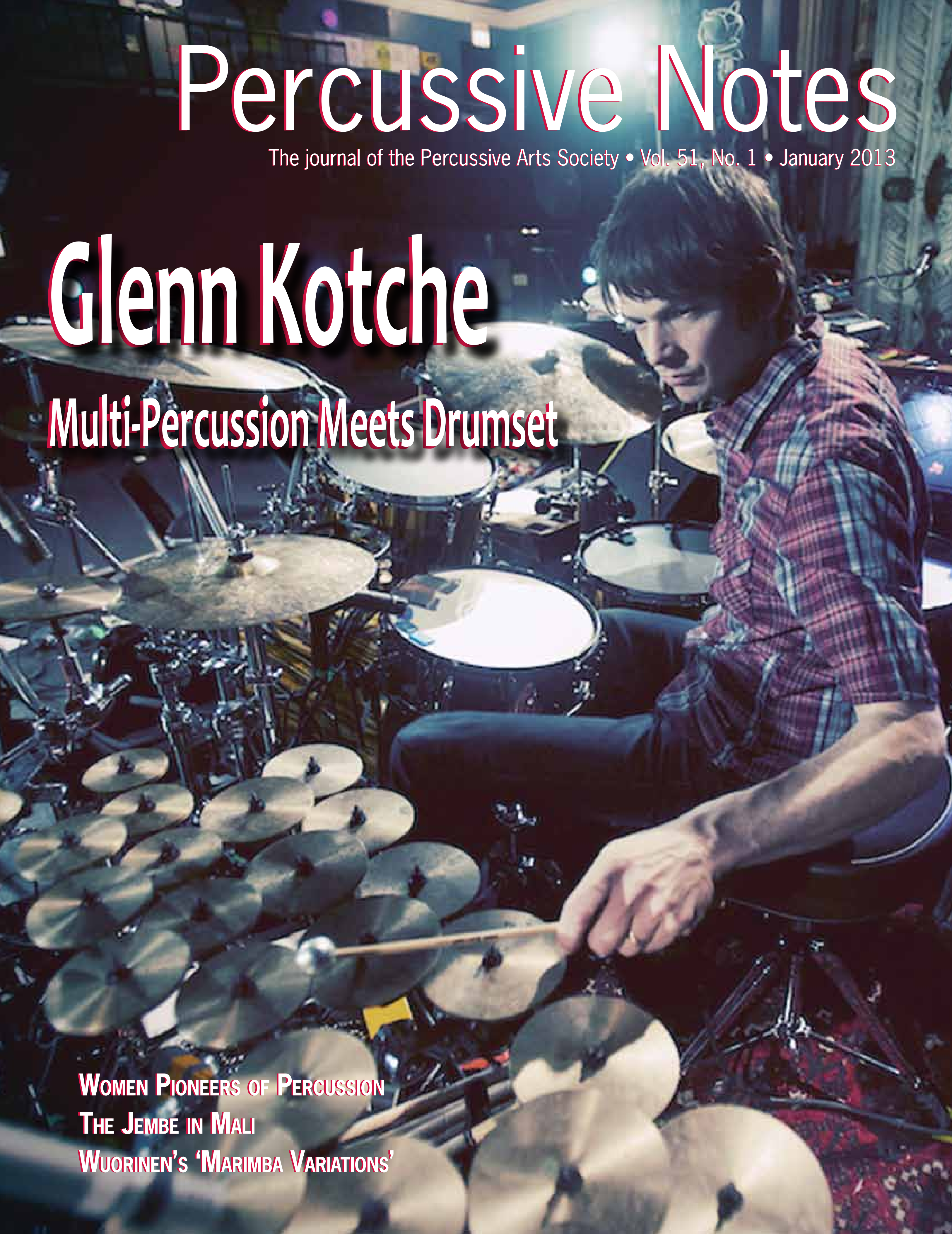
Percussive Notes
The journal of the Percussive Arts Society • Vol. 51, No. 1 • January 2013
Glenn Kotche
Multi-Percussion Meets Drumset
Women Pioneers of Percussion
The Jembe in Mali
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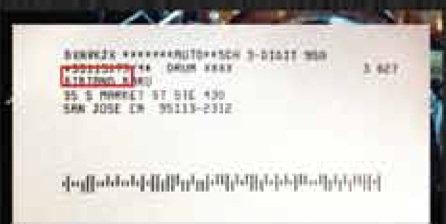

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Opportunity, Discovery, Community, Quality, Service

By John R. Beck

It is a humbling experience to compose this "From the President" message for *Percussive Notes*. The Percussive Arts Society has been part of my life since I attended the first PASIC at the Eastman School of Music in 1976, when I was in high school. Having literally grown up with the organization and reflecting on how the past 36 years have influenced my performing, teaching, and musical perspectives, I believe that PAS can best be described as a professional instrument organization that is a diverse and passionate community of musicians who love to share ideas. Anyone who has been to a PAS event, from a Day of Percussion to PASIC, has experienced the camaraderie of spending time with enthusiastic percussionists. Our PAS connections go far beyond simple business and education relationships.

So how do we invite more percussionists to become part of our community and discover the wealth of information that is available in the organization? How do we effectively communicate that PAS offers a unique opportunity to make professional and personal connections that can last a lifetime? During our January 2013 Executive Committee (EC) Summit Meeting, among the many topics of discussion is "How has PAS benefitted us, our members, and what can we do for the next generation of percussionists?"

As we answer these questions, we reflect upon the efforts of those who have helped build the organization during its first half-century. Their contributions should be acknowledged not only for historical context but also because it is important to recognize the accomplishments of past presidents, officers, board members, committees, chapter leaders, industry partners, and staff. We must also commend Michael Kenyon, our outstanding Executive Director for the past eleven years. Michael worked tirelessly on behalf of PAS throughout his tenure, especially as we moved to Indianapolis and began to build partnerships in our new home. We will miss his leadership and friendship, and wish him well in his new position as President and CEO for the Partnership for Philanthropic Planning in Indianapolis. You might see Michael at a future PASIC in Indianapolis walking through the exhibit hall or listening to a clinic or concert. Once a drummer, always a drummer.

In August we began a search for Michael Kenyon's replacement. President Lisa Rogers organized the Executive Director search committee and moved us through a quick and thorough search process with a wonderful group that included past presidents Bob Breithaupt and Rich Holly, current and incoming Executive Committee members, and PAS staff. Our new Executive Director, Larry Jacobson, has been hard at work in the PAS office since November 1. He was able to attend PASIC in Austin and was introduced to many members during meetings and clinic sessions. Larry brings a fresh perspective and considerable business experience to the position and, like Michael Kenyon, began his musical life as a drummer.

Lisa Rogers will remain on the Executive Committee for the next two years as Immediate Past President. Her wisdom, thoughtfulness, and knowledge of institutional history will continue to guide us in the future. Along with the returning members, President Elect John W. Parks IV and Second Vice President Julie Hill, we welcome First Vice President Jim Rupp and Secretary Brian Zator to the Executive Committee and bid farewell to Immediate Past President Steve Houghton and First Vice President John Wittmann. Through their hard work and personal connections, Steve and John have been instrumental in helping us establish PAS in Indianapolis, and we sincerely thank them for their leadership, service, and fiscal insight that have framed the groundwork for continued sustainability and growth.

PAS embraces five core values: *Opportunity, Discovery, Community, Quality, and Service.* This list was developed by the Executive Committee during Gary Cook's term as President and has been an important factor in our decision-making since 2007.

The Rhythm! Discovery Center encompasses these values. In 2012, *USA Today* identified our interactive museum as "one of the top 10 places in the nation for hands-on music making." We are proud to offer services to a wide variety of people, from researchers and educators to drum enthusiasts and the curious public. As percussionists, we have a unique opportunity to immediately connect with people through our instruments and music. We are excited about the potential for outreach and scholarship that the Discovery Center provides, and we thank all those members who have donated instruments, music, historical artifacts, and their time to Rhythm!

The future is exciting for PAS as we welcome new leadership with new ideas. I look forward to working with Larry Jacobson and the 2013–14 Executive Committee to promote percussion education, research, performance, and appreciation throughout the world, and to ensure that PAS remains a leader among music service organizations. PN

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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Glenn Kotche

Multi-Percussion Meets Drumset

By Rick Mattingly

Watching Glenn Kotche play with Wilco, one can't help but be reminded of Max Roach referring to the drumset as the "multiple percussion instrument." But while Roach sometimes incorporated other percussion instruments into his setup, he primarily performed on a standard four- or five-piece drumset. Kotche's kit, by contrast, looks like a small percussion-ensemble setup built around a standard kit. Besides the typical drumset elements, his kit often includes crotales, orchestra bells, cowbells, almglocken, a gong, and an electronic drum pad from which he can trigger a variety of sounds ranging from acoustic to unworldly. In addition, he has a selection of small percussion devices—some standard, some homemade—and a wide variety of sticks and mallets. He will sometimes be playing a percussion instrument with one hand while maintaining a drumset groove with his other hand and his feet. Or he might use maracas as drumsticks, supplying a song with groove and color at the same time.

He says that while in college, he wasn't sure whether to pursue drumset or a more classical percussion direction. One could argue that he never did decide and is pursuing both simultaneously, especially in light of his work outside of Wilco, which includes avant-garde-ish solo CDs and pieces written for such groups as So Percussion and the Kronos Quartet.

"When I first entered college at the University of Kentucky, I had just come off playing drum and bugle corps for the summer with the Cavaliers," Kotche says. "I wasn't sure what route to pursue, so I was hoping that college would make that clear for me—which it did. My college experience was very important to how I developed as a player. I've always been curious musically, so I got involved in every possible playing outlet: percussion ensemble, pep band, marching band, African drum ensemble, steel band, orchestra, musicals, dance classes—anything and everything I could get involved with. I realized as I went on that drumset was where I wanted to focus. I didn't get the idea right away to combine all those other things I learned into my drumset playing; when I graduated I was still thinking of all those things as separate. When I started to apply things that I learned in orchestra or percussion ensemble or big band drumming into what I was doing in a rock band, that's when I started to develop my approach and my sound. It differentiated me from other players in Chicago at that time, and I think that's why I was able to hook up with people like Jim O'Rourke and Wilco, because maybe I had a distinctive approach by thinking of drumset as more of a multiple-percussion thing."

Kotche also cites Roach as an important influence. "He called drumset the original multi-cultural and multiple percussion instrument, and that's exactly what it is," Glenn says. "As it evolved, it became a lot more codified in terms of what instruments it's comprised of and how it's utilized as a timekeeper in groove-based music and for solos. But I think the original conception was a lot more expansive, and there have always been players who treated it like a multiple-percussion instrument, from the early days with people like Chick Webb to people like Neil Peart and Terry Bozzio. So I treat it like a big multiple-percussion setup. But you don't have to have dozens of instruments on the kit to make it that. I thought of it that way even when I was touring with a little two-piece cocktail kit, using a lot of different mallets and implements on the drums and incorporating other percussion instruments—treating it not just as a rhythm instrument or timekeeper but also as something that can provide splashes of color and help illustrate scene changes in the music."

Following are some samples of Kotche's work over the past decade that illustrate some of the multi-percussive and multi-faceted aspects of his career.

"Break Your Heart"

Wilco: *Yankee Hotel Foxtrot* (2002)
Video: excerpts from "Break Your Heart" live (To access this video visit www.pas.org/publications/jan13digitaledition/)

Wilco is an alternative rock band based in Chicago, led by singer/guitarist/composer Jeff Tweedy. The band was formed in 1994 by former members of alternative country group Uncle Tupelo. Wilco's lineup has changed over the years, with the only original members being Tweedy and bassist John Stirratt. Current members include guitarist Nels Cline, multi-instrumentalists Patrick Sansone and Mikael Jorgensen, and Kotche, who joined in 2001.

"*Yankee Hotel Foxtrot* was recorded somewhat piecemeal," Kotche says. "I was brought in after sessions for that had already started and they had some songs down. When I came in, it was at a point of basically re-recording some things and trying to get a little bit more out of the seeds of those songs. I was encouraged to just go for it and do whatever I wanted. So I did several takes. I started playing that beat and Jeff liked it, but we wanted a more dead, articulate sound, so I put an Evans Hydraulic head upside down on the floor tom to get a slappy, percussive sound. I then did a lot of overdubs on vibes, crotales, hubcaps, ceramic tiles, and multiple drumsets.

"When it came time to play it live, I just tried to do a composite part with the voices that were most important and figure out a way to get back and forth from the different instruments, which meant sampling some of them and using some mallets that Pro-Mark makes for me that work on the crotales and the drums. So there were some hurdles to overcome."

"Poor Places"

Wilco: *Yankee Hotel Foxtrot* (2002)
Video: "Poor Places" live on *Austin City Limits* (To access this video visit www.youtube.com/watch?v=aKa19HS59aU)

Zoran Orlic: ZeroStudio Photography

"This is one in which we had some things down, but then Jeff, myself, and Jim O'Rourke, who was mixing *Yankee Hotel Foxtrot*, ended up recording a lot of additional parts at the mixing session," Glenn recalls. "Jim comes up with a lot of great ideas for drums that push me in the right direction, and then I come up with something that works. So a lot of that was the three of us in the studio. There are a bunch of different parts to the song, and the drums kind of provide scene changes for the different sections.

"At the beginning I'm using little noisemakers I made from some old tin cans, when they actually were tin, and I put little ball bearings in them and woodcraft balls. I get a kind of shaker/noise-maker sound. I stuck it on a stick so I could hold it easier. I'm also holding a threaded dowel with a spring on the end, and when you rub it on the cymbals you get all kinds of different scrapes and squeals and interesting sounds. There's a mysterious quality at the top of that song, so I'm trying to evoke that with strange, unfamiliar sounds that people can't necessarily put their finger on. Then there's the tom-tom groove with shaker and hi-hat splashes. I'm using a lot of different implements on the drums; I'm playing with a maraca as a drumstick and a jingle stick as another drumstick, things I learned in percussion ensemble.

"It ends up with that groove in the end that's in five. It was one of those things where I was told to play something at the end, but not to play it in 4/4. So I played a groove with a lot of snare drum and bass drum notes together instead of alternating them, and it gives it more impact, like in a marching band where those two drums play together. I put little rolls and drags in there, too. Then it culminates in all-out shredfest noise at the end where I do a quick double-time beat and then create noise. A lot of times I'll play with different kitchen utensils or scrape a gong with a contact mic on it that I'm running through distortion, or sometimes I'll use sampled sounds or sheets of metal. Sometimes I'll strike the gong and then hold things against it to get a rhythmic rattle."

Kotche recalls drawing on some percussion ensemble experiences when creating parts for Wilco. "An ensemble I wrote with Kevin Lepper calls for a floor tom to be played with a maraca and a stick," Glenn explains. "I know that's where I got the inspiration for that spot in 'Poor Places' where I'm playing with a maraca instead of a stick. There were other things in college, too, like bowing crotales and vibraphone and timbre-specific sounds. When you're playing a snare drum part in percussion ensemble, people will put their wallet on the drum to get dampening. A lot of percussion ensemble lit is really specific about sounds, so that got me thinking more about sounds. Where you play on a concert bass drum greatly affects the sound; where you hit the bar on keyboard percussion and what type of mallet you use greatly affects the sound. So I became hyper aware of sounds and how to get them, and that has filtered into my drumset playing. On some songs I've taped snares onto the bass drum head to get a little rattle. That's why I have so many kinds of sticks and mallets in my stick bag, along with kitchen utensils and homemade things."

"Eats Their Own"

On Fillmore: *On Fillmore* (2002) (To access an audio file of this track, visit www.pas.org/publications/jan13digitaledition/)

On Fillmore is a duo consisting of Glenn and bassist Darin Gray that was formed in 2000 after Kotche and Gray performed with Jim O'Rourke at the Melt Down Festival in London.

"When I met Darin, I was a fan of his," Glenn says. "I was kind of the young sibling in that relationship. He turned me on to Captain Beefheart, where there's a lot of interesting drumming happening. He also turned me on to certain types of *musique concrète* and some things from John Cage that I hadn't heard.

"'Eats Their Own' is one part of a longer piece. It's the introduction, where I'm playing a pattern between the floor tom and snare drum with two mallets in my right hand and using the bass drum as well, and I'm playing the crotale melody with my left hand. Right after that I drop those sticks and pick up these Korean clapper sticks that are made for stimulating circulation when you hit your body with them. It's just a split stick, and they clap together when you hit them. I love that, so I switch to those and go into a locked groove with Darin where I'm riding on the cowbell and playing a groove in seven between the floor tom, snare drum, and bass drum with some drags. For that one and another one on that album called "Accidental Chase" we let those grooves go on and on until it gets to be meditative.

"That was highly influenced by minimalism—the idea of letting something evolve slowly over time," Kotche says. "These locked grooves don't necessarily evolve, but they have natural nuances and changes just because we're playing them so long that it's testing our endurance, so that's going to elicit some change in the music as it goes on. It's like listening to a piece such as Steve Reich's 'Music for 18 Musicians' or Terry Riley's 'In C' where you're not listening for a story line, or an architecture, or a series of events. It's more of an experience. That's something I also love about John Luther Adams's music; you're immersed in this experience. So that's what we want to do with those long grooves. We're both huge fans of minimalism and that comes from it."

Kotche cites experiences he had at the University of Kentucky for influencing the part he created for "Accidental Chase," which is on the same album. "Jim Campbell went on sabbatical for a semester and studied different kinds of hand drumming," Glenn explains. "When he came back he had a whole set of African drums. At one point, Phil Faini came in; he had studied drumming extensively in Africa. He did a master class and everyone had a different part. It was a huge eye-opening experience for me compared to western music where there are downbeats and everyone is together. Everyone was on a different path, and the master drummer gave cues to end a section or get to the next section.

"Not only did it give me a different way of understanding music, but I learned about the technique of dead strokes. We usually avoid the sound of a dead stroke, but a lot of African patterns alternate between open tones and closed, dead strokes, where you are digging the stick into the head. I thought that was so cool on those goatskin heads. So that's what I'm doing on 'Accidental Chase.' I alternate two open strokes with two closed strokes, and I tuned the heads a little looser so I get a pitch bend when I dig into them. Then the accent switches every other measure. The groove is in eleven because Darin comes up with these grooves and doesn't think about what time they're in, and then I have to figure out how to play along with them. I'll tell him, 'You're playing in eleven,' and he'll say, 'Well, it feels good,' and I'll say, 'Yeah, it does. Let's roll with it.'"

On these tracks, as well as others from Kotche's *oeuvre*, he truly functions as a *drummer*, using a minimum of cymbal sounds or even none at all. "That's bizarre," Kotche says, laughing, "because I've been cymbal obsessed since I was a little kid. I took cymbal catalogs—not drum catalogs—to school every day. The Zildjian catalog was a big part of my life in elementary school—just imagining what certain cymbals sounded like and which ones I'd want on my kit someday. Then when I was in college, I got turned on to the Velvet Underground—Lou Reed, John Cale, Sterling Morrison, and [drummer] Maureen [Mo] Tucker. Then Maureen Tucker produced one of the records I played on with Paul K and the Weathermen called *Love is a Gas*. She's not a big fan of cymbals. She's really well-known for that 'tribal' sound with bass drum and a floor tom with mallets, and on some of their best-known songs there are no cymbals at all, or very little cymbals, just an accent here or there. Listening to her, I loved the power and raw emotion. I got to double-drum with her on that record, too, which was a thrill.

"Another influence was spending so many years in marching percussion where you have snares, tenors, and bass drums with that big impact sound, and the cymbals are not playing all the time. So those things rubbed off on me, and as much as I love cymbals, playing in a band like Wilco with six people, I gravitate towards the toms a lot. There are several songs like 'I'm the Man Who Loves You' or 'Late Greats' or 'Wishful Thinking' where the cymbals are secondary and a lot of the action is happening on the toms. That also clears up some sonic space. There are a lot of highs with the keyboards and guitars, and I need to provide more low-end and give it a little more driving power. That filters over into my solo music because I've noticed that people are really receptive to more of a fundamental drum sound. There is something about that sound that resonates with people emotionally.

"With On Fillmore, one of the things Darin and I originally bonded about was the original Nonesuch Explorers series field recordings of indigenous music from all over the world. Obviously, there's not a lot of cymbal playing on that stuff—especially on the recordings from Africa and the Middle East. It's a lot of drum sounds, which are very powerful. A lot of interesting textures are going on without it being the traditional riding on a cymbal and commentating with the bass drum and snare drum or providing a backbeat groove with the bass drum and snare drum. So a good portion of that music that Darin turned me onto and that we bonded over has that aspect, which informs On Fillmore's overall sound."

"Apostolic"

Loose Fur: *Born Again in the USA* (2006) (To access an audio file of this track, visit www.pas.org/publications/jan13digitaledition/)

In May of 2000, Wilco's Jeff Tweedy was preparing for a solo performance at a festival in Chicago, and he invited Jim O'Rourke from Sonic Youth to join him. O'Rourke turned up at a rehearsal with Kotche, and the three ended up recording two albums under the name Loose Fur. That original meeting ultimately led to Kotche being invited to join Wilco.

"The idea behind Loose Fur is that no one is allowed to bring in existing songs," Glenn explains. "We want to come up with everything together in the studio, because everyone has his own outlets. So the songs come more from jamming. Someone will play a riff, and that will lead to another part. Jim likes to challenge me, so he'll play something and say, 'Can you play in five over this?' or 'Can you play in three while I'm playing this?' We all just throw things out to see if they work.

"With 'Apostolic,' we were just jamming, trying different parts to see how they fit together. Both Loose Fur records were done quickly—a week each. So we put these things together fast and didn't obsess over them. There were no click tracks involved. Everything was miked up and we just went for it to get a good take. So that track was played live in the studio. There are probably a couple of overdubbed guitars on it, and the vocals were done separately, but the basic track was live because there is no way we could have played those parts separately and locked in. It had to be done as a band. I would think about what time signature I was playing in just to keep myself grounded, but I don't think Jim and Jeff were thinking in those terms at all, and nothing was written or charted out. It was done so quickly that it was just crammed into our short-term memory from playing it over and over.

"In that particular song I'm playing a couple of grooves in three, grooves in five, at times I'm playing in three and Jeff is playing three bars of five, so it kind of works out, and there's one groove I'm playing in 7/8, but I start that section in the middle of that groove, and towards the end it gets into that mayhem part where I'm playing real fast ride cymbal stuff with paradiddle-diddles around the kit and it just accelerates to the final little riff.

"In the middle there's a groove where I'm playing in three with fast sixteenths between the hi-hat and snare drum. That was directly inspired by John McEntire and John Herndon from Tortoise. I've heard those guys do those types of grooves in Tortoise, and also John McIntyre plays in The Sea and Cake and John Herndon plays in Isotope 217. Those guys are both monster drummers."

"Monkey Chant"

Glenn Kotche: *Mobile* (2006)
Video: Glenn Kotche performing "Monkey Chant" at the 2006 Modern Drummer Festival. Used by permission of Modern Drummer and Hudson Music. (To access this video visit www.pas.org/publications/jan13digitaledition/)

Zoran Oric: ZeroStudio Photography

When Wilco signed with Nonesuch records in 2001, Glenn was given access to the company's complete catalog, which included re-releases of the Nonesuch Explorer series that featured music from around the world.

"A record from Bali called *Golden Rain* really caught my imagination," Kotche recalls. "I had heard Balinese music before; anyone obsessed with rhythm has to love gamelan music! But there was a piece on the record that wasn't gamelan; it was performance art. It's called 'Ketjak'; 'Monkey Chant' is sort of the slang name. It's chanting by anywhere from a couple dozen to a couple hundred males who sit in concentric circles around a group of actors and singers who play out this portion of the story. It was created in the 1930s and '40s by some Europeans in conjunction with some Balinese folks as a form of entertainment for tourists. They combined elements of trance dance, an exorcism dance, chanting, and the 'Ramayana,' which is the Hindu epic story. So the piece follows that story line."

Glenn was captivated by the interlocking rhythms of the chanting, which reminded him of other music he had experienced. "It's like Swiss triplet patterns and the rhythms of the George Hamilton Green xylophone solos I played in college with the overlapping hockets between voices," he explains. "In another section they are laying down this rhythmic bed under higher-toned instruments. I was messing around on my kit one day, alternating notes between my floor tom and bass drum, like a faux double-bass groove, and then I figured I could use almglocken to get the higher pitches, and I knew I could play different elements of the hocketed part between the toms using sweeps that I learned in my drum corps days."

Kotche continued researching the piece and found some other recordings of it, including a Japanese theatre production version. He started taking bits and pieces from different versions.

"I had a gift-shop version of an mbira, or kalimba, with no resonating chamber; when you put it on a tom-tom, the drum acts as a resonator so it gets really loud, and I also put a contact mic on it. So I realized I could keep the chant going with my right hand and right foot and play the melody with my left hand on the kalimba or crotales. And so it developed like that. I was just trying to imitate what I was hearing and see if I could pull it off on drums. I love the formal structure—the peaks and the valleys from the intense drumming sections to the quiet melodic sections. It has a little bit of everything, and I love the way the piece unfolds."

In order to help tell the story, Glenn incorporated an instrument that was inspired by John Cage's use of a prepared piano in which various sound effects were attached to selected piano strings. "I used a prepared snare drum," Kotche says, "putting springs and wires on the drum so the drum serves as a resonator for those, but it's also a drum I can hit. I put a contact mic on it so the soft sounds can sound big, and I have a volume pedal so I can control it; I can kill the contact mics and play it like a normal drum or I can boost the contact mic with the pedal and make microscopic sounds loud. The prepared snare drum has several distinctive sounds: the long springs that I scrape with my thumbnail; little short springs; a little takeoff of a cuica, where I've got an actual cuica stick going through the drumhead; wires that are coming through the drum that I put beeswax on and rub—basically a rip of a lion's roar; fishing line attached to a stick, and I use violin bow rosin on that, and if I just twist it in my hand I get creeps and cracks. I had all these sounds, and some were noisy and some were subtle, so I decided to have each of them represent a character in the story. The big springs are the Monkey General, the little fishing-line thing is the heroine, the little springs sound really sinister and creepy, so that became the ten-headed evil god, and so on. The interaction of the little sounds is paralleling what happens in the story."

Some of the recordings Kotche accessed when learning the piece were field recordings. Since many of the Ketjak ceremonies took place at dusk, one could hear insects in the background dur-

Zoran Oric: ZeroStudio Photography

ing quiet sections. Glenn decided to incorporate that into his performance as a nod to the original field recordings. "I had some cheap little souvenir cricket boxes from Chinatown," he explains. "There is a photoelectric cell in each one so that when you open it, these crickets start chirping in odd rhythms. When you get several of them going at once, they go in and out of phase with each other in long, overlapping cycles, and it produces some really cool rhythms. I decided to open them at the beginning so people could hear them, and they can be heard throughout the piece in the quieter sections. They are always there, like a bed that frames the piece; they're alone at the beginning and alone at the end."

Kotche's love of field recordings has turned up in other pieces. A track called "Daydreaming so Early" from the On Fillmore album *Extended Vacation* includes bird calls created by percussionist DeDe Sampaio, intended to evoke a sense of place. And at the end of the track there is an actual field recording Kotche made in Madrid. "I was there with my wife on Good Friday," he says. "They had these parades happening with marching bands and religious floats. The marching bands were playing a weird, limping drum cadence. They were marching in 4/4, but I still don't know how they keep it together. So that's what you hear at the end of the piece."

Kotche says that the version of "Monkey Chant" he played at the Modern Drummer Festival was about 75 percent composed and 25 percent improvised. "There is a lot of room for more improvisation," he says, "but at that performance I was playing along with an animated shadow-puppet film that was made by my drum tech in Wilco, Nathaniel Murphy. So I was more tied to cues in that performance. There was no time code; I just memorized when I should switch to the next part. There is still improv happening in that performance, but if I'm not playing with the film, the piece can go anywhere from 10 to 18 minutes, depending on how much time I have or what mood I'm in."

Projections of (What) Might

Glenn Kotche: *Mobile* (2006)
Video: Glenn Kotche plays excerpts from and talks about "Projections of (What) Might" (To access this video visit www.youtube.com/watch?v=G9khIpCBk0c)

Zoran Orlic: ZeroStudio Photography

"This piece was inspired by drum parts from Tony Allen, who played with Fela Kuti, so he was one of the pioneers of Afrobeat," Kotche says. "He grew up listening to his indigenous music as well as James Brown and other western music, so his style is super original. He sets up a lot of ostinatos with doubles between the snare drum and bass drum. He also has some solo records that blew me away: *Jealousy*, *Progress*, and *No Accommodation for Lagos*."

Kotche was also inspired by duo recordings drummer Ed Blackwell made with trumpeter Don Cherry and saxophonist Dewey Redman. "The one with Redman is super cool," Kotche says. "He's doing some really simple patterns with snare and tom-toms, almost like djembe patterns played on a kit."

Glenn was practicing patterns from both drummers, and then he got the idea to combine them. "I had a handful of grooves I had learned from Tony Allen and Ed Blackwell," Kotche explains. "I took my favorite Tony Allen groove and used that as the blueprint. I then assigned a different groove to each voice of that blueprint groove. For instance, each time the bass drum appears in the original groove you hear groove number one; any time the snare drum appears, that's groove number two; the rack tom is groove number three, floor tom is groove number four, and so on. There are eight grooves in all, mapped to the master blueprint groove.

"When I recorded it in the studio, it wasn't getting me as excited as I'd hoped. So the engineer, Mike Jorgensen, who plays keyboards in Wilco, suggested triggering some sounds from a Virus keyboard. I chose sounds from the Virus and triggered the different voices from the kit, so it became a duet basically between the acoustic kit and these electronic sounds. That made it more like house music. In fact, Warner Bros. in Europe released the song on 12-inch for DJs. So that was a cool point of discovery for me. When I play 'Projections' live, I play a live part over the recorded version so it becomes a kind of trio between Ed Blackwell, Tony Allen, and me."

"JasMe"

Video: Glenn Kotche performing Max Roach's "JasMe" live at The Kitchen in New York City (2008) (To access this video visit www.pas.org/publications/jan13digitaledition/)

Zoran Orlic: ZeroStudio Photography

While doing a radio show on WNYC in New York to promote the release of his solo album *Mobile*, the host, John Schaefer, let Glenn hear a recording of a previous show that featured Max Roach playing live in the radio studio. One of the pieces Roach

performed was his solo drumset composition "JasMe."

"You always hear about 'The Drum Also Waltzes,' but I wasn't familiar with 'JasMe'," Kotche says. "John Schaefer lent me a copy of the radio broadcast, and then I researched the piece and found the Max Roach album *Survivors*, which has a few solo tunes including 'The Drum Also Waltzes' and 'JasMe,' and I thought 'JasMe' would be a great addition to my solo set. I had some shows coming up, but I was extremely busy composing a piece and didn't have any time to transcribe it, so I asked John Riley to transcribe it for me, because he's a master at that. In addition, Mike Dawson, an editor at *Modern Drummer*, transcribed a live version of that piece. I did a hybrid of the things they sent plus adding my own material. So that's my homage to Max, who started a lot of us on this idea that the drumset is a musical instrument with unlimited possibilities.

"I don't think too many people would argue that Max elevated the drum solo from just being a display of technical facility that happens in the middle of a tune. He realized that the drumset is an incredible instrument with all these different layers of color and sound that you can make music on, and it doesn't have to be based on technical facility. He really exploited using the drumset as a vehicle for composition. Of course, a lot of what he did was improvised as well; he would get an ostinato going and improvise over it. But tunes like 'The Drum Also Waltzes' and 'JasMe' are great compositions. They deal with odd times, which is interesting, and for me it's like a lesson of how to develop a solo—especially how he goes in 'JasMe' from a theme to a variation to a theme to kind of a solo to a theme and then a theme on cymbals. It's structured so brilliantly and played so musically that I find it extremely inspiring."

"Learn to Crawl"

7 Worlds Collide: *The Sun Came Out* (2009)
Video Glenn in the studio developing his part for "Learn to Crawl" (To access this video visit www.pas.org/publications/jan13digitaledition/)

Zoran Orlic: ZeroStudio Photography

Neil Finn, who is best known for being in Split Enz and Crowded House, hosted a charity all-star concert in New Zealand called 7 Worlds Collide in 2001. Seven years later he decided to reassemble the original participants along with a few other notable musicians to record a record for Oxfam. Artists included Ed O'Brien and Phil Selway from Radiohead, four members of Wilco—Jeff Tweedy, John Stirratt, Glenn Kotche, and Patrick Sansone—Lisa Germano, who was John Mellencamp's violinist, bassist Sebastian Steinberg, Scottish singer/songwriter K.T. Tunstall, Johnny Marr from the Smiths, and New Zealand artists Bic Runga, Liam Finn, and Don McGlashan.

"Everyone was charged with bringing in a song so we'd have a record's worth of material," Glenn recalls. "Ed O'Brien brought in an idea, and he and Johnny Marr started collaborating on it, called 'Learn to Crawl.' As they started to develop and arrange it, they asked me to check it out. They said they wanted to make it sound kind of 'world-y' but also electronic and modern. I had messed around with contact mics on my solo songs, and I brought some to those sessions and thought it would be a great way to incorporate them. So I taped a contact mic onto each of the drums, ran each contact mic through a small, overdriven amp, so in the control room they were getting feeds from those as well as the microphones. Then I basically played a lot of diddle patterns around the toms, so the different pitches of the drums emulated open and closed strokes on congas or African drums. I was doing those patterns and Ed was giving me some feedback, so I was giving him several different things: 'I can play this, or I can play that, or I can play a little simpler with more of a groove….' That clip gives a sample of the process of figuring it out. That ended up being one of my favorite songs on the record, and it was one of the most collaborative by far. It was a blast to record and play."

A piece that Kotche wrote for the 7 Worlds Collide album *The Sun Came Out*, titled "3 Worlds Collide," was constructed a similar way to "Projections of (What) Might" from Kotche's solo album *Mobile*. "I combined Wilco grooves and Radiohead grooves that Phil Selway played into a duet, and then replaced it with synthetic sounds and indigenous New Zealand percussion like bull roarers and samples from field recordings. Then I had Phil sit down in the studio and play over it."

"One Wing"

Wilco: *Wilco (the album)* (2009)
Video: Wilco performing "One Wing" live on *The Late Show with David Letterman* (To access this video visit http://www.youtube.com/watch?v=F8-5YJ5rrQA)

Zoran Orlic: ZeroStudio Photography

"That's a very sectional song," Kotche says. "The drum parts completely change from section to section, which is always a lot of fun to play live. At the top it's more of an impact, reinforcing the hits with the rest of the band. Then it goes into the first groove, which is broken up on the toms and has a four-stroke ruff on the bottom floor tom and a three-over-four pattern happening. Then it straightens out a little into more of regular rock

beat with a displaced backbeat. Then it breaks down into time on the cymbal until I come in for the first time with a regular beat and a more melodic hi-hat part where I'm playing specific accents on the hi-hat; I'm not just riding on it, I'm playing a kind of melody. It grows from there. The end of the song builds up and up and up, and I end up playing straight eighth notes on the bass drum with wash-out riding on the crash cymbal.

"That song is always interesting to play because I switch what I'm doing every verse and every chorus. That's also one of the most difficult songs because it's easy for the time to fluctuate when you keep changing parts like that. A lot of people I play with are not overly concerned with that, because the records we all grew up on were made before the widespread use of click tracks and quantizing beats. The music breathed; it had pushes and pulls, and it was *music*. If you listen to an orchestra there will be tempo changes and swells; it's not about a specific, calculated timing, it's about the music.

