Percussive Notes

The journal of the Percussive Arts Society • Vol. 48, No. 1 • January 2010

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Swiss Drumming and the Baseler Fasnacht

Using Digital Samples in the Orchestra . The Dominican Tambora . Correcting Gershwin's Percussion Parts

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From the President

We Got Rhythm!

By Steve Houghton

Warm Greetings: I hope you all enjoyed a wonderful holiday season, found some needed rest and relaxation, and are now ready to ease into the New Year.

PASIC

I truly hope that all of you enjoyed PASIC 2009. Jeff Hartsough, Michael Kenyon, and the entire PAS staff worked tirelessly to make PASIC a special show for everyone. The Executive Committee, Board of Directors, chapter presidents, and committee chairs and their members were engaged at every level, working to move the society forward. As usual, the numerous concerts, clinics, master classes, competitions, mock auditions, panel discussions, and committee meetings offered something for everyone.

Although we are still recovering and sifting through all of the post-convention feedback, I can say that it was an exciting, engaging, and most enjoyable four days! Artists, teachers, students, and industry members enthusiastically embraced both the museum and our new convention home of Indianapolis with open arms.

RHYTHM! DISCOVERY CENTER

PAS celebrated the grand opening of Rhythm! Discovery Center during PASIC, resulting in a very emotional evening. It was very rewarding to look around at our members, young and old, finally being able to enjoy this beautiful new space dedicated to percussion. The excitement and amazement created by the modern museum design, engaging exhibits, incredible instruments, and colorful video footage was magical.

The Discovery Center is not a large space by museum standards, but we do have a very big story to tell—a story best told by our members. We did not have a large endowment or a museum staff to make this a reality. This project was realized by the vision of the Board, the hard work of the PAS staff, and the grass-roots work by our members from all over the world.

PAS is fortunate to have as its members the greatest percussion artists on the planet, the finest teachers and educators, the most passionate and talented students, and dedicated and supportive percussion industry partners. Our corporate members are the "cream of the crop," many of them percussion industry icons who invented these amazing instruments. The beautiful instruments in the entrance of the museum donated by Ron Vaughn, Remo, and Zildjian struck (no pun intended) the right tone. Through a partnership with PAS, the Wenger Corporation provided two amazing sound-proof practice modules, which will get quite a workout in the coming years. We look forward to working closely with the entire percussion industry in the future, developing new and exciting exhibits and displays.

At the core, it's the PAS members who have helped to create and discover Rhythm!, making it come alive! Emil Richards, one of the greatest percussionists on earth who, without a doubt, has the most extensive percussion instrument collection in the world, has been invaluable. Emil and his wife, Celeste, have been supporters of the museum since its inception in Lawton, Oklahoma. As you walk through the new space you can enjoy a large number of his unique instruments on display and learn from him through his video clips. Thanks, Emil and Celeste!

PAS Hall of Fame member Mickey Hart was able to spend some quality time at Rhythm! Discovery Center, where he was involved in a book signing. Mickey provided the great voiceover material you hear as you enter the museum. As he and Emil Richards toured the space, I was pleased to see that Mickey was impressed with what we had put together. He has promised to work with us on future exhibits as he believes in our mission and the work that we do. Thanks, Mickey!

Steve Houghton

The Journey of a Rhythm exhibit was developed and conceptualized by great percussion artist/teachers such as Cuban drumming master Michael Spiro, master drummer of Ghana Bernard Woma, African drumming specialist Kay Stonefelt , Brazilian specialists Julie Hill and Colleen Haas, and New Orleans drumming specialist Stanton Moore. These special individuals donated many hours of valuable time developing text and creating storyboards, and helping to secure instruments, costumes, and video footage. They also provided some wonderful insights and stories.

