–IV**
Joseph Haydn
Arr. Stephen Primatic
$38.00
Tapspace Publications
Instrumentation (7 players): glockenspiel, xylophone, vibraphone, 4-octave marimba, 4.3-octave marimba, bass guitar (or bass marimba), drum set
Web: *score sample, audio recording*

This arrangement provides a fun way for young percussion students to experience the music of Haydn when they might not otherwise get the opportunity. The instruments called for are common to most band programs, and they are arranged well, with each instrument being crucial to the overall sound without any of them being overly difficult.

The drum set part is challenging enough to provide some pedagogical value. It is fully notated, so it would provide a good opportunity for a student to get experience playing in a Latin style. The keyboard percussion parts all require two mallets and involve a lot of syncopated eighth notes. The Marimba 2 part alternates between treble and bass clef, and the bass part is written in bass clef. This would be a good opportunity for those players to get more experience playing in something other than treble clef. The middle of the piece contains a softer section without drums or bass that highlights the classical origins of the arrangement. There is plenty of repetition, so the parts are doable within a single quarter or semester.

"Despedida de Haydn" is a fun, groovy take on a classical work and would be an exciting project for an advanced middle school or intermediate high school percussion ensemble, especially for players who want to improve their note-reading skills.

—Marilyn K. Clark Silva

Drei Sätze Für Sieben Schlagzeuger **II**
Michael Ranta
$35.00
Media Press Music
Instrumentation (7 players): 2-tone woodblock, castanets, triangle, tambourine, snare drum, crash cymbals, bass drum, 3 timpani
Web: *score sample, audio recording*

For those looking for flexible, accessible music for beginning percussion ensemble, this is the one. "Drei Sätze" uses instruments that are readily available in most band programs, and certainly in percussion programs. There are three pieces, or movements, that are meant to be performed together; however, directors can decide whether to play all of them or just part of the work as needed for their ensemble.

The rhythms used are fairly straightforward, but as a teacher of mainly younger players, I especially appreciate the attention to expression markings and dynamics.

While "Drei Sätze" may not necessarily be appropriate for more advanced players, there is still a focus on musicality and on decoding composer intent in order to best represent the work to the audience, which is an important skill best learned early in a musical education. Also, although handwritten, the notation is neat and intuitive, so any musician should be able to accurately read through the parts.

—Cassie Bunting

Fanfare **IV**
Jonathan Ovalle
$36.00
Tapspace Publications
Instrumentation (12 players): crotales, glockenspiel, vibraphone, chimes, 4 timpani, 2 brake drums, 2 snare drums, suspended cymbal, crash cymbals, tam tam, bass drum
Web: *score sample, audio recording*

Mixing drums and metals in a fast-paced concert opener, Jonathan Ovalle has another great, well-balanced percussion ensemble. "Fanfare" features common keyboard metals alongside timpani, snare drums, bass drum, and additional accessories in an accessible work that allows for pairs of individuals to shine. The piece begins with two main compositional elements that are featured throughout, massive impacts, and duple versus triple rhythmic interplay. "Fanfare" twists and winds between impacts and melodic moments, so the energy is not held high throughout, making for more poignant moments and memorable melodies.

Ovalle has several different levels of difficulty within the piece, helping with part assignments if your ensemble has a large array of abilities. The timpani and chimes are featured heavily, with some tuning required for the timpanist, making this one of the more difficult parts. The vibraphone part requires four mallets for chords, but that part along with the bells and crotales — using only the lower octave — are more pattern-based, perfect for allowing a less comfortable mallet player to grow. The snare drum parts are nearly identical to each other, with a few exceptions, and have some fast rhythms throughout, creating small challenges. This leaves the additional five players on accessory instruments with significantly fewer notes to play, yet filling a fundamental role in creating a wall of sound.

At just under two minutes, "Fanfare" is a quick, thrill ride, serving as a great concert opener for a high school or university. The varying difficulties in parts and relatively straightforward instrumentation allow for a wide assortment of groups to perform and enjoy this music. With melodic moments and heavy hitting drum impacts, this piece will surely kick off your show with a bang.

—Matthew Geiger

The Final Boss **III**
Andrew Smit
$36.00
Tapspace Publications
Instrumentation (7–8 players): glockenspiel, xylophone, 4.3-octave marimba, 4-octave marimba, 3 timpani, tom-toms, snare drum, hi-hat, concert bass drum (optional), various accessory percussion
Web: *score sample, audio recording*

Inspired by the music of arcade-style video games, "The Final Boss" is a quality piece for less experienced ensembles that is "meant to evoke the aggressive and anxious music that would be playing in the background of the last level of a game as you face off against the final boss." With driving rhythms and Phrygian-mode melodies throughout, Andrew Smit successfully creates this type of tension and atmosphere.

Consisting of a through-composed form, the melodic material stays in a B-Phrygian mode throughout. This consistency works well for the experience level the piece is written for. Keyboard parts require only two mallets, and while there are some solo moments, most of the mallet parts double each other at the octave, allowing for younger students to reinforce each other in performance. Even areas where mallet parts consist of a single player, that part is always accompanied by a percussion part that helps to strengthen the mallet part.

While the focus for most of the piece is on the melodic elements, one section contains features for the snare drum and timpani. These solos are both idiomatically written, stylistically appropriate for the piece, and help to add some variety to the work.

While mallet players only have to deal with eighth notes as their smallest subdivision, the percussion players need to deal with sixteenth-note rhythms and triplets. All players need to have a good command of dynamic contrast, as well as be comfortable switching between instruments, as almost all parts utilize at least two instruments, except for the snare drum and one of the marimba parts.

"The Final Boss" is a high-quality work for younger percussion ensembles that exposes the ensemble to a variety of musical concepts while keeping the piece accessible for audiences and fun for the ensemble members. At just under three minutes, it would be a great addition to any middle or high school program's library.

—Brian Nozny

Flotsam & Jetsam II
John Herndon
$32.00
Tapspace Publications
Instrumentation (4+ players): found percussion, flexible instrumentation
Web: *score sample, audio and video recordings*

"Flotsam & Jetsam," an easy 2½-minute ensemble piece for flexible instrumentation, is clearly a response to the unique constraints placed upon music educators during the COVID-19 pandemic. Although recognizing that this is a pedagogical piece intended for young students, I can't help but draw comparisons to the easier works of Johanna Beyer, specifically in regard to the rhythmic language, formal structure, and open instrumentation. It will be easy enough for young performers to prepare confidently, and as long as the composer's setup instructions are followed, the built-in spatial effects will be more than enough to hold a general audience's attention from start to finish.

Although intended for live performance, "Flotsam & Jetsam" would also be a perfect fit for a socially-distanced ensemble seeking to create online content. I feel the live experience would be far superior, in part due to the spatial elements and in part due to the opportunity for young players to gain chamber skills in a safe, unthreatening piece. However, the added value as a flexible piece for open instrumentation, ensemble size, and platform makes this piece a critically useful tool in the post-COVID world of music education, and I would happily recommend it as a must-own for teachers of early-level percussionists.

—Brian Graiser

Horizontal Color Forms 16 III
Steve Kornicki
$36.00
Media Press Music
Instrumentation (12 players): 3 four-octave marimbas, vibraphone, xylophone, piano, chimes, crotales, hi-hat, maraca, suspended cymbal, suspended tambourine
Web: *score sample, audio recording*

In this 7½-minute work, Steve Kornicki has created an entire compositional process built around predetermined structures and processes that are the result of improvisational compositions using computer sequencing. For each of the 12 parts, every instrumental line was composed individually before it was added to the score.