"I think we're getting further and further away from that," Kotche says. "The way recordings are made now is more obsessed with steady time and people nudging every note in Pro-Tools to have everything line up perfectly. Is that just because the technology is there now and it's abused? Some of it might be a generational thing with the bounce and groove changing because drummers listen to different types of music now. All the early rock drummers, like Charlie Watts and Ringo [Starr] and [John] Bonham and Levon [Helm], grew up listening to R&B, and the early rock 'n' roll was played by jazz drummers who were moonlighting, so it's got that inherent swing feel whether it's straight eighth notes or not. That's not the norm anymore. Young people now grow up listening to mostly straight eighth-note music—very precise straight eighth-note music.

"I don't worry about keeping the time perfect too much, but at the same time I don't want to derail the song and have something that people are bobbing their heads to suddenly start dragging. I want to keep it relatively consistent, working with whatever new feel is established. So it's always a great challenge for me to switch those parts while keeping the overall groove of the tune happening."

This track is a good example of Kotche's ability to simultaneously supply a song with groove and color. "That's called 'being allowed to have too many tracks in the recording studio,'" he says with a laugh. "That's kind of a running joke in the band. When a tune comes up and I'm asked what I think, I'll say, 'I need four different passes, one for this, one for that….' Some of it is just throwing ideas out there to see what works, but I am also thinking in terms of layers, and some of those might be timbral. When it comes to playing it live, I don't want to lose that effect, so I combine as many of those parts into one as possible.

"I'm very fortunate that I get a lot of freedom to try things. But I'm pretty good at reining myself in, too. If I try something that's more about the drumming, I have to step back and ask myself, 'Is this really what the song needs?' That's a constant struggle; I do have a lot of freedom, but a lot of the songs are steeped in the folk tradition; they are written on acoustic guitar, and then they are arranged and dressed up in all sorts of ways. Wilco is a very eclectic band; there are a lot of musical interests from all the members, so we don't just want to pin it down to playing the first simple thing that comes to mind. We look at different options to keep it interesting, and we want to keep growing. So there's some back-and-forth there. What does the song *really* need? Just a simple backbeat with brushes, or should I challenge myself and try to come up with something that's going to elevate the song to something else? It's a song-by-song process. It also depends on what the other players are coming up with."

"Art of Almost"

Wilco: *The Whole Love* (2011)
Video: selections from "Art of Almost" live (To access this video visit www.pas.org/publications/jan13digitaledition/)

This song features fairly straight-ahead drumset playing from Kotche. Like many Wilco songs, however, it does not have a single groove that is maintained from beginning to end. It starts with a 4/4 groove that doesn't sound like 4/4.

"I can directly relate that beat to when I studied with Paul Wertico a little bit during college," Glenn explains. "He talked about a more universal idea of clave—not just applied to Latin music, but applying it to any music you play—thinking of different groupings of notes instead of just thinking straight 4/4, which is very western. So that beat is basically eight divided 3+3+2."

But that wasn't how the song was originally recorded. "When we were recording and writing songs for *The Whole Love*, the idea was to play with any idea, any whim, that anybody came up with," Kotche says. "We wouldn't throw out any ideas right away; there was that air in the sessions of 'let's try it.' We were in our own studio, we had time—there was no deadline because we were on our own label—so let's just have fun and try things different ways, and if someone has an idea we'll go with it. If it works, great, and if not, no big deal.

"When Jeff brought the tune in, he had the chords, the melody, and lyrics, and it was kind of a simple, straight-ahead soul groove. I set up a groove on a drum machine and played along with it—just simple backbeat. So we laid it down that way, and then I did an overdub just for a different drum sound. At the end of the take, I thought they had stopped rolling, so I was just being playful and I went into that beat that I play in the song now, which is similar to a beat I had played years ago in another rock band. That was something I messed around with from time to time, and it just happened to come out at the end of that take. It caught Jeff's ear, and he said, 'That's a great beat!' He was already happy with the song the way it was, but like I said, the idea was to keep our ears and minds open to new possibilities. So he wanted to see if I could lay that beat down for the entire tune and if it was something he could sing over. So I did a couple of

different passes of that beat—some a little busier, some a little simpler—and we started rearranging the song. John [Stirratt] added a new bass line that fit with it, and Jeff was comfortable singing over it."

The drums drop out a couple of times, and then come back in with the same basic groove. Then the song goes into a long guitar solo and Glenn plays backbeats on the snare. "Mike Jorgensen [keyboards] came up with the idea for the second section of the song where it goes into that long guitar solo and I come in with the backbeat," Kotche says. "I actually resisted that idea at first because I was afraid it would start sounding like 'Free Bird' or something, but I'm very happy I was wrong, and it's actually very fun to play every night. So everyone contributed to that arrangement. Jeff had the chords and the melody, but then the song kind of showed us where it wanted to go."

"Anomaly"

Commissioned by the Kronos Quartet. To be released in 2013 on Glenn Kotche's album *Adventureland*
Video: Glenn Kotche playing a section of the piece on solo drumset (To access this video visit www.pas.org/publications/jan13digitaledition/)

Audio: MIDI-marimba demo of movement 7 (To access an audio file of this track, visit www.pas.org/publications/jan13digitaledition/)

When Glenn received a commission to write a piece for the Kronos string quartet, he was faced with a dilemma: He had never written for non-percussion instruments. "I was watching Kronos playing a Terry Riley composition," Kotche recalls, "and I thought, 'Four players, four limbs. This can work!' I could just pretend that each limb is a different member of the quartet, and that would give me something to start with. I didn't want to pretend that I'm some learned composer. I never had a composition lesson, so I wanted to be true to myself, but they obviously commissioned me for a reason. So I started with drums, and for the second movement I took the idea of broken triplets, like John Bonham often played, and used different voices and permutations. When you voice the permutations differently you can come up with melodies and patterns that sound really cool. So I did that and then kind of mimicked that architecture of where the pitches were going on the drums, and then gave actual pitches to Kronos. So most of that seven-movement piece I wrote for them began on drumset.

"On the live video I play a mashup of movements 2 and 3. I'm playing with rubber-tipped ball wisks with contact mics on the drums being run through an envelope filter to get that middle ground between drum sounds and estimated pitches on string instruments. These other tones and pitches pop out from it. So it's kind of an electro-acoustic arrangement of that, and I incorporate some of the main melodic theme on crotales."

Movement 7 was inspired by some of Glenn's jazz drumset studies. "Priscilla Stoyanof, who funded the Kronos commission, was sitting on the board in place of her late husband, and after he passed she wanted to do something in his honor. The piece was going to be premiered at the San Francisco Jazz Fest, and her husband was a huge jazz fan, so I started out messing with the idea of the standard jazz ride pattern. It's basically one half of a paradiddle-diddle, and if you put the other hand in and offset it, you start to get variations of rudimental flam patterns. So I started thinking about that pattern and phasing it with itself. One of the string players is basically playing that jazz cymbal pattern with certain pitches, and the others are phasing in and out of that, kind of acting like a left hand. The cello acts sort of like a bass drum. Some of it came from the kind of things I remember practicing in college from the Keith Copeland book; there are a lot of cool independence patterns where he's phrasing groups of twos and fours over the jazz ride pattern. So the cello and viola are also doing that underneath in four and three, and I love the ambiguity of the feel. It doesn't just sound like it's triplets. So you've got this interlocking pattern and this ambigious meter. When the drums come in [in live performance], my feel is implying three or four depending on where we are. So that movement was born from jazz independence exercises."

The fact that Kotche originally composed a piece for string quartet on drumset parallels arrangements that were made of some of Max Roach's solo pieces for the Uptown String Quartet, led by Roach's daughter, Maxine. "I found that out after the fact," Kotche says, "It would have saved me some time to learn of that earlier, but it's fun to discover things on your own, too, and it's an honor to know that there is that connection." PN

Drumset Adaptations of North Indian Tabla

By Jerry Leake

The South Indian rhythm system of Carnatic music is based largely on mathematics for stringing together rhythm cells of various durations to fit a given rhythm cycle. The rhythm system of North India is based primarily on fixed, extended compositions rendered on North Indian tabla. The goal of this article is to adapt shorter tabla phrases into potent grooves for accompanying music in practical, real-world applications.

Before presenting specific examples, here is some general background of North Indian music.

TERMINOLOGY

Dayan: Although the pair of drums is called tabla, the term "dayan" is applied to the high drum made from wood. Dayan literally means right or right drum.

Bayan: The metal low drum that produces bass tones. Bayan literally means left or left drum.

Bol: This means "word" and refers to the syllables that are an onomatopoetic representation of tabla sounds. Bol can also represent an entire composition.

Tala: The rhythmic component of North Indian classical music performed on any percussion instrument such as tabla, pakhawaj, or naqqara.

Sam (pronounced Sum): Beat one of a given rhythmic cycle, emphasized by a clap of the hand, notated using "+".

Bharee: The portion of a tabla phrase that is emphasized with bass tones of the bayan. Literally meaning "full."

Khali: The portion of a phrase not emphasized by bass bayan tones. Khali means "empty" and is indicated by a outward wave of the hand, notated using "o".

Matra: Meaning "stroke" or beat.

Kinar: The outer portion of the dayan that is metallic in character. The kinar stroke (na/ta) is the most commonly used stroke on tabla.

Sur: the harmonic tone (tin) that results when the dayan is struck directly between the kinar and the gab.

Gab: Black circle for closed tones: tete/tira kita, made from rice powder and iron filings, formed into a paste, rubbed onto the goatskin in layers.

RHYTHMIC CYCLES

Tintal: 16-beat cycle subdivided into four equal groups (4 + 4 + 4 + 4 = 16)

Jhaptal: 10-beat cycle subdivided into four groups (2 + 3 + 2 + 3 = 10)

Kaharwa: 8-beat cycle subdivided into two equal groups (4 + 4 = 8)

Rupak Tal: 7-beat cycle subdivided into three groups (3 + 2 + 2 = 7)

Dadra Tal: 6-beat cycle subdivided into two equal groups (3 + 3 = 6).

CLASSIFICATION OF TABLA BOLS

One of the more challenging and beautiful aspects of tabla is the use of spoken syllables ("bols") to represent drum sounds. However, this language-based system can be somewhat daunting to students trained using drumset notation. Always try to speak each phrase clearly to grasp the inherent rhythmic "poetry."

Drumset variations are derived using a general categorization of tabla bols. To avoid hampering improvisation and variation we will not establish a strict system. Below is an abridged list of tabla bols with basic classifications of sound quality: sustaining or non-sustaining tones, high-pitched, bass sounds. To the right of each bol are suggested drumset interpretations. The third column includes western notation.

	Drumset	Notation
Dayan (high drum) **ta/na**: single stroke on high drum, metallic in sound. Long sustaining tone.	cymbal, hi-hat, snare	or
tin/tun: single stroke, produces the open "ring" of the tabla. Long sustaining tone.	cymbal, hi-hat, snare	or
Bayan (low drum) **ge/ga**: single stroke, bass tone, sustaining.	bass drum or toms	or
Tabla and Bayan, sustaining tones **dha** (na + ge) most common stroke on tabla strong emphasis.	cymbal or hi-hat with snare or bass drum, strong emphasis.	or
dhin (tin + ge) open "ring" of tabla with low bayan, emphasis.	open hi-hat or bell of cymbal with bass drum; receives emphasis.	or
non-sustaining tones **te te:** paired strokes on dayan, medium tempo (eighths).	paired strokes on drumset, eighth note ride or hi-hat.	
tira kita: four successive strokesusing dayan and bayan. Fast tempo (sixteenths).	four strokes hi-hat/cymbal and snare; paradiddles.	or

KEHARWA ON DRUMSET

Keharwa is a popular 8-beat "folk" tal that transcribes to one- or two-bar grooves on drumset. Variations are often derived by starting from different beats of the phrase resulting in unique and evolving develop-

See a video of examples given in this article by accessing the digital version of this issue at www.pas.org/publications/jan13digitaledition/

ment. Phrase displacement requires no change in technique; however, the rhythm will sound and feel quite different. Annotations will indicate which phrases to displace.

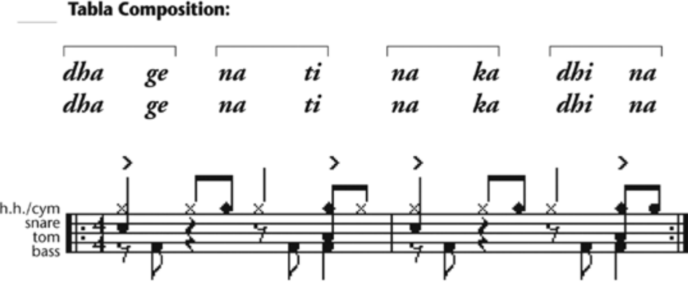
Each example includes the tabla language followed by the corresponding drumset transcription. Always speak the phrase first (refer to the video link), speak while playing drumset, and play drumset without speaking.

STYLISTIC POSSIBILITIES

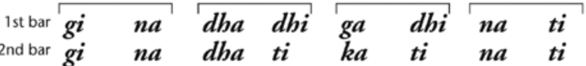
Each variation can be played at slow, medium, and fast tempo. In slow to medium tempo these examples work well in Latin settings; by swinging the phrase they work in contemporary jazz and hip-hop styles. A more Jo-Jo Mayer-inspired "drum'n'bass" approach results at fast tempo with rim clicks on snare replacing open drum tones.

1.

Tabla Composition:



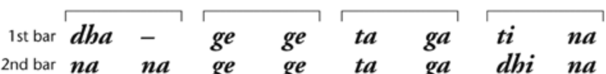
2. (Also start from the 2nd beat.)



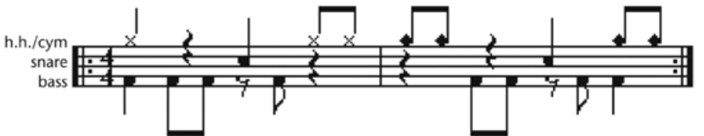
Drum Set Adaptation:

3. (Also start from the 2nd and 3rd beat.)

Tabla Composition:

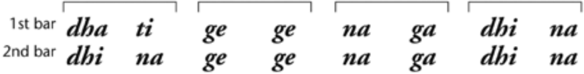


Drum Set Adaptation:



4.

Tabla Composition:



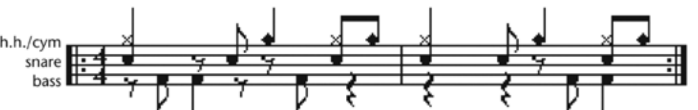
Drum Set Adaptation:

5.

Tabla Composition:

1st bar	*dha*	*ge*	*ge*	*na*	*ti*	*ge*	*dha*	*ti*
2nd bar	*ta*	*ge*	*ge*	*na*	*ti*	*ge*	*dha*	*ti*

Drum Set Adaptation:

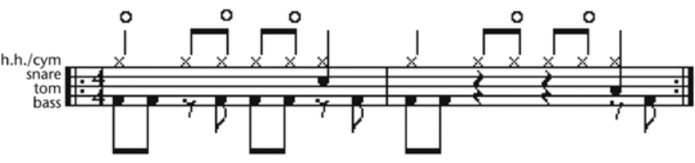


6. (Also start from the 2nd beat.)

Tabla Composition:

1st bar	*dhi*	*ga*	*dha*	*dhi*	*ga*	*dhi*	*na*	*ga*
2nd bar	*dhi*	*ga*	*dha*	*ti*	*ka*	*ti*	*na*	*ga*

Drum Set Adaptation:

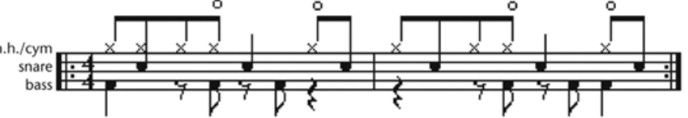


7. (Also start from the 4th beat of bar 2.)

Tabla Composition:

1st bar	*dha*	*dhe*	*te*	*dhi*	*na*	*ga*	*ti*	*na*
2nd bar	*ta*	*te*	*te*	*dhi*	*na*	*ga*	*dhi*	*na*

Drum Set Adaptation:

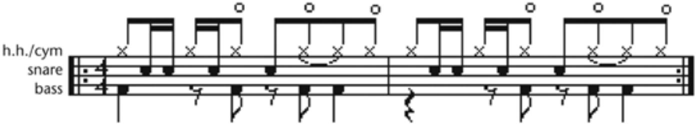


8.

Tabla Composition:

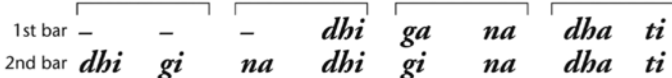
1st bar	*dha*	*tira*	*kita*	*dhi*	*na*	*dhi*	*ga*	*ti*
2nd bar	*ta*	*tira*	*kita*	*dhi*	*na*	*dhi*	*ga*	*ti*

Drum Set Adaptation:

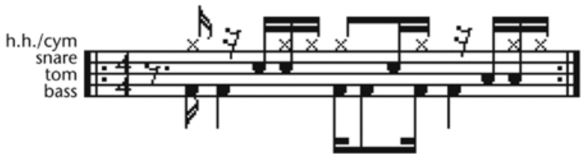


9.

Tabla Composition:



Drum Set Adaptation:



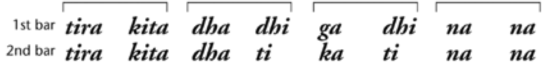
10.

Tabla Composition:

Drum Set Adaptation:

11.

Tabla Composition:



Drum Set Adaptation:

12.

Tabla Composition:

1st bar	*tira*	*kita*	*dha*	*dhi*	*ga*	*dhi*	*dha*	*dhi*
2nd bar	*ga*	*dhi*	*dha*	*dhi*	*ga*	*dhi*	*na*	*ga*

Drum Set Adaptation:

h.h./cym
snare
bass

KAIDA ON DRUMSET

Among the many tabla compositional forms, kaida is most widely used because of the tremendous variety of rhythm and variation. A kaida consists of a main theme with variations derived by extrapolating and developing elements of the original theme, shuffling the deck of possibilities. Presented below are nine tintal (16-beat) kaida themes, with the player encouraged to explore variations by shuffling the elements.

1.

Kaida Theme:

1st bar	*dha*	*tira*	*kita*	*dha*	*gi*	*na*	*dha*	*ge*
2nd bar	*dhi*	*na*	–	*dha*	*ge*	*na*	*dha*	*ge*
3rd bar	*dhi*	*na*	*gi*	*na*	*dha*	*tira*	*kita*	*dha*
4th bar	*ge*	*na*	*dha*	*ge*	*dhi*	*na*	*gi*	*na*

Drum Set Adaptation:

2.

Kaida Theme:

1st bar	*dha*	*ge*	*te*	*te*	*dha*	*ge*	*tira*	*kita*
2nd bar	*dhi*	*na*	*gi*	*na*	*dha*	*ge*	*te*	*te*
3rd bar	*dha*	*ge*	*na*	*dha*	*tira*	*kita*	*dhe*	*te*
4th bar	*dha*	*ge*	*tira*	*kita*	*dhi*	*na*	*gi*	*na*

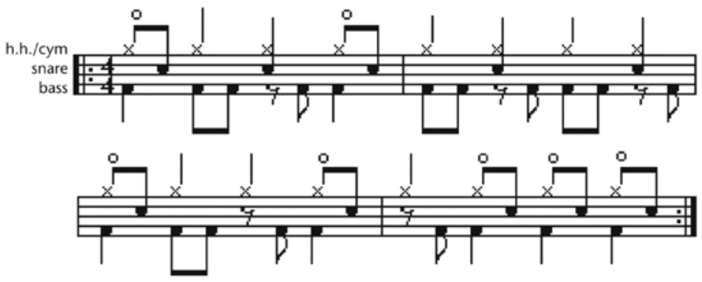
Drum Set Adaptation:

3.

Kaida Theme:

1st bar	dhi	na	ge	ge	na	ga	dhi	na
2nd bar	ge	ge	na	ge	ge	ge	na	ga
3rd bar	dhi	na	ge	ge	na	ga	dhi	na
4th bar	dha	ge	dhi	na	dhi	na	gi	na

Drum Set Adaptation:



4.

Kaida Theme:

1st bar	dha	–	ga	dha	ti	dha	ga	na
2nd bar	dha	ti	dha	ge	ti	na	ge	na
3rd bar	dha	ge	na	ti	na	ge	na	dha
4th bar	ti	dha	ge	na	dhi	na	ge	na

Drum Set Adaptation:

5.

Kaida Theme:

1st bar	gi	na	dha	–	gi	na	te	te
2nd bar	gi	na	dha	ge	dhi	na	gi	na
3rd bar	te	te	gi	na	dha	ge	te	te
4th bar	gi	na	dha	ge	dhi	na	gi	na

Drum Set Adaptation:

6.

Kaida Theme: (16th notes)

1st bar	te	te	gi	ra	na	ga	dha	–
1st bar	–	–	gi	ra	na	ga	te	te
2nd bar	gi	ra	na	ga	dha	–	te	te
2nd bar	gi	ra	na	ga	dhi	–	na	–

Drum Set Adaptation:

7.

Kaida Theme:

1st & 2nd bar	gina	dhati	dhage	nadha	tidha	gina	dhina	gina
3rd & 4th bar	tidha	gina	dhage	nadha	tidha	gina	tina	kina

Drum Set Adaptation:

8.

Kaida Theme:

1st bar	dha	dha	ka	dhe	te	dhe	te	dha
2nd bar	ge	na	dha	ge	ti	na	gi	na
3rd bar	dhe	te	dhe	te	dha	ge	na	dha
4th bar	ti	dha	ge	na	dhi	na	gi	na

Drum Set Adaptation:

drums & percussion
CD mit Play-Alongs
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9.

Kaida Theme:

1st bar	*dha*	*tira*	*kita*	*dha*	*ge*	*na*
2nd bar	*dha*	*ge*	*ti*	*na*	*ki*	*na*
3rd bar	*ta*	*tira*	*kita*	*dha*	*ge*	*na*
4th bar	*dha*	*ge*	*dhi*	*na*	*ge*	*na*

Drum Set Adaptation:

VIDEO

Visit the following link (www.pas.org/publications/jan13digitaledition/) to (1) practice the spoken tabla phrase; (2), hear phrases played on tabla; (3), hear phrases played on drumset; (4) hear phrases played simultaneously on tabla and drumset. My New England Conservatory student Zach Para is heard playing all drumset examples.

CONCLUSION

Rhythmic inspiration can be derived from seemingly unlimited sources, cultures, and concepts to broaden a player's vocabulary and imagination. These ideas are not designed to make you sound like a tabla player; the sounds of each instrument are unique. However, by discovering the ancient origins of world music, one may fully realize the infinite possibilities.

Jerry Leake is an Associate Professor of Percussion at Berklee College of Music and the New England Conservatory. He leads the world-rock-fusion octet Cubist (cubistband.com), which performs compositions from his 2010 acclaimed *Cubist* CD. Jerry has just released his third Cubist CD, *Prominence,* where African songs and melodies are woven into tight world-rock-fusion designs. Jerry is cofounder of the world-music ensemble Natraj and performs with Club d'Elf and the Agbekor Society. Jerry has written eight widely used texts on North and South Indian, West African, Latin American percussion, and advanced rhythm theory (Rhombuspublishing.com). Jerry is also former president of the Massachusetts PAS Chapter, and was a presenter of his "Harmonic Time" concept at a 2011 TEDx Seminar in Cambridge, Mass. PN

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Interactive Drumming Meets Teaching Artistry

By Bob Bloom

This expression is well known: "Those who can, do. Those who cannot, teach." There's a new variation: "Those who can, do. Those who can do two things are Teaching Artists."

In education settings, a Teaching Artist (TA) presents activities in an arts integration format (the first thing) as a medium for teaching curricula and life skills (the second thing). An example:

As a science lesson about the vibratory and sonic characteristics of a range of materials used as the body and fill for musical shakers, a TA/interactive drumming leader presents an arts integration, multiple-day, school residency program in which students form homeroom teams to design, build, and decorate the shakers. They learn about physical properties including size, shape, mass, weight, volume, density, and hardness through research into, and the experimentation of using, different materials for the instruments. By collaborating in the design teams, they learn interpersonal and social skills.

To teach the values of goal setting, the TA/interactive drumming leader prepares the students to be featured in a school assembly performance program[1] in which they:

• read aloud from journals that they've written during the instrument-making process;
• use the shakers as sound effects for theater skits;
• play their shakers as the accompaniment to songs that they sing interactively with the entire audience.

Utilizing language-based methods that enhance literacy, each homeroom team creates rhythm patterns to play on shakers and hand drums. Students learn the values of cooperation, adaptability, hard work, and perseverance to create an exciting performance of their particular team rhythms in the assembly program.

The democratic method is taught as a means for the students to elect two of the team members in each homeroom to serve as its "Drum Captains." The Drum Captains interact with the TA and the homeroom teacher as co-leaders for the instrument-making project and the assembly performance.

Arts integration opens the door for TAs to partner with educators for lesson "units" (subject areas) within a school or school district. In the example above, the potential partners include teachers of science, visual arts, reading and literacy, mathematics, music, and drama.

Interactive drumming presentations can engage schoolchildren of all ages and abilities in learning by doing, and it can foster the "Four C's" of a paradigm of education, "21st Century Learning": Creativity, Collaboration, Communication, and Critical Thinking. (www.p21.org)

The results of the work of educators and TAs are known as "outcomes." The outcomes are evaluated, assessed, and reported according to "Common Core State Learning Standards" (www.corestandards.org). I've coined the term "OBID" (Outcomes-Based Interactive Drumming) to describe arts integration, percussion presentations such as the school residency described above.

There are 94,000 public schools in the United States. They are potential venues for TAs to be contracted for bookings as the presenters of assembly programs, classroom sessions, multiple-day residencies, student-featured performances, out-of-school-time activities, and professional development workshops for educators.

The Association of Teaching Artists (www.teachingartists.com) is a national organization that provides information about how to get started as a TA. *The Music Teaching Artist's Bible* from Oxford University Press is a comprehensive guidebook for advice on the practice of Teaching Artistry. The author, Eric Booth, is one of the nation's leading TAs and trainers of TAs. He's an instructor at The Kennedy Center and is the founding Artistic Director of the Mentoring Program at Juilliard.

Quoting from the cover notes: "When the artist moves into the classroom or community to educate and inspire students and audience members, this is Teaching Artistry. It is a proven means for practicing musicians to create a successful career in music, providing not only necessary income but also deep and lasting satisfaction through engaging people in learning experiences about the arts."

Arts agencies are marketing and financial resource engines that can provide income to TAs. All of the United States and Puerto Rico, The Virgin Islands, Guam, American Samoa, and the Northern Marianas have arts agencies. To locate an arts agency website and its application process to be listed on its roster, visit the website of the National Assembly of State Arts Agencies: www.nassa-arts.org.

An arts agency's website will enumerate the features and benefits of being listed on its TA roster. They may include:

• notifications of work opportunities;
• eligibility for financial support from grants and fellowships;
• artistic development and career guidance;

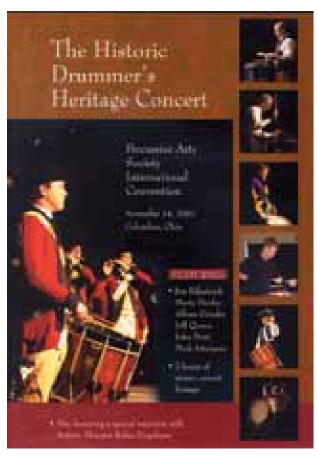
• market visibility to contractors such as school principals and parent/teacher organizations through showcases, on-line listings, and catalogs;
• nationally recognized credentials.

For the purposes of this article, the focus is on interactive drumming as a format for Teaching Artistry in schools. TAs also work in settings including performance venues, healthcare and disabilities facilities, eldercare centers, social service organizations, and recreation sites.

ENDNOTE

1. See Mark Shelton's article, "Creating A School Assembly Program" in the July, 2012 issue of *Percussive Notes.*

Bob Bloom received certification as a Master Teaching Artist in 1997 from the Connecticut Office of the Arts. He is a member of the Teaching Artist roster of that state arts agency and the rosters of the New England Foundation for the Arts, the Bushnell Center for the Performing Arts, the Board of Cooperative Education Services, the Connecticut Association for the Gifted, Arts for Learning Connecticut; Young Audiences; VSA, and the Greater Hartford Arts Council. For over a decade, he was a performance member of Dr. Babatunde Olatunji's drumming and dance troupe Drums of Passion and a faculty assistant to Dr. Olatunji for his *Language of the Drums* courses. Bob served from 2007 to 2010 as chair of the PAS Interactive Drumming Committee. His participatory session at PASIC 2011, "Be A Pied Drummer/Get Gigs Performing in Schools," taught leadership skills and ideas for interactive drumming presentations for "21st Century Learning." For more information visit www.drumming-about-you.com. PN



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Sharde Thomas and Mississippi Fife and Drum Band

By Robert J. Damm

The annual North Mississippi Hill Country Picnic celebrates the unique local music developed by departed blues legends such as Mississippi Fred McDowell, R. L. Burnside, Junior Kimbrough, and Otha Turner. The festival features many of the children and grandchildren of these legends including Sharde Thomas, granddaughter of Otha Turner, and present leader of the Rising Star Fife and Drum Band. This article is an introduction to and a snapshot of the current status of Mississippi hill country fife and drum music. I have included an interview I conducted with Sharde Thomas after her 2012 performance.

In the 18th century, military bands included many black musicians. During that time, there were restrictions against drumming by slaves for fear of rhythmic communication to orchestrate revolts. However, the fife and drum were exceptions, perhaps because of their patriotic association. It is well documented that Thomas Jefferson's slaves formed their own fife and drum group during the time of the Revolutionary War (Nicholson, 93). After Emancipation, drumming was no longer forbidden, and many more fife and drum bands were formed. Unlike fife and drum groups in military life, the Mississippi fife and drum bands played primarily for picnics and other social events. The instrumentation is typically one cane flute, two snare drums, and one bass drum. The foundational drum accompaniment consists of syncopated cross-rhythms with considerable variation and improvisation on set themes. Here is a typical foundational drum accompaniment.

Some sources indicate that Mississippi fife and drum music has direct roots in Africa. "Undoubtedly this African tradition [drumming] was in great part responsible for the popularity of the fife and drum band among blacks, and it would seem to have introduced considerable syncopation and polyrhythm into the drumming. Fife and drum ensembles are known in Africa…"(Evans, 6).

"The sound of a fife and drum band takes you back to the African roots… the country picnics of Mississippi's hill country are the direct descendants of the unrestrained African celebrations" (Nicholson, 93). Alan Lomax first recorded this music in 1942 and described it in his book *The Land Where the Blues Began*: "an early phase of African-American music—not only that, but a clear revival of African tradition, kept alive in the Mississippi backwoods. As we have looked more deeply into the traditions of northeast Mississippi Hill country, we have found instruments, musical styles, and dancing that link the black South to the black Caribbean and, no question of it, to the dance of Africa as well (318)."

Roberts pointed out that "these bands appear to have derived from the European and Revolutionary War fife-and-drum bands. They are in fact not direct African survivals but further examples of a re-Africanization of European material through inherited and African-derived attitudes to music" (55).

In other words, the Mississippi fife and drum tradition is a result of African Americans changing the Euro-American tradition through distinctly African performance practices including repetitive riff structures, syncopation, improvisation, and call-and-response.

Photo courtesy of Maria Bryant

Sharde Thomas

The early leaders of the Mississippi fife and drum music included Sid Hemphill (1876–1963), Ed Young (1908–1974), Otha Turner (1908–2003), Napoleon Strickland (1919–2001), and Jessie Mae Hemphill (1923– 2006). Jessie Mae is the granddaughter of Sid Hemphill; she played drums in his band. Otha Turner was one of the last practitioners of a tradition that many feared was on the verge of extinction. He played drums with fifer Napoleon Strickland; later, he played fife with his own Rising Star Band, which featured his daughter, Bernice Turner Pratcher, on drums. After Otha Turner's death in 2003, his granddaughter, Sarde Thomas, became the leader of the band.

The 2012 North Mississippi Hill Country Picnic began around 5:00 p.m. on Friday, June 29. It took place out in a dusty field in Waterford, Mississippi. Several local bands played sets of blues or country music to an appreciative audience that sat in lawn chairs or danced near the stage. The fourth band to play included the son of R. L Burnside on bass, the son of Junior Kimbrough on guitar, and the grandson of Junior Kimbrough on drums.

As the sun was going down around 8:30, Sharde Thomas and two drummers walked out to the field and began playing their call to celebration. Sharde gradually led the crowd of excited fans to the dance area. She and the drummers continued around to the steps at the back and came out onto the stage still playing their processional jam, a staple called "Bounce Ball." Someone in the crowd shouted "Long live Otha Turner," and Sharde echoed back in response, "Long live Otha Turner!"

The second song was a new one called "Back in the Day," which featured lyrics about how Mississippi fife and drum bands started with Otha Turner "back in the day." Sharde then led the crowd in singing the well-known play party "Little Sally Walker." The band finished out its set with a cover of "Wild Thing," a blues standard called "Station Blues," and the spiritual "Glory, Glory Hallelujah."

I met Sharde backstage as she was being congratulated by fans for her concert. She was showing someone her fife and explaining that it had been made and played by Otha Turner. Just as DeWayne Burnside's band finished a quick soundcheck and started to play, Sharde and I sat down for the following interview.

Robert Damm: *When and where do you perform with the Rising Star Fife and Drum Band?*

Sharde Thomas: Now it's like every weekend. I'm out of school on summer break. We usually do festivals. This is the first picnic of the year so far. The hotter it gets, the more picnics we have lined up. As the year goes on, we're gonna get deeper down in the delta. We've also been playing overseas with the Rising Stars.

RD: *How many drummers know how to play the drum rhythms for the style of music you perform?*

ST: Oh my goodness! I would say about five. I usually travel with two or three, but most of them are in school or working. We usually have two snares and one bass drum. Tonight the drummers were Aubrey Turner, my brother, and Michael Wooton.

RD: *Do you ever specify certain drum rhythms for your songs, or do you always leave it to the drummers to work out?*

ST: I show the guys how I want the beat to go. I am a drummer myself. I also play the drumset.

RD: *Are the songs you played tonight pretty standard for you?*

ST: Yes, they are pretty standard. "Wild Thing" and "Back in the Day" are kind of newer songs. We stay with what you call traditional. We ease in new ones from time to time.

RD: *What is your favorite song to sing or play?*

ST: "Little Sally Walker." It's been one of my favorites since I was real young.

RD: *What is your music background?*

ST: My mom said that when I was very young, I would walk through the house blowing the same tune on the harmonica. She said, "This girl is going to play music when she gets older," and I did. I started playing the drums when I was four or five. I started picking the music back up at the age of seven. That's when I started playing the fife—watching my granddad and wanting to be like him. I picked it up and he let me play. My first performance was at one of those picnics. I'm glad I started at a young age because it's a hard job to do. I started playing keyboard and writing songs at age 13. Once my grandfather passed, I had to get better at it and start taking matters into my own hands.

RD: *What was the first tune you ever played on fife?*

ST: I have no idea. I made up a song called "Back Atcha."

RD: *How do you describe your music?*

ST: It's unique, very different. You don't see many young people like me playing this type of music. Either they're doing rap or hip-hop. I do hip-hop too with a band called The Wandering, but it's still got the blues feel to it. I don't want to leave my fans hanging and jump to the hip-hop side.