Keith Aleo enlisted Broadway percussionist Andy Jones to bring us the *Wicked* display, and JC Combs discovered a theatre organ from 1920 and arranged to have it taken apart and put back together for an interactive display at Rhythm! Then there was longtime PAS member Don Williams, a Hollywood studio percussionist who helped secure the instruments, original sheet music, and video clips for

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

$500,000 or more	McMahon Foundation
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our Percussion in Film exhibit. Flip Manne donated some of her husband Shelly's movie storyboards, articles, artifacts, and instruments as well. Last September, I was discussing this exhibit with the great film composer John Williams, whose father just happened to be a percussionist! He loves percussion, as you can hear in his film writing, and with his father and two brothers being percussionists, he wanted to help by donating some of his music to the museum.

PAS Hall of Fame member Leigh Stevens, David Eyler, and many others contributed to the wonderful Musser exhibit. What history!

PAS members such as Dame Evelyn Glennie, Percossa, Amadinda, D'Drum, and the members of the UK/Ireland chapter donated video footage, audio tracks, and interviews to be used on our various screens. Our publishing partners like Hudson Music, Sher Publications, Carl Fischer, and Alfred generously contributed additional sound files, videos, and photos, helping to bring the museum to life with percussion music from around the world.

Like any museum, the artifacts must be supported by text and storyboards. PAS is proud of its world-class authors and scholars who have contributed text and background materials for all of the exhibits. Jim Strain and Lisa Rogers and curator Otice Sircy did some wonderful work.

I'm certain that I'll never again be involved in such a unique project where so many people have given their time, talent, and energy for this one noble cause—a world-class percussion museum we can all be proud of.

PAS looks forward to becoming a vital part of the Indianapolis community and the entire global percussion community through our new Discovery Center.

We Got Rhythm! Who could ask for anything more?

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Society Update

PAS INTERNSHIPS

Each year the Percussive Arts Society provides two graduating collegiate students a six-month internship to gain real work experience and knowledge about the music industry and nonprofit organizations. Over the years, the society has been fortunate to have outstanding young professionals, and they each have contributed substantially to the organization with their passion and tremendous energy. The only downside to this terrific program is that we must say good-bye to them after six months.

Erin Fortune recently completed the fall internship and was outstanding throughout her term. Not only did she assist with PASIC production and registration but also worked with *Percussive Notes* reviews, processing museum donations, and assisting with the establishment of the new retail store in Rhythm! Like many of our past interns, we are confident Erin will find success as a valuable employee and contributor in the music industry.

Beginning this month, we welcome **Christina Jordan** as our new intern for the spring of 2010. Christina is a music industry student at Minnesota State University, Moorhead and has served as a PASIC logistics volunteer and president of her collegiate PAS organization. She is a former member and front ensemble section leader of the Blue Stars Drum Corps.

2010 CONTESTS

PAS holds a variety of contests each year for performing ensembles, individuals and composers.

The **World Music Percussion Ensemble Competition** will continue this year and is open to both high school and college ensembles. The winning ensemble will be invited to perform at PASIC 2010 in Indianapolis.

The **International Percussion Ensemble Competition** has a total of five PASIC performance slots for winning ensembles in both high school (2) and collegiate (3) levels and is recognized as a leading ensemble competition around the world.

The **2010 Individuals Competition** this year is a drumset competition, and a new format has been adopted to better accommodate the wide variety of players and styles of music. Three categories and two age groups have been introduced, and the competition is focused on ensemble playing and musicality. Students can apply in either the 14–17 or 18–22 age group, and the three areas of specialty are: 1. R&B, Funk, Gospel; 2. Jazz; 3. Brazilian/Afro-Cuban/African. The top two finalists in each category will be invited to compete at PASIC as finalists with a live band and audience, and the winners of each category will receive a $1,000 award.

The PAS **Percussion Composition Contest** is now in its 37th year and one of the most influential and respected composition contests for new percussion music. The competition categories for 2010 are for Timpani Solo (four standard sizes), and Marimba and Cello Duet. Three winning composers in each category receive cash awards of up to $1,500.

More information on all Percussive Arts Society 2010 competitions can be found at www.pas.org/experience/contests.aspx.