Looking at the score in its totality, there are three basic categories with which one can define an instrument's role. The first is that of a rhythmic background, which is carried by the hi-hat, maraca, cymbal, and tambourine. Each of these parts plays a unique, single one-bar pattern that lasts for almost the entire length of the piece, with some dynamic fluctuations along the way. The second category is pointed definitions of tones that sporadically appear throughout the work, played by the piano, chimes, and crotales. The third category is the harmonic and melodic waves of notes that are played with repetitive rhythms, and are very patient with the pace with which they change notes. These parts are played on the marimbas, vibraphone, and xylophone, and they shoulder the bulk of the weight, in terms of the trajectory of the character and "story" of this piece. Kornicki wrote each of the mallet parts as a 12-tone row that is related to the others, in that from the original row in the Marimba 1 part, the others are transposed up or down, and at times even played as a variation.

One point of interest is that while these tone rows are played, they might stay on one repeated note in the row for 10 to 20 measures before shifting to the next note. As these 12 musical lines weave in and out of each other, moving from the foreground to the background of the texture, the resulting synthesis is very trance-like, ambient, and persistent in its morphing nature. When the notes in the tone rows change, the resulting pitch blends consist of notes that are, mostly, a major second or perfect fourth apart. The composer also creates interest by shifting octaves and undulating the dynamic interplay with a random sense of order.

From a player's perspective, the only "chops" required to pull off a great performance will be ones that require mental focus when playing a part that doesn't change often, while still maintaining a healthy blend and balance with the rest of the ensemble. All in all, this piece has appeal, as it presents a different type of art when compared to most standard percussion ensemble pieces.

—Joshua D. Smith

Kroumata V
Daniel Berg
€60.00
Edition Svitzer
Instrumentation (6 players): 2 vibraphones, 4.3-octave marimba, 5-octave marimba, 4 timpani, tubular bells, 4 concert toms, concert bass drum, tam-tam, 2 suspended cymbals

Daniel Berg is quickly becoming one of my favorite composers for accessible percussion chamber music. While Berg is known broadly as a performer, professor, and writer, his compositions strike a perfect balance between edgy harmonies and clean orchestration. The thought given to his parts, whether straightforward or complex, lead to musical passages that are gratifying, with clear thought given to their feasibility on the instrument. "Kroumata" is no exception. This nearly six-minute work, commissioned by Odense Percussion, is fast paced with a clear understanding of the dynamic percussion ensemble style synonymous with its namesake, the Swedish percussion ensemble Kroumata.

As with the Kroumata ensemble, "Kroumata" is written for six players. While the tempo is fast with frequent use of mixed meters, it is not overtly difficult. The most significant obstacles would likely be ensemble cohesion and maintaining ensemble energy throughout the work. While the individual parts would be accessible for an advanced high school ensemble, excepting the more advanced timpani solo at Rehearsal M, a collegiate or professional percussion ensemble would be more equipped to capitalize on the style of the piece, drawn from a post-tonal harmonic language similar to the percussion writing of composers Minoru Miki and Toru Takemitsu.

Congratulations to Daniel Berg on another compelling piece that will surely keep listeners on their toes and eventually bring them to their feet!

—Quintin Mallette

Mallet Ensembles Vol. 4 IV
Daniel Berg
€40.00
Edition Svitzer
Instrumentation (6 players): glockenspiel, two vibraphones, 4-octave marimba, drum set, 5-octave marimba or electric bass
Web: *score sample, audio recording*

Daniel Berg has once again created a successful short collection of intermediate mallet ensemble works for developing keyboard players using catchy melodies, groovy syncopated rhythms, and repetitive, yet accessible, parts. Similar to his three other collections, the fourth volume of *Mallet Ensembles* continues to expand the repertoire of exciting ensemble pieces for younger percussionists, which will help to develop aspiring keyboardists. Berg invites the performers to double as many parts as desired in various octaves to get a full, rich sound, making this perfect for an ensemble of any size with enough keyboards.

Within each piece, Berg keeps the difficulty in a tiered fashion that helps to get a variety of students involved. The bell part is the easiest, often written to highlight the melody along with the first vibraphone part using mostly quarters and eighth notes. The second vibraphone and marimba parts are the most difficult, using four mallets while outlining chords and rhythmic motives at the same time. Berg keeps the harmonic motion simple and repetitive, helping younger players achieve more success navigating four mallets on these instruments. The bass marimba part could also be played on electric bass or synth, and could even be played with the other marimba player on one 5-octave marimba — but it would be a tight squeeze at some moments when the high marimbist is in the part's low range.

This fourth volume includes three pieces: a fast and exciting sixteenth-note driven piece titled "Concorde," a funk shuffle titled "Somethin' You Can Do About It?" featuring great moments for melody and accompaniment players, and "Oh Yeah!" an intentionally catchy, upbeat, and fun tune. With such a difference of styles between the three, there is something for everyone.

Whether you play one or all three pieces, this collection will definitely encourage advanced high school or university percussionists to gain comfort and control on keyboard instruments while also entertaining a broad audience.

—Matthew Geiger

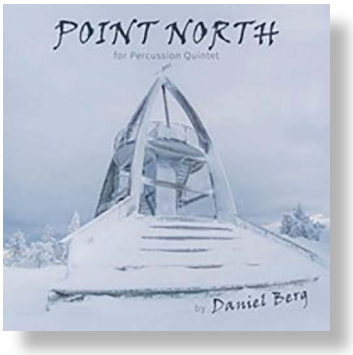
Nañigo Navidad III
Brian Slawson
$35.00
Tapspace Publications
Instrumentation (11 players): crotales, glockenspiel, chimes, xylophone, vibraphone, 4.3-octave marimba, 4 timpani, bongos, concert bass drum, drum set, 2 suspended cymbals, tam tam, finger cymbals, 2 tuned gongs, Jam Block
Web: *score sample, audio and video recordings*

Written for large percussion ensemble, "Nañigo Navidad" is a three-minute work that features two traditional Christmas carols, "We Three Kings" and "God Rest Ye Merry Gentlemen," in musical fusion with the Afro-Cuban nañigo rhythm. This single-movement piece begins with a stately introduction drawn from Handel's "Organ Concerto No. 10 in D minor Op.7 No.4," which quickly evolves into a driving nañigo that binds the two carols together.

Brian Slawson finds the pocket within each of the traditional tunes in a way that fits comfortably with the nañigo, making this a piece that percussion students and their audiences will easily be drawn to. He has created a piece that can fit a variety of music programs by offering

instrument substitutions and opportunities for subtle improvisation for the drum and drum set parts. The large instrumentation and approachable parts are fitting for intermediate players and would work well as a percussion feature on a winter holiday concert.

—Quintin Mallette



Point North **IV**
Daniel Berg
$46.00
Edition Svitzer
Instrumentation (5 players): 2 vibraphones, two 4.3-octave marimbas, 5-octave marimba, wind chimes, rainstick, thunder sheet, crotales, small cymbal, medium cymbal, large cymbal, tam tam
Web: *score sample, audio recording*

"Point North" is a programmatic piece that is representative of Daniel Berg's view of the northern Swedish landscape and architecture. Berg states: "To me, the northern part of Sweden breathes something enigmatic. It is above all nature, but also architecture, that has something magnificent about it — as it is created by mother earth. 'Point North' is written for Johan Bodin Eriksson and the Härnösand Percussion Ensemble for their 30th anniversary in 2021. The three movements are inspired by three of the four seasons, but also from architecture and nature in the north part of Sweden."