RD: *Is the Rising Star the only active Mississippi fife and drum band in existence these days?*

ST: Yes sir, as far as I know.

RD: *I've seen YouTube footage of you in a parade with an added jembe drummer; do you sometimes like that added flavor?*

ST: Actually, I play the conga from time to time when we're marching.

Photo courtesy of Maria Bryant

Rising Star Fife and Drum Band

I pick the drum up and play it at picnics. I don't play it at festivals where we don't do much walking. But in Nashville when we do block parties, I'll play the conga and show the people what I can do outside of fife.

RD: *You are in photos for the* Senegal to Senatobia *recording sessions, and in the notes it was written that the CD was your recording debut. What do you remember about that project?*

ST: I remember playing a tune on it. When I play it now it's totally different. I didn't know what I was doing back then. I was so young. The older I get and the more I've learned, the stronger I can play.

RD: *The* Senegal to Senatobia *recording demonstrated the compatibility of West African and North Mississippi music. What are your thoughts on the connection?*

ST: All the Africans came down and we mixed it up together. It's basically the same to me. The fife and drum came from Africa. They play it in different styles; it's totally different than how we do it now. Hopefully, one day I can go over there and see how they do the fife and drum.

RD: *Do you think of Mississippi fife and drum music as African?*

ST: Not really because in Africa they have the true fife and drum. We have… I don't want to say bootleg, but the other version. It's totally different than how the Africans do it.

RD: *You played on the Corey Harris* Mississippi to Mali *recording. The CD was dedicated to Otha Turner, who died a week before he was scheduled to record for the album. You, at the age of 12, filled in for the session with the Rising Star Fife and Drum Band on two tracks. What did you learn from that project?*

ST: I was so young at the time. Back then, whatever my granddaddy did, I wanted to do, so I wanted to be on the record. It was a very good experience, and I'm glad I did it at a young age. Corey Harris used "Back Atcha" on the CD.

RD: *What role does fife and drum music play in your family and community today?*

ST: They love it. Personally, I'm still trying to keep the tradition going that my grandfather started. At the same time, I'm trying to get new

material out. I will always keep Otha Turner in there somewhere with that fife and drum. He started it. He's the head of it.

RD: *What influence did your mom have on Rising Star, and is she a drummer?*

ST: She goes everywhere we go to manage things; she's here tonight. She's not a drummer, but she sang when she was younger.

RD: *Having recently completed your first solo CD project, what can you say about* What Do I Do?

ST: We have a lot of fife and drum music on there, a lot of keyboard, and a lot of blues. My brother Aubrey wrote two of the blues songs. There's a song called "O. T." that I dedicated to my grandfather. I wish he could have heard it. I dedicated the whole CD to my grandfather and my Aunt Bernice. Those two died on the same day [in 2003]. Recording was a very emotional experience; every minute I had to stop and cry. I got through with it, and it turned out to be a great CD. Now I'm working on my second CD.

RD: *You thanked your haters for the motivation. Who are your haters?*

ST: People at school who said [about me], "Since she plays music she's getting a big head." You know how teenagers are. I didn't let it get to me. When they said something negative, that motivated me to do something positive.

RD: *You thanked your fans for the joy they bring you. Who are your fans?*

ST: Everyone that's been with me since day one. The people that started with me at age seven, even though I didn't know what I was doing. They're sticking around to this day.

RD: *What role did your Aunt Bernice play in your life and music?*

ST: She was like my second mom. She went everywhere with my grandfather and me. She booked all the shows, and she really pushed me out there as a young girl. She was right there with me, and I would like to thank her. She's truly been missed.

RD: *What would you like to say about Otha Turner that hasn't already been said?*

ST: He already knows that I love him. I truly miss him. I wish he was here today to see how far we've come from playing little picnics to playing overseas for people we've never seen before. Every time that I wanted to drop the band and look on to something else I could hear him say, "No, you need to keep going." I would never ever stop playing the fife. Hopefully, when I'm 90 years old, I will still be able to play the fife.

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Robert, John Storm (1998). *Black Music of Two Worlds (2nd edition).* Belmont, Cal.: Schirmer.

SUGGESTED RECORDINGS

Harris, Corey (2003). *Mississippi To Mali* (Rounder). This CD was dedicated to Otha Turner, who died a week before he was scheduled to record for the album. Sharde Thomas, at the age of 12, filled in for the session. The CD features Sharde Thomas and the Rising Star Fife and Drum Band on two tracks.

Mitchell, George and Evans, David (1995). *Traveling Through the Jungle* (Hightone Records). Fife and drum band music from the deep south featuring field recordings made in 1969 and 1970 of the most well-known fifers including Ephram Carter, Lucius Smith, J. W. Jones, Napoleon Strictland, Fred McDowell, Compton Jones, and Otha Turner.

Thomas, Sharde (2010). *What Do I Do?* (Sharde). Sharde's debut CD dedicated to Otha Turner and Bernice Turner. Five of the tracks are fife and drum pieces.

Turner, Otha & The Afrosippi Allstars (1999). *Senegal to Senatobia* (Birdman Records). Fife and drum music combined with African music.

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VIDEO LINKS

Otha Turner and Sharde Thomas (recorded circa 1995): www.youtube.com/watch?v=tT1XzVhwzUs&feature=related

Rising Star Fife & Drum Band, "Station Blues," North Mississippi Hill Country Picnic 2010, Sharde Thomas on fife and vocals: www.youtube.com/watch?v=IUjxGra9uBw

Sharde Thomas, What Do I Do? Album introduction video, photo montage for Sharde Thomas's debut CD: www.youtube.com/watch?v=cR_iYWg0Zjk

Robert J. Damm is Professor of Music and Director of Music Education Partnerships at Mississippi State University. He has studied music and dance in Cuba, Ghana, and Mali. His original compositions are published by Honey-Rock and HaMaR. He has served as President of the Mississippi PAS chapter.

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Standards-based Curricula in Applied Percussion

An Analysis of Instructors' Perceptions Regarding the National Association of Schools of Music Standards

By Kevin Clyde

The research in this article was extracted from the dissertation entitled *Instructors' Perceptions of the NASM Influence in the Development of Undergraduate Applied Percussion Curricula.* Information for the research was garnered from 2009–2011 and focused on the six Common Body of Knowledge and Skills (standards) as outlined in Section VIII of the *NASM 2009–2010 Handbook*. These include performance, musicianship skills and analysis, composition and improvisation, history and repertory, technology, and synthesis.[1] Specifically, this article will present whether applied percussion instructors perceive the NASM (National Association of Schools of Music) standards to be essential in nature and if they exist in current curricula. The intent is to provide a synopsis of the research, including (a) background, (b) research methodology, (c) findings, (d) applications, and (e) recommendations.

Since the 1970s, there has been underlying interest in the role of standards in applied percussion. In fact, questions have been raised regarding the development of applied percussion curricula that meet criteria similar to those of the NASM.[2] In 1997, members of the PAS College Pedagogy Committee (CPC) created the *Standards for the College Percussion Methods Class.*[3] This was the first set of percussion standards that would be recommended to the NASM for approval, though not for applied percussion. More recently, the University of Central Florida applied percussion program aligned each facet of the curriculum with the NASM standards.[4] [5]

An opposing view is that an inappropriate use of the NASM standards can clearly border on standardization.[6] Some educators believe that standards are provincial in nature and have the potential to undermine efforts to create balanced curricula that address individual needs.[7] Nonetheless, formal research examining the influence of the NASM standards in the field of applied percussion has not occurred, though there have been several studies in applied vocal, music theory, music education, and music technology since 2008.

Concern over a standardized curriculum is valid, but there are safeguards within the *NASM Handbook* that mitigate an attempt to standardize all aspects of curricula. First, NASM standards represent a common framework providing latitude for creative use by faculty, students, and institutions (NASM, 2009). The guidelines articulate that materials used within a course of study are at the discretion of the school and instructor as long as the intent of the standards is met. NASM does not impose an arbitrary taxonomy of activities and timelines, nor does it require courses to align with every standard, though it is clear that standards *shall* be integrated throughout the entire music curriculum.

A non-experimental quantitative design was used for this research. The population sample was non-probabilistic, purposive, and heterogeneous, with a base of 350 adjunct, full-time, part-time, and tenured undergraduate percussion instructors from 183 baccalaureate granting institutions in NASM Regions 6 and 7. The intent was to examine percussion instructors' perceptions in NASM Regions 6 and 7, rather than an exhaustive study of all nine regions. Regions 6 and 7 consist of schools of music from 18 mid-Atlantic, New England, and southeastern states, and Puerto Rico. Instructor names were obtained from the NASM and College Music Society (CMS) directories and each school of music website. Of the aforementioned 350 instructors, only 265 email addresses were obtained. The missing email addresses were due in part to failed email links or lack of contact information listed in a school of music website and/or CMS directory. Of the 265 instructors that received an invitation to participate, 85 (32%) entered the web-based survey (Survey Monkey) with 64 (24%) completing it. Since 2000, participation rates for research in applied music have ranged between 20–33 percent.

Since a careful search of the literature did not provide a validated survey instrument to measure variables associated with this study, a 58-question researcher-developed survey was used. In turn, it was necessary to mitigate concerns about threats to external and construct validity. This was achieved by accounting for input received from members of the PAS CPC, members of the National Conference on Percussion Pedagogy, and several hand-selected instructors. During the survey development process, instructors were offered the opportunity to complete the survey and provide constructive criticism. As a result, the survey was edited prior to using for the pilot study and the intended population of study.

Instructors' perceptions (dependent variable) on the essential nature and existence of the NASM standards were examined with reference to three independent variables (Years of Teaching, Level of Education, and Teaching Contract). Four possible selections were offered for Years of Teaching: 1 = 0–9; 2 = 10–19; 3 = 20–29; and 4 = $\geq$30. Three selections were offered for Level of Education: 1 = Bachelor's; 2 = Master's; and 3 = Doctorate. Teaching Contract consisted of four possible selections: 1 = Tenured; 2 = Full-time contract; 3 = Part-time contract; and 4 = Adjunct.

In order to present informative data, both descriptive and inferential analyses were used. Descriptive statistics included frequency distributions, mean, median, mode, and standard deviation. Perceptions were measured via a 5-point Likert-type scale. Possible selections were: 1 = Strongly Disagree; 2 = Disagree; 3 = Neutral; 4 = Agree; and 5 = Strongly Agree. Inferential statistics included non-parametric tests, such as the Kruskal-Wallis test, Games-Howell *post hoc* test, and Spearman Rank

Order Correlation Coefficient. Non-parametric tests were used because of non-random sampling procedures, and variables were not measured under conditions of applying a treatment or program, such as before and after. Inferential analyses enabled the study of median agreement (perceptions) with reference to demographic variables (independent).

When referencing the mean, the primary findings indicated instructors agreed that four of six NASM standards were essential to the development of undergraduate applied percussion curricula (Table 1). Responses ranged between Neutral and Agree for the other two standards (Composition and Improvisation Standard, Technology Standard). In addition, frequency distributions indicated that two thirds of the responses were in the Agree or Strongly Agree category for each of the six standards. This confirms the findings for the four standards in the Agree category with reference to the mean and a trend towards Agree for the other two. As a result, it is reasonable to assert that instructors perceive the standards to be essential. The main difference for the two standards not achieving a mean in the Agree category, although close, was that fewer instructors responded Strongly Agree and more responded Neutral when compared to the other four standards, thus generating a lesser mean.

Data also revealed that one (Performance) of six NASM standards was in the Agree category for the existence of NASM standards. The other five ranged between Neutral and Agree when referencing the mean (Table 2). Frequency distributions indicated that greater than half of the instructors agreed that four (Performance, Musicianship and Analysis, History and Repertory, Synthesis) of six standards exist. In turn, this demonstrates a slight inconsistency when comparing the mean and frequency distributions. Although greater than half of all instructors agreed that these four standards exist when using frequency distributions, all but the Performance standard had a 22 to 30 percent reduction in Agree and Strongly Agree responses when compared to responses for the essential nature of standards. Similar to the essential nature of standards, the Composition and Improvisation standard and the Technology standard had the lowest means. Overall, instructors' perceptions on the existence of standards are less than perceptions regarding the essential nature of standards.

Results from the Kruskal-Wallis test indicated no significant difference was achieved between the three independent variables (Years of Teaching, Level of Education, Teaching Contract) with regard to the essential nature of standards, but significance was achieved for Years of Teaching and Teaching Contract with regard to the existence of the standards. It appears that instructors have similar perceptions, no matter the demographic group, when referencing the essential nature of the NASM standards. However, instructors with $\geq$ 30 Years of Teaching (M = 3.72) agreed more strongly than instructors with 0–9 (M = 3.24) in terms of the existence of the NASM standards. Similarly, tenured instructors (M = 3.77) agreed more strongly than full-time contract instructors (M = 3.00) in terms of the existence of the NASM standards. Furthermore, a significant result, in this case p = .000, and a large positive association (r_s = .577) were achieved for instructors' perceptions of the essential nature and existence of the NASM standards. A large association is considered $\geq$ +/– .5 to +/– 1.0[8] (Laerd, 2011). In turn, as perceptions of the essential nature of standards increased, perceptions increased for the existence of standards.

There are several immediate applications for this study. First, instructors may feel the need to assess the directional nature and current content of an applied curriculum. Essentially, does a given curriculum meet the intent of the standards, and are percussion students proficient with them upon graduating? In addition, the NASM standards could serve as a unifying element, meaning that each student, no matter the instructors, is given equal opportunity for success when the curriculum addresses each standard. On the other hand, it is possible that instructors could determine that the NASM standards are a mere part of the process, meaning that other organizational standards and instructors' professional experiences work in tandem to develop unique curricula.

There are several recommendations that could further this line of research. First, another study could focus on different NASM regions or use a qualitative design, thus providing a compare-and-contrast element to this study. Also, one could analyze how percussion programs meet each of the six standards and the extent of instructors' NASM knowledge. Assuming instructors were aware of the NASM standards or if they felt required to use them may have been an assumption that was taken for granted. Accounting for how instructors meet individual standards may be considered another examination of the taxonomy of items within programs, but it would be interesting to engage in the specifics of each standard and what instructors perceive qualifies as meeting standards. In turn, this would go beyond the general nature of instructors' perceptions on the essential nature and existence of standards.

At a minimum, the intent was to create discourse on the curriculum development process and to encourage additional research. Further information regarding this research is available through ProQuest Dissertation and Theses Database and/or free online databases, such as Google Scholar. The remainder of the research provides additional details on aspects of this article as well as a theoretical discussion on content knowledge (pedagogical, curricular, and subject matter), and barriers/external factors that may affect the applied percussion curriculum.

ENDNOTES

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Table 1 (Abbreviated Data)

Perceptions on whether the NASM Common Body of Knowledge and Skills is essential to the undergraduate applied percussion curriculum

NASM Knowledge and Skill	N	*M*	*Mdn*
Performance	64	4.03	4.0
Musicianship skills and Analysis	64	4.14	4.0
Composition and Improvisation	64	3.81	4.0
History and Repertory	64	4.03	4.0
Technology	64	3.73	4.0
Synthesis	64	4.03	4.0

Table 2 (Abbreviated Data)

Perceptions on whether the NASM Common Body of Knowledge and Skills exists in the undergraduate applied percussion curriculum

NASM Knowledge and Skill	N	*M*	*Mdn*
Performance	64	4.02	4.0
Musicianship skills and Analysis	64	3.89	4.0
Composition and Improvisation	64	3.11	3.0
History and Repertory	64	3.60	4.0
Technology	64	3.07	3.0
Synthesis	64	3.56	3.75

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Kevin Clyde earned a PhD in Education from Northcentral University (2012), an MM in Music Performance from Bowling Green State University (2001), and a BS in Music Education from West Chester University (1998). After graduation, Kevin served as a percussionist with the Band of the Air Force Reserve at Robins AFB, Georgia. During his time with the band, Kevin traveled across the United States and performed/recorded with various ensembles and world-renowned artists such as Vince Gill, Amy Grant, and Celine Dion. Also, Kevin was invited by the PAS College Pedagogy Committee to present his graduate thesis at PASIC 2001. Following the convention, Kevin had several percussion pedagogy articles published in *Percussive Notes* and the *National Association of College Wind and Percussion Instructors Journal*. Currently, Kevin is a C-17A instructor pilot at Dover AFB, Del. He also performs and teaches in the northern Delaware region. PN

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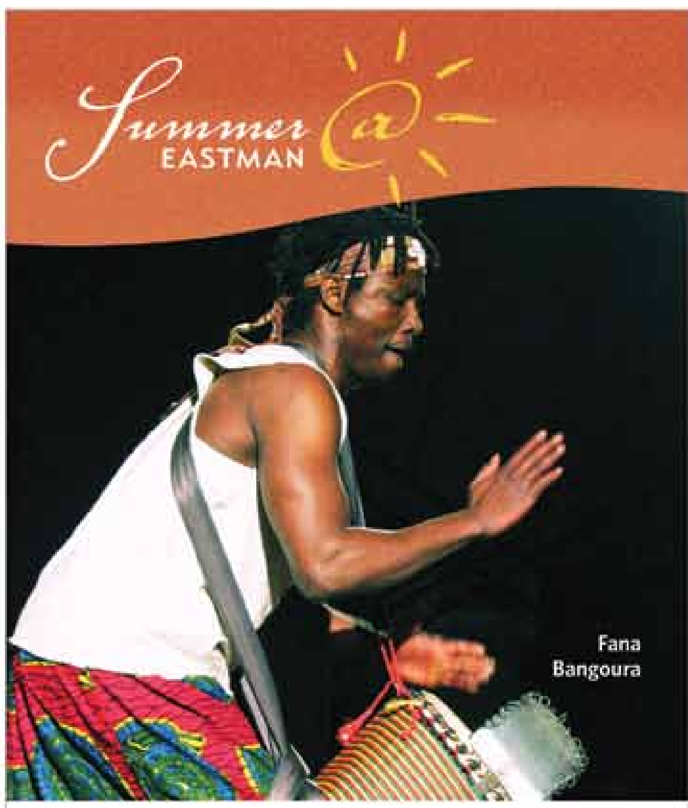

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The Path of Mbira: An Interview with Joel Laviolette

By John Lane

Austin-based musician and mbira/marimba builder Joel Laviolette is a man of rare vision and passion. It was in Taos, New Mexico in 1994 that Joel heard mbira for the first time. His life was instantly and irrevocably changed. The next day he drove to Santa Fe to purchase his first mbira and take a lesson from Dan Pauli, the maker of the instrument.

Despite a short detour as a jazz guitar student at the University of North Texas, Joel found the pull of mbira too strong to resist. His obsession was all-consuming. Soon he found himself spending upwards of ten hours a day playing mbira. After only a year at North Texas, he moved back to New Mexico to join the band Jaka (Dan Pauli's African-based marimba/mbira band). From 1996–98, Joel played guitar with Jaka and travelled around the U.S. and Canada, learning from any other mbira player he could find. By 1998, Joel realized that he needed to go to the source of mbira: Zimbabwe.

With high hopes and little money, his first venture to Zimbabwe lasted only four months. During that time, however, he was able to meet and study with Newton Gwara, Sekuru Chigamba, Wiriranai Chigonga, and Garidzva Chigamba. He returned to the U.S. and worked furiously for a year, which allowed him to return to Zimbabwe in October of 1999. In the interim, Joel had refined his mbira style and intended to spend his time in Zimbabwe studying with Gwara.

After connecting with Gwara, Joel rented a stand in the high-density suburb of New Zengeza in Chitungwiza. There he built a house, which eventually came to be known as Mhumhi Studios. Joel and Gwara soon formed a band, the Nheravauya Mbira Group. The group was a hit in the ghetto bars of Chitungwisa and Chikwana, not only because of Gwara's genius on mbira and vocals, but because of the novelty of "Joel from America." Often, audience members would jump up on stage and look behind the gourd deze just to see if he was actually playing the instrument! To their amazement, he was, and he was performing at such a level of competence that spirit possessions were not uncommon at performances, even in the busy bars and nightclubs.

For the next year and a half Joel travelled constantly throughout Zimbabwe meeting musicians, playing ceremonies, and talking to musicians who were interested in recording. He recorded many groups and types of mbira including the ChiSanza, Munyonga, Nyunga-Nyunga, Njari, Dongonda (njari neMakonde) mbira orchestra, Matepe, Nyanga (panpipes), and Mbira DzaVaNdau, as well as several of the players of Mbira DzaVaDzimu. The recordings from those years can be found on Joel's non-profit record label, Mhumhi Records, the proceeds from which go directly back to the musicians.

In 2001, Joel moved back to New Mexico and assumed his role as one of the guitar players in the band Wagogo, collaborating again with Dan Pauli. Joel and Dan formed the group Common Thread and began working on original music in the spirit of traditional Zimbabwean music, which led to further exploration using Western instruments in a Zimbabwean style. Most importantly, however, Joel began to explore his own voice in music. During that time Common Thread toured constantly, playing many festivals around the U.S.

Since 2006, Joel has been based in Austin, Texas, where the music community has embraced him. He formed the Zimbabwean-style marimba/electronica band Rattletree Marimba and the traditional marimba group Kupira Marimba, and Joel crafted the instruments for both. Always pushing the boundaries with new technology, he also offers online music lessons to his growing international student base and recently returned from a lecture/workshop tour in Germany and Prague. From the very beginning of his journey with mbira, he had been experimenting and learning the craft of building mbiras and marimbas. He now spends most of his time performing, touring, building instruments, and teaching mbira and marimba. Joel is also a regular teacher at Zimfest, an international festival of Zimbabwean music and culture, has conducted workshops at PASIC, and has presented workshops and master classes at schools and universities throughout the U.S and abroad. You can connect with Joel at his website: www.rattletree.com.

Lane: *What drew you to mbira?*

Laviolette: I first heard the mbira at a hot springs outside of Taos, New Mexico in 1994. Up until that point, I had been focusing all my energy on guitar. The original music I had been writing at that point on the guitar were cyclical, multiple melody pieces. I was driving myself crazy spending hours each day trying to make these multiple melodies resolve in a way that the music in my head was going. Once I heard the mbira, I immediately knew that was the instrument I was meant to be playing. The music I had been trying to invent already existed. It was such a relief, because I realized all I needed to do was learn the music and not create it!

Lane: *How did you come to study with Newton Gwara?*

Laviolette: I heard a cassette of his playing a couple years before I first went to Zimbabwe. I was instantly attracted to his style

of playing. On my first trip to Zimbabwe, I made it a point to meet him, and I took only a couple of lessons. After that, I knew the way that he played was very much in line with the way I viewed the mbira, so I knew I wanted to learn more. I went back to Zimbabwe a year later, found Gwara, and told him that I wanted to be his student. He welcomed me. At the time he also had a dancer in his group named Owen Chiwanza. Owen talked to his parents and got permission for me to live with them in their house. There were four of us boys all sleeping on one bed head-to-toe. I did that for a few months and then I got permission to build a small one-room house behind the main house. That room came to be known as Mhumhi Studios, where I made many of the first field recordings. We had mbira lessons and rehearsals every day with Gwara and the rest of the group. Other musicians from the neighborhood began to use the house as a gathering place.

> "Every time we play mbira, we have an opportunity to drop our worldly thoughts and sink into the depth of the music that is created."

Lane: *How did you learn to make marimbas and mbiras?*

Laviolette: I started building my first mbira almost immediately after I purchased one from Dan Pauli in 1994. I read in *The Soul Of Mbira* by Paul Berliner that people played in many different tunings. I didn't have the money to buy another mbira at the time, so if I wanted other tunings, I would just have to build them. I began building mbiras that were in tunings of the cassettes I had so I could learn songs. I enjoy the process of building.

Once I got to Zimbabwe and we had Mhumhi Studios, the instruments began to be stored there. Gwara began building his mbira there, too. Some days, Owen and I would help build the instruments to learn more about the craft. Other days, we'd be building speaker boxes for the homemade P.A. we used for the night gigs.

Building marimbas came later for me out of a desire to put *matepe* music onto marimba. I had seen Dan Pauli, Peter Swing, and Gwara all build marimbas in different ways, so I had a pretty good idea by that point of how to build them. With Rattletree Marimba, I built most of the amplifiers and recording equipment, as well as the marimbas. We have also started to incorporate electronic elements using DIY MIDI triggering; we build-in pickups into each marimba key, so we can control external synths with the acoustic marimbas.

Lane: *Marimba obviously plays a large role in the music of Rattletree Marimba. How did you get started playing marimba?*

Laviolette: In 1996 I moved back to New Mexico and joined Jaka. At that time, it was an electric band with Dan Pauli, Peter Swing, David Schaldach, and me. David played drumset with one hand and marimba with the other, Dan played electric mbira, Peter played bass guitar, and I played electric guitar. But all three of those guys have a long history of playing Zimbabwean-style marimba music. They all came from the Pacific Northwest, where the Zimbabwean marimba music scene is pretty big. We then started adding more marimba players into the group, which was my first real exposure to it. I really wasn't "into" marimba for several years. To me, the mbira was all that mattered and everything else was just trying to keep up to this amazing instrument. Since then, I saw in Zimbabwe that people were tuning their marimbas to their mbiras instead of playing on Western-tuned instruments. Here in the U.S., the vast majority of the Zimbabwean-style marimba bands play in the key of C and may have an extra F-sharp so they can play in G. I see now that a big reason for my distaste was how equal temperament affected mbira music.

When I moved to Austin in 2006, I was getting more and more focused on the *matepe* mbira. A lot of the fingering on the *matepe* seemed like it would translate well to the marimba. Dan helped me first build a baritone and a soprano marimba that were exact note-for-note matches of the *matepe*—the baritone was the left hand and the soprano was the right hand.

Over time, we kept adding players and more and more notes to the marimbas. We have two sopranos that go well into the left-hand of the *matepe* and above the right hand, a baritone that is still an exact match of the *matepe* left hand, and a bass marimba that goes down five notes below the *matepe*.

Lane: *What was the impetus behind using marimbas in your band instead of mbira?*

Laviolette: Marimba was just a way to play the mbira music louder and in more of a danceable format for audiences. In Zimbabwe, mbira music is recognized as dance music, but here in the U.S. it's harder to convey that. Dance is such an important component of this music. I want people listening to know that they should be dancing!

Lane: *What is your approach to performing the mbira as a solo instrument?*

Laviolette: If I am playing solo—only for myself—it is a meditation. But in "gig" situations, it is fun and interesting to have the opportunity to expose people to beautiful music that they most likely have never heard. I'll often point out the different independent melodies that each finger is playing, building them up as I go. Then, I begin to sing the resultant melodies that I'm hearing. Depending on the musical ability of the audience, sometimes I'll ask them to sing lines as I create interlocking melodies.

Lane: *In addition to being an established performer, you've been establishing yourself as an educator and proponent of mbira. How do you approach teaching Western students? How does this differ from the way the mbira is traditionally taught or from the way you learned?*

Laviolette: There are many different approaches to teaching mbira. In Zimbabwe, I mainly learned by watching my teachers play slowly as they sat next to me, watching their hands or by recording them playing and spending hours with the cassettes—yes, cassettes back then!

Here, students often want the teacher to break the music down into phrases and/or play only one hand at a time. There are severe limitations to both of these approaches. So usually the way I teach complete beginners is to break things into phrases until they can play one or two songs. At that point, I move to the approach of me playing slowly as they play along with me until they know the song. I have found many students are afraid to make mistakes, so it is very difficult for them to play next to me while I am playing. I think that is an important thing for them to get over.

Playing mbira is a very physically demanding activity and requires strong mental conviction—mostly to overcome the pain involved with playing. Learning mbira is a journey that goes well beyond simply learning some songs.

Lane: *What's the best advice you can give to students interested in studying or practicing mbira?*

Laviolette: So often I have taught a song only to have students come back the next week feeling like they had mastered it and wanted to learn variations. In that situation, I will have them play the version they know, and I'll start singing some of the resultant mel-

ody lines they are already playing. They are often amazed at the melodies they were already playing but didn't know about or hear. You can only start to hear them by playing one version for many, many hours. So, my advice is for mbira players to take their time with the versions they already know. Students shouldn't be so concerned about learning lots of variations to a song, because usually there is a lot more depth yet to be discovered in what they are already playing.

Lane: *Who are the interesting/important mbira players in Zimbabwe today? In the U.S.? To whom should we be listening?*

Laviolette: I'm sure there are many great mbira players that I haven't yet heard, so don't take my list as the only authority. Obviously, I'd recommend listening to as much of my teacher, Newton Gwara, as possible, especially his solo work for his style. Forward Kwenda is one of the greatest living masters of the mbira. His ability to play outside the conventions of standard-length phrases—with multiple simultaneous melody lines!—is truly mind-numbing. Sekuru Chigamba, the late Sekuru Gora, Chaka Chawasarira... There are just so many great players who have unique and individual styles.

Lane: *In what ways, if at all, does the mbira music you play break with "traditional" approaches to the instrument or repertoire?*

Laviolette: The only real break is with instrumentation. But even in Zimbabwe they are doing this. Mbira music is not so much about the instrument. You can play mbira music on any instrument. What is important are the songs that are being played. As long as you don't change the pattern of the song, you can play the music on any instrument and remain traditional.

Lane: *How do you practice mbira?*

Laviolette: I just play as often as possible. To me, every time we play mbira, we have an opportunity to drop our worldly thoughts and sink into the depth of the music that is created. So to that end, I think mbira "practice" is much like yoga "practice." It is an ongoing relationship and dialog with your inner self.

Lane: *The instruments you play, including mbira, are very physically demanding—especially on the hands, in the case of mbira. What do you do to keep yourself fit and well?*

Laviolette: I do Ashtanga Yoga several times a week. It's a physically demanding type of yoga and keeps me strong. I believe physical exercise is extremely important in order for musicians to play their best. Very often I see musicians burn out and unable to keep up with the demands of playing or touring. If musicians want to make music through old age, they need to be concerned with staying healthy.

Lane: *Mbira music is composed of varying layers/patterns of melodic lines. Can you talk about your conception of hearing the music?*

Laviolette: From a mathematical standpoint, the music can be broken down into 48 pulses. Westerners usually break that down into a 12/8 rhythm with four phrases of 12 pulses each, subdivided into triplets. I first learned the music here in the West, so that was the only way I heard the music for many years. Eventually, I started hearing some mbira players subdividing those 48 pulses other ways: six groups of eight, two groups of 24, three groups of 16, etc. These subdivisions are all valid and can all be superimposed on each other; each melody in a different "feel" and "swing" depending on their phrasing.

Lane: *How do the the circuitous or circular forms of beginnings/endings in mbira melodies compare to the ever important "one" of Western music?*

Laviolette: There may be different definitions of the "one" out there, so first I should clarify what I mean by "the one." To me "the one" is the common place that everyone playing will agree is the starting place of the music. Even if players aren't playing on "one," they know where they are in relation to it. With mbira music this gets turned on its head, because multiple melodies can all be independent of each other and can follow their own phrasing. Then, it follows that each melody would have its own "one." The *feel* of a melody is not at the mercy of a common "one." Each melody can have its own important starting point.

I like to use the analogy of a clock: Imagine the cycle of mbira music is the face of the clock. All the melodies must agree on what time it is, so that they are correctly playing within the cycle of the music, i.e., 12:00 is always 12:00 for every melody. But let's say one melody starts work at 5:00. When the cycle comes around to 5:00, that time is very important to that one melody. However, another melody has its lunch break at 1:30, so 1:30 is the important time for it. These would all be the different "ones," or the different starting point of each melody. So, in fact, instead of mbira music not having any "one," it has an infinite number of "ones" depending on the need of the specific melodies being played. Remember that each mbira player is playing several melodies at once, so breaking down this concept is essential to mbira music.

Lane: *Can you talk a little about the life of being a full-time gigging musician? What skills do you feel are most important to being successful as an independent artist?*

Laviolette: This topic could be a whole book! I think one of the things that musicians seem to have the hardest time with is staying organized and on task. When you are working for yourself, there are limitless opportunities to become distracted and led astray from your path. I think it's very important to set goals and be constantly checking in with those goals. There are many tools to help with that, and people need to find the ones that work best for them. I actually created a software program (www.monkeycalendar.com) because I couldn't find a tool that worked for me.

Also—we've touched on it once, but it is worth repeating—take care of your body. It is the thing that lets you do what you love. I don't exercise because I like to—though it makes me feel great. I exercise specifically because I have seen that I can play better and longer when I'm in shape. As a bandleader, these are things that I look for in prospective band members.

Above all, we need to remember that all the people we are working with in this industry chose to be in this business because they love music. It's hard because our egos get in the way, but it's important to be nice and know that we are all working to create better friendships and relationships over time. It's not about getting a gig next month; it's about building lasting relationships with others in this industry.

Lane: *What advice do you have for young musicians?*

Laviolette: If you know in your heart what you love to do, then DO IT. That is where you will find your strength to be the best in the world at what you do. Do not try to be other people; they will always be better at being themselves than you will be. Be yourself and no one can do it better.

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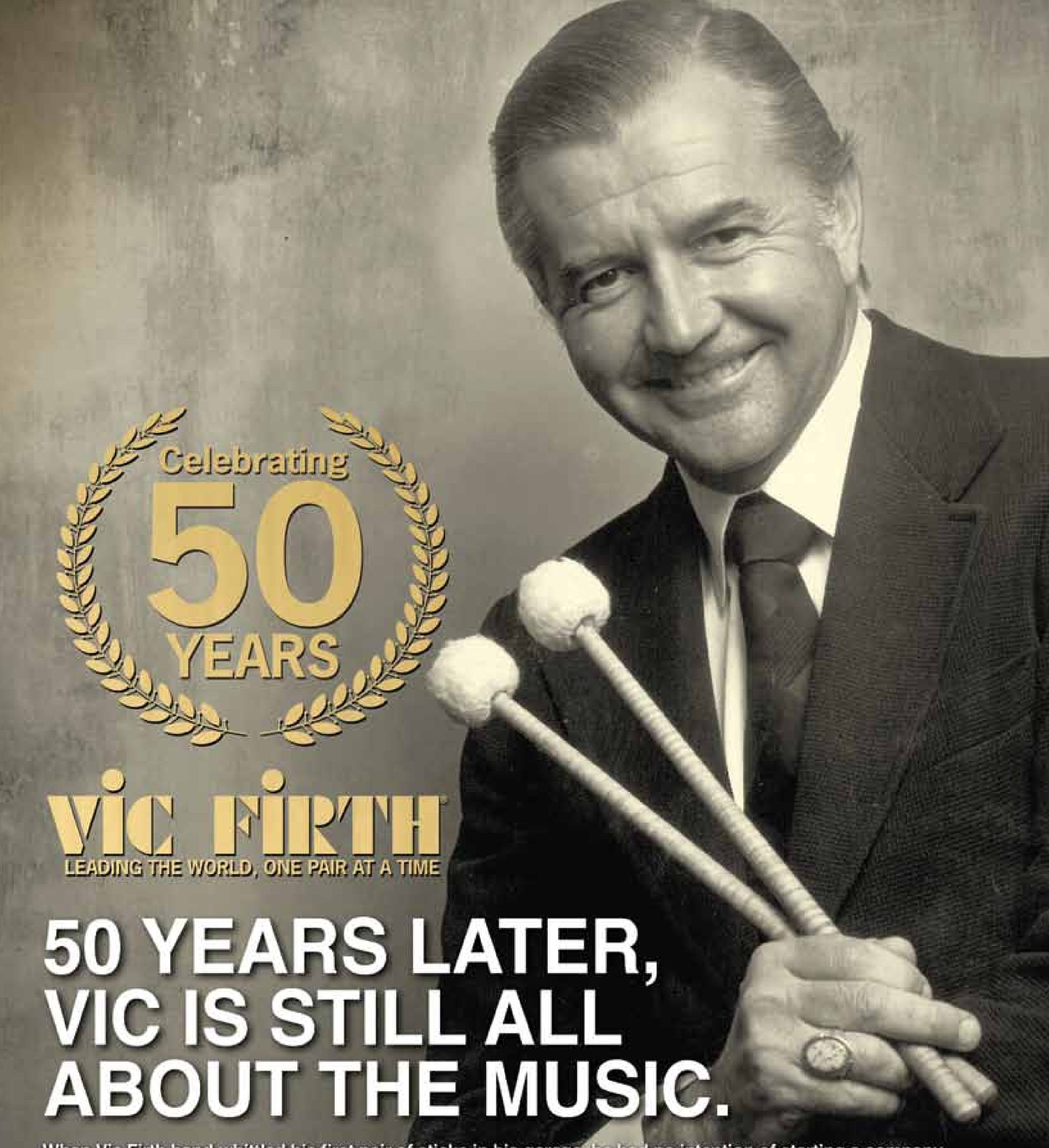

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The Jembe in Mali: Bassidi Kone and *Maraka*

By Robert J. Damm

When I studied music and culture of Mali in fall 2011, Bassidi Kone was my teacher for jembe and bala (xylophone) lessons [see Figure 1]. Kone has performed with many important artists in Mali, including Mah Kouyate, Mangaga Kamara, Nayini Diabate, Nafi Diabate, Madiare Drame, Abdoulaye Diabate, TaTa Bambo, Kandia Kouate, and Che Che Drame. Kone leads Groupe Bwazan, one of the most popular ensembles in Mali. Kone is certainly a rising star of jembe in Mali, recognized for his technical virtuosity.