2010 SCHOLARSHIPS AND GRANTS

The Percussive Arts Society has a long tradition of providing scholarships and grants to outstanding young percussionists and individuals to assist in their academic pursuits, attend PASIC, or present programs in their local community. Through the support of our generous percussion industry supporters we proudly award over $30,000 annually.

PAS sponsors two scholarships for attending PASIC with a March 15 deadline: the PAS/Sabian PASIC Scholarship for Canadian undergraduate percussion majors and the PAS International PASIC Scholarship Grant for students residing and attending music school outside the United States.

Five additional scholarships are available to percussionists with awards up to $2,000 and include a variety of specialty scholarships. Each of these scholarships also has a March 15 deadline and include:

PAS/Armand Zildjian Scholarship ($2,000)

PAS/Hudson Music Drumset Scholarship ($1,000)

PAS/Remo, Inc. Fred Hoey Memorial Scholarship ($1,000)

PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship ($3,000 total award)

PAS/Yamaha Terry Gibbs Vibraphone Scholarship ($1,000)

Additional scholarships are available to attend PASIC, and grants for local programming are also available. These awards have application deadlines later in the year. For full information on all PAS scholarships and grants, please visit the PAS Website at www.pas.org.

Rebounds

Griffith Article on Colaiuta

The interview with Vinnie Colaiuta in the November issue was one of the best musician pieces I've read anywhere. Mark Griffith is a superb, well-researched interviewer who has a knack for asking well-thought-out questions, and then getting out of the way. Many musician-related articles deal extensively with what someone did and how they did it. This is all well and good, but they often neglect they most important question: why they did it. Vinnie clearly understands that the why is more important than the what; once we understand the why, we can find our own way to answer it. That's what our heroes have done—and so can we, if we do the work and think for ourselves.

—Nick Costa

Percussion Creativ

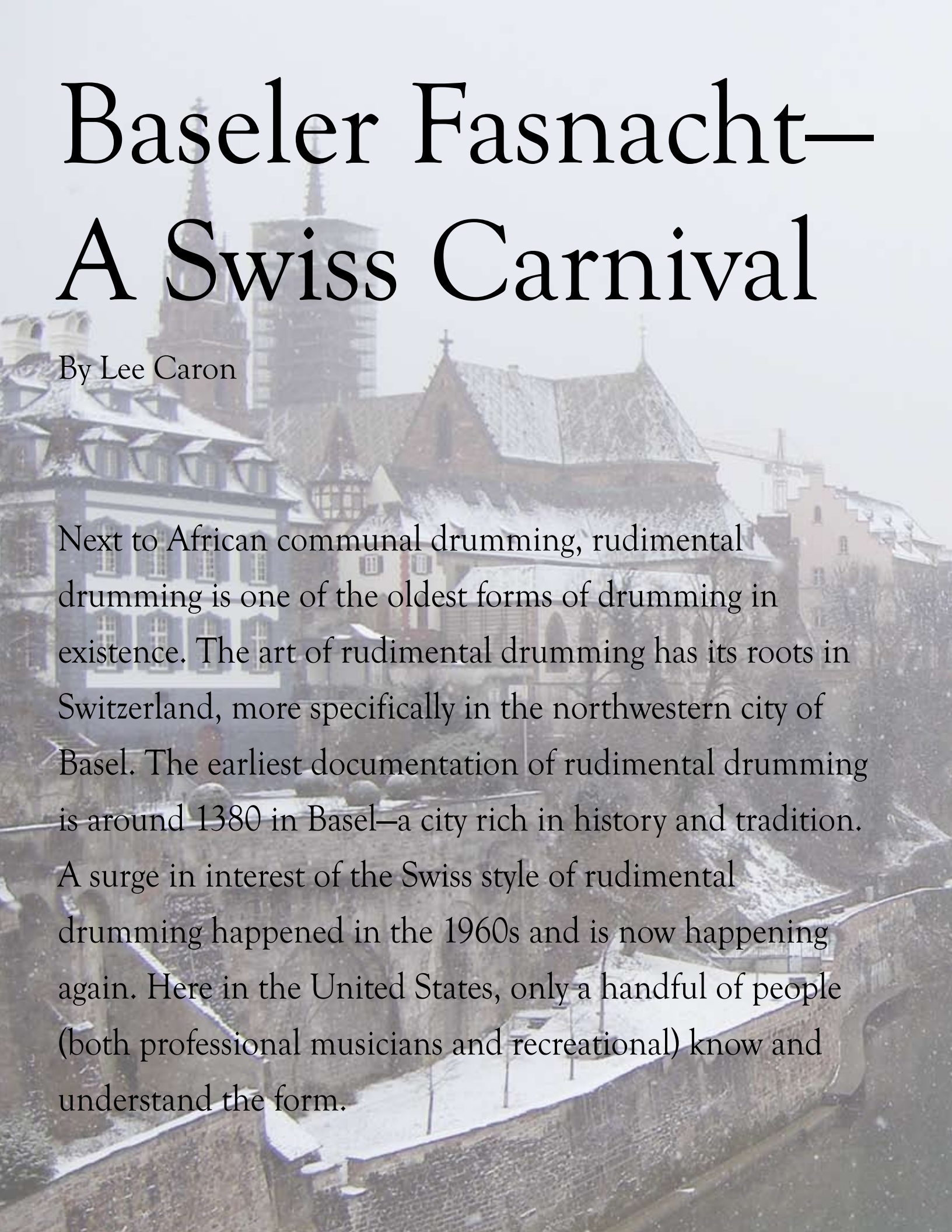
This year brings the startup of a pilot membership program suggested by German PAS Chapter President Katarzyna Mycka. PAS will join forces with Percussion Creativ, an established German Percussion Association, to form a unique collaboration designed to serve both organizations. Their members will enjoy some of our services and vice-versa. For more information about Percussion Creativ, visit their Website at www.percussion-creativ.de.