The three movements are titled "Autumn (the Library)," "Winter (the Mountain)," and "Spring (the Waterfall)." While using a modest instrumentation, Berg has created a remarkable depiction of his intended vistas. While it is written for intermediate to advanced percussionists, a great deal of more-advanced connection in performance must happen within the players. The included depictions are interwoven into all five parts, such that they are interdependent, to produce the overall atmosphere that is intended.

This would make a great piece for a university percussion ensemble or graduate-student quintet, as well as a professional group.

—Cassie Bunting

The Quest for the Seagull's Beak **V**
Henrik Cornelius
€50.00
Edition Svitzer
Instrumentation (4 players): 5-octave marimba, vibraphone, glockenspiel, hi-hat, suspended cymbal, concert bass drum, high-pitched woodblock, wind chimes, darbuka or bongos

This programmatic "tale" is the newest addition to the percussion quartet repertoire from Danish composer Henrik Cornelius. He uses several different treatments of a simple melody and changes in note densities to tell a story of loss, voyage, discovery, and the joy of a successful quest.

This single-movement piece is split into ten episodes that each have their own character. The opening gradually introduces the main motif on the glockenspiel, with all four players passing the mallet amongst each other. The first episode, "Missing," features the marimba soloist playing the motif with gradually increased ornamentation through four-mallet permutations. "Fearing" pits melodies against the original theme on a now shared marimba, while the vibraphone contributes the featured line. "Searching" and "Calling" use the non-pitched instruments to create intensity through varying the frequency of their sixteenth-note rhythms, or increasing the intricacy of their playing or optional improvisation. "Spotting" steps back on the tension by using a lot of space, making every note seem deliberate, as if approaching something cautiously. Finally, after a short "Reuniting" chorale, the scalar-based lines of "Easing," "Recalling," and "Celebrating" lead us to a calm, satisfying conclusion.

Even though the piece features a marimba soloist, the other players have several opportunities to be featured. Naturally, these other players do not have the same technical difficulties that the soloist has (e.g., four-mallet permutations, four-part-choral playing, and cadenzas), but the vibraphone and glockenspiel do have featured solo lines, plus the accuracy and intensity on the non-pitched instruments creates the nervous yet determined feeling of "Searching" and "Calling."

This interesting composition has great musical ideas, and also has opportunities for dramatic performance. The moments of passing a mallet around and sharing the marimba give the quartet chances to add physical mannerisms to the presentation, which can enhance the programmatic ideas of search and discovery. In sum, this is a well-crafted work that uses simple devices to tell a story that is easy to follow. This will be a fun piece for any advanced or professional group to perform.

—Kyle Cherwinski

Santa's Strut **I**
Brian Slawson
$32.00
Tapspace Publications
Instrumentation (10–11 players): glockenspiel, ratchet, xylophone, vibraphone, slapstick, 4-octave marimba, 4.3-octave marimba, brake drum, temple blocks, 2 timpani, chimes, sleighbells, ribbon crasher, vibraslap, bell tree, drum set
Web: *score sample, audio recording*

"Santa's Strut" is a refreshingly new holiday tune that is sure to get toes tapping in the audience! It isn't always easy to find a piece that is accessible to young performers as well as engaging to their musical tastes. "Santa's Strut" has both of these sought-after qualities. A variety of instruments is called for, but they are all fairly standard to any American middle or high school band room.

Based on a 12-bar blues idea, "Santa's Strut" definitely has the "cool" factor for students, while teaching them important musical concepts, such as performing with others, playing music with contrasting sections, and the concept of soli parts. I especially appreciate the soli sections, as they feature all of the parts of the ensemble without singling out any one performer.

This is the perfect piece to engage young percussionists and help them feel like they are performing more advanced repertoire without adding to their stress levels as new performers. Highly recommended for the holidays or a fun "Christmas in July" concert!

—Cassie Bunting

Schlagzeug Duo 2 for Percussion Duo **VI**
Michael Ranta
$20.00
Media Press Music
Instrumentation (2 players): marimba, vibraphone, timpani, congas, bongos, hi-hat, suspended cymbal, tam tam, almglocken, Thai gongs, toms, snare drum, woodblocks, crotales, bell tree, tambourine, flexatone
Web: *score sample*

This 1974 duo for two percussionists looks to be quite a challenge for any level of performer. No audio or video examples can be easily found online, although there is a score sample.

With no time signature or use of barlines, this hand-written score has plenty of potential for an exciting collaboration between two performers. Multiple sections of varying textures will force the players to use their entire array of musicianship while still supporting their duet partner. There are plenty of directions and implement suggestions, all in German, to help the performers explore the tones and timbres of the massive collection of instruments needed.

The setup is quite large, with each player having a keyboard percussion instrument along with multiple drums, timpani, metals, and accessory instruments. There are also directions for nine different implements to use throughout. This piece only comes with one score copy, so both players will need to acquire their own copy in order to perform the duet

—Ben Cantrell

Stick With It **I**
Matt Neufeld
$30.00
Tapspace Publications
Instrumentation (4 players): 4 snare drums or 4 drum pads
Web: *score sample, audio recording*

"Stick With It" is a collection of five quartets for four snare drummers, which progress from quite easy to moderately difficult. The movements are titled "Repeat After Me," "Sixteens," "Roll On," "Say That Again," and "Flumty-Dumpty." The Tapspace website provides an excellent performance model for the composite sound of this quartet.

The five movements together last about six minutes, in which each movement focuses on one or two rhythmic ideas. Any one of the movements could be performed by itself. All but the final movement are in 4/4, the final movement being in 6/8. The dynamic challenges are tastefully creative and will add musicality to this elementary quartet.

"Stick With It" will appeal to and be appropriate for an entry-level percussion ensemble.

—Jim Lambert

Suite for Sideman and Handclappers II
Jack McKenzie
$13.50
Media Press Music
Instrumentation (5 players): drum set, tam tam, handclappers
Web: *score sample*

Jack McKenzie is remembered as an exceptional educator, a founding member of PAS, and former director of percussion studies and dean at the University of Illinois. Along with his time at this iconic program — he was the first percussionist to graduate with a Bachelor of Music degree, according to Tom Siwe — McKenzie also taught percussion at the Interlochen summer music camp. It was there, in the early 1960s, that one of the first performances of "Suite for Sideman and Handclappers" took place, inspiring a young Michael Udow, who was attending the summer music camp during his teenage years, to start writing his own compositions. It is not entirely clear which came first; but by 1964, there were three handclapping ensembles composed in the northern Midwest: McKenzie's "Suite for Sideman and Handclappers," Benson's iconic "Rondino for 8 Hand Clappers," and Udow's "Suite for Jazz Drums and 4 Hand Clappers."

Originally published in 1969, McKenzie's suite consists of four movements in unique styles: shuffle, waltz, rumba, and fox-trot. Each movement begins with a four-measure improvised solo by the drum set in the appropriate style, then the written handclapping begins. The ensemble was composed during the heyday of the Wurlitzer Side Man, arguably the first drum machine, and McKenzie includes in the program notes that the piece could be performed using an electronic drum machine in lieu of a drum set soloist. Due to the interchangeability between drum set soloist and electronic rhythmic device, the handclapping can either be read as background material for a featured performer or as rhythmic motives that propel each movement forward.

Regardless of interpretation, these four short movements serve more as a rhythmic study than a musical masterpiece, well fit for a young group needing to put together a short piece with little rehearsal time. The full print edition arrives with several copies of the score so performers can see all parts intertwined, and with the ease of doubling, this piece could be performed with a large group or a small chamber ensemble.