I interviewed Kone concerning his musical background and his knowledge of the jembe. Sekou Camara served as translator and informant. Camara, who died in October 2012, was a tour guide, musician, composer, researcher, translator, language and music teacher, healer, and fortune teller from the Malinke ethnic group. He graduated from the teacher training institute in Bamako and earned a master's degree in English. [See Figure 2.]

Kone is a member of the Buwa ethnic group, also known as Bobo, the name given to them by the French. The Bobo people in the traditional village setting are not talkative. They are secretive, in fact. It's cultural; a favorite proverb, "Kuma be mogo dun," which means "Speech eats [a] person," is an admonition to avoid talking too much. Although it is his nature to say very little, Kone was willing to share valuable information about himself, his music, and his knowledge of jembe history

Figure 2: Sekou Camara

and performance practices. This cultural information will be appreciated by jembe players outside of Africa who want to know more about the instrument from a Malian perspective. Also included here is information about *maraka*, a very important jembe rhythm in Mali, and a transcription of *maraka* patterns as taught to me by Kone.

Bassidi Kone was born in 1985 in Bamako, Mali. At the age of ten he started performing with his father, who was a bala player. Each year Kone visits his ancestral home of Moniso in the Segou Region and plays bala. This village of a little more than one thousand people includes many farmers and women known for making shea butter. There are occasions in the Bobo village for which music is very important. When a political delegation visits, the musicians welcome them. When a patriarch in the village dies, musicians perform for the funeral ceremony. Musicians perform for festivals, and when invited, play in other villages. The most important musical instruments in the Bobo village are the tamani (talking drum), bara, and bala. Other

Figure 1: Bassidi Kone

Figure 3: Bara

instruments of interest are bugles made out of horns of wild animals played in ensemble with special drums called tondunnu, the oro (a string instrument; a kind of ngoni), and flute.

The first instrument Kone played was the bara drums made from calabash that are dried, opened, and cleared, then fitted with a goatskin head [see Figure 3]. Bara are generally played in pairs by two drummers; the baraba (literally "mother," the bigger drum) and the baraden (literally "child," the smaller drum). Kone found the instrument in the house and started playing it. He would listen to other players and imitate them. His first teacher was Koninba Bagayogo, who led a group made up of apprentices. Kone began playing jembe in 1998. Koninba Babayogo saw him playing bara and Koninba said, "You can become a good jembe player. Please play jembe." Koninba was his first and only jembe teacher.

In 2001, Bassidi started performing with jembe player Boubakoar Dembele, playing dundun, jembe, and bala in Bamako for marriage and baby-naming ceremonies. The group also included guitar, jeli ngoni, and drumset. In 2007, Kone created the ensemble called Groupe Bwazan, which means "Bobo Children." Many of Kone's brothers and cousins are musicians, so he formed this family ensemble of ten young artists who dance, sing, and play bala and drums (jembe, dundun, and tamani). The group primarily performs traditional bala melodies. It was Kone's innovation to add jembe to the Bobo ensemble. He explains that Groupe Bwazan interprets Bobo bara rhythms on the jembe as a way to keep the rhythms alive.

Damm: *What do you know about the origin of the jembe?*

Kone: Mali. From the south it was introduced to the center; from the center it was introduced to the north. It is played in every corner of Mali by almost all ethnic groups today. I was told by my teacher that the jembe first came from the Malinke people. The first name for jembe was *deme*, not jembe. It's a Malinke word that means "help."

Camara: The first jembe was an old mortar [see Figure 4]. The guy was intelligent enough to see an old mortar, which had already a hole in the bottom, and he said, "What if I skin [put a head on] this mortar? Would it sound better than a tondunnu or bara?" He had this idea and was clever. He skinned it. When he started beating it, it was sounding better than tondunnu or bara. He said, "Well, I found something!" Different types of mortars and jembes with corresponding shapes have the same names, like *sullen* and *baran*.

Figure 4. Mortar and pestle

Camara explained the meaning of the word *jembe*. *Je* means "gathering" and *be* means "is," therefore *jembe* means "there is a gathering," suggesting that when you play the drum, people come together. In the Malinke cultural context, *je* can also mean "understanding" or "peace." Therefore, *jembe* can mean "Let's come together and talk in order to understand each other," "Let's come together in peace," or "It's time for peace and for people to come together and listen."

Damm: *What rhythms do you play at weddings and other performances?*

Kone: I play different rhythms during different ceremonies. I play for weddings most often. I play *mandiyanin*, *soli*, and *tisamba*. I play popular dances such as *maraka*, *dansa*, *madan*, *sunu*, and many Wasulunka rhythms, too. I also play for dances such as *maribiyasa* and *bolokofoli*. For *bolokofoli*, they spend all night dancing.

Damm: *What is your favorite music to play on jembe?*

Kone: I like *soli*. *Soli* is played for circumcision and excision ceremonies. I like the songs. I learned it four years ago [2007]. I heard it from other players and on cassettes and CDs, then I started playing it. Most of the time, I'm invited to play for these ceremonies in villages; rarely in Bamako.

Camara: *Soli* is also called *bolo koli. Bolo* means "hands" and *ko* means "to wash." This designation corresponds to the belief that if you're not circumcised/excised, you are not clean. Traditionally, the excision/circumcision was an initiation to adult life.

Damm: *What are the qualities of a good jembe performance?*

Kone: A jembe player can be a virtuoso, an excellent one, but still your music will not be much appreciated by the audience if you don't have a good dancer with you. Good dancers are just like the yeast in the bread to make you a good performer. Also it depends on the audience. If the audience appreciates the music, you are an excellent player. If they are not dancing, not moving, it means you have to do more.

Damm: *What are the qualities of a good jembe performer?*

Kone: You know, to be an excellent performer there are some parameters to take into account. You must not have a gloomy face. First of all you must be smiling and show the audience that you love what you are doing. The second side of a good player is in his hands—the type of sounds he produces on the drum. If these sounds make people feel happy and excited, you are an excellent player. You, the player, will see that the audience likes what you are doing. You will feel it in the way they move, and dance, and smile, and laugh. You will see them very joyful.

Damm: *Who are your favorite jembe playe*rs?

Kone: Adamanin Diarra. He plays with correct technique. He knows all the rhythms of Mali and plays all of them correctly.

Damm: *Who are the best jembe players in Mali?*

Kone: There are many, including Francois Dembele, Mousa Traore, and Ibrahim Masa.

Damm: *In the world?*

Kone: I really love Mamady Keita from Guniea. Mamady was the person who gave the world jembe playing.

Damm: *How important is jembe in your life?*

Kone: To me, the jembe is very useful. All of my lifetime is dedicated to jembe. It's part of my life; this is how I make my bread.

Camara: There is a correlation between the musician and his instrument. You are your instrument and your instrument is you. You live in your jembe and your jembe lives in you. Some jembe players refer to their jembe as their first wife. A jembe player's first drum is considered special, and drummers always keep it because it is empowered with magic and his teacher's blessing. Jembe players see their teacher in their instrument. The drum is believed to be an incarnation of their teacher's soul. They may pray to the drum saying, "May the soul of my master help me."

Damm: *How important is jembe in Mali?*

Kone: Jembe is played for entertainment and it's also played to make money.

Damm: *To what extent do you make and or assemble jembes?*

Kone: I can assemble 20 jembes in a day; sometimes I do. I'm not a carver, but I put the skin on.

Damm: *What is the difference between a*

Figure 5: Tuning drums with fire

commercial jembe (one made as a souvenir for tourists) and a professional jembe (one made to be played by serious musicians)?

Kone: The way you make a professional jembe is better because you yourself play and it's much, much better made than a commercial jembe. The quality of the wood [is better], the way you skin the drum [is better], and the quality of the rope you use [is better].

Damm: *Is the tuning of the jembe important to the music you play?*

Kone: The tuning is a key element in jembe playing. Every drum player tunes his jembe according to his own taste. Some people like a high pitch, some people like a middle pitch, and some people like a low pitch. I like a high pitch.

Damm: *Has the tuning of the jembe changed over the years?*

Kone: Well, after a long time of playing the jembe, it can be out of tune or if it's too wet, it can be out of tune. In the past, after a few seconds, you had to bring fire. [Historically, the jembe head would be tightened by heating it up over a small fire. The author saw this method still in use by a group of drummers performing one morning for a festival; see Figure 5.] Now they use modern ways; they use a pestle or hammer to beat slightly on the lining iron ring of the jembe head or they pull the rope and you can play it for days, or weeks, or months and it stays in tune.

Damm: *What are the traditional beliefs about the power of the jembe?*

Kone: There is a special way of making jembes, carving the wood, if you want your jembe to have special powers. It should be carved by a special person—a blacksmith who knows all the rules of carving. It should be made from the wood of a special tree [lenke, jala, and ntomi are believed to be inhabited by spirits] and made on a special day. When the carver is making the drum he should not be speaking to anyone. He should be clean spiritually and bodily; cleanliness is very important in making a special jembe. To cut down the tree to make the drum, the blacksmith has to do a special ceremony. The person who has requested the special drum will give the blacksmith a chicken and some millet paste for use in a sacrifice ritual.

I have a small, small drum at home that my teacher gave to me. This is really a bewitched jembe—a small one that has special powers. It was activated with some powers by my teacher. I know that the jembe is activated by my teacher and given to me—passed down to me. Now it has no skin on it; the day I skin it means I'm traveling abroad and there is a huge competition organized. When you want to skin it, normally you should skin it away from people. When I skin mine, I close the door and skin it. I don't come out until I'm finished skinning it. I don't want some dirty person to come and touch the jembe while I'm making it. I do it at my father's house and I close the door. So I play it abroad during great competitions and it made me famous in many aspects.

Camara: The time he's playing his jembe, nothing bad can happen to him. Even if somebody tries to cast a bad spell on him, it will have no effect on him. He will be protected. The jembe is a protection device for him. There is a permanent and intense rivalry among musicians including jembe players in Mali. Some jembe players will cast bad spells known as *karote* on their rivals. Madou Farabansyla, jembe player with the Troupe National Du Mali, was known for doing this.

Damm: *What have you learned about jembe playing from your travels outside of Mali?*

Kone: I frequently go to Burkina Faso to play concerts. I learned many notes in Burkina on jembe and on bala. I went to Guinea. I know a lot about Guinean music because I listen a lot to recordings of Guinean folk music such as *dundunba* and *soko*. I also traveled to Ivory Coast to perform. Anywhere I go I adopt something. I learned a traditional rhythm called *guegue* in Ivory Coast. I have a cousin there who plays jembe.

Damm: *What is the* maraka*?*

Kone: *Maraka* and *sunu* came from the same ethnic group.

Camara: Maraka is an ethnic group found in the Kaye Region. This western part of Mali is dry—almost desert. Maraka is the Bamana word for these people; they are also known as Soninke. The Maraka are travelers, traders, and merchants. The dance known as *maraka* is for marriages, feast days such as *Tobaski*, to welcome and honor visitors, and for naming ceremonies.

Kone: You cannot play jembe without learning *maraka*. It is a very popular music. From the time your teacher wants you learn to play jembe, he will teach you these rhythms.

Damm: *Where did it originate?*

Kone: The *maraka* will be found in Kaye in Southern Mali, also a little bit in Maritania, and a little bit in Senegal. You know the junction between the three countries. You look at a map of Africa and this is where you will find it.

Damm: *When I started studying jembe with you, you showed me patterns. I asked for clarification of the tones through vocalization of the rhythm and tones (e.g., tun-pe-ti-pa). You responded with ease to vocalize the bass, tone, and slap patterns. Where and when did you learn these vocalizations?*

Kone: This is my own innovation. This is very common with somebody who started playing bala and switched to jembe. This is how bala players teach.

Camara: Bala has five tones [pentatonic] and jembe has only three [slap, tone, bass]. Students who have first learned bala and switch to jembe learn faster and can also play faster. Jembe players who first played bala can also find many more intermediary tones between slap, tone, and bass because of the bala influence. Lamine Somake is another bala player who became an excellent jembe player.

Damm: *Why did you begin my jembe instruction by teaching me* maraka*?*

Kone: I myself started with *maraka*. That's why I teach people starting with *maraka*. I learned these *maraka* patterns from my teacher. There are two accompaniments [pattern 4 and pattern 5] and the other eight are solo.

Damm: *If there were one pattern to be played by the accompanying jembe drummer for* maraka *what would the pattern be?*

Kone: Pattern 4.

Damm: *What is your term for "lead phrase"?*

Kone: Lead is *jembe ba* [meaning jembe mother]; accompaniment is *jembe den* [meaning jembe child].

Damm: *Are there standard lead phrase patterns for* maraka*, or does every jembe player have his own unique rhythms?*

MARAKA

The following transcription is an etude for learning *maraka* accompaniment and lead patterns. It is highly recommended that the jembe be accompanied by the dundun/dundunba, and that the jembe player listen carefully to ensure that the solo part is locking in with the accompaniment. A supporting jembe accompaniment may be added. and the tamani part is optional.

Figure 6: Tamani

Kone: Accompaniment is the same. As to solo, it depends on the player.

Camara: It's just like a stamp in Mali. Every jembe player has his own stamp. If I hear somebody playing, by his solo, I can tell you who is playing.

Damm: *How did you learn to play lead?*

Kone: The traditional way of learning is to start with accompaniment and lead all together. Some days you play accompaniment, other days you play lead.

Damm: *So did you imitate your teacher's lead as a way to learn how to be a lead player?*

Kone: I copied my master's solo first and then added more.

Camara: All players are innovative in Mali because playing solo means "I want to distinguish myself." It's a kind of competition. Who will play better? You cannot be popular if you're a photocopy of somebody else.

Damm: *What is the ideal instrumentation for* maraka *at a wedding in Bamako?*

Kone: Two dunduns and two jembes. Three of them play accompaniment and one person will play the solo. The dundun maintains the same rhythm for the whole piece.

Damm: *What is the role of the tamani [see Figure 6]?*

Kone: A marriage party in the Maraka ethnic group can be played with only tamani—no other instruments. In the original *maraka* style, no jembe is used at all. Instead, there will be many tamani players, everyone playing a special kind of rhythm. You can have five or six tamani players, and they will divide their rhythms. At a traditional Maraka wedding, people will sing songs in the Maraka language and dance the *maraka* accompanied by rhythms played on tamani.

Robert J. Damm is Professor of Music and Director of Music Education Partnerships at Mississippi State University. He has studied music and dance in Cuba, Ghana, and Mali. His original compositions are published by HoneyRock and HaMaR. He has served as President of the Mississippi PAS Chapter. PN

Women Pioneers Of Percussion in the United States

By Dr. Meghan Aube

The following article by Meghan Aube was extracted from her dissertation, "Women in percussion: the emergence of women as professional percussionists in the United States, 1930–present" (University of Iowa, 2011). Additionally, Aube presented her research findings regarding women in the field of percussion as part of the scholarly paper presentations at PASIC 2012 in Austin, Texas.

American women have historically accomplished great feats in percussion, but some of their contributions have been ill reported or, in several cases, completely neglected. These pioneers certainly provide historical insights into the gradual acceptance of females working in the percussion field. Many of the American women percussionists discussed in this article were previously unknown to the author, just as they may also be unfamiliar to the readers. Connecting with predecessors in a specific field is vital for understanding one's own placement in that art form. As the history of women has proven, it is not hyperbole to claim that the struggle for women to gain acceptance and success in many fields including percussion has been somewhat difficult. It is crucial that continued examination of these women's lives be conducted before they, and the people who know them, are no longer present. Women pioneer percussionists in idioms of jazz, marimba performance, orchestral playing, and academe are discussed in this article.

WOMEN IN JAZZ

Women have always fought for their voice to be heard in the male-dominated field of jazz, but the struggle was even more challenging in the 1940s when it was rare to find any women in a jazz band. Jazz historian James Dickerson wrote, "Throughout jazz history there has been a sexist bias against women."[1] Men have been active longer in the field of jazz, thus the majority of scholarship has been completed on male musicians while females remain relatively ignored.

Today, women are more present in the jazz world; although in 2007, women comprised only 15.6 percent of union jazz members.[2] Numerous difficulties arose for women entering the jazz profession, yet there were several important pioneers that paved the way. Acceptance into the jazz world was even more challenging for women who played traditionally male instruments such as percussion, vibraphone, or drumset. This section will highlight the careers of the women who broke those barriers.

Marjorie Hyams—vibraphone

East Coast vibraphonist Marjorie Hyams was very active in the 1940s but enjoyed a career of only ten years. Aside from vibraphone performance, she was also a talented pianist and arranger. Hyams was discovered by jazz clarinetist Woody Herman when he heard her perform in Atlantic City. Herman tried to convince Hyams to start her own band, but she joined his group instead and played with him from 1944–45.

In 1945, Hyams left the band to form an all-woman trio that performed for three years. With Mary Lou Williams on piano and June Rotenberg on bass, the trio garnered many accolades including a featured concert at Carnegie Hall in 1947.[3] Hyams was thrust into the national spotlight when she joined George Shearing's combo in 1949. While performing in this group, she had many opportunities including the recording of a major record. Yet again her tenure with this group ended after only after a year when she quit the jazz world completely to become a housewife.

While pursuing her career as a vibraphonist, Hyams explained the difficulty of being a woman in the music profession: "In a sense, you weren't really looked upon as a musician, especially in clubs. There was more of an interest in what you were going to wear or how your hair was fixed—they just wanted you to look attractive, ultra-feminine, largely because you were doing something they didn't consider feminine."[4]

Marjorie Hyams

The dichotomy of needing to present femininity while playing in a male domain was an issue that many women faced in the mid-20th century and still experience today. The "look" of a performer was deemed equally important as musical ability. As one of the first women vibraphonists, Marjorie Hyams was a percussion pioneer, but unfortunately the career of this talented woman did not last long enough for her to fully impact the percussion and jazz worlds.

Pauline Braddy—drumset

Born in 1922, Pauline Braddy was one of the original members of the International Sweethearts of Rhythm, an all-female band formed in 1937 at the Piney Woods Country Life School.[5] The school, founded in Mississippi in 1909, was one of the first all African-American boarding schools in the United States. The Sweethearts, a popular outlet for creative expression at the school, became nationally renowned as they performed all over the country, including New York City, Chicago, and Washington D.C.

As a woman drumset player, Braddy admitted encountering prejudice. She regularly faced skeptical audiences that exclaimed: "Oh no, not a girl!"[6] In the 1940s and 1950s, Braddy found it difficult to discover other women drummers and instead turned to male role models for guidance, including Ed Thigpen and Gene Krupa.

Braddy finally left the Sweethearts of Rhythm in 1955 at the age of thirty-three. She performed with numerous jazz ensembles until the late 1960s when she stopped drumming completely. Her next performance was as a guest at the 1980 Women's Jazz Festival in Kansas City, Missouri, a superb honor that was very meaningful to her. Braddy died in 1996. Breaking ground for future women drummers, Pauline Braddy had a very accomplished career, yet regrettably she has remained relatively unknown in the percussion and jazz fields.

Pauline Braddy

Dottie Dodgion—drumset

One of the most successful, although unknown, drummers, Dottie Dodgion was born in Brea, California, in 1929. Dodgion originally began her musical career as a vocalist. While her drummer father was not opposed to her becoming a drummer, he never taught her a lesson. Her drumming career began by playing rhythms on magazine covers during her husband's recording studio sessions. Due to the tardiness of some drummers, she found an opportunity to play. Dodgion remembered, "They'd say, 'Come on Dottie, play some "time" till the drummer gets here.' Male drummers were always late!"[7]

Her first husband, bassist Marty Budwig, did not support her as a drummer; he felt that drumming was "unladylike."[8] In contrast, her second husband, Jerry Dodgion, encouraged her to stop singing and focus solely on drums. She remembered, "He said I should either sing or play. Otherwise I was going to end up known as a singer who sometimes played drums or a drummer who also sang."[9] Beginning in the early 1960s, Dodgion performed with many well-known jazz musicians including Benny Goodman, Billy Mitchell, Al Grey, Wild Bill Davison, Ruby Braff, Al Cohn, Zoot Sims, and Richie Cole. Jerry Dodgion did not advocate traditional gender roles and preferred that Dottie meet her potential as a musician rather than be a housewife. "Jerry really wanted me to play. He didn't want me around the house doing wifely duties. I practiced with the pros. I played with them."[10]

Gigs did not always come easily for Dodgion, nor did respect from her colleagues. Upon moving to New York in 1959, the realities of maintaining success in a career heavily dominated by men began to arise. Dodgion remembered the frustration of losing gigs based solely on gender. "I was at least accepted by the guys, even though they didn't hire me for those jobs; many a time a drummer who couldn't swing half as well as I could would be hired. Those kinds of things used to hurt."[11]

Dottie Dodgion

Fortunately, the disappointment of gender-stereotyping did not hinder her career. The injustice of judgment based on gender made her work even harder to achieve success: "You had to be better than better," she said. "All instruments are male-dominated. The way it's looked at, the drums are—pardon the expression—the balls of the band. When a guy turns and sees a lady sitting there, it threatens his manhood some way."[12]

To combat this feeling of sexism, Dodgion would often wear clothing that was not feminine and keep her hair short in order to blend in with men. Dodgion became accustomed to holding the position as the sole female in the band. She preferred performing with men due to her belief that many women who entered the music business were not serious. Often gender was used by promoters as a device to sell records and gain audiences, and she found that as she aged gigs became even scarcer: "There is no gimmick for selling an old lady. If you're a young woman and have a decent figure, they can sell you like mad."[13]

Regardless of her negative conceptions of all-female bands, Dodgion joined an all-female group with colleague Melba Liston in the late 1970s. This was a career choice common for many women musicians, but Dodgion had resisted for many years because "nobody likes to be sold because of their gender."[14] She believed that musical instruments were not gender-specific and that performers were doing themselves a disservice by basing their choice of performers on gender.

Dodgion found all her role models in male drummers and did not have women to follow. Her favorite drummers included Billy Higgins, Al (Tootie) Heath, and Mickey Roker. She credited Kenny Clarke as the most influential on her drumming. When asked about Buddy Rich she responded, "He plays good for a man."[15]

As described by jazz historian Linda Dahl, Dottie Dodgion was a "pioneer drummer among women jazz players."[16] She challenged the gender stereotyping of drums as a male instrument and struggled with misconceptions as a female drummer throughout her entire career. "As far as acceptance, I don't think it just opened up all of a sudden. I think it's been a long, slow process; I think it's still going on in a lot of cases."[17]

Terri Lyne Carrington—drumset

Beginning a career just as Dottie Dodgion was ending one, Terri Lyne Carrington was proclaimed a child drumset prodigy. Born in 1965 in Medford, Massachusetts, Carrington began playing the drums at the age of five. She explained that Sonny Carrington, her father and a jazz musician, was delighted when he found "I had a natural talent. I could keep time immediately, so my father thought I had talent. He showed me a few things. I progressed and he sent me to a teacher."[18] Her drumset, the only instrument in a house full of musical instruments that could hold her attention, originally belonged to her grandfather, who had been a jazz drummer. Carrington's father was the main motivation for her desired career in jazz. "I couldn't help but be inspired to play jazz, because my father was always playing it."[19] Success came rapidly for Carrington. At the age of ten, she played for Buddy Rich. At eleven, she was the youngest student to get a scholarship at the Berklee College of Music in Boston. At twelve, Carrington was the youngest musician to ever endorse Slingerland Drums and Zildjian Cymbals. Achievement has followed Carrington her entire career thus far. Her album *Real Life Story* was nominated for a Grammy in the category of best fusion jazz. While she is still principally a drumset artist, Carrington also writes and arranges.

Jack DeJohnette is the drummer she emulates and considers a mentor. As was the case for many female drummers, there were very few women to look to as role models. In an article she wrote on the life of a woman drummer, Carrington recalled, "I got very excited when I saw people like Karen Carpenter on television. At least I was seeing someone who was in some ways like me, which made it feel not quite so strange."[20] Unfortunately, women such as Dottie Dodgion and Pauline Braddy were relatively unknown and they did not have an impact on younger female drummers such as Carrington.

Terri Lyne Carrington

Even within her own demographic, Carrington felt that female drummers were outnumbered and under-represented. "For many years I felt like I was in a club by myself. If I met other young girls that played drums, chances are they lived in other cities, making it difficult to develop camaraderie."[21] She believed the extreme minority of women in the drumming profession was due to the norms established by American society. The drums are considered a very aggressive and dominant instrument, and "women have been socialized not to do things that seem aggressive or male."[22]

In a 2004 interview with jazz historians Wayne Enstice and Janis Stockhouse, Carrington admitted that problems women in the drumming profession encountered in the past still persist today. "There are a lot of women playing drums right now, and some of them are definitely meeting that type of resistance."[23] While admitting to the gender stereotyped nature of the drumset that still remains, Carrington explained that she does not find it necessary for women to adopt a masculine persona. "Many women, in the attempt to be viewed as equals, have taken on the personas and developed the attitudes of their male counterparts, which defeats the purpose."[24] She further explained, "It is precisely the feminine aesthetic that will make our contributions different and bring another perspective to the industry—a perspective needed for balance."[25]

With her success, Carrington has made considerable headway for women in the drumset field. She continues to be a very inspirational role model for young female drummers today.

WOMEN IN MARIMBA PERFORMANCE

In American percussion, the marimba was historically the most readily acceptable instrument for a woman to pursue. The approval of women as marimbists came earlier than that of women as performers on other percussion instruments. George Lawrence Stone published an article in 1923 in which he encouraged women to pursue percussion, but only in certain genres. "To be sure it is rather hard for members of the tender sex to play jazz music… but this should not discourage them by any means from the profession of drumming, for there are many other engagements open which are a good deal easier from a physical standpoint."[26] One of these other engagements that he discussed was marimba performance. In her book on women in American bands and orchestras, D. Antionette Handy makes a similar observation of early 20th-century American instrumental performance: "Percussion playing for women was considered as 'unladylike' as wind playing, with the exception of keyboard percussion."[27]

The first and most common outlet for women as marimbists was through marimba ensembles that began to emerge throughout the country. Clair Omar Musser organized one of the first all-women marimba ensembles in 1929. His first group included twenty-five women who performed their only show at the opening of the Paramount Pictures Oriental Theater in Chicago.[28]

Perhaps the most popular marimba ensemble was Reg Kehoe and His Marimba Queens, organized in 1930. Reg Kehoe of Reading, Pennsylvania, started the group and taught each of the female members how to play. The ensemble performed approxmately 4,000 concerts in thirty-two years. Concert venues ranged from state fairs throughout the country to Broadway performances, radio appearances, and even short films shown to American troops overseas in World War II. The style of music performed was popular music arranged for a marimba ensemble. However, marimba music was not all that a show would entail. It "combined singing, dancing, acrobatics, skits, and performances on the accordion."[29] This ensemble was one of the most successful of its kind. Kehoe credited their success to "smart, good-looking girls, who can play real good music and, at the same time, display good figures and bare legs."[30] The physical attributes of the women were deemed more relevant than their ability as marimbists.

Another female marimba ensemble that performed during the same era was Arlene Stouder and Her Marimba Band from Bremen, Indiana. This ensemble had limited success and was only popular in the late 1930s. They did, however, maintain numerous engagements including radio, dance, and club gigs.[31]

Ruth Stuber Jeanne

Ruth Stuber Jeanne established her career as timpanist in the all-woman Orchestrette Classique, but she is probably best known for premiering the first marimba concerto. A Chicago-area native, she began her career on the marimba studying with Clair Omar Musser in 1933. During the same year she performed in the World's Fair as part of the Century of Progress Marimba Orchestra. Stuber Jeanne explained the importance of her teacher in her life stating, "It is with Musser that I learned real artistry."[32]

Ruth Stuber Jeanne

In the late 1930s, Stuber Jeanne moved to New York City and became an active freelancer, performing in clubs as a member of a marimba trio and as a marimba soloist. She also started taking lessons with George Hamilton Green. While in New York, she had the opportunity of performing in one of John Cage's first percussion concerts.[33] As a member of Orchestrette Classique, conductor Federique Petrides proclaimed that Stuber Jeanne was the "foremost woman tympani artist in America."[34] Petrides wished to feature Stuber Jeanne, and because of her strong background on marimba he contacted Paul Creston and requested he write a marimba concerto.

"Concertino for Marimba and Orchestra," the only piece Paul Creston wrote for the marimba, was also the first in his series of compositions for neglected instruments such as trombone, saxophone, and accordion. Premiered on April 29, 1940, at Carnegie Hall, it was the first appearance of both the marimba and Ruth Stuber Jeanne at this venue. The compositional process was very collaborative, with Creston sending copies of the score to Stuber Jeanne for her input.

The premiere performance was a success, and many reviews contributed only positive comments. Some, however, still brought to light the importance of physical appearance as a female performer. Howard Taubman from the *New York Times* flattered her, saying "Miss Stuber, looking trim and chic in a fluffy yellow gown, was agreeable to behold as well as to hear."[35] A description of her ability as a performer was seamlessly merged with a review of her couture.

Stuber Jeanne married in 1942, and she later admitted, "I didn't play much marimba after that."[36] She moved to Ohio and started an amateur marimba ensemble. It was difficult to find music for the group, requiring her to arrange works for the ensemble. With a career as a marimbist spanning almost ten years, Stuber Jeanne found success as both a soloist and chamber musician.

Doris Stockton

Like Ruth Stuber Jeanne, Doris Stockton was born in Chicago and studied with Clair Omar Musser. Stockton was an important student for Musser, as he dedicated his "Etude in A flat, Op. 6, No. 2" to her. She became nationally known as a marimba soloist in the 1940s and managed to sustain a career into the 1960s. Her national career allowed her the opportunity to perform as a soloist with orchestras throughout the country. In the 1940s she also

Doris Stockton

formed a marimba duo that traveled throughout the country.

In 1948, Stockton successfully completed a four-record set titled *Marimba Classics*[37] that included transcriptions of classical music for the marimba. An important early performance that aided in launching her career as a marimba soloist was her appearance at Town Hall in New York City in 1945. The recital consisted entirely of transcriptions of classical music for the marimba that Stockton performed with a chamber orchestra of musicians from the New York Philharmonic. In a 1952 recording produced by Life Records, Doris Stockton was promoted as the "First Lady of the Marimba."

Vida Chenoweth

Born in Enid, Oklahoma, in 1928, Vida Chenoweth is possibly the most well-known American female name among marimbists. She was one of the most influential performers responsible for elevating the marimba to its current status as a serious concert instrument. Percussionist Nancy Zeltsman stressed the importance of Chenoweth in the evolution of the marimba: "Chenoweth's artistry, musicianship, and care with her repertoire resulted in her transcendence of public skepticism about the marimba as a serious medium for expression."[38] In an article written for *Percussive Notes*, James Strain also explained the significance of Chenoweth's career: "Chenoweth, perhaps more than any other artist, is responsible for raising the solo marimba to a level of respect equal in stature to violin, piano, or guitar."[39]

Chenoweth was fortunate to grow up in a town visited by one of Clair Omar Musser's marimba orchestras, which appeared during the Tri-State Music Festival in 1941. While she did not see the ensemble perform, her parents watched the performance and later described it to her.[40] The first instrument she attempted was piano, but was forced to stop playing due to a broken index finger at the age of eleven.[41] Her father was the proprietor of a music store, where she discovered her first marimba. Her initial marimba education was with local music teacher and organist Sydney David in 1941.[42] Prior to college, Chenoweth took lessons from Musser at Northwestern University. She was also a member of Musser's marimba orchestra, which included 200 marimbists and performed in the Chicago area in 1948.

After studying at William Woods College in Missouri for the first two years of her undergraduate degree, Chenoweth eventually received her bachelor's degree from Northwestern. In 1951, she earned a dual degree in marimba performance and music criticism. Chenoweth then attended the American Conservatory in Chicago where she studied marimba with James Dutton and earned a dual master's degree in percussion and music theory in 1953.

In an interview with marimbist Leigh Howard Stevens, Chenoweth stated, "The peak of my performing career was from 1957, when I was accepted by the concert audiences of Guatemala, through about 1963, during which time success came in NewYork and Europe."[43] This success included Chenoweth's 1959 premiere of Robert Kurka's "Concerto for Marimba and Orchestra," a work written specifically for her in 1956. The premiere was with the Orchestra of America at Carnegie Hall. The connection between composer and performer was established through the mutual friendship of Chenoweth's manager, who suggested that Kurka write a concerto for her. She remembered that, "Neither of us had any money, but both of us wanted a marimba concerto."[44] Unfortunately, Kurka died of leukemia before the premiere

Vida Chenoweth

and only heard the "Concerto" as Chenoweth was learning it. This concerto was the first of many pieces composed for Vida Chenoweth by composers such as Bernard Rogers, Eugene Ulrich, Hal Mommsen, Harry Hewitt, and Jorge Sarmientos.

Chenoweth did not intentionally seek composers for commissions, but they were drawn to her due to her expressive ability, and the care she took in preparing the music.

Percussionist Kathleen Kastner explained this level of thoroughness: "Vida Chenoweth's influence was extremely significant, in that her diligent pursuit of every detail of the score in spite of its expressive difficulty contributed to a final result, which pushed marimba repertoire and performance technique into a new realm."[45]

Later in life, Chenoweth shifted her focus from marimba to ethnomusicology. "My initial interest in ethnomusicology stemmed from an interest in the history of the marimba—where did it originate—where is it played—by whom—and what music do they play?"[46] The answers to these questions were sought and eventually culminated in her book, *Marimbas of Guatemala*, published in 1974. She decided to officially pursue a career in ethnomusicology and received a Ph.D. from the University of Auckland.