If this program proves successful, we will work to set up some additional collaborative efforts in other countries that have large percussion clubs or organizations in order to expand our global reach. Wouldn't it be great if all of those additional percussionists from around the world were exposed to our Website and chapter events, and would eventually attend PASIC? Stay tuned.

—Steve Houghton, PAS President

Baseler Fasnacht—A Swiss Carnival

By Lee Caron



Next to African communal drumming, rudimental drumming is one of the oldest forms of drumming in existence. The art of rudimental drumming has its roots in Switzerland, more specifically in the northwestern city of Basel. The earliest documentation of rudimental drumming is around 1380 in Basel—a city rich in history and tradition. A surge in interest of the Swiss style of rudimental drumming happened in the 1960s and is now happening again. Here in the United States, only a handful of people (both professional musicians and recreational) know and understand the form.

This article will explore the festival of *Fasnacht* and provide an overview of the Swiss rudimental style. To fully understand the festival, knowing a little about the history of the city that spawned the activities will be helpful.

BASEL

During the days of the Roman Empire, in 44 BCE, the settlement of Augusta Raurica was founded a few miles upstream of present Basel. A castle was built on the hill overlooking the river where the Basel Münster, Basel's cathedral (1019), now stands. But even older Celtic settlements predating the Roman castle have been discovered recently in the area.

The city's position on the Rhine emphasized its importance for many centuries, for it possessed the only bridge, built in 1225–26, over the river for miles. In 1356 an earthquake caused extensive damage to the city, destroying a vast number of castles in the vicinity. This allowed the city to offer its courts to nobles as an alternative to rebuilding their castles, in exchange for their protection of the city. The De Bâle family moved in and helped rebuild the city and the surrounding country, but set up house in Basel-Land, the area to the south of the city of Basel also known as Basel-Stadt.

Basel became the focal point of western Christendom during the 15th century Council of Basel (1431–1449), including the 1439 election of antipope Felix V. In 1459 Pope Pius II endowed the University of Basel, where notables like Erasmus of Rotterdam, Paracelsus, and Hans Holbein the Younger taught. Also at that time, printing was introduced in Basel by apprentices of Gutenberg.