—Matthew Geiger

Taylor's Nine V
Allen Sapp
$30.00
Media Press Music
Instrumentation (7 players): bells, xylophone, glockenspiel, vibraphone, celesta or electronic piano, two marimbas
Web: *score sample, audio recording*

Written for the Percussion Group of the University of Cincinnati in 1981, "Taylor's Nine" is an ever-developing tour-de-force that creates an interesting soundscape for the listener. It begins as a creation from nothing, with shared single notes throughout the ensemble. By the end of the piece, each marimbist is performing quick, typically-odd-note groupings, with precise interjections by the other instruments.

It is worth noting that this piece is handwritten, and it also requires a good deal of stamina. It is a perfect challenge for a university or professional ensemble that is looking to diversify a more "classical" program and add aleatoric flavor to their repertoire.

—Cassie Bunting

SNARE DRUM METHOD

Snare Drum Exercises
Severin Stitzenberger
€25.00
Edition Svitzer
Web: *sample pages*

Snare Drum Exercises by German percussionist Severin Stitzenberger is an excellent and unique approach specifically devised for orchestral/classical snare drum technique. At first glance, the material appears deceptively simple as a series of single and double strokes with accents, flams, and other grace notes. However, this material is designed specifically for contexts that classical snare drummers must perform in with emphasis not only on technique, but time/rhythm, dynamics, articulation, speed, and execution.

Orchestral snare drummers must execute highly demanding passages, often entering intricate pieces of music for performances in short durations. This book prepares students for such demands. The single- and double-stroke section isn't the typical material based on repetitive practice. Instead, the material has passages with liberal use of rests where the execution of the material is practiced much in the way of the demands in a classical music performance context for the percussionist. The next section on timing makes use of a metronome for the intricate and interesting mixed rhythmic material that must be performed with a click individually on each of the four subdivisions of sixteenth notes. The book continues with sections on rolls (closed and open), flams, accents, and material with dynamics.

Stitzenberger has outdone himself with the inventiveness of this pedagogical material so much so that I cannot recommend it highly enough. This book is sure to become a classic and staple methodology for teachers and students in formal music programs. Bravo!

—N. Scott Robinson

SNARE DRUM SOLO

[A]tudes V–VI
Caleb Pickering
$24.00
Self-Published
Web: *score sample*

Percussionists searching for advanced snare drum repertoire will find "[A]tudes" the collection they've been looking for. Consisting of 26 etudes of advanced difficulty, each single-page etude poses a variety of musical and technical challenges.

The composer observes that over time, many snare drumming styles have begun to converge, creating a modern style of performing that is a melting pot of styles. He cites other popular composers for snare drum such as Tompkins, Pratt, Delécluse, and Lefevre as having influenced this collection. While each of the etudes is an amalgamation of all these composers' styles and more, each one is unique and interesting. These etudes never feel like a copy of someone else's material, but rather a new and unique contribution to the repertoire. Highlights include "Etude 21," with its unique approach to grace notes, and "Etude 25," which explores one of the excerpts from "Scheherazade" at a *piano* dynamic.

The technical and musical demands are numerous. As the composer states, "These studies are designed to be rhythmically dense and technically intricate, demanding the performer's hands and mind stay fully engaged for the duration of each etude." From sudden, extreme dynamic changes *ala* Delécluse to the "charge strokes" popularized in Tompkins' writing, each etude requires technical and musical chops to execute them at a high level.

The composer provides clear performance directions at the beginning of the collection, as well as thoughts on how to program these for performance. With each etude being roughly a minute long, combining them into a suite would be a great addition to a graduate or professional recital.

With "[A]tudes," Caleb Pickering has created an excellent collection of snare drum etudes that will push the skills of advanced snare drummers. While the technical and musical demands are significant in each etude, those willing to tackle them will be rewarded with fun and interesting compositions that will be exciting for performer and audience alike.

—Brian Nozny

Kingdoms VI
Russell Wharton
$24.00
Tapspace Publications
Web: *score sample, audio and video recordings*

If you are seeking a completely unique snare drum solo, this publication must be considered. The solo is written in three sections: "Workers," "Hunters," and "Dancers." The soloist performs with a downloaded recording. The technology requirements suggest a computer or laptop, an audio interface, headphones, and software capable of routing video and audio.

A notation guide lists several symbols for different timbres of sound. These include finger playing, stick playing, and brush strokes. More specifically, the various stroke notations include fingertips, dead stroke, concert roll, rimshot, and single-stick buzz. The more specific demand is placing a tambourine on the drumhead, and

playing on the edge to produce an industrial sound. Striking one stick while pressing on the drumhead will raise the pitch.

Careful study and preparation will be necessary to be successful in producing the many different colors in this work. The notation is clear, and the cue material from the audio track is carefully spaced over the drum notation throughout the solo. The rhythmic material is challenging at times, with many different subdivisions in each section. These include three to seven notes per quarter note. There are occasions when patterns cross the beat, and they must be accurate to align with the audio sounds. It is obvious that only advanced players will accept the challenge this solo presents.

—George Frock

Prattamacues **IV+**
Jason Tiemann
$10.00
Tapspace Publications
Web: *score sample, audio and video recordings*

This solo begins with a roll-off and ends with the "Shave and a Haircut" riff. The content in between is a contemporary tribute to John S. Pratt, who wrote solos in 2/4 and 6/8 that featured the ratamacue rudiments. In "Prattamacues," Jason Tiemann combines both feels into one solo.

The solo is written in 6/8 at a tempo of dotted-quarter note equaling 67. After the introductory roll-off, a traditional 6/8 feel is established. The rhythms are mostly straightforward, slightly hinting of the rhythmic twists to come. The single ratamacue is first phrased as eighth notes, ending with a dotted-quarter note. It is then phrased as sixteenth-note triplets, ending on an eighth note. This gives a hemiola-style effect to the ratamacues.

A 2/4 feel is then produced over the 6/8 time signature. This is done by phrasing the ratamacue as three sixteenth notes and a dotted-eighth note. Tiemann also adapts this phrasing to both double and triple ratamacues. The solo then switches back to a more traditional 6/8 feel.

The ratamacue is then phrased in a flattened-out format. The double strokes that are traditionally written as grace notes are notated as sixteenth notes. The main notes of the rudiment are also written as sixteenth notes, giving the ratamacue variation a sextuplet-style feel. Accent variations are applied, keeping listeners on their toes.

The solo then switches back to a traditional 6/8 feel. It appears that it will end similar to many solos: full force. However, a ritardando and diminuendo are employed. After a grand pause, the "Shave and a Haircut" rhythm is used as the tag for the ending.

While this piece focuses on ratamacues, such rudiments as five-stroke rolls, flam taps, and Swiss triplets are utilized. This solo is inspired by Pratt, but has the personality of Tiemann. It is a fitting tribute to a snare drumming legend.

—Jeff W. Johnson

Something Old, Something New **V+**
Jamie Vilseck
$14.00
Tapspace Publications
Web: *score sample, audio and video recordings*

As the title suggests, this solo includes something old and something new. The "something old" is based on a solo theme Jamie Vilseck wrote when he was in high school. The "something new" portion is the result of Vilseck pushing himself to incorporate new and challenging ideas.