Since its inception, Chenoweth has been involved with the Percussive Arts Society and was honored to the highest degree with induction into the Hall of Fame in 1994—the second woman privileged to receive such an honor. According to Chenoweth, a very humble woman, "the news of my being nominated took me by surprise."[47] She said of her influence in breaking ground for women in percussion and marimba performers as a whole, "I didn't know I was pioneering."[48]

Karen Ervin Pershing

Heralded at the peak of her career as "one of the best-known solo percussionists in the United States,"[49] Karen Ervin Pershing was very active and influential as a performer in the 1970s. Born in California in 1943, she began her musical experience on piano in the third grade. Pershing continued to study piano through elementary school and into junior high school. Percussion slowly entered her life as she occasionally played percussion parts in orchestra when not playing piano.

It was not until her senior year of high school that she started to focus on percussion. She admitted, "I really enjoyed playing it and wanted to study percussion seriously; but my parents objected very strongly to the idea of a girl playing percussion. They talked me out of it."[50] When she finally decided to pursue percussion, she chose the marimba as her principal instrument and doubled violin parts in the high school orchestra. While percussion was deemed unacceptable in the eyes of her parents,

the marimba was considered to be an instrument that still allowed an acceptable level of femininity.

She received her bachelor's degree in percussion from University of Southern California, where she studied with William Kraft, her greatest influence in music. "His influence on me was primarily as my timpani instructor. However, our lessons were much more involved and dealt with life and the arts and what music means."[51] She gave up pursuing a master's degree in musicology to follow her husband to Virginia. There she made a name for herself internationally as a marimba soloist, placing second in the Concours Internationale d'Execution Musicale in Geneva, Switzerland.

After following her husband back to California, then to Arizona, where she pursued a master's degree in composition, they divorced in 1976. In the same year she began her teaching career as a part-time instructor of percussion at California State University, Northridge. From 1976–80, Karen Ervin was very active as a soloist and clinician, performing roughly thirty concerts and clinics throughout the United States each year.[52] She was also very active in PAS in the 1970s as a member of the Board of Directors and as Vice President.

In 1980, she married her second husband, taking his name, Pershing; he died of a heart attack within the year. After this staggering event, she turned to writing and published seven romance novels under a pseudonym, and she contributed articles to *Modern Percussionist* and *Modern Drummer* magazines. She also published several solos and method books for marimba including *Contemporary Solos for 4 Mallets*, *Mallet Duets for the Student and Teacher*, and *Contemporary Mallet Duets*. Pershing also began running Studio 4 Music, which was owned by Joel Leach and specialized in publishing percussion music. She purchased the company in 1996. After her death in 2004, Studio 4 Music was sold to Marimba Productions, Inc.

Karen Ervin Pershing

Although she did not continue performing past the early 1980s, Pershing continued to teach and inspire her students until her death. Ervin Pershing was an excellent role model for young percussionists through her roles as a performer, educator, and leader in the Percussive Arts Society.

WOMEN IN ORCHESTRAS

The 1920s saw the expansion of opportunities for women in the American music scene. Starting in the mid-1920s, all-female orchestras emerged throughout the country. At the high point, there were approximately thirty. Although they lacked proper financial backing, resulting in lower pay than major symphony orchestras, they provided performance opportunities for many women. The all-women orchestras were quite popular with the general public, yet were seen as "the novelty."[53] Musicologist Beth Abelson Macleod explained that the popularity of these orchestras was "their oddity, an oddity derived from the perceived incongruity of women playing instruments usually reserved for men."[54] At the time, it was considered odd for women to play any instrument in the symphony orchestra, especially wind and percussion instruments.

Prior to the emergence of women's orchestras, there were no opportunities for women to perform, since they were not permitted to join the all-male symphony orchestras. World War II allowed openings for women in these all-male orchestras due to the members' deployment. During the war, the number of women in orchestras increased from 2 percent to 8 percent.[55] These new positions that women gained were not maintained when the men returned. The first woman to hold a principal position in a wind or percussion section was flutist Doriot Anthony Dwyer with the Boston Symphony in 1952.[56]

The timpani were widely considered masculine by the majority of audiences and critics. In an article written by Raymond Paige for *Etude* magazine in 1952, he supposed that women should not choose to play any instrument. He further clarified, "instruments requiring physical force are a dubious choice, partly because women lack strength for them, partly because the spectacle of a girl engaging in such physical exertions is not attractive."[57] In saying this, he completely disregarded the possibility of women percussionists.

In the 1950s, women were not valued for their abilities as musicians, but were considered a valuable commodity for the public face of the orchestra. Quaintance Eaton, in an article for *Musical America,* pins the importance of women in orchestras on their capacity for "participating in committee activities and being generally of news value human interest stories, having babies, giving cooking advice, modeling in style shows, and so on."[58]

Even as late as 1962, an article by John Sherman in the *American String Teacher* journal claimed that cello and harp were the most appropriate instruments for women to play because the curves of the instrument match the curves of a woman's body. As for percussion, he asserted, "women drummers and tympanists scare me. These seem to be the Amazon type… It's just their striking power, and accuracy, to say nothing of their well developed arm muscles, don't go with moonlight and roses."[59]

A momentous breakthrough for women was the introduction of screens in the audition process. Beginning in the early 1970s, most major orchestras held blind auditions. The number of women in symphony orchestras rose dramatically, including in the percussion and timpani positions. Nonetheless, certain gender stereotypes continued. According to Beth Abelson Macleod, in the 1980s 15 percent of brass and percussion orchestra musicians were women. In contrast, 61 percent of flutists were female.[60]

Elayne Jones

Elayne Jones, born in New York City in 1928, began her musical training at the age of six with piano lessons taught by her mother. Jones was fortunate to attend Music and Art High School in New York from 1942 to 1945 and was immediately accepted to Juilliard on a scholarship sponsored by Duke Ellington. While at Juilliard, her percussion teachers were Morris Goldenberg and Saul Goodman.

During her time in New York, Jones performed with numerous ensembles such as the CBS Symphony, the Brooklyn Philharmonic, the Caramoor Festival Orchestra, the Symphony of the Air, the Boston Women's Symphony, the New Jersey Symphony, the Westchester Symphony, and the Long Island Philharmonic, and she was one of the nine founding members of the Symphony of the New World.[61] Jones broke ground in percussion when she became the first woman to perform with the New York City Opera Orchestra, where she remained for twenty-two years.[62] She was also the timpanist for the American Symphony from its inception

Elayne Jones

in 1962 until 1972. Founder of the American Symphony, distinguished conductor Leopold Stokowski asserted: "Elayne Jones…is a very great artist. I know the timpani players in other countries and some of them are very great; but she is equally great. She is one of the greatest in the world for her instrument, for technique, but particularly for imagination, because timpani parts on the paper sometimes look very dry… She has to make it sound; she has to make it suggest certain mysterious things or very powerful things and she does that wonderfully."[63]

Besides her many orchestral performances, Jones maintained several teaching positions. While in New York City, she taught at the Metropolitan Music School, the Bronx Community College, and the Westchester Conservatory of Music. Throughout her career she was also very active as a clinician and presented more than 300 solo lecture demonstrations of percussion instruments in schools and colleges.[64] All this was accomplished as a single mother of three children.

In 1972, Jones earned the most prestigious position of her career as timpanist of the San Francisco Symphony. Through the difficult audition process, Jones beat forty other people vying for the position. A pioneer for both women and African Americans, she was the first African American to hold a principal spot in a major symphony orchestra.

"It's been a long struggle against two prejudices and it isn't over yet," she said. "I had to prove that music could be played by anyone who loves it… It's been a terrible burden because I always felt I had to do better, that I wouldn't be allowed the lapses other musicians have."[65]

Jones served as principal timpanist until 1974 when she was not granted tenure by the orchestra's seven-member players committee. Furious with the decision, Jones sued the orchestra for $50,000 and demanded tenure "for reasons of racism, sexism and jealousy."[66] She was granted employment for the 1975 season but was again denied tenure by the committee the following season. The conductor, Seiji Ozawa, originally argued that she deserved to receive tenure, but in the 1976 season sided with the committee. The case was dismissed in court in 1977.

Remaining in San Francsisco, she played with the San Francisco Opera and taught at the San Francisco Conservatory. Jones was active in the Percussive Arts Society and presented a clinic on opera percussion at PASIC '80 in San Jose, California. With a career that made inroads for women in percussion, it is regrettable that she is most known for her controversy with the San Francisco Symphony. Jones was very passionate about her role as a classical musician, and as D. Antoinette Handy explained, her "object was to bring people into the world of symphonic music and to make music come alive for those who have a mistaken perception of what classical music is and who plays it."[67]

Paula Culp

Born in Fort Smith, Arkansas in 1941, Paula Culp was one of the most successful pioneer women percussionists in the orchestral field, yet very little is known about her professional life. She studied percussion and timpani at the Mozarteum in Salzburg and earned her bachelor's degree in 1963 from Oberlin, where she studied with Cloyd Duff, and her master's degree from Indiana University in 1965 under the guidance of George Gaber.

Her career as an orchestral percussionist began directly after graduate school when she won the timpani position with the Metropolitan Opera National Company. After two years with the Opera Company, in 1967 she became principal percussionist with the Indianapolis Symphony Orchestra. Remaining with the ISO for only one season, Culp began her long-standing association with the Minnesota Symphony Orchestra in 1968. She was associate principal timpanist and assistant principal percussionist with the symphony until retirement in 1992.

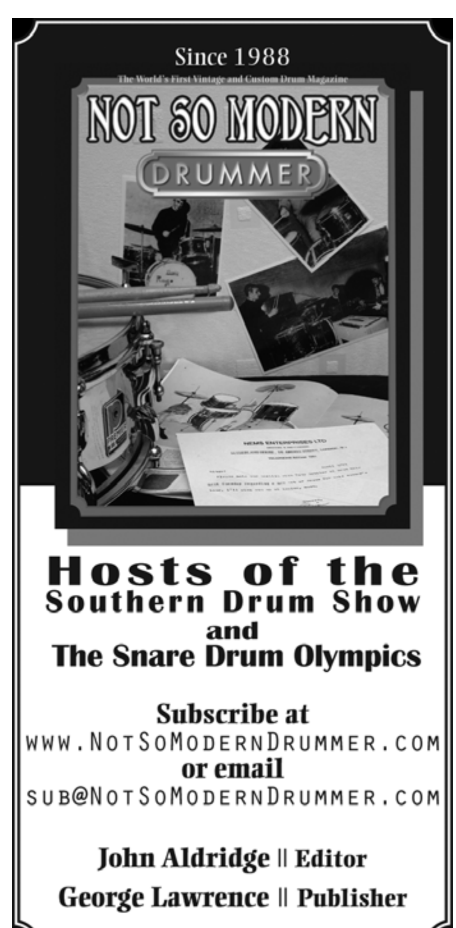
In addition to performing, Culp was very active as a teacher. She taught percussion at DePauw University as a part-time professor from 1964 to 1966, as well as at the University of Minnesota for an unknown period of time due to lack of employment records. Joni Sutton, a retired middle school band director from Minnesota and student of Culp's from 1971 to 1976 at the University of Minnesota, shared the impression of her teacher: "Paula Culp was a percussionist's percussionist. She worked hard, she played with meticulous attention to detail, and she seemed to have no ego in spite of her great talent and accomplishment. As a teacher, she demanded the best from her students and worked hard at her instruction. Lessons were all business, with no time wasted on socializing. As a young woman, I found her inspiring, but a bit intimidating. I respected her so much that I had to get beyond my own self-consciousness of playing in front of her. When I studied with men, they seemed to think I was 'really good for a girl.' With Paula, she recognized that there was nothing odd about a woman wanting to be a percussionist, and the goal was to be 'really good' whatever one's gender."[68]

It is very regrettable that more is not known of this historically significant woman in percussion. Unfortunately it is no longer possible to learn about Paula Culp's life directly from her; she died at the age of 66 in St. Paul, Minnesota.

WOMEN IN ACADEME

Success for women as college music professors has been challenging to achieve, particularly in the field of percussion. Women have more often filled the areas of voice, piano, introductory courses, and music appreciation, while men have historically been found in areas such as orchestral conducting, composition, music theory, percussion, trombone, and trumpet.[69] Incongruously, women have remained the minority in these fields even though the number of women earning advanced degrees has grown. In 1970, 47.6 percent of M.A. degrees in music were awarded to women; 16.3 percent of PhDs and DMAs were earned by women. In a 1985 report, a rise in the completion of advanced degrees can be noted where 50 percent of M.A.s and 35.9 percent of the PhDs and DMAs were awarded to women.[70]

Curiously, there is a large gap between the degrees being earned by women and the number of women holding university-level percussion teaching positions. In a review of tenure-track percussion positions from 1972 to 1974, 6 percent of applied percussion positions were held by women. This number increased insignificantly in the 1986 report, which showed that 6.5 percent of women in percussion tenure track positions were women.[71] The report also found that there were more women in string and wind areas and fewer in brass and percussion. "This suggests that the sex-stereotyping of instruments continues, a process that often begins in grade school."[72]



Charmaine Asher-Wiley

Charmaine Asher-Wiley grew up in the Louisville, Kentucky area and became one of the first female percussion professors. She received her bachelor's and master's degrees in percussion from the Eastman School of Music, studying with professor William Street. According to one of her students, percussionist Rebecca Kite, before beginning her career as a professor, "She toured as a marimba soloist and was the timpanist of the New Orleans Symphony."[73] Kite also stated that Asher-Wiley was a member of the Kansas City Symphony, but the author was unable to obtain her dates of tenure for these orchestras.

As a marimba soloist, Asher-Wiley performed throughout the country at many universities and appeared with symphony orchestras under the direction of such conductors as Leopold Stokowski, Howard Hanson, Percy Grainger, Isler Solomon, Harry John Brown, Victor Benjamin Swallin, Skitch Henderson, Jose Iturbi, Federick Fennell, and Victor Borge.[74] Stokowski exclaimed, "In my opinion she is first-class as a marimbist. I can recommend her from a musical standpoint without reservation."[75] Asher-Wiley was an active educator and the first professor of percussion at the University of Missouri, Kansas City (UMKC), where she taught from 1959 to 1992. Early in the program there were very few percussion majors, yet she was very creative in involving students from outside the Conservatory of Music. Kite explained that while the percussion studio typically included eight to ten students, the percussion ensemble included over twenty-five students. "There were people from dental school or going to med school that played in the ensemble, and some of them were great players."[76] During her time at UMKC, Asher-Wiley established one of the first marimba chamber ensembles and the first dance drum quintet in the country.[77] In addition to her roles as educator and performer, Asher-Wiley was a composer. Her compositions include "Divertimento for Percussion," "Rudimental Cavalcade," "Caprice for Five," "Improvisations for Dance Drum Quintet," and "Artistry for Five."

In a time when there were very few women in the percussion field, performance image and femininity were carefully scrutinized. The director of the Kansas City Philharmonic Orchestra, Hans Schweiger, touted Asher-Wiley's ability as a musician but also placed importance on her appearance. "Charmaine Asher is an extraordinary musician who combines a fine talent with a charming personality. Her attractive appearance and unfailing musicianship win her friends the moment she steps on stage."[78]

Nancy Mathesen

Raised in Beaumont, Texas, Nancy Mathesen grew up listening to her mother teach private piano lessons. She was immediately drawn to the rhythm in music and reminisced, "I was so crazy about rhythm, I marched chickens around the chicken house beating on a pie plate with a stick."[79] Mathesen's first instrument was the violin. When girls were finally admitted into her school's band program in 1952, she immediately jumped at the chance to play percussion.

Her first introduction to percussion was not a traditional one. She explained, "I didn't even get to practice with the band. He [the band director] put me in the uniform storage closet with a music stand, a practice pad, a pair of 2B sticks, and my Haskell Harr book, and he said, 'Do what it says.'"[80] This was the only formal instruction in percussion she would receive until college.

Even though Mathesen's early years in percussion were not ideal, she managed to teach herself enough to pursue music in college. She graduated from Lamar University in Beaumont, Texas. Upon graduation she married, began teaching primary school music, and eventually earned her master's degree in music from the University of North Texas. After the completion of her second degree, she learned that she was pregnant.

Shortly after the birth of their first child, Mathesen's husband took a job at the University of Tennessee, Martin (UTM). When they arrived, there was not a professor of percussion position, and the only instruments available were an "old Jenco xylophone, chimes, and a very old set of Slingerland timpani."[81] After the director of the music department at UTM heard a community performance by Mathesen, she asked her to begin teaching percussion. In 1966, she started with only one student and "the longest title on campus: Professor of Music on a Temporary and Part-Time basis."[82] She was one of the first women college percussion professors in the United States.

Nancy Mathesen

Mathesen admitted that she had not always wanted to be a teacher, and at the beginning of her career, "I wanted to play, but I got married."[83] When her children were small she would attempt to return to school to practice in the evening; however, with the responsibilities of marriage and children, she was not able to pursue her interest in performance. She considered timpani to be her primary instrument, on which she gained most of her performance experience in symphonic settings.

Through her dedication as a teacher, the percussion studio grew and flourished. One of her goals as a teacher was to expose students to what was occurring in the rest of the percussion world. She would regularly take students to PASICs so they would encounter new experiences not available to them at UTM. One of her past students and her successor at UTM, Dr. Julie Hill, explained the influence Nancy had on her life: "The thing I'm most proud of is that she always said she never taught anybody like her, but she said teaching me was like looking in a mirror. That was one of my proudest moments."[84]

Kevin Lambert, who served as a director of the music department while Mathesen was a professor, said, "Students left her studio with excellent technique, a high level of musicianship, a tremendous work ethic, and true regard for their art and their vocation. And Nancy was somehow able to get these results while still maintaining a caring, even loving relationship with her students, who reciprocated the feeling. In my thirty-five years in education, Nancy is among the finest teachers I have ever worked with. Her heart, her skill, and her care were limitless and unparalleled."[85]

Professor Mathesen was a very influential role model to many of her students and, as one of the first female percussion professors, advanced the progress of women in the field.

CONCLUSION

The author hopes that this article has demonstrated how several American women have been historically significant to the field of percussion. While many gaps in the research remain, common challenges these women faced include the selection of percussion against established gender-biases, the lack of women as models, discrimination in a male-dominated career, and the difficult choice between professionalism and domesticity.

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Performing With Ease, Part 4
Rising Above Performance Anxiety

By Rob Falvo

Stage fright and performance anxiety are fears that come up when one is self-conscious. Feelings of dread, worry, apprehension, angst, nervousness, and an overall unease are commonly felt when self-consciousness is present.

"I have to be on stage now and I feel so nervous. All I want is this feeling to go away."

"I am on stage now and I feel trapped. I just want to leave but cannot. What am I going to do?"

These thoughts are common and, when believed, they will pull you into thinking that *you are* the fear. A typical response to fear is to want it gone or deny that it is there. The result is the body contracting, pulling in, and shortening. This makes movement more difficult, tight, and uncomfortable. To notice the discomfort is all that it takes to be free of it.

Suppose you are on stage ready to perform and this fear is triggered. It will cause your body to move with excess tension. Typically, your neck will come forward from your body and your chin will rise up because your back neck muscles will shorten. Your shoulders will also rise up from your torso and pull inwards; muscles in your torso will tighten, restricting your breath; and your hips will pull forward, causing your knees and ankles to lock. Everybody works the same way; it is the typical fear response.

When you see clearly that you are not these thoughts that create fear (they are just passing through the conditioned mind), the excess tension will drop away and you will be free to perform without interference. To realize that you are more than just your thoughts, rather than be controlled by them, is freedom. Thoughts of feeling not worthy, not good enough, or small, come and go based on one's conditioning and is part of the human condition. In order to break the chain, you only need to witness the falseness that you are your thoughts. With an interest in this work, everything you do becomes a vehicle for reflection to witness this amazing human ability—to see yourself and the extraordinary miracle of life. It draws you in and carries you to want to know who you are.

When there is self-awareness, there is only direct, simple, and easy movement. We all have had this experience. Just take a minute to remember a performance that gave you such pleasure that time seemed to move extraordinarily fast or seemed to not exist at all. These are the times when you were going with the flow of life without any interference from fear or anxiety—being absorbed in the activity going on. The activity was happening through you, you were not doing it.

With this openness, clarity, understanding, and direction, stage fright (performance anxiety) has no place to live. Self-awareness happens when there is no identification with thoughts (or there are no thoughts), and movement is pure and unconditional. It is the state of being outside of conditioned patterns, and there is spontaneity, easiness, lightness, and direct action.

Self-awareness and self-consciousness are not opposites, just as love and hate are not opposites. Self-awareness is there before self-consciousness sets in, and when self-consciousness leaves, there is self-awareness, just as love is there before hate (fear), and when hate leaves there is love. Self-consciousness comes out of conditioning—a memory from the past, a habit. Self-awareness is present-moment freshness.

HOW TO BECOME SELF-AWARE

We all want the answers to "getting it right," to "doing the right thing," and to "being somebody different than who we think we are." We are all conditioned to *try* to do the right thing. When we think like this (which is almost all the time), we are end gaining: going for an end-result without paying attention to the process. When there is end gaining, there is excess tension in the body, and we are moving through life as if driving with the brakes on. Life is process, and there is only the moment, so if you believe that you need a certain end result in order to be happy, then you will move with more tension than is necessary.

If we are *trying* to be *right*, there is a belief

The relaxed feeling when at soundcheck.

In the spotlight in front of thousands of people at the performance two hours later.

that there is something to get *right*. Is this really true? Think about it before answering. Is there anything in life that is inherently right or wrong, or is there just conscious or unconscious action? What judgments are we bringing to any situation? Think about these questions and begin to notice what habits you bring with you when you are performing.

What can we do to become self-aware? There is nothing one needs to do, because awareness is already there. We all *try* to become the best musicians, best people, best this or that. When this is really seen for what it is (fear), all the trying disappears. This doesn't mean that we stop doing what we have a passion for, but after the pushing stops we are left with clear, direct, flowing movement. So it is possible to stop all the striving by just noticing our conditioning, our habits, and our unconscious tendencies as we are on stage. In that noticing there is a shift, and fear drops away.

This is real change, real understanding. It is so simple that we tend to overlook it. We all want the answers, so we go to what can give us answers. We find some technique that can help nerves, or a pill that can stop the shaking. This is at best a temporary fix, a gimmick that can maybe "get you through" the piece you are performing at that moment, but it will never end the suffering that exists while you are on stage.

WANTING APPROVAL OR ACCEPTANCE

Performance anxiety happens when the performer wants approval or acceptance. There is an agenda or a belief accompanied by expectations. Resistance occurs based on wanting a certain outcome. There cannot be freedom of expression when there is an agenda or a belief that you need to perform a certain way. Notice each time you go on stage what your expectations are. "I need to go out there and prove myself." I hear this a lot from seasoned performers as well as students. Notice what this thought does to you when you go on stage. Does it cause tension in your body, preventing you from expressing yourself clearly? Is your mind creating scenarios that can distract you from focusing on the music?

Thoughts are conditioned, and our minds create scenarios. If they come from fear (which can also be described as envy), jealously, anger, hate, guilt, pride, or shame, a separation occurs between you and the world. Thoughts of not being good enough or less talented than others can come up, creating the illusion that these thoughts are true and they are who you are. This interferes with free and easy movement.

We all are conditioned to think this way and are pulled by these thoughts each day until it is seen clearly that we are not these thoughts. Thoughts (and the accompanying emotions) come and go, so how can you be those thoughts if they are always changing?

WORKING ON YOURSELF

"I am working on myself" is a phrase I hear a lot. It typically means that we are trying to get better, or trying to find a better way to be, or wanting a change. It is positive to want this in life, and most people find it desirable. However, we all are conditioned to think that *working* on yourself is the way you become better. If you are not *working* on yourself to get better, than you are not trying.

When I believed that I needed to *work* on myself, I believed that I had problems I needed to get rid of. What I found was an endless pit of past situations to analyze and understand, which sometimes created temporary relief but mostly created more tension.

When I clearly see that all I have to do is notice the interference to moving easily, I am at peace and, paradoxically, change happens. A shift of attention and perspective takes place in the mind, and I go from thinking that I need to change to just wanting to observe what is happening. Belief systems, fears, and agendas drop away, leaving free and easy movement. It is sometimes believed that change cannot be that simple, but in my experience, it is.

LETTING GO OF THE FRIGHT

Letting go of stage fright or performance anxiety is not so much of an achievement as it is a discovery—a realization. We are not the fear; fear is just part of us and comes up from time to time until it doesn't. When this is seen as an observation rather than an intellectual understanding, it doesn't pull us away from focusing on our performance.

Performing becomes effortless since it has no identification with fear anymore. Fear can arise, but it is not a threat. There is no more suffering fear since it is all right when it comes up. There is a saying: "Are you experiencing suffering or suffering your experiences?" The beginning of understanding or peace of mind is when you begin to see that it is all right to have anxiety or fear. At a certain point you might not mind it at all, and at that point you can see it clearly for what it is: a conditioned story that comes up in the mind when triggered by certain situations.

Everything in life is a catalyst for seeing who you are, how you react to things, and what triggers fear, discomfort, or stories in your mind. The work I am describing here is not about learning anything; it is about seeing what is going on right in front of you. This is about something very simple and basic to all of us: observation. When there is no question about what to do, how to do it, or whether you are good enough to do it, there is no fear and no stage fright. There is just easy movement.

Rob Falvo is a professor of percussion at Appalachian State University, where he heads the percussion department, teaching applied lessons and directing the ASU Tabla Ensemble, New Paradigm Percussion Quartet, and ASU Percussion Ensemble. He is an international performing and recording artist, appearing with the Erick Hawkins Dance Company, New Music Consort, Tokyo Symphony Orchestra, Masterworks Chorus and Orchestra, Manhattan Chamber Orchestra, Philidor Percussion Group, and North Carolina Symphony among others. He has recorded on Koch, Newport Classics, DMG, Equilibrium, and 11 West Records (Smith Publications) labels. Falvo earned a Doctor of Musical Arts degree in percussion performance from the Manhattan School of Music. In 2007, he graduated from the Chesapeake Bay Alexander Studies – North Carolina Teacher Training Program and became a certified teaching member of Alexander Technique International. He can be reached at: falvorj@appstate.edu. PN

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Open and Closed Voicings

By Tony Miceli

The study of open and closed voicings is a lot of fun and opens many doors to comping, chord melodies, and understanding harmony. A closed voicing has a particular sound. All the chord tones are in succession with no wide gaps in between. Sonically, it's a tight sound and reminds me of Wynton Kelly or Red Garland, two great bebop pianists. An open voicing is sonically full and covers a lot of the instrument. With open voicings, I think listeners fill in all of the sound in the middle with their own ears. Open voicings are powerful. They can create very lush voicings you would think are not possible on the vibes. They can also create bass voicings that are really cool.

So let's dive into them. There are four types in this study:

- closed voicings;
- open voicings;
- asymmetrical voicings;
- bass voicings.

Let's use Fmaj7 as our example.

Closed voicing:

This is a simple voicing played most often. Many vibists don't stray far from voicings like this.

Now look at this example. If we move the bottom note to the top, what happens? We have inversions of the chord.

This is our concept. We are going to move certain notes up an octave; moving the bottom note up an octave creates an inversion. This is something we want to study using every chord possible. We want to be very fluid with this concept if we are going to do a good job of accompanying soloists.

Now on to a basic open voicing. Take any four-note voicing and move the second note from the bottom up an octave.

We moved the A up an octave and created an open voicing. It sounds much fuller and, of course, much more open. Both open and closed voicings are useful and serve different purposes. It's good to know the open voicing of every four-note voicing.

Here's how you would practice this with four-note groupings or voicings:

Make sure you can play up and down with this method, *in time*, at a decent tempo.

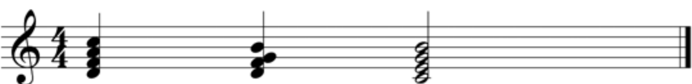
There are two other voicing techniques to work on. Let's check out the asymmetrical voicings. In this voicing concept, we play the closed voicing, and then the left hand stays exactly the same while the right hand inverts. Or, staying with our concept, the third note from the bottom moves up an octave. Looking at this, we can see why this voicing is called asymmetrical. We can come up with some interesting voicings. Keep in mind that some of the voicings will not sound good. Just play through the voicings you don't like. This voicing technique will really help you with your chord melody studies.

Finally, here's what I call the bass voicing. This voicing will create a gap between the upper three notes and the lower note. Learning how to weave voicings like this through tunes will give you a chords with a distinct bass note. Notice how the bottom note stands out.

In this voicing, you move the two inner notes of the closed voicings up an octave. Look at the bottom note and notice how it stands out. It will sound like a bass note (as long as there is no bass player on the gig!).

Here are some ways to practice this after you have mastered individual chords and are comfortable with moving the voicings around. Take any two chords, any progression—in fact, any tune—and move through the progression first in closed voicings and then in open voicings. Remember that the voicings should move the same way. Here's an example:

Hear audio files of the examples in this article by accessing the digital version of this issue at www.pas.org/publications/jan13digitaledition/



Play this ii–V7–I voicing. Notice that you play the Dmin7 and then you move the top voicings (the right hand) down to the next voicing, and then when you play the Cmaj7, the left hand moves down. Two notes move for each chord. Now try the same voicing but start with the Dmin7 in an open voicing:

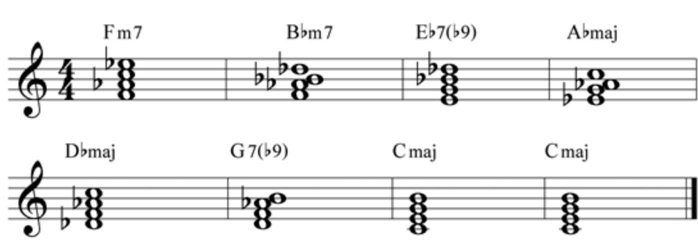
Keep in mind that the same things are going to happen in this progression. Two notes will move between each chord. But, now it's the inside mallets that will move from Dmin7 to G7, and then the outside mallets will move from the G7 to the Cmaj7. What's important here is to keep track of the movements of the voicings. The other thing is to be efficient with your voicings. Try to move from chord to chord with the smallest movement you can.

MOVING CHORDS IN A PROGRESSION

The last thing to address is moving through a progression with all of the open and closed voicings. This progression is very similar to the first section of the standard "All the Things You Are." Practice this progression and these voicings very carefully. If you understand this concept you'll be ready to go. I've been using this method for studying voicings for 32 years.

Closed Voicings

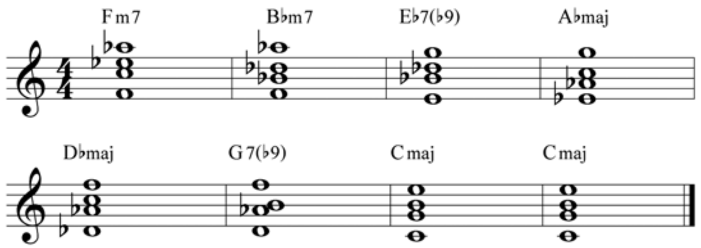
Notice there is no root for either of the dominant chords. This is so we can put the flat 9 in the chord and add some color. Remember the movements from note to note will be the same in all these examples.



When you get your upper partials together, closed voicings are a lot of fun. Adding these partials or tensions is a topic for the future. For now, just work on the basic chords, try to get them down in all keys, and apply them to various progressions and standard compositions.

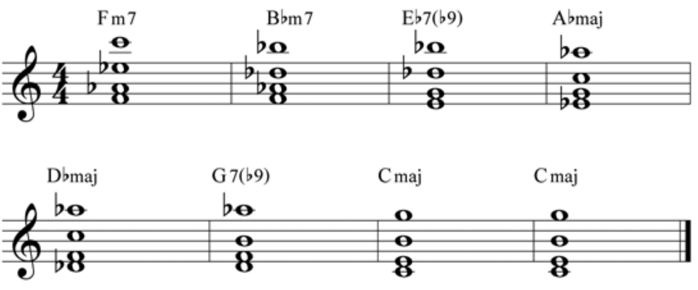
Open Voicings

Remember, open voicings have a full sound, much fuller than closed voicings, because they're more spread out.



Open Asymmetrical Voicings

Remember asymmetrical voicings will help you with chord melodies as you work up tunes.



Open Bass Voicings

This will help you create interesting bass lines, especially when working up chord melodies.

I tell my students to allow a year or two to study this way. You will develop very fluid moving voicings and gain great insight into voicings, harmony, and comping. It's a very intense and effective way to study voicings. It will also help you not to double notes, a very common error with vibraphone players. Doubling notes can make a voicing sound very thin.

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In this article, I spoke in terms of chords and four-note voicings. I did that because with certain voicings we can leave notes out. For instance, with an Fmaj9, we have five notes. We usually leave out the F and play A C E G. That looks like an Amin7, but in context that could be an Fmaj. So a lot of four-note groupings could serve as multiple chords. You should practice them with their true function in your mind. For instance, decide with the notes A C E G whether you are practicing Amin7 or Fmaj9. If you have a synth nearby, put a book on the pedal and drone the correct bass note while you're studying a four-note voicing.

I've had a lot of fun studying this way, and if you're into the vibraphone like I am, you will have a ball discovering all the possibilities and sounds from practicing voicings this way. As I say at www.vibesworkshop.com at the end of each lesson: "Hope this was helpful!"

Tony Miceli heads the vibraphone department at the University of the Arts and runs the website www.vibesworkshop.com. He travels and plays at festivals and clubs around the world. PN

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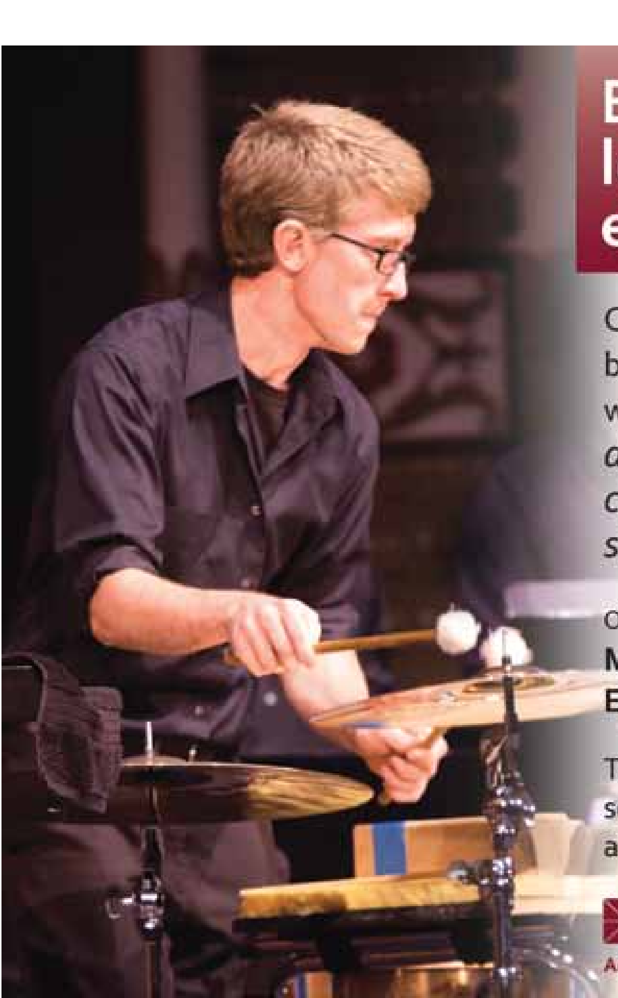

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Wuorinen's 'Marimba Variations'

Adventures in memorization, performance practice and improvisation

By Dr. Payton MacDonald

In 2008 I approached Charles Wuorinen about writing a solo marimba piece for me. Once he agreed to write the piece, I put together a consortium of 22 percussionists to fund the commission. He finished the piece in good time, and by January 2010 I had "Marimba Variations" in hand. With a duration of approximately 13 minutes, the piece is typical of Charles's work: inventive, passionate, thoughtfully constructed, and difficult.