The Schwabe publishing house was founded 1488 by Johannes Petri and is the oldest publishing house still in business. Johann Froben also operated his printing house in Basel and was notable for publishing works by Erasmus. In 1495, Basel was incorporated in the Upper Rhenish Imperial Circle, the bishop sitting on the Bench of the Ecclesiastical Princes. In 1501 Basel de facto separated from the Holy Roman Empire and joined the Swiss Confederation as the 11th state; thus began the construction of the city council building.

Intended as a defense of Huguenots, who were then persecuted in France, *Calvin's Institutes* was an exposition of Protestant Christian doctrine, which later became known as Calvinism. In 1543 *De Humani Corporis Fabrica*, the first anatomy book, was published and printed in Basel by Andreas Vesalius (1514–64). In 1662 the Amerbaschsches Kabinett formed the basis of a collection and exposition, forming the core of the Basel Museum of Art.

Basel is now home to many notable chemical manufacturers such as Novartis, Syngenta, Ciba Specialty Chemicals, Clariant, and Hoffmann-La Roche. Some of the chemical industries' most notable creations include DDT, Araldite, Valium, Rohypnol, and LSD. UBS AG also maintains its central offices in Basel, giving finance a pivotal role in the local economy.

BASLER FASNACHT

Basler Fasnacht (the carnival of Basel) dates to at least 1376 from a document that reports on the "evil Fasnacht" taking place on the day before Ash Wednesday, as the Austrians leave bloody tracks in the city. With the Reformation of 1529, Basler Fasnacht was set for the Monday, Tuesday, and Wednesday after Ash Wednesday.

Photo courtesy of Seibi Clique Basel

Photo by Andrea Wirth

Many changes to the festival have taken place since its conception. Dennis Rhien, Vice Director of Basel Tourism writes:

> That Fasnacht did not die out in the 18th century is a great tribute to the guilds, who organized parades whenever it was possible and not forbidden by the government.
>
> 1835, first officially-sanctioned Morgenstraich ["morning strike"] at 4:00 A.M. Because of the prohibition against carrying open torches, the first stick lanterns came into use in 1845, and in 1860 a large parade lantern was carried for the first time.
>
> 1910, Founding of an unpartisan Fasnacht Committee, which worked behind the scenes and discreetly safeguarded the interests of the active *Fasnachtler* [participants]. In order to finance Fasnacht, a *Plakette* [an elaborate pin] was created and sold for the first time in 1911.
>
> Despite the origin of Basler Fasnacht in the distant past, the form in which Fasnacht is celebrated today is just over 100 years old. This just goes to show that Fasnacht adapts itself continuously to the times, yet without losing its original character. For instance, from 1915 to 1919 and from 1940 to 1945, during the First and Second World Wars, no Strassenfasnachten took place. In 1929, because of a flu epidemic, Fasnacht was postponed for four weeks.

Two types of music take place in Fasnacht: *Cliques* and *Guggenmuzik*. Cliques are the decedents of the first fife and drum corps. Instead of fifes they perform on piccolos, and the drummers use traditional Swiss rope-tension field drums that have chromed brass shells instead of wood. The counterhoops have diagonal stripes on them with alternating colors: black/white (representing cliques from Basel-Stadt) and red/white (represetning Basel-Land). Guggenmuzik is a raw and dirty type of brass band with an array of percussion instruments (it can be compared to New Orleans march-

ing bands but a little less "jazzy"). Percussion instruments include drumsets on wheels (sans bass drum), snare drums, bass drums, sets of tone blocks, and whatever else the musicians choose to use.

The three-day event traditionally starts at 4:00 A.M. on Monday after Ash Wednesday. This event is called *Morgenstraich* (morning strike). This is a procession of about 200 illuminated canvass lanterns decorated with paintings and rhymes that make fun of a particular subject, generally from a local event that happened from the past year, followed by the clique. At the strike of 4:00 A.M. all the lights in the inner city are switched off, creating a beautiful ambiance of costumes and lit lanterns. Also at this time every clique performs the traditional song "Morgenstraich" to start off the celebration.