This solo starts out in 3/4, with a two-measure ostinato played on the shell with the right hand. The left hand plays various rhythms using both the drumhead and a cross-stick. The left hand then joins the right on the drumhead, with fast, accented phrases utilizing single strokes and paradiddle-themed rudiments. The time signature switches to 4/4, utilizing rhythms such as sixteenth notes, eighth-note triplets, sixteenth-note triplets, thirty-second-note triplets, and nonuplets.

Tempo and dynamic changes occur throughout the piece. The solo is rhythmically complex and technically demanding. The performer will find something challenging in almost every measure!

—Jeff W. Johnson

TIMPANI SOLO

Blue Steel **II**
Rob Parks
$9.00
Tapspace Publications
Instrumentation: 3 timpani
Web: *score sample, audio and video recordings*

"Blue Steel" is a welcome addition to the solo timpani repertoire in that it's short, accessible, and suitable for beginning percussion students. Inspired by his time in the University of Kentucky steel drum combo "Blue Steel," Rob Parks incorporates typical steelband, drum set, and strumming patterns. The piece calls for three timpani tuned to F2, B-flat2, and D3. I appreciate that there are not any tuning changes, helping with the piece's accessibility. There are no rolls, allowing performers to focus on rhythmic articulation at various dynamics and contrasting musical characters.

The end of the piece asks the performer to play on a timpani bowl with one hand while playing on the drumheads with the other; this presents a coordination challenge. As always with these types of passages, the performer will need to use caution to not damage the instrument.

—Joseph Van Hassel

MULTIPLE PERCUSSION SOLO

Combardo **III**
Kai Stensgaard
€22.00
Edition Svitzer
Instrumentation: 8 toms, 4 woodblocks, Chinese opera gong, Chinese cymbal, crash cymbal, bass drum, kick drum with pedal
Web: *score sample, audio recording*

Kai Stensgaard is well-known for his six-mallet marimba prowess, as well as his mallet compositions and recordings. With this 5½-minute solo, his aim was to write a multi-percussion piece that marimba players could approach as if they were playing permutations on a marimba — essentially working their four-mallet technique

on drums, woodblocks, and cymbals.

Throughout the work, some really cool sounds come from this solo (e.g., rippling a 1-2-3-4-3-2-1 permutation on toms), and it looks like it would be fun (and a bit easier) to approach the toms and woodblocks like an oversized "drummy" marimba. One of the drawbacks is the formulaic approach to the writing, which groups most of the sounds and groove ideas into predictable four-bar phrases with obligatory cymbal-crash bookends before starting the next sequence. This type of writing is limiting, and detracts from the cohesive potential of a long-form piece. The result is a piece that sounds fragmented and rudimentary.

—Joshua D. Smith

Ode to the One-Armed Drummer **III**
John Willmarth
$14.00
Tapspace Publications
Instrumentation: kick drum, low tom, snare drum, cowbell, Jam Block, tambourine, splash cymbal
Web: *score sample, audio recording*

Sometimes, life throws us a curveball. Some examples: sticks or mallets break, stands fail us, stage lights get into our eyes so we can't see what we are doing. But what happens if we find ourselves without the use of one of our hands? What exists for a one-handed percussionist to learn? John Willmarth faced this issue when one of his students had a broken arm. He wrote this solo so that the student would have something to play.

This short work is written in a ternary form. The performer begins forcefully with sixteenth-note pairings and syncopations, with kick drum hits that occasionally create a 4:3 polyrhythm with the hand. Each short gesture is outlined by a change in time signature and primary voice; for example, the opening gesture is in 5/4 and emphasizes the splash cymbal, followed by a tambourine feature in 2/4, then a drum polyrhythm in 3/4. This opening is in the same spirit as "Cold Pressed" by Dave Hollinden, which is appropriate considering that Willmarth drew inspiration from Hollinden for this work.

The middle section is groove-based. The kick drum keeps a steady quarter-note pulse while the hand plays the main voice, primarily based on sixteenth notes. Willmarth throws in the occasional 4:3 polyrhythm in this section to add to the rhythmic variety. The piece ends with an extended version of the opening music.

This composition is easily accessible both in terms of instrumentation and musicality. The instrumentation is, for all intents and purposes, a drum set with a tambourine, a cowbell, and a

Jam Block. Except for two triplet gestures and one quintuplet, everything is based on duple rhythms. It is approachable for any student who has a strong understanding of sixteenth notes and who wants a good exercise in hand-foot coordination or practice in one-handed playing, either by choice or by necessity.

—Kyle Cherwinski

Southern Dynasties IV–V
David Macbride
$10.00
Media Press Music
Instrumentation: 8 clay flowerpots
Web: *score sample*

"Southern Dynasties" was written to be a companion piece to Frederic Rzewski's "To the Earth." The piece calls for eight tuned clay flowerpots in two sets of four with the pitches D-flat, F, G, and B — although other pitches can be used. Like Rzewski's seminal work, "Southern Dynasties" calls for the percussionist to speak while playing the flowerpots. The text is taken from anonymous folk songs and is separated into four movements: "Spring Song," "Summer Song," "Autumn Song," and "Winter Song." The text is presented in English, Pinyin, and Chinese.

The score is handwritten, and the text "is to be loosely coordinated with the music except as noted." There is a suggested tempo and specifically notated rhythms, but the piece is rubato and meant to be interpreted by the performer. There are no beater indications, but the performer could get creative with mallet choice and create distinct timbres for each movement. The text is beautiful, and each movement is only a page long, which allows enough time for the performer to express the text without fatiguing the audience.

In addition to being a companion piece to "To the Earth," "Southern Dynasties" would fit well on a program of works by Lou Harrison, Stuart Saunders Smith, and John Cage. This would be a good choice for performers wanting to incorporate speaking into their performance, particularly in situations where space may be a consideration.

—Marilyn K. Clark Silva

2020 V
Johannes Steinbauer
€35.00
Edition Svitzer
Instrumentation: vibraphone, medium Chinese cymbal, waterphone, medium Wuhan gong, 2 Chinese opera gongs (high and medium), bongos, medium low tom, rainstick, bamboo wind chimes, several Asian temple wind bells
Web: *score sample, video recording*

With "2020," Johannes Steinbauer has composed a substantial work for solo vibraphone with a small multiple-percussion setup, all performed by one person. As the title indicates, the piece was written in 2020 during the COVID-19 pandemic and its three movements constitute a sort of "abstract program." Movement one, "Atmosphären," consists of soft glissandi up and down the naturals with the melody played as bowed long notes for most of the movement. I very much appreciate the soft and subtle nature of this movement which, appropriately, is quite atmospheric! The second movement, "Krisis," is much more energetic and rhythmic than movement one. Steinbauer juxtaposes repeated patterns on the vibraphone, bongos, and toms with mixed meters and unexpected accents to create a sense of disorientation in the listener (at least this listener). The final movement, "Regeneration," returns to a sense of calm, opening with soft rainstick and bamboo wind chimes. The vibraphone music in this movement is perhaps the most traditionally composed, as it consists of many passages where the left hand accompanies the right-hand melody.

Each of the movements is quite challenging from both a musical and technical standpoint, calling for two- and four-mallet playing as well as comfort with extended techniques and navigating a small multiple percussion setup. It will also require a mature performer to keep the performance mood going for its nearly 30-minute length. To assist with this, Steinbauer provides performance notes, including lighting instructions and further details for each movement. I highly recommend this for a graduate or professional recital.