I've always considered Wuorinen to be one of the most creative, passionate, and fundamentally *musical* of the composers writing 12-tone music.[1] I suspect this is partly because of his background as a virtuoso pianist and conductor. His works are difficult, yet musicians everywhere perform them often, as there is something inherently *playable* about them. One comment I've heard over and over again from performers is, "It's fun to practice." Greg Zuber, one of the percussionists on the consortium, said as much. Greg is a percussionist with the Metropolitan Opera and a virtuoso marimbist and a long-time collaborator with Wuorinen. He had this to say about Charles's music:

"One thing that is important to keep in your thinking about him is that although many people often have the idea that 12-tone music is like some kind of science experiment, Charles really writes lyrical, passionate music, and playing 'Marimba Variations' is like playing contemporary Debussy—at least, to me. I told Charles that one of the things I am really grateful for with this piece is that it offers one opportunity after the next to make a musical moment. That's what great music does. It gives a performer a chance to take advantage of those things and really grab your audience."

My other motivation for approaching Charles was that he wrote several pieces for Ray Des Roches, my predecessor at William Paterson University, where I currently teach. Ray premiered several of Charles's works, including "Ringing Changes," "Percussion Symphony," and "Janissary Music." I thought commissioning a solo marimba piece from Charles would be a nice way to pay my respects to Ray's contribution to the percussive arts and contemporary music, while simultaneously expanding the marimba repertoire. Furthermore, many of my colleagues at William Paterson have also championed his works over the years, both as performers and scholars, including Peter Jarvis, John Ferrari, Gary Van Dyke, Jeffrey Kresky, and David Weisberg.

Shortly after I started practicing it I received an invitation to perform it on a Showcase Concert at PASIC 2010 in Indianapolis in November, 2010. I knew I would be playing for a critical audience of at least 1,000 people. This would be a wonderful opportunity to share Charles's brilliant piece with the percussive arts community. It would also be a very high-pressure situation.

I decided to memorize "Marimba Variations." Although the piece is somewhat sectional, there is never a good opportunity to turn pages. Furthermore, even before I got deep into the learning process I could see that fumbling around with page turns would destroy the flow of the piece. Although there are moments of repose, the piece never really settles down. It moves ever forward, restless and energetic. I've memorized many big pieces in the past, so this process wasn't completely new to me, but this would be my first performance on a Showcase Concert at PASIC and I was justifiably anxious about making mistakes. "Marimba Variations" is a major contribution to the percussion literature and I felt it deserved an outstanding performance. And, perhaps less nobly, I wanted to impress my colleagues in the percussive arts community.

As I swam into the deeper waters of Charles's piece I began to realize that my

anxiety was well-founded from a musical standpoint. "Marimba Variations" is not a theme-and-variation piece in the traditional sense with short variations that each focus on one clear idea. "The title comes after the fact and doesn't mean a whole lot except that the materials are transformed and rearranged," Wuorinen told me. "It obviously doesn't refer to the old sectional approach to variations."

Wuorinen subjects much of the material in the opening sections to various variation processes, but the differences are often subtle. Many of the gestures begin and end in similar ways, and in the beginning stages of the learning process I found it easy to confuse a gesture on, say, page 4 with a gesture on page 8, thus wiping out four pages of material! One wrong turn and I was backwards or forwards several pages. Aside from the shame and frustration of having lost four pages of music that I spent hundreds of hours learning, the entire architecture of the work was then destroyed, and all the subsequent material made less sense.

I'm not the only one who encountered this difficulty. Greg Zuber was the first person to perform "Marimba Variations" in June 2010. (I performed it for the first time a few months later.) Greg and I talked about these issues in summer of 2010. His explanation of his memorization process was quite helpful and better articulated some of the strategies I had employed so far in my own learning process.

"Once I'm comfortable with the piece and can basically play it, then I begin to spend a lot of time visualizing playing the piece away from the instrument," Greg said. "I've been reading a lot about brain mapping. There's a very good book about it called *The Mind has a Body of Its Own*, by Sandra Blakesly. Brain mapping is a recent science where scientists can scan a part of the brain and tell what parts are active when someone is doing a certain task. They've been able to use that to learn a lot more about the brain and how people learn things."

I had just discovered Blakesly's book myself. She discusses an experiment in which scientists look at how visualization compares with the actual, real practice of an activity. They used dart throwing, and the experiment involves three groups of people, none of whom had any experience with dart throwing previous to the experiment. At the beginning of the experiment, all of the people threw darts and the scientists recorded their scores. Then over a period of time one group would play darts for 30 minutes a day. The second group would play darts 30 minutes a day every other day, and on the off days just visualize throwing them. The third group would only visualize, but no throwing. After a period of time they were tested again and the group that did the combination of actual throwing and visualizing came out on top. The second group was the one that just did the visualizing, and

> "The triple combination of visualization techniques, improvisation, and a poetic interpretation of the structure gave me the foundation for a clean and expressive performance."

the third was the group that only threw darts. Blakesly argues that what we learn from this is that to achieve maximum performance in anything, one needs to include visualization in the practicing. However, this only works if you imagine yourself doing the activity. You can't put yourself in the position of watching yourself, but you have to actually imagine yourself doing it.

"So for me," Greg continued, "that means seeing the music, and seeing the mallets hitting the bars. The other aspect that's important is reading the music while doing that visualization. That reprograms the 'computer' and keeps your memory of the details precise."

Greg's method of memorization supported my own findings over the years that visualization was critical to successful memorization, much of which I had learned from reading biographies and interviews with the great pianists of the 19th and 20th centuries. Nonetheless, by September I was still feeling anxious about performing "Marimba Variations" in November at PASIC. I wanted those 13 minutes on stage to be ecstatic and musical, not nerve-wracking. I had dedicated at least an hour a day to the piece at the marimba, set up recitals at local universities leading up to PASIC, and was working on the visualization techniques away from the instrument for another hour a day, but I still found myself taking wrong turns when running the piece.

I decided to meet with Charles to see if he could help me better understand the pitch structure of the work. I thought that having an understanding of the pitch structure would give me yet another hook to hang my hat on, another pillar of support for the house of Wuorinen I was building in my head. Some of my thinking in this regard had much to do with my training in music theory. I distinctly remember theory professors telling us that understanding the pitch structure of a piece would help us come up with creative and appropriate interpretations, as well as assist in memorizing works. I had used this approach with success when playing pieces drawn from the common-practice canon, especially movements of Bach's cello suites. I knew it could also work with a chromatic piece, though I never really tried it in earnest. I spent some time trying to figure out the pitch organization of "Marimba Variations," but I didn't make much headway. I suspected his organizational scheme was quite complex and beyond my rudimentary analysis chops.

So Charles and I met—but he wouldn't tell me much about the pitch structure. "It doesn't matter," he said, over and over again. He kept all of the sketches and subsequent drafts of the piece, which in itself was fascinating to see.

"I felt," Wuorinen began, "even as a young man, that there wasn't an enormous gap between old and new, and that one needed something like the freedom and structure that the old diatonic system used to give. The 'unbridgeable gap,' as Babbitt used to preach, between the old and new, is simply false. My concern has always been to write ordered set music in some way that is furnished still with a hierarchical pitch set up of some sort. The most obvious way I do that is that I tonicize the 'zero' pitch.

"So here is a template," he said. He dug around in his papers and produced a hand-written tone-row graph and some text notes. "The template is just a set of 12-tone set forms, organized according to transposition levels of corresponding successive elements of the original set, furnished with some rotational arrays, which I sometimes spell out as chords. But this bears very little relationship to the finished piece. Each successive draft is really a new beginning for me, and by the time I get to the fifth or sixth draft it is so far removed from the original sketches and under girding that the original material is quite buried."

But did the basic under-girding remain intact? I was seeking some clarity to the pitch structure. I didn't care about a detailed analysis; I just wanted something that would help me memorize the piece. Again, Charles didn't really give me any information.

"I don't know," he said. "I treat each successive stage and revision as a new beginning. So I don't bother keeping track of where I started. I've found that many composers—including many students I have worked with—are very preoccupied and have a constant neurotic worry about whether they are being true to the basic principles of the piece. Could they do this, that, or the other thing with the material? But it is the artistic necessity that strikes you at a particular

moment that should be compelling, not fidelity to some abstract principles. The way that I work is that I ignore everything except the thing I am working from."

He then set the second and third drafts of the piece side by side on the table. Although his initial sketches were by hand, the drafts were computer engraved. Even on the very first page, the third draft was covered in extensive revision markings. I recognized some of the figures I had labored over for the past six months, but only in their general shape and profile. Many of the details were strikingly different.

"So you can see how substantial the changes are with each successive draft," Wuorinen said. "A great many of the changes involve octave transfers, which will clarify the intervallic structure. By moving a note out of a given area and placing it above or below the other notes, it is given some stress, and that is a way of giving some hierarchical value to a note. I do that on the basis of what I think it should sound like or how the phrase should go. But to go through these drafts and try to explain the development of the piece would be an act of insanity."

At this point I bluntly asked him why he kept the drafts, since he repeatedly said they weren't important. "Vanity!" he laughed. Although his discussion was interesting and will certainly be useful to future generations of Wuorinen scholars, it wasn't what I was after.

At this point I was frustrated. I wanted to give an outstanding performance of "Marimba Variations," but my memorization of the piece wasn't secure. Any potential problems would be magnified a thousandfold when I performed at PASIC. I came to Charles for help and expected a sympathetic listener. After all, he was a fellow performer, a gifted pianist, and conductor. Of all the composers out there, he should understand what I was dealing with and be able to help me. But I came away mostly empty handed.

The one thing Charles did clarify for me, though, was an interpretive issue regarding some of the rhythms.

"There's one remark I'd like to make about playing 'Marimba Variations'," he said. "It is very important that the faster passages be done strictly in time. If they become rhapsodic, then the whole shape of the piece disintegrates. There are plenty of places where there is room for expressive playing, and that's fine; I'm not talking about a slavish, literal representation of the rhythms. But in passages where there are fast, regular pulsations, those things need to be executed precisely—like the very opening phrases, and pages 6 and 7. If the fast material in page 6 isn't kept in time, and we can't feel the beat, then the piece becomes just gestures, with contrast. This is important to give the piece shape. The reason I make such a point of it is that in any solo piece there is always a tendency—even with the best of intentions—to wander off into rhythmic rhapsodic playing. I want to get that on the record."

After my meeting with Charles I continued to struggle with achieving a sense of security in the memorization process. I did some pitch analysis of my own, but didn't really get anywhere with it. Meanwhile, PASIC was looming ever closer. I knew I'd play well—I wouldn't have come this far in my career if I couldn't do that—but I wanted something better. I wanted to offer my audience a transcendent experience. I needed a creative solution to such a creative piece.

Finally, a solution presented itself just a few weeks before PASIC. I was running the piece for a group of my students and I got tangled up in one of the fast, technically demanding passages. Of course I didn't stop, but rather I improvised around the material, thinking quickly that I would soon solidify my playing. However, the improvising took on its own energy and direction, and rather than simply "recovering" as fast as I could, I continued to improvise into the next section, long after I had regained my footing. I used the basic material of the piece, shortening or augmenting material as I saw fit, treating the various harmonic areas as blobs of harmonic information that I could improvise on as I saw fit, while still retaining the basic character of the section. (At this point I still had no clear idea of how to label or analyze the different harmonic areas, but I did know that X collection of wooden bars struck in X kinds of rhythms with X types of dynamics and articulations would produce X sound.) I was feeling a bit cheeky that day and had a bit of fun with this, mischievously improvising when I felt like it and then returning to the composed material. To my surprise, the students had no idea I had done this. (They weren't looking at the score.) Indeed, when I told them I had improvised a bit and asked them if they had detected the change in energy and flow, I got completely different answers from each of them as to where that had occurred.

Hmmmm. These were smart kids, and they had heard me run the piece several times. If good music majors couldn't tell the difference between when I was improvising and when I wasn't, then it was unlikely anyone else would know either. I decided to take it to the next level and tried the tactic on some of my colleagues at William Paterson University, several of whom had worked extensively with Wuorinen over the years and knew his music inside and out. They also had no idea when I was improvising and when I wasn't. It seemed I was on to something here, because rather than feeling bad about losing my place, I was actually having quite a bit of fun. More importantly, I realized that by improvising a bit on passages where my memory failed me I was actually staying closer to the original musical material that so inspired me in the first place.

Charles was right. Understanding the underlying pitch structure didn't matter. If he had given me what I was after, during a memory lapse I would have been tempted to default to an abstract theoretical blueprint of the piece, which might be interesting in another context, but would likely distract me from maintaining the emotional thrust of a given passage. It is the emotional energy of Charles's music that drew me to it in the first place, not the theoretical aspects. It may seem thoroughly unprofessional to advocate improvising as a means of reaching a more secure performance of a piece of non-improvised music, but by staying closer to what I viewed as the essence of the piece—which isn't set theory, but rather an emotional energy—I felt I was offering a purer interpretation.

Of course, this only works if you're an experienced improviser. I've been studying improvising in various forms (jazz vibraphone and drumset, Hindustani tabla drumming, free improvisation) for over 20 years, and I frequently perform improvised concerts. So this solution is particular to my areas of expertise and experience. Nevertheless, most percussionists have at least some improvising background; it is a basic requirement for us to function in the modern musical world. So this solution will likely be useful for others as well. Note, though, that the improvisation was purely a practice tool. In formal performances I never once purposely improvised.

But I still needed a way to keep track of the general shape of the piece. The work is somewhat sectional, and my first attempt at this had been to number the different sections. I ended up with 12 sections. I then spent some time away from the instrument going through the sections in my head, just starting each one, and then jumping to the concluding phrase, a kind of *Cliffs Notes* version of the piece to help me grapple with the overall architecture. But I found myself easily getting confused. Was it section five or six that started with the quintuplet phrase in the low register? Given the length of the piece and the amount of detail, it was difficult to remember the identity of each section. That became even more pronounced when I attempted to jump around sections out of order in an effort to strengthen my memory. I needed some other way to get a handle on the form.

So I went back to the emotional content of the sections. What exactly were these sections telling me? What was I feeling when I was playing a given section and how did that inform my improvisations? And what would they tell an audience? What does an audience want? Do they want a perfectly rendered set of sections, 1–12? No, an audience wants drama,

struggle, conflict, resolution—the basic stuff of life! This isn't to say that I was interested in playing to the balcony, but I found that when I ran the piece using the numbered-sections method my playing was flat and tepid. When I listened to recordings I made in the practice room while using the numbered-sections method the dynamic, explosive, and by turns lush and poignant aspects of Charles's music were entirely absent.

So I took yet another step back and asked myself what I was hearing in each section. The answer was there all along. Poetry. Each section spoke to me in a poetic way. The opening phrases were simply *The Beginning*, but the next section (mm. 14–26) was *Simmering Stasis*, followed by *We Walk, and the Woods are Alive* (mm. 27–41). And so on. I gave each section a name, with some additional textual detail. I admit that it is unbearably corny, but it worked for me, and it was a unique solution to the danger of memory slips that I had never thought of before, nor had I heard other performers discuss much. Suddenly these sections were telling me a story. They were alive and colorful, and I had another way to communicate the essence of this wonderful music to my listeners. Combined with the visualization techniques and my discovery of improvisation as another learning device, I was beginning to get a handle on "Marimba Variations."

Of course, there's a concern that such labeling could push me into a programmatic interpretation of the piece. That would be dangerous, as Charles generally doesn't write programmatic music. (In fact, I couldn't get program notes from him, as he told me that the music should speak for itself without any explanation.) But this labeling business was a private matter, not something the audience would know about, and I kept the descriptions vague enough that I remained focused on the sounds, and the kaleidoscope of colors and emotions suggested by its abstract construction. Indeed, after a few weeks of this I found I was beginning to forget the labels, and yet the order of events and the unique *character* of each section were more firmly lodged in my brain. In the end, the labeling process proved to be merely a learning technique, one of many that got me closer to the essence of "Marimba Variations."

After all this I realized that my initial approach to learning "Marimba Variations" was misguided. There was no code to be cracked, no secrets hiding under the surface of the music. What I thought I was hearing was what I was hearing. I liked Charles's music for the same reason that I liked Bach's music or Stravinsky's music: because it speaks to me on an emotional and physical level. I could trust my ears and let that guide me in terms of finding a method for memorizing the piece. I don't know if my initial impulse to unveil a theoretical structure in the work was a holdover from my days as a student or perhaps a subconscious prejudice that all 12-tone music is basically a theory exercise, but it was the wrong impulse.

Recalling Greg Zuber's comment that many people view 12-tone music as a kind of science experiment (when in fact it's generally not), I see that I indeed might have made that mistake. That puzzles me, as many of my favorite composers write chromatic music, and in my own composing I frequently venture into that territory. Perhaps I became a bit desperate as PASIC loomed ever closer and my insecurities about performing a difficult work from memory for over a thousand very discriminating peers began to mount. But I might also have thought that since Charles's work is so deeply rooted in the tonal system, some pitch analysis would be useful for memorization, just as I had found it to be with Bach's cello suites. The problem, though, is that the pitch organization in Bach's cello suites is fairly simple and straightforward. "Marimba Variations" is more complex—at least to my ears—and even if I had figured out some kind of underlying structure, I'm not sure it would have supported my aural experience of the piece anyway.

Whatever the reason, I'm glad it didn't work out. My failure at analysis and Charles's refusal to give me a theoretical structure forced me to find other ways to memorize "Marimba Variations."

The performance at PASIC 2010 was a success. From start to end I was focused and steady, and I never lost my place. The triple combination of visualization techniques, improvisation, and a poetic interpretation of the structure gave me the foundation for a clean and expressive performance, perhaps one of the best of my career so far.

ENDNOTE

1. In this paper I use the terms "12-tone" and "chromatic" interchangeably, even though they often mean different things in analytical circles.

After running a draft of this paper by Charles, he responded as such via email: "The article is fine. Only one reservation: I wouldn't spend so much time calling the work a 12-tone piece. It certainly isn't one in the literal sense, even though there is a generative ordered set. You might try something like 'chromatic with an ordered set basis,' though that's rather clunky. But there has been so much ignorant journalistic nonsense about '12-tone music' that it might be a good idea not to assume the term is unfreighted with prejudice."

Dr. Payton MacDonald is a composer, percussionist, and improviser. He is a founding member of the acclaimed new-music ensemble Alarm Will Sound and with that group has toured the world and recorded on the Cantaloupe and Nonesuch labels. Many groups have performed MacDonald's music, including the L.A. Philharmonic, JACK Quartet, Alarm Will Sound, and others. MacDonald has also released four solo marimba recordings, including *Payton MacDonald: the solo marimba commissions, vol. 1* (Equilibrium 104), which includes Wuorinen's "Marimba Variations." MacDonald is an Associate Professor of Music at William Paterson University in Wayne, New Jersey. www.paytonmacdonald.com. PN

The Blackearth Percussion Group: History and Influence

By Joseph Van Hassel Photos Courtesy of Allen Otte

As the 21st century progresses, there are numerous professional percussion groups that enjoy full or part-time careers; in America alone Percussion Group Cincinnati, Sō Percussion, Talujon, the Los Angeles Percussion Ensemble, and the Ethos Percussion Group are some of the groups currently active. However, during the first half of the 20th century, the percussion ensemble was a new medium, and there were no full-time professional percussion groups.

In 1972 a group of young percussionists formed the Blackearth Percussion Group in an effort to fill this gap in percussion performance. The Blackearth Percussion Group became very influential and important in the development of percussion and contemporary music throughout the United States and Europe, an influence that can still be felt today.[1] Through their virtuosic performances of often experimental percussion literature, and through their recording, commissioning, and direct contact with composers, the Blackearth Percussion Group set a precedent, creating a greater appreciation and understanding of percussion and experimental music.

ORIGINS

At the time of the Blackearth Percussion Group's formation, the idea of a percussion ensemble was not entirely new. As far back as the 1930s composers John Cage and Lou Harrison were writing pieces for percussion ensemble and performing them with groups organized specifically for the performances. What sets Blackearth apart from these ensembles is that not everyone involved in these early groups was a professionally trained percussionist, and they did not consist of a fixed number of people with fixed group members who worked together every day.[2] Furthermore, a significant portion of the music that these ensembles played was not intended to stand by itself, but was used to accompany dance.[3]

During the early 1960s several percussion groups were formed in Europe. These included Les Percussions de Strasbourg in France, the Copenhagen Percussion Ensemble in Denmark, Kroumata in Sweden, and the Poznan Percussion Ensemble in Poland. They were professional ensembles, similar to the Blackearth Percussion Group, in that they were fixed in number and personnel and performed concerts of solely percussion music.[4] What made these groups different from Blackearth is that they were groups of orchestral players, much like string quartets being formed from the string sections of an orchestra, playing together only occasionally as a subset of their primary performing ensemble. For example, the well-known Les Percussions de Strasbourg was made up of members of the Strasbourg Philharmonic Orchestra and the O.R.T.F. Orchestra (the Radio France orchestra), which is where they made most of their living.[5]

Although still a part-time group, the New Percussion Quartet of Buffalo probably most influenced the formation of the Blackearth Percussion Group. Formed in 1966 by Edward Burnham (Creative Associates of Buffalo), Lynn Harbold (Buffalo Philharmonic), John Rowland (Buffalo Philharmonic), and Jan Williams (University of Buffalo/Creative Associates of Buffalo), the New Percussion Quartet "encouraged the performance and creation of new percussion ensemble music."[6] To aid in their endeavor, the New Percussion Quartet held an international percussion composition contest and received 79 compositions from 13 countries. This body of compositions would directly affect the idea and formation of the Blackearth Percussion Group in 1972. The New Percussion Quartet was forced to disband in the late 1960s because they were unable to obtain a university residency to help support them. [7]

HISTORY

The Blackearth Percussion Group formed in 1972 and disbanded in 1979.[8] The seed, which began with the New Percussion Quartet, began to grow in 1971 when percussionist Garry Kvistad joined the Creative Associates of Buffalo. Led by Lukas Foss, the Creative Associates were one of several Rockefeller founded chamber ensembles in the country.[9] Through this group Kvistad formed a connection with Jan Williams, who was a member of the Creative Associates and percussion professor at the State University of New York at Buffalo.[10] Williams, a former member of the New Percussion Quartet, offered to give give Kvistad access to all of the scores from the composition

Blackearth Percussion Group, 1973 (L–R): Chris Braun, Richard Kvistad, Allen Otte, Garry Kvistad

contest that the quartet had held, most of them unperformed. This new body of literature was reason enough for Kvistad to create a percussion quartet dedicated to the performance of contemporary music.

Kvistad contacted his brother, Richard Kvistad, who was then principal percussionist and associate timpanist of the Pittsburgh Symphony; Allen Otte, who he had worked closely with as a classmate at the Oberlin Conservatory; and Michael Udow, who both Richard and Garry knew from Interlochen and the University of Illinois. Udow had just received a Fulbright to study composition in Poland and was to be out of the country for a year, so the newly formed group contacted another Oberlin student, Chris Braun, who agreed to be in the group. Thus, the group was formed with four full-time members.

Their original intent was to not be associated with any organization but to be completely autonomous. Richard and Garry's parents owned a farm in Blanchardville, just outside of Madison, Wisconsin, and the original idea was to convert the barn to a rehearsal and living space. An early idea for a group name was the Blanchardville Percussion Quintet, but after a few days the Kvistad's father suggested that the town of Blackearth, which was also near the farm, would make a better name for the percussion group.[11]

Before they could embark on their plan, Thomas Siwe, then professor of percussion at the University of Illinois, invited them to be an ensemble-in-residence, offering rehearsal and performance spaces and instruments.[12] Although there was no salary involved, this made the Blackearth Percussion Group the first American percussion ensemble to hold a residency at a university. The group went on to hold residencies at Northern Illinois University from 1973–77 and at the University of Cincinnati's College-Conservatory of Music from 1977–79.[13]

There were several personnel changes during the group's tenure. In the summer of 1973, Michael Udow returned from Poland and replaced Chris Braun. In mid-1974, both Richard Kvistad and Udow left the group and were replaced by James Baird and David Johnson. The following year, Baird left Blackearth, and the group became a trio. In the fall of 1976, Stacey Bowers, a former student of the group at Northern Illinois University, joined. When the group moved to Cincinnati in mid-1977, Johnson left the group, once again making the group a trio. This trio of Stacey Bowers, Garry Kvistad, and Allen Otte was to be the makeup of the group until it disbanded in 1979.[14]

"at loose ends:" by Herbert Brün
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First page of "At Loose Ends:" by Herbert Brün, written for the Blackearth Percussion Group in 1974

INFLUENCE

During its existence, the Blackearth Percussion Group created a standard for percussion and contemporary music performance and rehearsal that is still used today. Being a full-time percussion group that rehearsed each day allowed the members to continually refine their approach to the music they were playing, always with the goal of creating the best performance possible. Within these group rehearsals they discovered innovative and practical ways to rehearse difficult music without a conductor.[15] Contrary to the way symphony orchestras are run, the group was always intent on being democratic, meaning that no one person picked the music or led rehearsals.[16] In order to rehearse complicated music, they used a group conducting method in which the beat would be passed to whoever was not playing at the time.[17] The group also recorded themselves using a four-channel tape recorder, which allowed them to evaluate each player and part as well as the ensemble as a whole. Other rehearsal techniques included having each member of the group play his part for the other three members and receive suggestions,[18] and during the group's early stages, to hold sectional rehearsals using every combination of duo.[19]

In their original statement of purpose from 1972 the Blackearth Percussion Group wrote:

> The aim of the Blackearth Percussion Group is to bring to the field of contemporary music the highly refined skill and musicianship now existing in many of the percussion sections of this country's finest orchestras. All of us feel that it is time for a group of percussionists to devote themselves full time to raising the performance standards in percussion music of our own time.[20]

The members of the group were unhappy with the small amount of performances that contemporary music received from professional groups. They thought that when it was performed it was often under rehearsed and performed poorly, perpetuating the idea that contemporary music was not worth the serious efforts of the best musicians. Through their rehearsal techniques and selection of literature, Blackearth actively sought to create performances of contemporary music that were exciting and interesting.[21] Concerts at many major universities undoubtedly exposed a large number of percussionists to their high performance standards and interesting repertoire,[22] and favorable reviews of their concerts and recordings in newspapers and contemporary music journals throughout the country helped to solidify their reputation and spread their influence.[23] The group's recordings have served as a permanent document of their work: there are currently five commercially released recordings that include performances by the Blackearth Percussion Group, as well as several unreleased recordings (see sidebar, "Blackearth Discography").

Further evidence of Blackearth's high performance standards can be gathered from comments made by composers. Lou Harrison

stated that the group's recording of his "Fugue" is the definitive version.[24] Barney Childs, when referring to his "Four Feathers" said that the group gave "one of the best performances I've ever had of a work."[25] The Blackearth Group was also responsible for giving wider exposure to works that are now considered standards in the repertoire. William Russell's "March Suite" and "Three Dance Movements" (including the European premiere), Gerald Strang's "Percussion Music," numerous George Hamilton Green rags arranged for marimba ensemble and xylophone soloist, John Cage's "Third Construction" (including the European premiere) and "Amores," Lou Harrison's "Fugue," Ben Johnston's "Knocking Piece," Maki Ishii's "Marimbastucke," Frederic Rzewski's "Les Moutons de Panurge," Russell Peck's "Lift-Off," James Tenney's "Three Pieces for Drum Quartet," and Steve Reich's "Clapping Music" were all part of the group's touring repertoire.[26]

The Blackearth Percussion Group's repertoire selection and work with composers was especially influential. They were very particular and innovative with their selection of literature, and unlike many university percussion ensembles of the time, they would never choose something that was not specifically written for percussion unless it was designed for unspecified instruments.[27] The group made a point to seek out creative composers, many of whom had never written for percussion ensemble, and generally avoided playing music by other percussionists.[28] Through their commissioning, direct contact with composers, writings, and composition contests, they not only advanced the art of writing for percussion but also provided numerous high-quality compositions for other performers and students of percussion. During their history, the group performed 28 compositions that were written specifically for them (see sidebar, Compositons Written for and/or Permiered by Blackearth). Pieces that are now considered standards in the percussion ensemble literature, such as William Albright's "Take That" and Michael Udow's "Four Movements" were originally written for and premiered by Blackearth.[29] Noted composers Michael Kowalski, Peter Garland, Herbert Brün, Jonathan Kramer, Christopher Rouse, Ross Lee Finney, and Eugene O'Brien all wrote pieces for the group.

Blackearth Percussion Group, 1975 (L–R): Allen Otte, Garry Kvistad, David Johnson

Blackearth Discography

Frederic Rzewski. LP. Opus One 20. 1973.
1. Frederic Rzewski – "Les Moutons de Panurge"

The Blackearth Percussion Group. LP. Opus One 22. 1974.
1. Lou Harrison – "Fugue"
2. Edward Miller – "Quartet Variations"
3. Mario Bertoncini – "Tune"
4. Peter Garland – "Apple Blossom"
5. John Cage – "Amores"
6. William Albright – "Take That"

Jonathan Kramer. LP. Opus One 31. 1977.
1. Jonathan Kramer – "The Canons of Blackearth"

Herbert Brün – *Compositions*. LP. Non Sequitur 2. 1983.
1. Herbert Brün/Garry Kvistad/Allen Otte – "Hit or Miss"

Herbert Brün – *Mutatis Mutandis*. CD. Electronic Music Foundation CD 00634. 1998.
1. Herbert Brün – "At Loose Ends:"

Unreleased Recordings

- Ben Johnston's "Knocking Piece" was recorded under the supervision of the composer in 1974 by Allen Otte and Michael Udow for Advance Records. (Reiss, 94)
- The group began recording an album in 1978 that featured much of the group's touring repertoire at that time. The contents of the album were:
  1. Stacey Bowers – "Pattern Study No. 2"
  2. Herbert Brün – "More Dust" (Later recorded and released by Percussion Group Cincinnati on Opus One label).
  3. Herbert Brün/Garry Kvistad/Allen Otte – "Hit or Miss" (Later released on Non Sequitur label).
  4. Dean Drummond – "Ghost Tangents"
  5. Martin Farren – "Musica Tridentina"
  6. Maki Ishii – "Marimbastucke"
  7. Allen Otte – "Correlates"
  8. Frederic Rzewski – "Struggle Song" (text not recorded).
  9. Gerald Strang – "Percussion Music"
  10. Christian Wolff – "For 1, 2, or 3 People" (Later recorded and released by Percussion Group Cincinnati on Opus One label).

What makes this fact even more amazing is that Blackearth never paid for a single composition.[30] Rather than offering money, they were able to offer careful rehearsal and toured performances.[31] Christopher Rouse worked directly with the group when he wrote "Falcones Luminis" for them in 1974. In a letter written to Allen Otte he thanks him for his "helpful explanations of the bull roarer and your weldoflex."[32] That is just one example where the group helped introduce innovative concepts to composers.

The Blackearth Percussion Group also worked with composers through a paper written by Allen Otte titled "Notes on Composition for the Blackearth Percussion Group." This was revised to its final version in 1978 and contains lists of score examples, instrument suggestions, and detailed thoughts on how to write effectively for percussion.[33] Otte writes:

> We are concerned with the unique acoustical potential of each percussion instrument as utilized in any given composition. We prefer that each player be offered the opportunity to obtain the most from a given instrument (timbres, unusual or subversive techniques, visual elements) rather than having to overlook such possibilities because of a stage filled with a vast number of instruments. For instance, ten implements and many techniques of actuation for one instrument, rather then ten instruments all played with the same stick. We also want to continue in our respect for the instruments, and never use implements or techniques which could damage them.[34]

Otte also wrote an article for the periodical *Percussionist* titled "Considerations for Compositions for Marimba." In this article, written in 1974, Otte specifically states that, "The Blackearth group is sending these notes to composers interested in writing for our group."[35] Otte writes about different technical aspects of marimba playing, and what is possible and not possible with four-mallet technique.[36]

The Blackearth Percussion Group's influence on composers extended to their own composition contest, held at the University of Cincinnati's College-Conservatory of Music in

Compositions Written for and/or Premiered by Blackearth

Compositions written for and performed by the Blackearth Percussion Group

William Albright – "Take That"
Blackearth Percussion Group – "Three Improvisation Structures"
Stacey Bowers – "Pattern Study No. 2"
Stacey Bowers/Garry Kvistad/Allen Otte – "Triple Music"
Chris Braun – "To Then – Out"
Herbert Brün – "At Loose Ends:"
Herbert Brün – "More Dust"
Herbert Brün/Garry Kvistad/Allen Otte – "Hit or Miss? "
Randolph Coleman – "Format 2"
William Defotis – "Variation"
Martin Farren – "Musica Tridentina"
Ross Lee Finney – "Seven Easy Pieces"
Peter Garland – "Three Songs of Mad Coyote"
Michael Kowalski – "21 Movements"
Jonathan Kramer – "Canons of Blackearth"
Richard Kvistad – "Miles East"
Samuel Magrill – "Trio"
Robert Morris – "Bob's Plain Bobs"
Eugene O'Brien – "Allures"
Allen Otte – "Slow Piece 'N Modules"
Allen Otte – "Correlates"
Christopher Rouse – "Falcones Luminis"
Victor Savant – "Bass: Earth"
James Snyder – "Repercussions"
Paul Steg – "Stncls"
Michael Udow – "Acoustic Composition #1"
Michael Udow – "Four Movements"
Katharine M. Warne – "Blackearth Music"

Compositions premiered by but not written for the Blackearth Percussion Group

Peter Garland – "Apple Blossom"
Richard Hoffman – "Changes for Chimes"
Jorge Rotter – "Variaciones" (submission to the New Percussion Quartet's composition contest).

Blackearth Percussion Group at the Amerika Haus in Berlin, 1977 (L–R): Allen Otte, Stacey Bowers, Garry Kvistad, David Johnson

1978. Around forty works were received, and although the group disbanded before being able to perform the top compositions (much like the New Percussion Quartet of Buffalo), Percussion Group Cincinnati chose to perform some of these works when Otte formed the group in 1979 as a continuation of the Blackearth group.[37] A number of these compositions were given exposure through the Percussion Group Cincinnati's tours and recordings. This included the winning composition, Stephen Mosko's "The Cosmology of Easy Listening," as well as Eugene O'Brien's "Allures," William DeFotis's "Continuous Showing," and Takayoshi Yoshioka's "Paradox III."[38] Through all of their work with composers as well as their thoughts and ideas on composition, the Blackearth Percussion Group had a tremendous influence on written percussion music.

CONCLUSION

From 1972 through 1979, the Blackearth Percussion Group established a very important place for themselves in the history of percussion performance and literature. Through their numerous performances in the United States and overseas they created a strong reputation for themselves.. Through their documented rehearsal and ensemble techniques they served as an example for their students and influenced continuing generations; their recordings and writings created a permanent document of their virtuosity and ideas; and through their work with composers they brought about new techniques and ideas in percussion composition. Furthermore, they helped create and disseminate a wide body of high-quality percussion literature. For all of these reasons, the Blackearth Percussion Group had and will continue to have a lasting impact on past and future generations of percussionists.