—Joseph Van Hassel

MARCHING PERCUSSION

Red's Rhumba Redux V
Colin McNutt
$25.00
Tapspace Publications
Instrumentation: marching snare drums, marching tenor drums (quints), 5 marching bass drums
Web: *audio and video recordings*

This 1½-minute "in the lot" drumline piece was written for the Boston Crusaders drumline during their 2021 DCI season. Colin McNutt's intent was to write a flashy, complex, and aggressive composition that the members would enjoy playing as much as they would enjoy the "hype" of the difficulty level of the notes.

Throughout the piece, steady pulses and predictable groove phrases are consistently interrupted as the time signatures shift and change with lightning-fast speed. Additionally, each section has the opportunity to show off high-level trends for their instrument (think diddles, flams, and hybrid rudiments in the snares and tenors, complex splits for the basses), while also working together to communicate full-drumline rhythmic modulations and beefy unison punctuations.

This work is not for the faint of heart, and it will take a drumline that is ready to level-up their playing and individual homework before they unveil a public performance.

—Joshua D. Smith

Syvåtte VI
Roger Carter
$30.00
Tapspace Publications
Instrumentation: marching snare drums, marching tenor drums (quints), 5 marching bass drums, optional drum set (hi-hat, kick drum, floor tom, snare drum, high tom, ride cymbal, crash cymbal)
Web: *audio and video recordings*

Written for and dedicated to the 2021 Bluecoats drumline, Roger Carter's groove-filled piece "Syvåtte" (pronounced "Seev-OTT-uh") is inspired by the tune "Alfonso Muskedunder" by Norwegian DJ Todd Terje. The title "Syvåtte" is a combination of the two Norwegian words for seven (*syv*) and eight (*åtte*), which is in reference to the driving and incessant 7/8 time signature used for most of the piece. Throughout this work, Carter explores different feels within 7/8 to create new and intriguing rhythmic textures. A host of hybrid rudiments and irregular rhythms will challenge the most skilled contemporary rudimental players.

If your advanced-level drumline needs to work on its groove and feel in 7/8, this could be what you are looking for. It incorporates well-balanced features for all three sections and encourages players to go from paradiddle rudiments to singles to more isolated punctuations interchangeably.

Overall, "Syvåtte" has a lot of energy while avoiding the over-the-top bombastic nature of many in-the-lot warmup-style pieces. A word of caution: it was written for the 2021 Bluecoats drumline and requires that level of ensemble skill to achieve a high-quality performance.

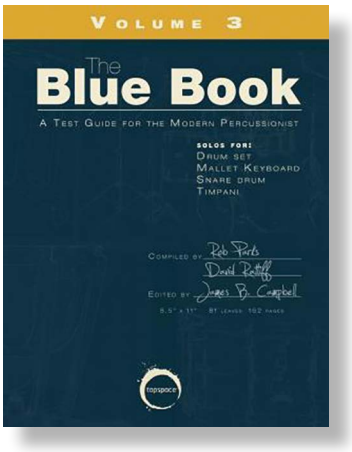
—Joe Millea

COLLECTION OF SOLOS FOR VARIOUS PERCUSSION INSTRUMENTS

The Blue Book—Vol. 3 II–IV
Various Authors
$29.00
Tapspace Publications
Web: *score sample*

This collection features nine drum set solos, 14 mallet solos, 16 snare drum solos, and eight timpani solos. Each of the solos was written by an alumnus of the University of Kentucky percussion program, and they range in difficulty from medium to advanced.

The drum set solos range from the traditional drum set sound to some that are more in the multiple-percussion realm. There is a key at the beginning, so all of the solos follow the same



notation. The mallet solos range from simple two-mallet pieces to more advanced four-mallet works. Most of these can work on a 4-octave marimba, with a few needing a 5-octave. The solos range from the more modern sounding to traditional harmonies. The snare drum solos range in difficulty as well, and there is a notational key at the beginning of the section. Most of the pieces are in concert style, and one includes an audio accompaniment. The timpani section has pieces ranging from three to four drums.

This collection of solos is a great resource to help and supplement other etudes and technique studies. Most of these solos are two pages long, making them fairly short, but quality pieces. Students from high school to graduate school could benefit from these pieces. The University of Kentucky definitely puts the talent of their alumni on display with this collection.

—Josh Armstrong

MIXED INSTRUMENTATION

Command Period VI
Erik Lund
$14.00
Media Press Music
Instrumentation (4 players): 4.3-octave marimba, 3 tom-toms, 3 cymbals, 4 graduated wood sounds, 4 graduated metal sounds, 4 graduated glass sounds, wind chimes, low tam tam or gong, bass clarinet, trombone, cello
Web: *score sample*

This mixed quartet is an incredibly intricate work that mixes improvisation with strictly notated music. First performed in 1993, it requires players with great facility on their instruments, the stamina to play for a long period while switching between improvisation and notation at a moment's notice, and the musical maturity to make the improvisation be the background, not the fore.

The piece has sections of three types: mostly composed music, group improvisation, and composed music underscored by improvisation. The first major portion of the work is of the mostly composed category. The music here is constructed entirely of sixteenth-note rhythms of varying grouping size — meaning there are several complex time signatures used. The melodic gestures sweep up and down the ranges of all the instruments, which would give the impression that they are improvising were it not for the rhythmic unison gestures and the apparent interplay between the players. This trend gradually morphs into a section of group improvisation, where the only instructions are a series of descriptors, such as "confusion," "combativeness," and "assured."

The piece emerges from this chaotic spree into the section that equally combines notation and free improvisation. The individual players do not get much reprieve here, since most of the time, when they do not have a written line, they are instructed to improvise. Besides the stamina required to perform in this way, there is the musical challenge of making sure the unwritten notes do not over-balance the composed lines. The piece ends with short bursts of notated gestures, followed by several clusters of improvised blocks that gradually diminish into nothing.

The percussionist for this piece plays from four different setups: the marimba, the set of three cymbals, the set of three toms, and the "Timbre Rack," which is the combination of woods, glasses, and metals. The score offers a different notation for each of these setups, which is helpful to the performer, as some of the transitions are rather quick. The percussionist also needs to prepare for several rapid switches between playing with mallets in the appropriate manner and playing with the handles.

This composition will undoubtedly yield an intriguing performance from any group that decides to take it on. Although the program notes state that it can be performed with a conductor, it is recommended that it be done unconducted by professional players. This will eliminate any confusion that conducting the complex time signatures would create, and it will also make the conversational and confrontational elements that the composer skillfully weaved into the work more noticeable.

—Kyle Cherwinski

for zebulon pike and henry II–III
James Cuomo
$9.00
Media Press Music
Instrumentation (8 players): rebabs, 3 oboes, bassoons, marimbas, 2 percussionists
Web: *score sample*

James Cuomo's "for zebulon pike and henry" is for mixed chamber ensemble, incorporating percussion, double reeds, and rebabs (or any melodic instrument). The score is a single-page collection of music material. Each part is given an introductory measure, "A," "B," and "C" sections, and a concluding measure. Performers are to perform in whichever octave they wish, with free rhythm. The composer indicates in the performance notes that no single person should lead; instead, it is as if each player is contributing their own solo line to the musical canvas.

This piece works well as an introduction to aleatoric music. Because there is no real flexibility to the order of events, younger players may feel more at ease only being in control of the rhythmic unfolding of the material. The rebab part appears partway through the "A" section and continues partway through the "C" section, providing a bit of a formal landmark to the piece.

Cuomo's work, written in 1970 for the Illinois Summer Youth Music program, is an interesting collection of sounds, with a fairly uncommon instrumentation. While there is a bit of theater inherent to the freedom of the work, the piece's greatest strength is the sound world it creates as the performers individually contribute to the progression of material.

—Jamie Wind Whitmarsh

Waves… Beyond… Madness… VI
Giacomo Riggi
$20.00
Per-Mus Publications
Instrumentation (2 players): vibraphone, piano
Web: *video recording*

Written in three movements, "Waves… Beyond… Madness…" is a work for vibraphone and piano. Each movement conveys a different character: movement 1, "Waves…," is casually energetic, with a back-and-forth feeling of ebb and flow; movement 2, "Beyond…," is pensive and introspective, though the harmonic density present in the first movement continues here as well; and movement 3, "Madness…," is quite intense and demanding, requiring precise coordination between the two performers.

"Waves… Beyond… Madness…" is not explicitly written within the jazz vernacular, though elements are present. The harmonic content is pandiatonic and frequently incorporates extended tertian as well as quartal harmonies. The piece is scored well for vibraphone and piano, and several moments pair the two together in interesting timbral ways. While the vibraphone is often the main melodic force, the two parts are collaborative throughout. Percussionists often perform as soloists or with other percussionists.

Serious works for solo percussion and piano are not commonly presented on formal recitals. While this work is substantial in what is asked of the performers, it is absolutely worth programming. The sound world created by Giacomo Riggi is fresh and exciting, and makes great use of both the vibraphone and the piano.

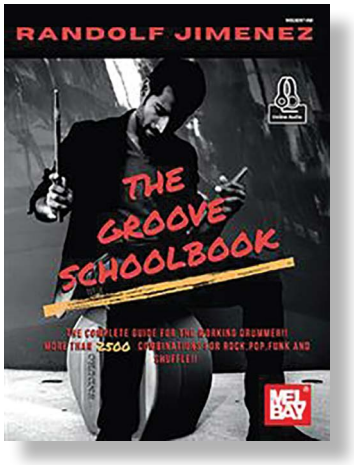
—Jamie Wind Whitmarsh

DRUM SET

The Groove Schoolbook III
Randolf Jimenez
$17.99
Mel Bay Publications
Web: *sample pages*

This collection of drum grooves can be applied to rock, pop, funk, and shuffle styles. It is separated into five sections, with the first section based on eighth-note grooves. Most patterns in this category have a backbeat feel, with counts 2 and 4 on the snare drum. The bass drum patterns are comprised of quarter notes and eighth notes. All patterns in this section have steady eighth notes on the hi-hat.

The second section is based on sixteenth-note grooves. The hi-hat plays a steady eighth-note ostinato, but the snare and bass drums feature eighth- and sixteenth-note combinations. The third part explores open hi-hat patterns, utilizing



both eighth and sixteenth notes. Later in this section, the hi-hat is played with the foot pedal while the hand plays the ride cymbal. Sixteenth-note permutations are also addressed. Part four addresses sixteenth-note triplets. Triplet partials are played on the snare drum and bass drum. The hi-hat still plays an ostinato comprised of straight eighth notes. The fifth part focuses on shuffles.

Online access is included with the book. Each track is played twice: once at a slow tempo, then slightly faster. A series of clicks precede each example, so the drummer can play along with the recordings. Those who enjoy books such as *Realistic Rock* (Carmine Appice) and *Drummer's Cookbook* (John Pickering) should find this book to be both fun and interesting.

—Jeff W. Johnson

Tune for My Man V
Dave Mancini and Dave Ratajczak
$16.00
Dave Mancini Publications

The performance notes tell us that this is an old work, composed in 1980 when two students joined together on Dave Ratajczak's recital program. The piece is a memorial contribution, as Ratajczak passed away in 2014. The original performance was not written down, but the two players knew what each of them would perform. The notation calls for snare drum, bass drum, hi-hat with foot, hi-hat or ride cymbal with sticks, ride cymbal bell, and crash cymbal.

The piece is written in sections, described as "Medium Funky Groove" and "Samba." The opening is clearly notated, as the two players perform in unison. The unison material is 48 measures long, with the next phrases featuring the players trading solos. The opening section closes with ride cymbal quarter notes over syncopated passages between the snare and bass drum. This leads to a samba, which starts with unison playing, but at measure 97, solo improvisations are featured.

The samba ends in unison, and closes with a return to 4/4 and the funk groove. Instead of ending with an exciting climax, the work fades to *pianissimo*. It is obvious that, with the unison material, advanced musicians are required.

—George Frock

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From the Rhythm! Discovery Center Collection

Rettberg & Lange "RANDL" model snare drum

Gift of John Chichila III, 2021.04.01

Side View of the non-original strainer. Note the extra holes in both the counterhoop and shell, a missing tension rod, and the aged name plate that states "MADE BY / RETTBERG & LANGE / NEW YORK CITY."

Established in 1897 by William P. Rettberg (1872–1944) and William Lange (1874-1966), the New York firm of Rettberg & Lange is best known as a banjo manufacturing company. However, the company also made high-quality drums and tambourines marketed throughout the USA during the first few decades of the 20th century. Of note is the fact that an 1899 issue of *The Music Trade Review* mentions that Rettberg & Lange had been manufacturing drums for the G. C. Conn company, and had recently made the world's largest bass drum for use in a minstrel show. Though not large by today's standard, the drum measured 54 inches (4 feet, 6 inches) in diameter. The C. Bruno & Son company was a significant distributor of instruments during the entire history of Rettberg & Lange, which ceased its manufacturing business circa 1939.

The model name of Rettberg & Lange's premier snare drum was coined by using the first letter of each of the owner's surnames (R, L) with the ampersand (&) spelled out between them: R–AND–L or "RANDL." The drum, which was primarily manufactured during the 1910s and early 1920s, had a solid maple shell that utilized interior reinforcing rings and maple wooden hoops. These two items, as well as the tensioning hardware, were similar and sometimes identical to the parts used on their best banjos. Because of their angle lugs, which connected threaded tension hooks to the rim in one direction only, the placements of their lugs alternate for the top and bottom heads, each side being similar to their banjo design.

1919 advertisement for the RANDL drum and banjos. Note the design of the original strainer, which attaches to the top and bottom counterhoops, as well as the similarity of the tensioning hardware for the drum and banjos.

This RANDL model drum, which dates from the 1910s, has 11 separate tension lugs for both the top and bottom heads, with one tension rod missing. The rods are tuned by turning the hexagonal-shaped tuning nut that lies against the angled lug. The top head is calfskin and was sold by Frank Wolf Drummer's Supplies, which was a well-known store and drum company located in New York at that time. The maple counterhoops are reinforced with steel edges, which provide secure surfaces for the clip end of the tension rod to attach. The bottom plastic head, snares, and snare throwoff mechanism are not original to the drum. The bottom counterhoop and shell each have additional holes for attachment of the original snare strainer, which did not turn on and off, as well as other holes that may have been used for another possible strainer.

John Chichila, Sr. (1896–1966), the original owner of this drum, was a Polish immigrant who settled in New York in 1913, working as a furrier. The drum was passed down from him to his son, John Chichila Jr. (1923–59), a professional drummer as well as a tool-and-die operator, who relocated to St. Paul, Minnesota, and at his death to his son, John Chichila III, also a professional drummer. Family tradition believes that the drum was used perhaps for vaudeville theaters or amateur performances, possibly on the streets of New York City by John Chichila, Sr.