Blackearth Percussion Group, 1979 (L–R): Stacey Bowers, Garry Kvistad, Allen Otte

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3. Larry Vanlandingham, "The Percussion Ensemble: 1930–1945," *Percussionist* 10, no. 1 (Fall 1972): 16.
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5. Allen Otte, interview by author, Cincinnati, Ohio, March 16, 2008–June 16, 2009.
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18. Reiss, 46–48.
19. Otte, interview.
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21. Conway, 56.
22. Blackearth Percussion Group Concert Programs, Allen Otte Archives, Cincinnati, Ohio.
23. Newspaper Clippings, Allen Otte Archives, Cincinnati, Ohio.
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25. Blackearth Percussion Group Concert Programs, Allen Otte Archives, Cincinnati, Ohio.
26. Otte, interview.
27. Reiss, 46–48.
28. Otte, interview.
29. Reiss, 50–76.
30. Reiss, 48, 50–76.
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33. Allen Otte, "Notes on Composition for the Blackearth Percussion Group," 1978, Allen Otte Archives, Cincinnati, Ohio.
34. Ibid.
35. Allen Otte, "Considerations for Compositions for Marimba," *Percussionist* 11 no. 4 (Summer 1974), 129.
36. Otte, "Considerations for Compositions for Marimba," 129–134.
37. Reiss, 73.
38. Otte, interview.

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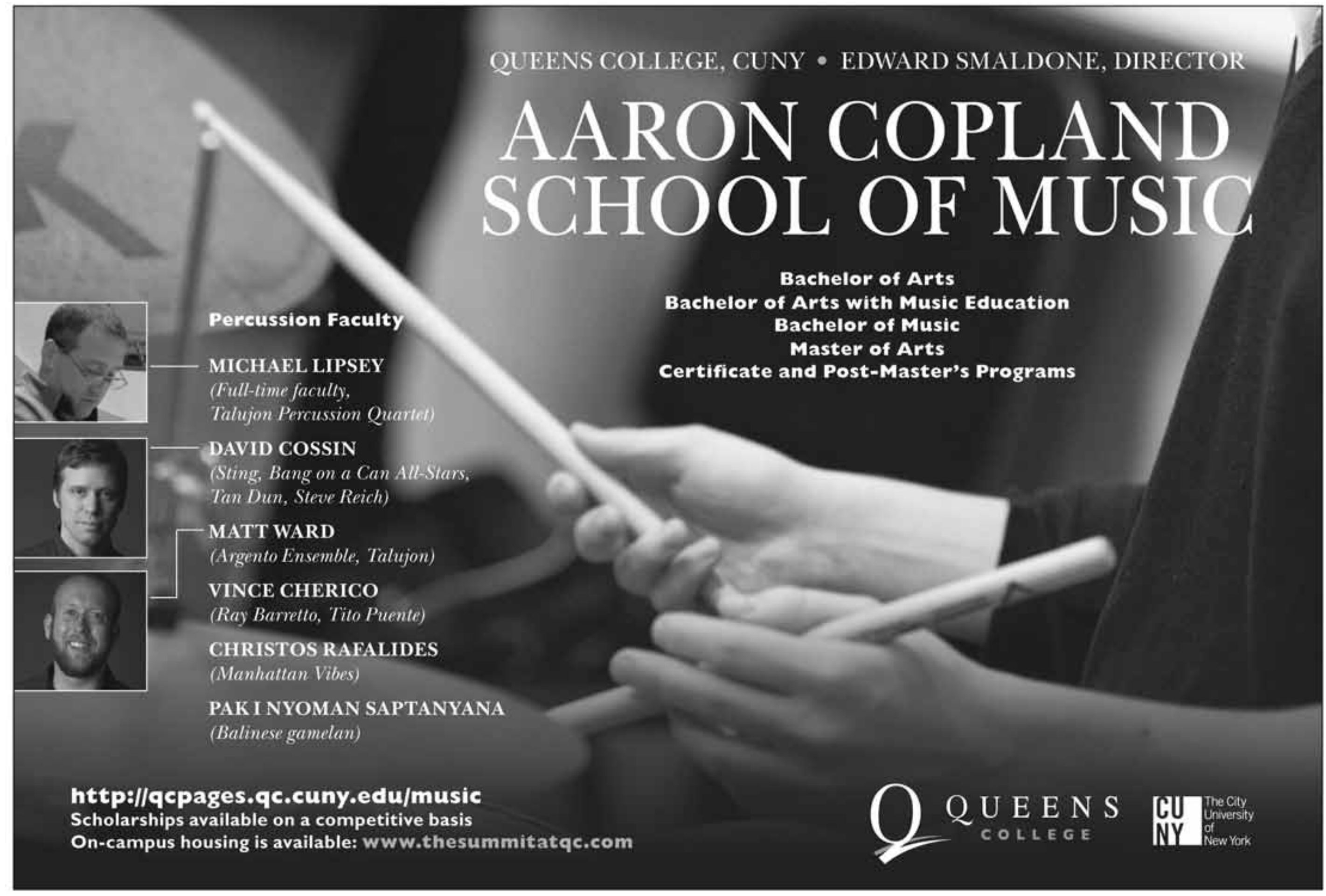


Verdi, de Falla and Puccini

By Michael Rosen

Giuseppe Verdi
"Requiem" (1874)

One would expect the terms used in this piece to be in Italian, since Verdi was Italian. However, the work was published by a German publisher (C.F. Peters, Frankfurt), which is why the terms are in German. The musical indications are in Italian, which was the norm at the time. Verdi indicates that he wants the bass drum to be tuned more tightly for the loud offbeats in the "Dies Irae" and loosely tuned for other sections.

Das Fell muss gut sein damit dieser Zwischensclag kurz und sehr starkgelingt (G): The head must be [tuned] just right so that the offbeats can be short and very loud [strong].
Das Fell entspannt: The skin should be loose.
Das Fell muss gespannsein damit dieser Zwischenschlag kurz und sehr stark gelingt: The skin must be tight so that the offbeats are short and very loud [same as above].
Das Fell stark entspannt: The head should be *very* loose.
Scordate (I): out of tune [indicated at a solo bass drum passage, the head should be loose or without a definite pitch; I'm not sure how this differs from the term above].
Pausa Lunga (I): a long pause.
Senza misura (I): unmeasured.
Morendo (I): dying away.

Manuel De Falla
"El Retablo de Maese Pedro" (1923)

"The puppet show [tableau] of Master Pedro" ("Master Peter's Puppet Show") is a puppet opera in one act with a prologue and an epilogue based on an episode from *Don Quixote* by Miguel de Cervantes. The libretto is a faithful adaptation of Cervantes's text, from Chapter 26 of the second part of *Don Quixote*, with some words edited. Falla composed this opera "in devoted homage to the glory of Miguel de Cervantes" and dedicated it to the Process di Polignac, who commissioned the work. Princess de Polignac (1865–1943), whose real name was Winnaretta Singer, was an important patron of the arts for such composers as Stravinsky, Satie, Anthiel, Milhaud, Fauré, Poulenc, Weill, Chabrier, Debussy, d'Indy and Ravel. Her salon in Paris was frequented by Jean Cocteau, Claude Monet, Serge Diaghilev, Colette, Nadia Boulanger, Arthur Rubenstein, and Vladimir Horowitz among others.

Because of its brief length by operatic standards (about 27 minutes), "El Retablo" is not part of the standard operatic repertoire. This play-within-a-play was first performed in Paris just two months after the premiere at the Princess's salon, conducted by Vladimir Golschmann with Wanda Landowska playing harpsichord. Among the luminaries of the time were Francis Poulenc, Pablo Picasso, the poet Paul Valery, and Igor Stravinsky. All terms are in Italian unless otherwise noted.

Bacchetta di spugna: soft mallet.
Bacchette di legno: wooden mallets.
Bacchette ord. [*ordinario*]: normal mallets.
Do muta in Re: change C to D.
Tamburo (coperto): snare drum (muffled with a cloth covering the drum).
Tam-Tam (pos orizzontale senza risonanza): Tam-Tam layed horizontally so that there is no resonance (muffled).
Modo ord (ordinario): play in the normal method, without cloth muffler.
Piccolo Raganello: small ratchet.
Carraca (S): ratchet.
Tamburino senza sonagli: tambourine without jingles.
Pandero sin sonajas (S): tambourine without jingles.
Muta tamburo: change to snare drum.
Muta pander [*pandero*—a combination of Spanish and Italian]: change to tambourine.
Muta xylophone: change to xylophone.
Tam-Tam, posizione ordinario colla mazza: Tam-Tam in the normal playing position struck with a heavy beater [tam-tam beater].

Giacomo Puccini
"La Boheme" (1896)

I have translated all the terms dealing with percussion, plus some that are not normal musical terms. There are three terms for mallets used by Puccini in this piece that are loosely described below; the terms are very vague and have probably changed specific meaning since "La Boheme" was written. I have also added a few musical terms (as opposed to percussion terms) that are common to opera. The words in the square brackets [ ] are my comments or clarifications.

Mazza: rather larger and softer mallet of the type used for tam-tam or bass drum.
Mazzuola: a medium sized, medium-hard mallet used for suspended cymbal.
Bacchetta: a generic term for a stick such as a snare drum stick or timpani mallet.

Note that these definitions are not consistent with the uses below. We have much the same problem is English. What is the difference between a mallet, a stick, and a beater? Usually, a

Puppets created by Claudio Orso-Giacone for "El Retablo de Maese Pedro" at Oberlin Conservatory

beater is heavier, of the type used for tam-tam or bass drum, while a mallet is used to signify a timpani mallet, timpani stick, marimba mallet, or snare drum stick—but we never say snare drum mallet. The term mallet usually refers to a stick with a ball on the end. To further confuse the subject we say triangle beater more often than triangle stick, and I have heard the term hammers used by Billy Dorn, Harry Breuer, and Sammy Herman for xylophone mallets. In any case the terms are not any clearer in English, and we cannot expect them to be definitive in another language. I would use the mallet (stick, beater, hammer) that sounds the best on the instrument played and seems to represent the musical intention.

G.Cassa [*grand*]: bass drum.
Triangolo: triangle.
Carillon: orchestra bells.
Campanelle: small bells. [This part is often played on chimes, but it should be small bell-shaped bells as shown in the photo. The word for chimes in Italian is *campane* (plural). The suffix, *elle*, is the diminutive]. Bells of this type were used to announce time for prayer.

Campanelle

Con una bacchetta: with a mallet [can mean snare drum stick].
Con manico della mazza: with the handle of the mallet [bass drum part].
Un piatto con bacchetta di ferro: one cymbal [not crash cymbals] struck with a metal beater.
Un piatto con la mazza: one cymbal with a mallet. [Note that here Puccini asks for a large mallet of the type used for bass drum, but I would use a marimba or vibe mallet, smaller than a bass drum mallet.]
Xylophone: xylophone.
Tamburo: snare drum.
G.C e P: bass drum and cymbals [in small opera houses with few percussionists this likely would have been played by one person].
P. solo con la mazzuola: cymbal solo [without bass drum] with a mallet [*una mazzuola* is usually a medium sized, medium-hard mallet of the type that might be used for suspended cymbal. Note the confusion with a *mazza*].
Un piatto rullato con bacchette: cymbal played with mallets. [Snare drum sticks or marimba mallets; who knows? In this case I would use snare drum sticks because the music is loud and intense.]
Colpo secco con la bacchetta: struck with the mallet, short [muffled]
Xyl.: xylophone
Car. [*carillon*]: orchestra bells.
Tamb. [*tamburo*]: snare drum.
Piatti: cymbals [crash cymbals].
Bicchieri percossi con la lama d'un coltello da tavola: drinking glasses struck with the blade of a table knife. [This is most often done on stage as a sound effect for clinking glasses.]
Bicchieri e Coro Donne: drinking glasses and womens' chorus.
Accompagnando il canto: accompanying the voice.
Elegante: elegantly.
Corta: short.
Col canto: with the voice. (Commonly used in opera when the music should follow the singer.)
Senza rigora di tempo: without a steady tempo.
Vuota: empty. (Used for an empty measure, though usually indicated by the conductor as such.)
A piacere: At the pleasure of the singer; watch the conductor.
Appena animano: animated (faster) right away.
Ancora piu lento: Lento again.
Fanfare: Fanfare.
Seche: short [plural].
Coro uomini: men's chorus.
Affrett. un poco [*affretto*]: a bit faster.
Una Battuta vale due delle precedent: one beat has the value of two of the preceding beats.
Spigliato: relaxed.
Cresc. ed incalz. [*crescendo e incalzando*]: crescendo and follow closely.
Quasi a piacere [*sic*]: sort of, almost at the pleasure of the singer [!]
Come prima: like at first [refers to a tempo; tempo one].
Tutta forza: everybody play!; loud.
Tronca: short
Morendo ed allargando: dying away and getting slower [elongating, widening]

I always enjoy getting mail from readers to help us all do a better job of using the appropriate instruments and making our crazy terminology more clear. If you would like me to tackle a question about terms you are not sure of, please send it to michaelrosen@oberlin.net and I will answer you directly, then put my response in a future article.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. He has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. PN

Understanding the use of Digital Delay in Westlake's 'Fabian Theory'

By Jeremy Barnett

Australian composer Nigel Westlake's "Fabian Theory" is scored for 4.3-octave marimba, two tom-toms, and a digital delay unit. Composed in 1987, it has proved to be one of Westlake's most lasting and popular pieces, no doubt due to its clever use of the digital delay, which creates the effect of multiple performers and great rhythmic complexity through different tempi and meters.

This article will comprise a discussion of digital delay technology and how it is used in "Fabian Theory." It will include an examination of how to set up your electronics for optimum results as well as how to understand the relationship between the delay and the different tempos within the piece.

WHAT IS DIGITAL DELAY?

A digital delay effect operates by recording (sampling) a sound and playing it back after the initial sound, like an echo. The user can control how long it takes for the echo to appear as well as its volume and the number of times it repeats. The first digital delays from the late 1970s and 1980s were large, rack-mounted pieces of hardware, but nowadays they are more commonly found as effects pedals used by electric guitarists or as a software effect (called a "plug-in") in any number of computer music programs.

The following are the controllable elements of a digital delay. While their names may vary with different manufacturers, the role of each will be the same.

Feedback: The number of times the sound repeats. Set to the minimum value, the sound will repeat once. Set to the maximum value, it will repeat infinitely.

Delay Time: The time between the original sound and its repeat. This is either set as an actual length of time (e.g., 0.566 milliseconds) or as a rhythmic value related to the tempo (if the unit has a metronome).

Output or Mix: The sound coming out of the delay is a "mix" of the original sound and the delayed sound. A minimum value will result in no delay at all, just the original sound. A maximum value will result in the opposite—all delay and no original sound. This setting is situation specific and will be discussed more below.

For "Fabian Theory," the instructions for the digital delay printed on the score are: Delay time: 0.566 milliseconds; Regeneration (feedback): 30%; Output (i.e., "mix"): 100%.

SETTING UP THE DELAY

The setup requires using microphones to pick up the marimba sound and send it to the delay unit. From there the sound will go to loudspeakers, which project to the audience. More details and advice on how to do this can be found at Westlake's website (www.rimshot.com.au).

Westlake wrote this piece with a specific digital delay unit in mind, the Roland SDE3000, which is now obsolete. If performing this piece, you will have to source your own delay, which will most likely be a newer rack-mounted unit, a good-quality guitar effects pedal (I have used the Line 6 Delay Modeler), or computer software (I have also used the delay in Ableton LIVE). The good news is that the controllable elements discussed above are pretty universal, although they might take a while to set correctly. Here are some tips:

The **delay time** of 0.566 milliseconds equals the quarter-note tempo of the opening of the piece (106 bpm). If you can't set the time in milliseconds, use a metronome set to quarter note = 106 and set the delay time by ear. Your delay might have a "tap tempo" function (where you can tap a button at the tempo you want). In this case, do your best to tap in time with the metronome at 106 bpm. While you want to be accurate, the piece will still work if you are slightly off in setting the delay time. Just remember that the delay is the quarter-note tempo for the opening.

Setting the **feedback** is more difficult as there are more variables. Feedback relies on the volume of the sound coming into the delay unit. Try this exercise: With the delay on and feedback set to around 30 percent, clap loudly into the microphone and count how many repeats you get. Now clap softly and count them. It should be no surprise that you hear less when you clap softly.

But what does that mean for us and this piece? As mentioned before, you need microphones to pick up the sound and send it to the delay, and these present a lot of variables. What kind of microphone and how many are used; how far away from the marimba they are placed; how much gain (volume) is put on each microphone—all of these will affect how the feedback will operate.

My solution has been to always defer to the original recording made by Australian percussionist Michael Askill, made under the supervision of the composer. The opening of the piece is shown in Figure 1.

In the 5/4 bars, the delay has time to fade out and leave a small silence before the next marimba entry. In measure 7 the delay has just faded out when the marimba begins in measure 8. This is enough to get a good idea of where to

Figure 1

set the feedback level. You will need to experiment with your equipment (ideally in the performance venue with someone listening in the audience), but a good guide is that a *forte* hit on the marimba should generate 4–5 repetitions before the sound disappears.

To understand the **Output** or **Mix**, I again defer to the recording. It is almost impossible to tell the difference between the acoustic marimba notes and the first "delayed" notes. By adding the digital delay effect, Westlake creates a very organic, singular sound—a struck note that is repeated several times while it fades out. I believe the goal of "Fabian Theory" is to make the audience believe that the marimba itself is doing the "delaying"—that all the sound is coming from one place.

This "delaying marimba" effect is much easier to achieve in a recording studio than on stage but it can be done. However, setting the delay output to 100 percent (as suggested in the score) can be very limiting. This setting means that when you strike the marimba, that first sound will *not* come through the speaker, and this can create problems. We want the audience to be hearing sound from only one place, but now we have two separate sound sources: marimba and speaker.

Several things have to be done to make this work. The first is to bring the speakers in as close to the marimba as possible without causing feedback. (Feedback occurs when the sound from the speaker is picked up again by the microphone and continually feeds back on itself.) The volume of the speaker must also be matched closely to the acoustic volume of the marimba. With this setup, an Output of 100 percent will work. If these factors aren't taken into consideration, there is the risk that the audience will hear things out of balance: either the soloist will be too loud and lose the interaction with the delay, or the performer will be too soft and the audience will hear nothing but the "delayed" sound from the speakers.

The easiest way to fix balance problems is to experiment with the output setting. Lowering it from 100 percent will start to put some of the original "pre-delay" sound into the speaker, and this will help to mix the two sound sources together if you need to. Of all the delay settings required for "Fabian Theory," the Output/Mix is the most situation-specific and is well worth spending some time experimenting with in your performance venue with the help of some good ears in the audience.

LOOPING

Measures 49–86 call for a short passage of notes to be recorded and played back on a continuous loop while the soloist plays new material on top. The Roland SDE3000 had a foot pedal function that allowed this to be done very easily. As you will most likely be using a different unit, this is another problem to solve. I strongly urge you to read Westlake's notes at www.rimshot.com as to the overall effect that he wants, and this will help guide you when devising a solution to this section.

Here are some suggestions for different setups:

• If using guitar effects pedals, add on a "loop" pedal (such as the Boss Loop Station or the Boomerang) and make a loop in real time. Make sure to place the pedal so it is easy to access while playing the marimba.
• If using a computer and software, you might be able to attach a MIDI pedal and make a real-time loop as described above.
• The loop can be pre-recorded and triggered via a MIDI foot pedal or pad. More details of this option are on the website.

It is important to know that during this section of the piece when the loop is playing, the delay effect itself is turned off. So whatever your solution to the loop, you must incorporate a way to turn the delay effect off at m. 51 and on again at m. 87.

ONE DELAY, SEVERAL TEMPOS

Let's turn our attention to how we play the piece. The beauty of "Fabian Theory" is in the amazing interplay between the live performer and the delay, and the resultant patterns that arise when playing different tempos and different rhythmic figures.

Throughout the piece there are three tempo indications, so we shall examine each in turn.

Quarter note = 106 (mm. 1–109)

This is the opening tempo of the piece and, as mentioned before, this is set by the delay. (If a beat happens every 0.566 seconds, that equates to 106 bpm.) It is also the most straightforward to play along with, as the resultant pattern is simply straight sixteenth notes. Syncopated accents give the illusion of a shifting feel, but everything is quite straight.

When the meter shifts to 5/8 or 3/8, it is a strict sixteenth note = sixteenth note relationship. The 5/8 will still contain a feel of constant eighth notes, but the 3/8 shifts into a compound feel on a bed of sixteenth notes. (It has more of a 6/16 feel.)

Quarter note = 134 (mm. 110–192)

As you might have realized, the delay time remains unchanged throughout the piece. Therefore, at the tempo changes, the player must alter his or her speed, but the delay will remain at 0.566 milliseconds. This is going to result in a much more complicated resultant pattern. Let's examine what this resultant pattern is and then look at how to play it.

The relationship of 134 to 106 is very close to 5:4. To be exact, it is my belief that the tempo at this section should actually be 132.5 bpm because 132.5:106 = 5:4. Playing eighth notes at 134 bpm with our delay results in a constant flow of sixteenths in our new tempo because each note now waits five sixteenths before it comes through the delay. Five sixteenths will place this next sounding of the note on an offbeat sixteenth (an "e" or "a"), in between the eighth notes that are being played on the marimba (see Figure 2).

A large section of the piece is at this tempo with this feel, so it is worth spending some time getting it to feel really comfortable and solid.

The hardest part comes when trying to find this tempo during the piece. The tempo change at m. 110 seemingly comes out of nowhere, but there is a way to make it easier. At m. 95, the meter changes from 4/4 to 3/8 without a change of tempo, but once you pass the change of meter, start to feel the pulse in dotted eighth notes. The tempo of this dotted eighth pulse is 141 bpm, which means that when you get to the actual tempo change at m. 110, it becomes just a slight shift down from 141 to 134 bpm (see Figure 3).

Quarter note = 106 (mm. 193–211)

This is a return to Tempo I and is the exact reverse of the process described above. Coming out of eighth notes of m. 192, the quarter-note pulse increases very slightly and becomes the dotted-eighth pulse of m. 193.

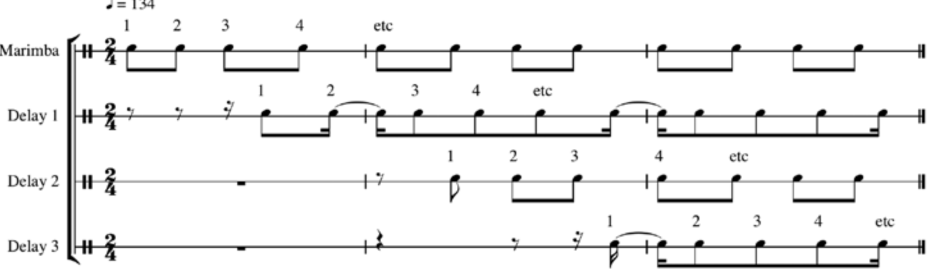
Quarter note = 134 (mm. 211–214)

This is exactly the same as the tempo change at m. 110.

Quarter note = 90 (m. 215–end)

This is at once the most remarkable and difficult of all the tempos in the piece. The relationship of 90 bpm to our delay is 5:6. This was

Figure 2



worked out with some trial and error by listening to the piece and doing some more math. The resultant pattern generated by the delay is sixteenth-note triplets, and a bit of calculating revealed that 5/6ths of 106 is 88.3. Again I believe that this is the correct tempo, but 90 bpm is close enough to make it work. A relationship of 5:6 means that we are dividing the beat into six (i.e., sixteenth-note triplets), and the delay is sounding each marimba note five sixteenth-note triplets later (see Figure 4).

This is really difficult to count while playing the piece, so here is how I think of it: The rhythm at the new tempo at m. 215 is written as is shown in Figure 5.

But think of it instead like is shown in Figure 6.

Why? If we have the tempo of quarter note = 90, we can play dotted-eighth notes as a cross rhythm over the top, and the tempo of this cross rhythm is 135 bpm. This works out nicely because our tempo in the previous measures is 134 bpm. Figure 7 shows the rhythm you want to practice with the delay, listening closely to the underlying resultant pattern

The tempo change (quarter note = 135) is not a big deal, and you should let yourself be guided by the new resultant pattern that emerges. Start with the rhythm only and then add the pitches from mm. 214–215. Once you are comfortably into the final tempo and rhythm at m. 215, shift your thinking into the notated triplet rhythm (without changing the rhythm!) and you'll be set to the end of the piece.

I am often surprised that there aren't many more pieces that utilize a digital delay like this—compared to recent advances in electro-acoustic technology, it is a surprisingly simple idea. What makes "Fabian Theory" such a remarkable piece is that it takes this simple idea and, in the hands of a virtuoso composer, turns it into a stroke of genius.

Figure 3

Figure 4

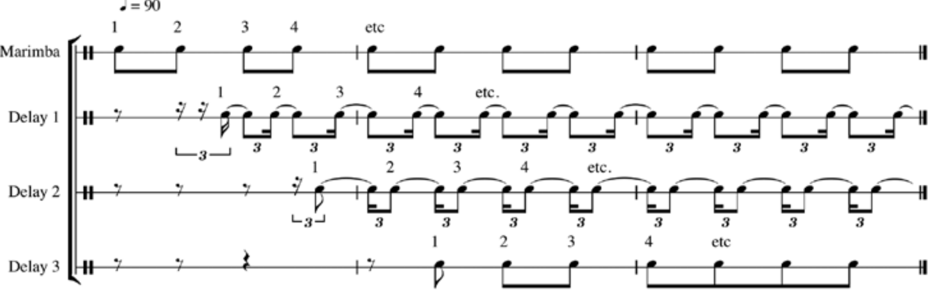


Figure 5

Figure 6

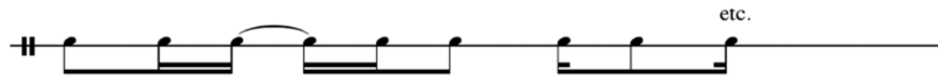
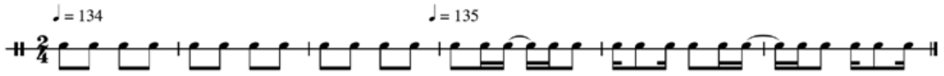


Figure 7



"Fabian Theory" by Nigel Westlake
Examples used with permission from the composer and Rimshot Music Australia Pty Ltd.

Jeremy Barnett is a doctoral student at the New England Conservatory of Music majoring in Contemporary Improvisation. Originally from Sydney, Australia, Jeremy moved to the USA in 2009 to complete a Master's in Marimba Performance at the Boston Conservatory, studying with Nancy Zeltsman. In Australia, Jeremy was a successful freelance percussionist, performing regularly with the Sydney Symphony, Australian Opera and Ballet Orchestra, Synergy Percussion, and bands including CODA and Petulant Frenzy (Australia's only Frank Zappa tribute band). He was on the committee for the Australian PAS Chapter for many years and presented his clinic "Electronic Mallet Percussion Basics" at PASIC 2012. PN

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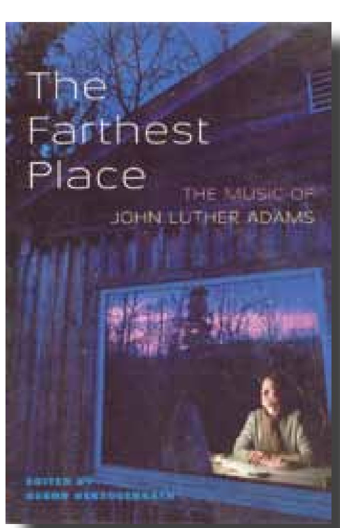
Difficulty Rating Scale	
I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

GENERAL RESOURCE

The Farthest Place: The Music of John Luther Adams
Ed. Bernd Herzogenrath
$40.00
University Press of New England

German scholar and author Bernd Herzogenrath is Professor of American Literature and Culture at Goethe University of Frankfurt/Main, Germany. His specialty fields of interest include 19th and 20th century American literature and culture, critical theory, and film/media studies. Herzogenrath's 309-page text is a collection of 15 essays authored by individuals who have personally performed the music of John Luther Adams or have developed a professional relationship with him as scholars, critics, or fellow composers. The contributors include Alex Ross, Sabine Feisst, Kyle Gann, Peter Garland, Steven Schick, David Rothenberg, Glenn Kotche, Robert Esler, Scott Deal, Todd Tarantino, Molly Sheridan, Dave Herr, Robert Carl, David Shimoni, and Noah Pollaczek.



Among the scholarly essays particularly significant are those by Alex Ross (music critic for *The New Yorker*), Steven Schick (University of California at San Diego), and Scott Deal (Indiana University Purdue University Indianapolis). Ross personalizes Adams as a conservationist/music composer whose passion for the natural sounds of the Arctic north and his desire to be continually inspired by this environment were his "reasons for moving to the state (of Alaska), because of the richness of its silences."

In his detailed description of Luther's "Inuksuit" (a 2009 composition for 9–99 percussionists approximately 75 minutes in length), Schick writes, "'Inuksuit' is a piece about the equilibrium between its human participants and the natural world in which they find themselves, between it and us." Having been raised on an Iowa farm, Schick finds a natural affinity between his roots and Adams' passion for nature and its sonic tapestry.

In his engaging analytical essay, Deal speaks of a commissioned composition by Adams that Deal performed at the University of Alaska-Fairbanks titled "Qilyaun," composed in 1998 for four bass drums or bass drums with electronic delay. Named for the large frame drum, *qilyaun*, this 70-minute composition captures the ambiance of the music from native Alaskans.

This soft-cover collection of insightful, scholarly essays should find itself in every research library. Adams has composed well over 50 unique compositions (also documented and annotated in the final essay by Noah Pollaczek, a music librarian/scholar). This book will provide illuminating insight into the music of John Luther Adams, whose musical impact is felt worldwide.

—*Jim Lambert*

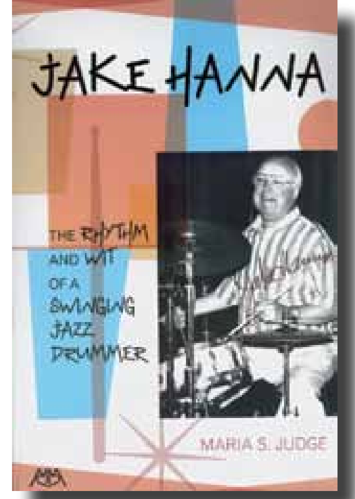
Jake Hanna: The Rhythm and Wit of a Swinging Drummer
Maria S. Judge
$24.95
Meredith Music

I remember sitting in the audience of the *Drummers of Woody Herman* panel discussion at PASIC 2002 in Columbus, Ohio with "side stitches" and tears in my eyes from laughing so hard at the stories from Jeff Hamilton and Jake Hanna. I thought to myself (regarding Hanna), "He's not very P.C., but he sure is funny!" When this book arrived in the mail, I knew I was in for an interesting read.

Maria Judge, Hanna's niece, divided this memoir into 16 chapters with brief interludes between many. The bulk of each chapter consists of stories, tributes, and anecdotes from nearly 200 contributors. The list of contributors includes family members, fellow musicians, and people from various facets of the music industry. Notable contributors range from fellow drummers Jeff Hamilton and Charlie Watts to pianists Marian McPartland and Toshiko Akiyoshi. Transcripts of interviews with Hanna himself are peppered throughout the book as well.

The book explores Hanna's upbringing and family life, his career experiences, including performing with the Woody Herman Band, Oscar Peterson, Tony Bennett, Harry James, his work on *The Merv Griffin Show*, his own Hanna-Fontana Band, and his favorite musician, Bing Crosby, to name only a few!

A legend for his funny stories and one-liners, time and again the reader gets a sense of what a great musician he was through the repeated appearances of such words and phrases as "great timekeeper," "great cymbal sound," "great brush player," "sensitivity," "warmth," and "subtlety." Other descriptive words common throughout the book include "generous," "loyal," "mentor," and "integrity." Contributors continually express great admiration and respect for both Hanna the person and Hanna the musician.



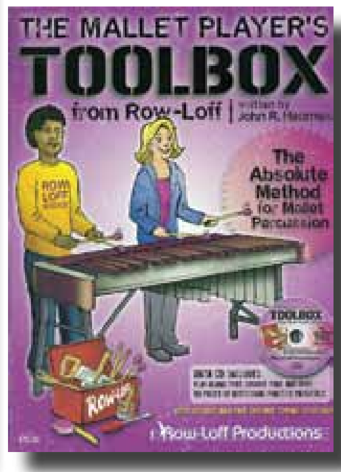
I found the short stories and anecdotes to be disruptive to the flow of learning about Hanna's life. If I had it to do over again, I would enjoy the book a chapter at a time. After reading the book, however, I find myself wanting to explore his lengthy discography, pull out my old LPs, and experience the master of swing all over again!

—*Susan Martin Tariq*

KEYBOARD PERCUSSION METHOD

The Mallet Player's Toolbox **I–III**
John R. Hearnes
$15.00
Row-Loff

What would you get if a percussion composer and percussion publisher decided to rework the traditional band method keyboard percussion book? Quite simply: *The Mallet Player's Toolbox*. Without straying far from the tried and true elements of a beginning band method book, this text adds a few enhancements and improvements to make it a viable option for a beginning percussion class.



Thankfully, after the obligatory information about keyboard percussion instruments, mallet choice, grip, playing position, etc., the musical material does not begin with B-flat whole notes! (Well, it does begin with B-flat, but uses quarter notes and quarter rests instead.) While the material continues in a similar format to what you'd expect from a beginning method (one- and two-line musical etudes, familiar tunes like "Hot Cross Buns" and Haydn's "Surprise Symphony," and the gradual addition of one new note at a time), the little improvements—like beginning with quarter notes or the picture of a full-range bell kit when identifying the placement of a new note—make this a slight improvement over a standard band method.

Not everything is ideal, however. The pages are densely packed with information, and the music notation is fairly small compared to other beginning methods. Additionally, the effort to align the musical examples and etudes with the companion *Snare Drummer's Toolbox* limits the flexibility to make this method specifically targeted for keyboard percussion development.

The key signatures are limited to F, B-flat, E-flat, and A-flat major for the first half of the book, although the pace of the material increases significantly in the last four lessons, adding all remaining major scales, incorporating sixteenth notes and triplets, and introducing the minor and pentatonic scale. The text wraps up with a nine-page introduction to timpani, including basic technique, several exercises, and two short etudes.

The book includes a CD with play-along tracks for specific etudes within the book as well as "stick clix" or "groove trax" that function as a replacement for a standard metronome. The CD also contains 35 pages of additional student resources such as scale sheets, exercises, and lesson extras, and approximately 50 pages of additional director resources primarily consisting of combined snare drum and mallet parts from the text in a score format.

—*Josh Gottry*

KEYBOARD PERCUSSION DUO

The Wizard of Oz Mallet Collection **IV+**
Harold Arlen and E.Y. Harburg
Arr. Anders Åstrand
$21.99
Alfred
Instrumentation: 5.0-octave marimba, vibraphone, orchestra bells

Anders Åstrand's love for music making is infectious. Evidence of his joy for music is found in his writings, which effectively galvanize groove, melodic play-

fulness, whimsy, and smiles for both the audience and performers. In that spirit, this collection of five arrangements (lasting between four and six minutes each) follow along the same lines as Åstrand's other "Mallet Collections" (music of Cole Porter and Gershwin) and are effective duets for four-mallet percussionists.