—James A. Strain, PAS Historian

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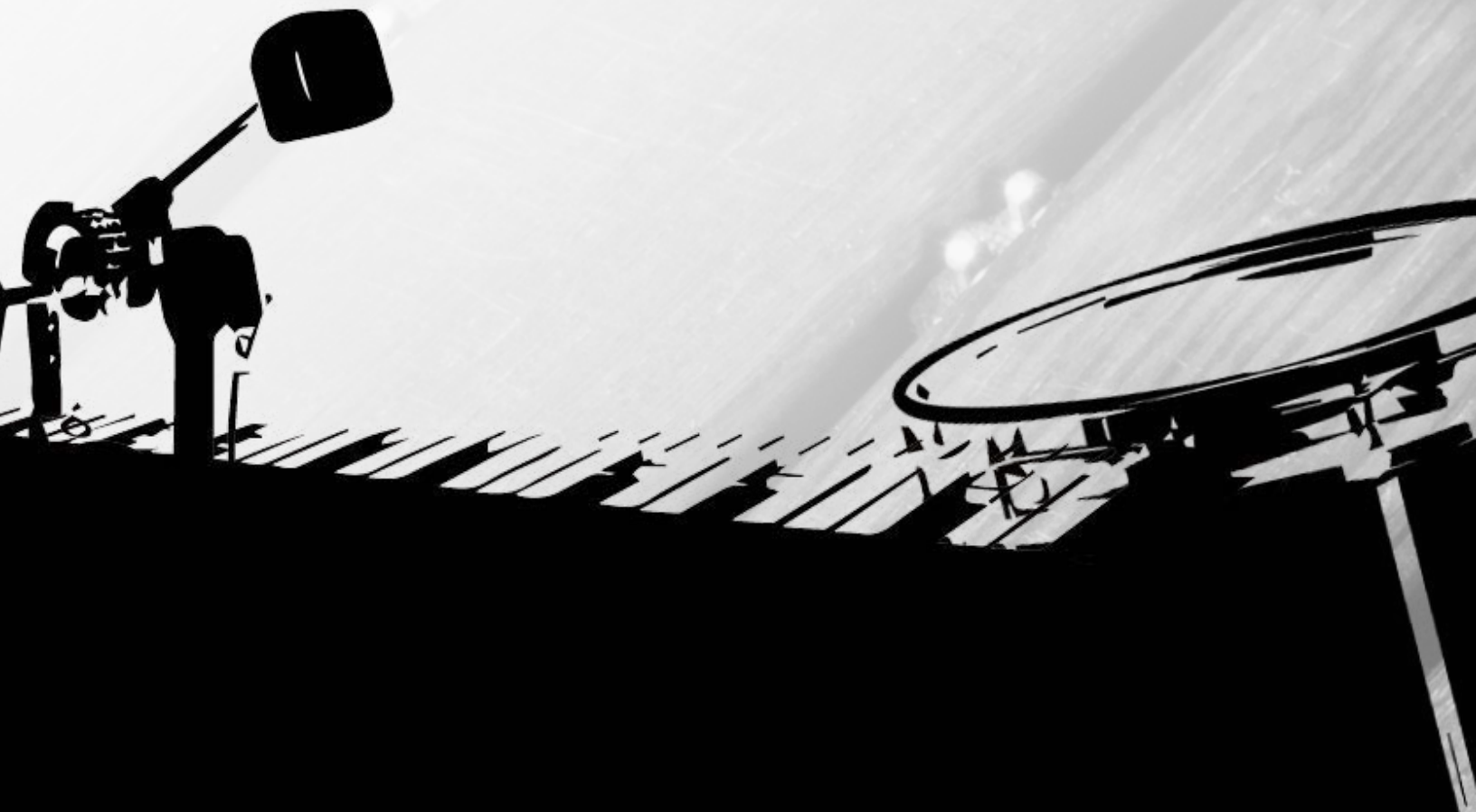

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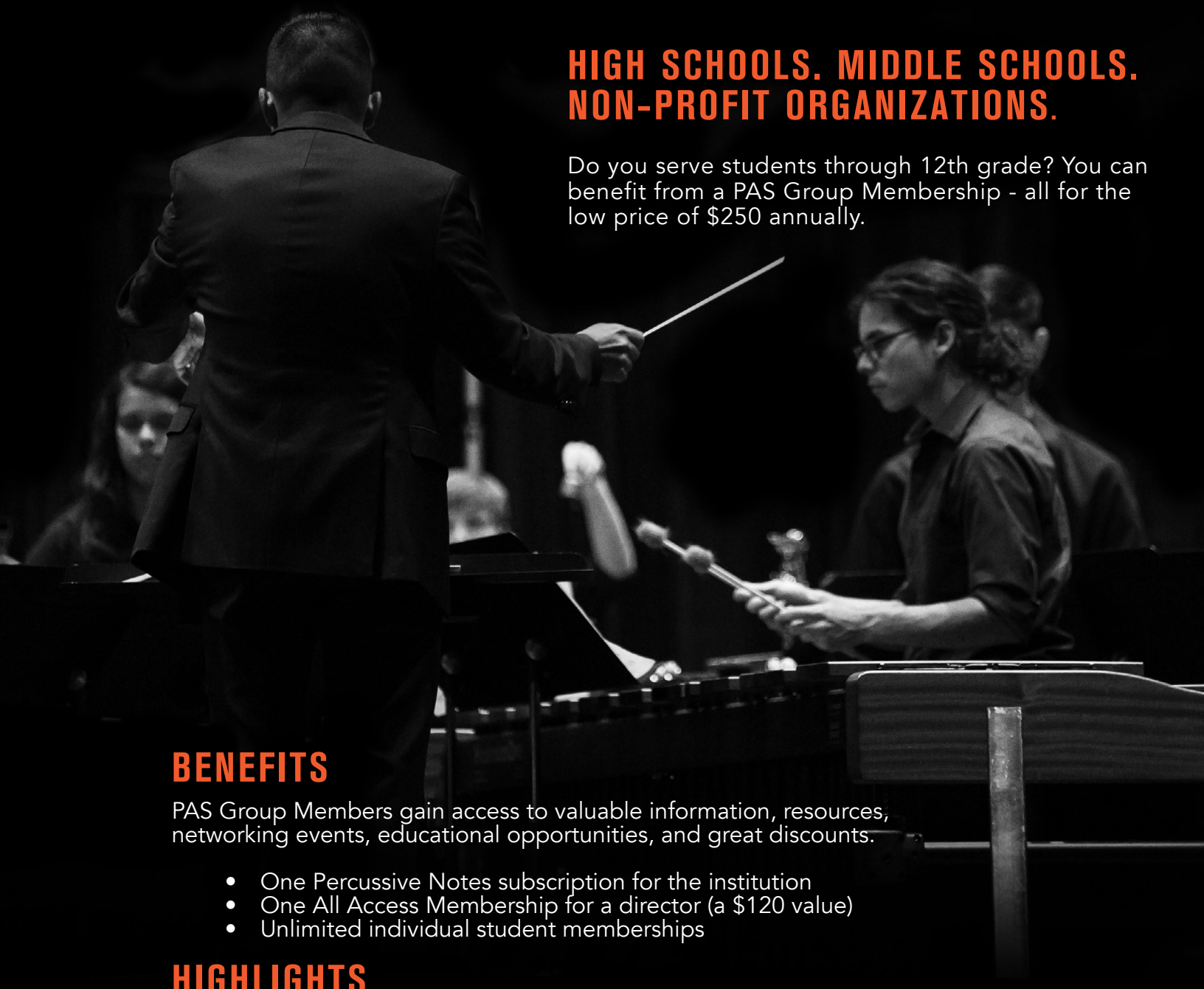

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