Both the marimbist and vibraphonist will enjoy the equal melodic weight given to each instrument, and for two of the selections the vibraphonist is asked to play on orchestra bells. Åstrand puts his unique stamp on "Over the Rainbow" by writing it in a style "like a music box," scoring melodic material in a syncopated fashion, yielding an effective twist on a familiar melody. "If I Only Had a Brain" and "Ding-Dong! The Witch is Dead" are both scored with a groovy Latin marimba accompaniment, while "We're Off to See the Wizard" incorporates unison eighth-note and sixteenth-note lines. "If I Were King of the Forest" is scored essentially as a marimba solo with light glockenspiel and bowed vibraphone accompaniment.

As with his other collections, Åstrand has arranged his pieces with the less experienced improvisers in mind, crafting interesting bass lines and written-out solos. Armed with these arrangements, you and a friend have all you need for performances at multiple venues, for a wide range of audiences.

—*Joshua D. Smith*

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KEYBOARD PERCUSSION ENSEMBLE

Once, in a grove of tamarisk V
Christopher Adler
$15.00
Liber Pulveris Press
Instrumentation (3 players): three keyboard percussion instruments

Described as a "post-minimal meditation" by the composer, this keyboard trio was inspired by Robert Browning's poem "Paracelsus." The work is written with stemmed notes as well as noteheads written in "rhythmic shorthand" that was invented by Adler. Performers keep a vertical alignment of an eighth-note pulse, but shifts of "musical events" do not have to happen simultaneously. It is a piece that would evolve over time with the performers' experimentation with the instrument and implement choices, and it would enhance any performer's listening and interacting skills. The score indicates a duration of 13 minutes, while Adler's website has an indication of 16 minutes. However, the performance linked to the website lasts 19 minutes.

I found the piece enjoyable when I simply let it wash over me, becoming completely absorbed by the smooth, flowing, harmonious evolution of sounds.

—*Susan Martin Tariq*

PERCUSSION ENSEMBLE

Postludes III–IV
Elliot Cole
$60.00 print/$45.00 pdf download
Lulu Enterprises
Instrumentation (4 players): one 3.0-octave vibraphone, two bows each

Everyone loves the sound of a bowed vibraphone. This is because bowed notes, when utilized appropriately, can wonderfully portray a spectrum of emotions and moods—haunting, mysterious, luxurious, serene, beautiful, etc. Such is the case with this collection of eight pieces for percussion quartet.

Lasting between two and four-and-a-half minutes, each movement requires all four percussionists to share one vibraphone and utilize two bows. Additionally, some of the movements require the performers to mute notes (either with their hands or bows), strike bars with their fingers, and produce harmonics. Listened to all at once, the eight movements begin to feel quite similar as the sound of notes melting into one another loses appeal and uniqueness. However, if only one or a handful of movements were programmed on a concert or recital (as was the case with Tennessee Tech University at PASIC 2012), your audience's "ooh and aah" factor will be substantially kicked up several notches.

While each movement is unique in character and charm (movement 3 is a serene waltz utilizing major 3rds; movement 5 hinges on perfect 5ths), the depth and substance of these works anchor on the sonic uniqueness of bowed notes—not "groundbreaking" in our field. Cole's shining maturity as a composer (and risk taker) is truly found in movements 1 and 6. It is in these movements where he effectively combines bowed chords with rhythmic pulsations and punctuations from bare fingers. This juxtaposition of sounds aids in imaginative phrase delivery, making for a memorable listening experience.

—*Joshua D. Smith*

Yo! Christmas Tree III+
Arr. Chris Crockarell
$35.00
Row-Loff
Instrumentation (8–9 players): xylophone, 2 vibraphones, 4.0-octave marimba, 4.5-octave marimba, drumset, tambourine, suspended cymbal, mark tree, siren whistle, sleighbells, optional bass guitar

Although the siren whistle moment may be a bit over the top, Chris Crockarell's arrangement of "O Christmas Tree," set to a solid and steady Bo Diddley beat, is a fun and energetic take on a familiar Christmas favorite written for a medium-sized keyboard percussion ensemble along with drumset, one percussionist, and an optional bass guitar. This part is written with a five-string instrument in mind, so you would need numerous octave adjustments for a standard four-string bass guitar.

With the exception of a few three-note chords in the second vibraphone voice, all the keyboard parts are playable with two mallets. Most of these parts make extensive use of double-stops, contributing to a big sound from the ensemble without adding much in terms of difficulty within this laid-back tempo. Almost all of the keyboard voices at one point also feature a short two-measure solo "lick" between fragments of the melody, which is really the only portion of the piece that wouldn't be immediately "readable" by an intermediate ensemble. The general feel of the groove breaks up just a bit with a light interlude about halfway through the piece as well as a brief waltz section near the end, but the transitions are handled nicely and the result is very effective.

Using some particularly nice chord voicing along with a groove that is simple and straight forward, Crockarell has created an enjoyable and appropriate arrangement worthy of consideration for any (not too particularly formal) holiday performance.

—*Josh Gottry*

SNARE DRUM METHOD

Stick it to Your Chops III–V
Kirby Jacobsen
$14.95
Black River Music Plus – Drums

This snare drum method book is designed to serve as a resource for those looking to expand their technical control through studies in sticking and accents. The book is comprised of three sections: warm-ups, accents, and combinations. The "warm-up" section consists of eighth-note groupings with shifting accents and stickings. The "accents" section outlines variations on the double-stroke roll, single paradiddle, flam taps, and flam accents. By shifting the accent groupings over repeated rhythms, the author uses a "grid" approach that has been seen in contemporary marching percussion techniques. The last section (and the one to which the majority of the text is devoted), "combinations," proposes a unique approach to practicing various stickings.

Divided into chapters focusing on 3-, 4-, 5-, 6-, 7-, and 8-note groupings, material is presented in two ways. First, sticking variations are presented for each type of note grouping (similar to Stone's *Stick Control* or Morello's *Master Studies*). Second, the author presents a "rhythm chart" (a collection of various 3-, 4-, 5-, 6-, 7-, or 8-note rhythms) to which the stickings can be applied. In addition to serving as a means of developing evenness and control, this system will certainly encourage the student to focus on clarity and interpretation, as identical stickings are used for changing rhythms. Certainly, this "old wine in new bottles" approach is the stand-out feature of the book and is worthy of those looking to apply some creativity to their teaching or study.

—*Jason Baker*

SNARE DRUM SOLO

Stick Twisters V
Kirby Jacobsen
$9.95 (book only)/$12.95 (book and CD)
Black River Music Plus – Drums

This collection of 13 solos will challenge an advanced snare drummer's technique, musicality, and reading abilities. The most prominent feature of the material in these solos is the use of non-linear and imbedded rhythmic groupings. While these elements are similar to those found in solos by Stuart Saunders Smith and Alexander Lepak, Kirby Jacobsen creates a unique language by combining these complex rhythms with quasi-rudimental writing. This usually occurs through the use of compound flam, drag, and roll rudiments. With very few sticking indications and no indications as to roll interpretation, much is left up to the performer in determining the identity of each piece.

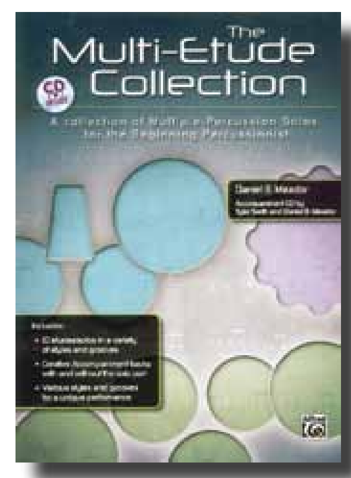
The collection also includes a CD of the composer performing each solo. This would be especially helpful to performers who are not familiar with complex rhythms. Each solo is performed with an exacting level of accuracy. Jacobsen's sound is characteristically legato and relaxed throughout, with noticeable attention given to dynamic contrasts.

—*Jason Baker*

MULTIPLE PERCUSSION SOLO

The Multi-Etude Collection II–III
Daniel B. Meador
$9.99
Alfred
Instrumentation: three tom-toms, snare drum, cowbell, woodblock, bongos, crash cymbal, ride cymbal, pedal bass drum, tambourine

My junior high percussion students absolutely love when I fire up *GarageBand* tracks in class. If your students are the same, this collection of ten multiple-



percussion solos is definitely worth a look. Using manageable instrumentation, appropriate rhythms, and simple time signatures, these solos allow students to enjoy their first multiple-percussion experience rather than being overwhelmed with too much information. Multi-dimensional in every sense of the word, these pieces will motivate students to practice and alleviate planning time for educators.

Although I am pleased with the entire product, my favorite aspect is the CD. Daniel Meador includes two separate tracks for each solo, one with the solo part and one without. This allows students to practice with their part, but they can also use the track to accompany them in a performance. With each solo composed in a different style, the CD inherently encourages performers to nuance the ideas in a unique way. Students and educators alike will be pleased with the use of only three to five instruments in each piece. This allows students to focus on moving between the instruments and balancing the varying timbral combinations. Furthermore, Meador calls for different implements and techniques that will expose students to ideas often encountered in standard multiple-percussion works.

An introductory page precedes each solo. In addition to a clear setup diagram and notation key, the composer explains the main educational points of each etude. Some examples include "playing while turning snares on and off," "developing consistent and connected rolls on toms," "hand and foot independence," and more. A great resource for those who teach junior high and high school students, these etudes could also be used as easy sight-reading etudes for young collegiate students.

—Darin Olson

MARCHING PERCUSSION

Stick Technique **II–VI**
Bill Bachman
$14.95
Modern Drummer

As percussion pedagogy has continued to develop into the 21st century, we have seen several attempts to recodify the basics of stick control that were laid out by founding fathers like George L. Stone, Sanford A. Moeller, and others. Books by the likes of Joe Morello and, later, Jeff Moore, have attempted to expand and clarify what constitutes our foundational techniques and provide a sequence of exercises that will best help the student master those techniques. We still have a long way to go before we reach a consensus equal to that of violin or piano, but those instruments have had more time to work on it. Bill Bachman's book, *Stick Technique*, is another step along this path and is an excellent addition to the percussion pedagogy literature.

This book is for anyone who plays with sticks. Rudimental and concert style drummers, along with drumset players, will all find this book very beneficial. It is divided into three main sections. The "Technique" section presents an excellent discussion on matched grip, which he breaks down into German, French, and American. Bachman's choice is the American grip, but he doesn't discount the advantages of the other two. Next the fulcrum is thoroughly discussed, including first finger and second finger fulcrums. A discussion on the traditional grip follows with a quick look at the fulcrum between the thumb and base of the index finger. Each concept is illustrated with a picture.

This section also includes a detailed discussion of all the stroke types. Bachman begins with the "free stroke," which is the name he uses for the full stroke or legato stroke. This stroke forms the foundation of all the other stroke types. The discussion includes instructions on how to play this stroke with both matched and traditional grips. For double and triple strokes, Bachman recommends the "alley-oop" stroke, which is "a wrist/finger free-stroke combination." He feels that relying on the bounce alone, or the wrist alone, will not produce the desired even double or triple stroke. Other strokes include down strokes, taps, and upstrokes, along with an extensive section on the Moeller whip stroke. The "Technique" section ends with a summary on how to practice and build speed.

Section two deals with what Bachman has determined are the "Top Twelve Rudiments," or a distilled list "that contain the essential hand motions you'll need to master in order to play any other rudiment or sticking pattern." These include the single-stroke roll, double-stroke roll, triple-stroke roll, buzz roll, paradiddle, six-stroke roll, flam, flam accent, flam tap, inverted flam tap, drag, and dragadiddle. Each rudiment is then presented with a short discussion followed by exercises based on the rudiment. Often, rudiments like the flam accent are broken down into separate right or left hand stickings. There is a mixture of shorter, Stone-like repetitive patterns and longer, more complex exercises throughout.

The third section, "Chop Builders," is for the student who has mastered the 12 rudiments of section two and is ready for involved workouts using accents and variant sticking patterns. As with the rudiment section, each of the 15 chop builders begins with an explanation followed by exercises to practice. These are all very practical and focus on a specific aspect of sticking technique. Here is where the student really gets into the more intricate patterns that help develop finesse and dexterity.

The book concludes with a few bonus sections of two-handed coordination/independence exercises written in two separate parts, one for each hand. One hand plays an ostinato pattern while the other hand performs rhythms against it. These are presented in both straight eighth/sixteenth and triplet style and can be applied to drumset as well.

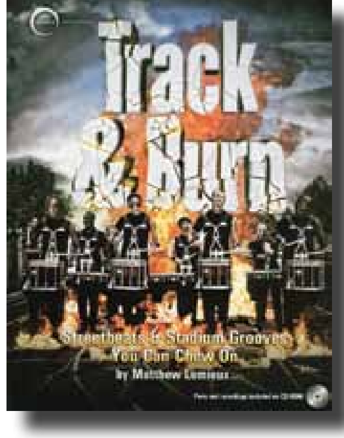
Any serious percussion student will not go wrong working through this book. It could be used with a teacher, but an experienced student could use the book alone because the text is so clear and complete. While Bachman's drum corps background is apparent in his approach, the scope of the book is such that it will apply to any style of snare drum study.

—Tom Morgan

Track & Burn **IV–VI**
Matthew Lemieux
$50.00
Tapspace

The subtitle of this collection is *Streetbeats and Stadium Grooves You Can Chew On*. I agree with that description, as these pieces contain some of most advanced rudimental rhythmic content in print today. It will take considerable individual and ensemble rehearsal time to put these pieces together with the consistency and accuracy required. The demonstration Virtual Drumline (VDL) recordings provided have been expertly mixed and are excellent representations of the compositions. All pieces are scored for snare, tenor, bass drum, and cymbals. Individual parts (pdf) and the audio recordings are included on the accompanying CD-ROM. All bass drum parts are scored for 4–9 players in order to fit any size bass line.

In spite of the high level of difficulty, these pieces really *groove* and create inventive, funky feels that can be used by advanced drumlines. In addition to their use as marching cadences and stand grooves (the collection includes eight cadences and six stadium grooves), they can be played as ensemble pieces at the conclusion of a warm-up session. These pieces are also worthy of study for expanding rhythmic vocabulary and for licks that are suitable for section features and individual solo composition.



If you are looking for contemporary advanced rudimental compositions that will push your technique, concentration, and rhythmic subdivision skills, this is the collection for you. I really enjoyed playing through these pieces and found them inspiring for both performing and composing. I give this collection my highest recommendation.

—Jeff Moore

MIXED INSTRUMENTATION

Petite Somme **IV**
Matthew Prins
$14.95
HaMaR Publications
Instrumentation: flute and vibraphone

Collaborative compositions for percussion permit composers to explore and expand the color palettes beyond the percussion textures. One combination that has proven to be fascinating to many composers is flute and percussion. This publication for flute and vibraphone has some interesting material that is unique for vibraphone.

Scored in C major, the notation is linear and can be played with two mallets. The duo is scored as an Andante and opens with outlines of chord arpeggios to provide a harmonic base for the flute. The two performers are able to work together with parts they share or statement-answer phrases.

The work is in a standard three-part form with the middle section being a shift in rhythmic feel through the use of triplets, rather than the common binary material in the opening and closing sections. The thematic material is very tonal, with occasional shifts in harmony, via accidentals to set up changing chord sequences. There are no dampening instructions in the vibraphone part, but pedal changes are clearly notated.

Typically, most compositions on a percussion recital are contemporary; this work would provide an excellent contrast in style.

—George Frock

STEEL PAN ENSEMBLE

Dreaming With a Broken Heart — III
John Mayer
arr. Patrick Moore
$18.99
Alfred
Instrumentation: five steel pans, opt. bass guitar, drumset

Opening with a two-measure introduction of arpeggiated harmonies in both the double tenors and double seconds, Patrick Moore's arrangement of John Mayer's 2006 tune "Dreaming With a Broken Heart" presents the familiar, slower melody doubled in both the lead pan and double tenors. Because of the mildly challenging syncopation of the melody's rhythm, Moore's arrangement is not an entry-level pop arrangement, but the supporting parts (other than the lead and double tenors) are easier in their scoring. The bass pan part and the optional bass guitar parts are identical.

An integral element in a successful performance of this arrangement is careful attention to the indicated tempo (quarter equals 70 bpm) and dynamic markings, particularly the crescendos and decresendos.

—*Jim Lambert*

I'm Yours — IV
Jason Mraz
arr. Jeff Moore
Alfred
Instrumentation: five steel pans, opt. bass guitar, drumset

It is always a treat for casual audiences to hear a familiar tune. I write this the morning after witnessing over 100 high school band students doing the "Gangnam Style" dance in Halloween costumes. Although there is not a Jason Mraz dance craze sweeping the nation, this selection from Alfred's Pop Steel Drum Ensemble Series can serve a similar purpose. Written in a reggae style, the catchy melody of this chart would be a great addition to the set list for a gigging steel drum ensemble.

Written for seven players, the score calls for lead, double tenors, double seconds, cello/guitar, bass pans, drumset, and optional bass guitar. The bass guitar part is identical to that of the bass pans. Thus it could be omitted or used to contribute to the low-end texture.

While the melodic material is highly syncopated, the accompanying parts are easier and more repetitive. An improvised solo is included and contains clear chord symbols. Using C, G, A minor, F, and D, this simple chord progression will offer performers of varying improvisational skills the opportunity to take a chorus. Jeff Moore also states the solo section can be repeated or skipped entirely. Performed as a scat solo in the original, this section could provide a lot of fun improvisation activities in an educational setting.

—*Darin Olson*

Walkin' on the Sun — II
Steve Harwell, Greg Camp, Paul Delisle, Kevin Iannello
arr. Jeff Moore
$17.99
Alfred
Instrumentation: five steel pans, opt. bass guitar, drumset

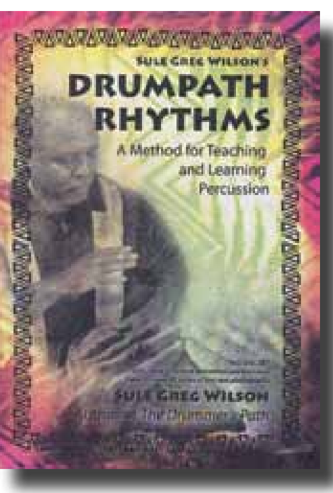
Part of Alfred's Pop Steel Drum Ensemble series, Jeff Moore's excellent arrangement of "Walkin' on the Sun" is an accessible, grooving, tuneful piece that is challenging both for the lead pans and double tenors. The bass pan and bass guitar parts are identical, and the double seconds part is very accessible with sufficient harmonic strumming for this arrangement. Taking the listener through the standard verse/chorus structure, this compact 3½-minute arrangement is well conceived and perfectly fit for a gig book.

—*Jim Lambert*

WORLD PERCUSSION METHOD

Drumpath Rhythms: A Method for Teaching and Learning Percussion
Sule Greg Wilson
$40.00
Griot Path Media

"Shave and a haircut—two bits!" According to Sule Greg Wilson, if you've ever sung that phrase, you've been "touched by U.S. African culture." Wilson claims that the phrase, and others like it, are centuries old drumming rhythms that have found their way into American vernacular/folk music, including jazz (Dizzy Gillespie's "Salt Peanuts!" for instance). Wilson's method of instruction for hand drumming (djembe and conga are detailed in this DVD) is what he calls a traditional "U.S. African" (rather than "African American") technique of learning music and dance.



The method used throughout is built around chanting rhythmic phrases ("chik-en neck" and "and-a one and-a two and-a pebble in my shoe" are examples of this kind of chanting), then turning those phrases into drumming patterns. There is not a great deal of technical instruction on the DVD; rather, the focus is on learning the rhythms and putting them together with an ensemble. However, the DVD comes packaged with a CD containing a 92-page pdf instruction manual, which is conversational in tone but full of inspirational advice and instructional/technical material for more mature students.

The ensemble section of the DVD, where Wilson demonstrates how to layer the rhythms for a group of drummers, is also a highlight. The ensemble features Ric Baylor, Kalani, Kei Ogawa, and Victor Orlando. Wilson is animated and full of energy on the DVD (sometimes to the extreme), which would likely appeal to young students. *Drumpath Rhythms* is a good resource for a drum circle facilitator, amateur hand drum enthusiast, or music therapist. I will leave you with my favorite Wilson quote: "That's it, you dig?"

—*John Lane*

DRUMSET

Foo Fighters — IV
Radiohead — IV
$19.99 each
Alfred

Drummers who want to learn the drum parts to songs by these two bands will be excited about these two books and play-along CDs. *Foo Fighters* contains lead sheets with drum parts (*a la* Taylor Hawkins), and individual drum parts for eight songs, including "All My Life," "Everlong," "Learn to Fly," "Monkey Wrench," "My Hero," "The Pretender," "Times Like These," and "Walk." Using the same format, *Radiohead* includes eight of the band's hits, including "2+2=5," "Anyone Can Play Guitar," "Creep," "Just," "Knives Out," "Optimistic," "Paranoid Android," and "Weird Fishes/Arpeggi." Both book/CD sets come with TnT (Tone 'n Tempo) Changer software that can change keys, loop playback, and mute tracks for play-along.

The CDs present each tune with drums and then a second version without drums to be used as a play-along. The drum parts are fully notated just as they are performed on the recording. The full band versions also include lyrics.

With resources like these, students no longer need to go through the tedious process of transcribing drum parts from recordings. While this certainly makes learning the drum parts easier, I wonder if something has been lost by making everything so user friendly. Even so, these books and CDs are a valuable contribution to the drumset pedagogy literature.

—*Tom Morgan*

Ready, Drum Set, Go! — II
James L. Moore
$5.00
Per-Mus

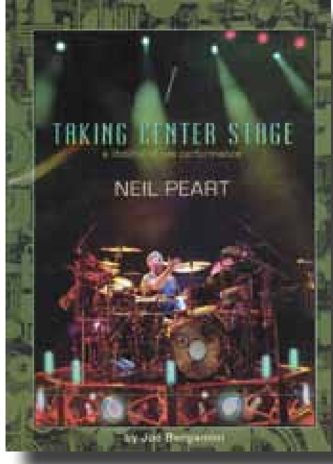
If you are teaching very young students to play the drumset, this collection of four easy solos with accompaniment will provide solid educational material that is fun. The "drumset" is really just a bass drum and snare drum, but other components of the drumset could be added to the parts if desired. The arrangements include melody "accompaniments," based on "The Old Clock," "The Yellow Rose of Texas," "Rockin' the Little Brown Jug," and "Camptown Races Rock." These are very easy melodic parts that consist of a simple melody with no harmony and can be played on any melodic instrument, by the teacher or by another student or students. Permission is given to copy the melodic parts if needed for a larger ensemble.

The set of arrangements comes with suggested warm-up patterns for bass drum and snare drum. These seven, one-measure exercises are taken directly from the actual drumset parts, so when the student learns to play the warm-up patterns, much of the music is learned as well. The composer states, "Another use of this material could be 'concert style' standup playing by percussion sections—with one or more players playing the snare drum line, another playing the bass drum line, one or more playing the melody line on mallet percussion instruments, etc."

This is a versatile package of musical arrangements that is a good entry point for very young players. This approach could be expanded with pieces that feature more involved melodic parts and the inclusion of more drumset components and even space for improvisation.

—*Tom Morgan*

Taking Center Stage, a lifetime of live performances, Neil Peart
Joe Bergamini
$29.99
Hudson Music



This publication provides a historical, in-depth study of the contributions of drumming icon Neil Peart. It is well documented that Peart is one of the most creative drummers in modern music history. Through his years with the group Rush, he has been creative by constantly changing styles of performances, with the use of instrumentation and drumheads, cymbals, and the addition of bells, triangles, gongs, and electronic sounds.

The text provides detailed diagrams of the drum setup for each of the Rush tours. Also included are excerpts from the music performed on each tour, an analysis of the drum parts, and written-out transcriptions of the songs featured. The text is so detailed that the materials are presented in 15 chapters. It should be mentioned that the title of this collection is the same as two DVDs issued at an earlier date.

The extensive research and in-depth study that the author has given in preparing this text is phenomenal. The materials presented are so thorough that teachers, students, and even musicologists can benefit from this outstanding publication.

—*George Frock*

RECORDINGS

In Motion: The Percussion Music of David Stock
Brett William Dietz, Griffin Campbell, Robert DiLutis, Kimberly Houser, Jude Traxler, and Hamiruge—The LSU Percussion Group
Cat Crisis Records

"The path of development is a journey of discovery that is clear only in retrospect, and it's rarely a straight line." This quote by author and psychologist Eileen Kennedy-Moore could have been about listening to this recording of David Stock's percussion music. Brett William Dietz (percussion), Griffin Campbell (saxophone), Robert DiLutis (clarinet), Kimberly Houser (harp), Jude Traxler (percussion), and Hamiruge—The LSU Percussion Group, give nuanced and energetic performances.

Dietz's solo marimba performances on "Rosewood Reflections" and "Three Vignettes" are kinetic and colorful. It is refreshing to hear such masterfully crafted compositions for marimba! Another highlight of the CD, perhaps my favorite work on the album, is "Breathless" for soprano saxophone and vibes (and various percussion)—a *tour de force* for both players. "Double Bars" is a playful compositional study in tightly wound rhythm and tone colors for vibes (Traxler) and marimba (Dietz).

Stock's music is lively and friendly, yet smart and well crafted. I hope this recording makes his percussion music more well known and widely performed. I read a quote by Gerard Schwartz while writing this review, which sums up Stock's music well: "[it] can relate to an audience without being sugary." Beginning with Stock's first work for percussion, "Shadow Music," *In Motion* is a snapshot of how an engaging composer has made use of percussion through a long and distinguished career.

—*John Lane*

Kristen Sings and Plays and Rings
Kristen Shiner McGuire
Self-Published

I'm totally charmed: This swinging solo debut by the multi-talented Kristen Shiner McGuire is sure to conjure a smile. McGuire not only sings on every track but also performs on drums/percussion, vibraphone, and marimba. A talented studio ensemble joins her: Paul Hofmann and David McGuire (piano), Dave Arenius (bass), and Paul Smoker (trumpet). McGuire says that this album reflects her own musical journey over the last 50 years.

Jazz standards abound and are nicely interpreted, including lovely piano and vibe duet arrangements of "Night and Day" and "What Game Shall We Play Today?" The latter Chick Corea tune sparkles with clarity and lively interplay. McGuire highlights her solid drumming throughout by performing a whimsical drum solo (á la Art Blakey) on "A Night in Tunisia." There is a certain indefinable lyricism to McGuire's drumming on tracks like "Girl Talk," which is the perfect complement to the suppleness of her singing voice.

I don't want to focus too much on the singing, as this is *"Percussive" Notes* after all. However, McGuire hearkens back to the golden days of female jazz singers: She conjures sultry scat singing reminiscent of Ella Fitzgerald and the worldly resonance of Sarah Vaughan. This, plus the swinging drumming on quirky arrangements like "Lover," here realized in alternating meters of 5/4 and 6/4, and the virtuosic vibraphone improvisations add up to a fun listen. I have a fondness for those legendary ladies of jazz, so this album hits the mark for me. I think you'll be charmed too!

—*John Lane*

Sceneries: for Percussion and Ensemble
Christian Martinez and the Esbjerg Ensemble
Per Nørgård
Dacapo Records

Alternately haunting, harshly dissonant, and sublime, *Sceneries* features Colombian-born percussionist Christian Martínez, who performs as a soloist and with the Esbjerg Ensemble, conducted by Petter Sundkvist, in this collection of mostly contemporary works by Per Nørgård. Percussionists around the world will remember his monolithic percussion work "I Ching." This album sheds light on recent developments in Nørgård's percussion/chamber music as he continues to explore what he calls "cosmic interrelations," the forces of nature, Eastern mysticism, and exoticism.

The solo work, "Arabesques"—composed for and expertly performed by Martínez—captures, in the words of the composer, "small meander-like windings with rhythmic and melodic fluctuations that recall Arab ornamentation." Broken into three movements, the work is scored for vibraphone (No. 1), marimba with a collection of drums (No. 2), and finally (and most unusually) a musical saw, which joins the marimba and vibes in the third movement. Unusually orchestrated chamber music fills out the remainder of the CD: "Prelude to Breaking" for eight instruments; "Four Mediations" for organ, percussion, winds, and cello; and "Three Scenes," a septet for percussion, winds, and strings.

Those familiar with Nørgård's music from the 1970s will be surprised and pleased with the new directions. My guess is that this CD would not land in anyone's hands accidentally. If you have never heard of Per Nørgård, do yourself a favor and check this CD out. Just when you grasp a sure footing, Nørgård's music has the ability to pull the rug out from underneath; unpredictability is the strongest element of this music.

—*John Lane*

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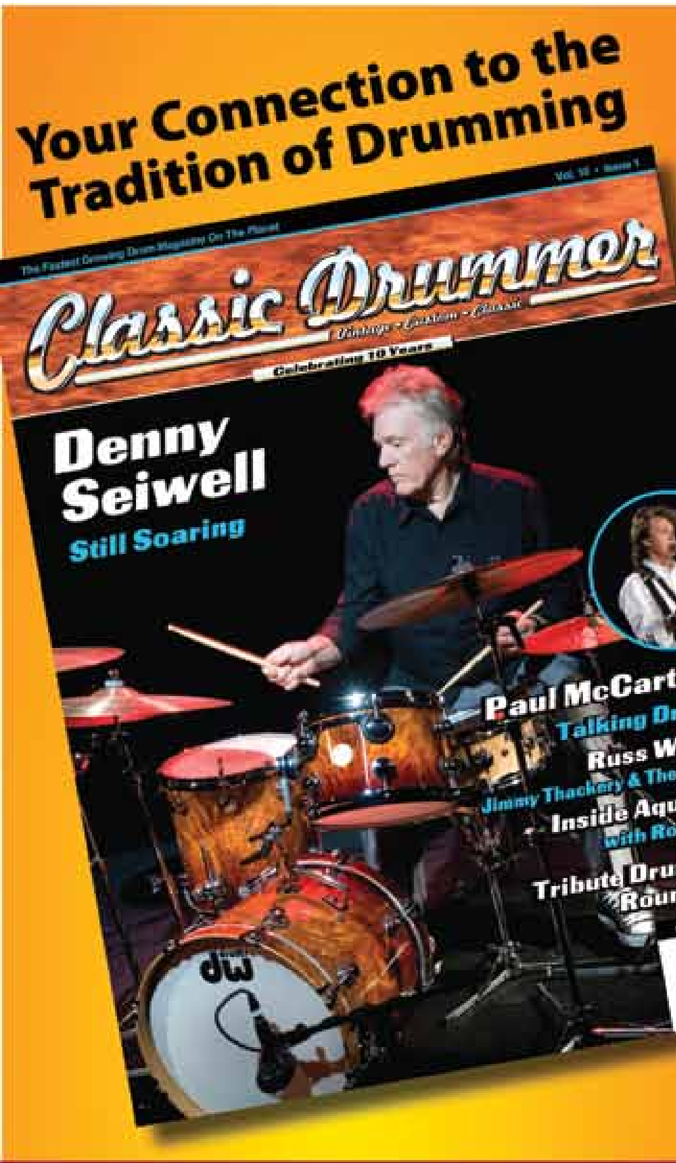

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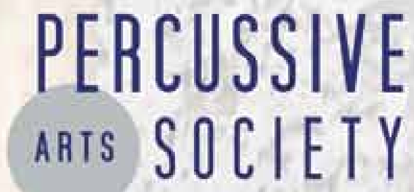

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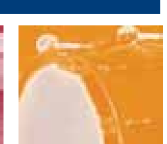

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"The Rudiment Project" was created by the Marching Percussion Committee of the Percussive Arts Society as a vehicle to demonstrate the benefits of the study of rudiments in marching, concert and drumset applications.

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VINTAGE HI-HATS FROM THE PAS COLLECTION

During the late 19th century, most popular American orchestras and dance bands utilized two percussion players performing on bass drum and crash cymbals separately. Gradually, the practice of using a single performer, simultaneously playing attached cymbal and bass drum, became the norm. As the mechanical bass drum pedal evolved, it generally included an arm that would also strike a single, vertically mounted cymbal, imitating the attached cymbal and bass drum concept. Eventually, however, performers realized that this was not an authentic crash cymbal sound when compared to two cymbals struck together. Always inventive by nature, numerous drummer/inventors realized that a performer's left foot was free to create this crash cymbal sound, and they began to experiment with the concept, leading to what ultimately became the common "hi-hat," after a period where the instruments were known as "sock" cymbals.

An early concept in the creative process was to simply manufacture a hinged board, shaped like a shoe, but large enough to hold the two cymbals. A simple spring between the boards, a strap over the foot of the player, or both could assist the opening and closing process for what was later named the "snowshoe" pedal. (See Figure 1.)

Because the snowshoe pedal took a significant amount of floor space, and because trap drummers were accustomed to reaching down to strike the bass drum and the vertically attached cymbal with their drumsticks or mallets, several early designs placed the cymbals in a vertical arrangement. (See Figures 2 and 3.)

Realizing that gravity could assist in the mechanical process of playing two cymbals together with the foot, the placement of the cymbals was turned horizontally, but still remained low to the ground. This design resulted in a better "crash" sound due to the suspended nature of the cymbals, but it did not allow the performer to easily strike the top cymbal with a stick or mallet. (See Figure 4.)

The final innovation, resulting in the easily identifiable "high hat" instrument, was to extend the vertical pipe, which held an internal spring, to a height at which the performer could easily strike it along with the other "traps" on the kit. (See Figure 5.)

Though hi-hats are played with the foot, other innovative instruments have appeared from time to time over the last century in order to create similar sounds or "effects" for a drummer's vast arsenal of "trap" instruments and sound effects. One example of this inventiveness is Billy Gladstone's hand-held version, the "Hand Sock," which allowed a standing performer to quickly grab a small pair of cymbals and play them with one hand. (See Figure 6.)

—James A. Strain, PAS Historian; Otice C. Sircy, PAS Museum Curator and Librarian; and Heath Towson, PAS Programs and Operations Coordinator

Figure 1: Snowshoe pedal, from the Roy Knapp trap set, PAS 30, Donated by Jim Knapp

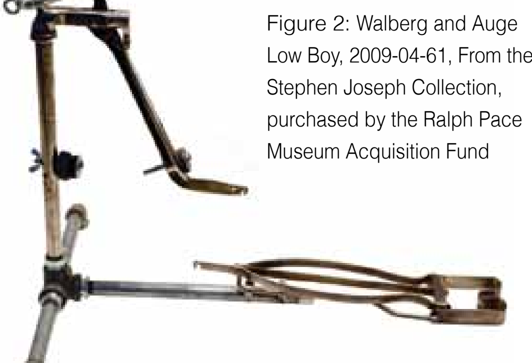

Figure 2: Walberg and Auge Low Boy, 2009-04-61, From the Stephen Joseph Collection, purchased by the Ralph Pace Museum Acquisition Fund

Figure 3: Duncan Sock Pedal Low Boy, 2009-04-60, From the Stephen Joseph Collection, purchased by the Ralph Pace Museum Acquisition Fund

Figure 4: Walberg & Auge Perfection Sock Cymbal Pedal, 2009-09-04, Donated by Karen Vibe

Figure 5: Hi-Hat Stand, manufacturer unknown, 2009-04-65. From the Stephen Joseph Collection, purchased by the Ralph Pace Museum Acquisition Fund

Figure 6: Gladstone/Wolf Hand Held Hi-Hat, 2007-05-01 Donated by Thomas Akins

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