At this point all the parading through the city starts, with each clique performing traditional and not-so-traditional tunes. One could compare this sound to a John Cage "music circus," with thousands of performers playing different music at the same time. All of the cliques don costumes for the occasion. Performing in Fasnacht can be quite difficult, because the masks have small eyeholes that limit visibility and depth perception.

PHOTO COURTESY OF SEIBI CLIQUE BASEL

PHOTO COURTESY OF SEIBI CLIQUE BASEL

There are two main processions (*corteges*), starting at 1:30 P.M. on Monday and Wednesday. More than 12,000 masked carnival members parade along a set route through the city center displaying their Fasnacht themes, accompanied by the sound of drums, piccolos, and Guggenmuzik. They parade by foot, carnival floats, or horse-drawn carriages, carrying lanterns and many other comical accessories. The participants in the processions throw confetti (*rappil*) and distribute oranges, yellow mimosa, candy, and many other things to the spectators along the route.

In between the organized processions cliques and Guggenmuzik, groups parade around the city on a non-specified route. The cliques parade all day and night, not so much performing as full cliques but as small ensembles of piccolos, drums, and piccolos and drums. This continues throughout the entire night. For three days one could compare Basel to Las Vegas as "the city that never sleeps." Also at this time one could catch many drum groups that perform, many of them containing the top drummers of Switzerland, and ones that have a few hundred drummers. Besides the huge sound produced, it is amazing to see such a huge group parading through narrow European city streets.

Wednesday night into Thursday morning is the big finale of Fasnacht. Cliques and Guggenmuzik fill the city streets, parading until Fasnacht comes to an end at 4:00 A.M. The streets are also packed with spectators. Many of the groups march for hours before the end to get a final fill of the festivities, as they have to wait a whole year to do it again. As the time gets closer to 4:00 A.M. the streets get louder and louder with the traditional sounds of Fasnacht.

When the clock strikes 4:00, the music begins to die out with only a few remaining songs heard in the distance—mainly from long charts that the clique wanted to finish or the hard-core guys trying to get one last tune in before having to stop. After the festivities end there are huge gatherings of performers at restaurants, beer tents, and bars to celebrate "the most wonderful three days of the year." This social time usually stops when the sun rises or when the workers at the establishments want to go home and sleep.

Fasnacht is a celebration of culture, music, friendship, and happenings of the previous year. The excitement of Fasnacht fills the faces of Baslers weeks before the carnival. As soon as it ends, one can see the sorrow in people's faces that such a wonderful time that has ended.

For anyone wishing to travel to Basel to see Fasnacht, the best times to see the festival are Morgenstraich, 6:00 A.M. till 12:00 midnight Tuesday through Wednesday, and 3:00 A.M. till 4:00 A.M. Thursday. Since it is in the winter, airfare and hotel rates are much cheaper. If you cannot make Fasnacht, you can watch and hear it live on the Internet at http://fasnacht.ch/. Or you can see one of two cliques in the U.S.: Bebbi Clique of New York (made up of transplants from Basel) or Americlique (a Connecticut-based clique composed of Americans who embrace the traditional music of Fasnacht).

Lee Caron is a Boston-based percussionist and an avid traditional rudimental drummer who has been a member of and performed with such groups as the Old Guard Fife and Drum Corps, 3rd U.S. Infantry (Escort to the President), the United States Army Band (Pershing's Own), and the Boston Pops Esplanade Orchestra. He was in the 2007 cast of the Edinburgh Military Tattoo in Scotland, and he also performs regularly in Basel, Switzerland at the Carnival Fasnacht with the Clique Déjà Vü. Lee is a freelance percussionist performing with orchestras and chamber groups throughout New England, a faculty member at the Indian Hill Music School, and drum instructor at Axiom (a Drummers Place), front ensemble coordinator at Stoughton high school, and drum instructor for the William Diamond Jr. Fife and Drum Corps in Lexington, Mass. Caron holds a bachelor's degree from the Hartt School of Music and has done graduate studies at the Boston Conservatory. PN

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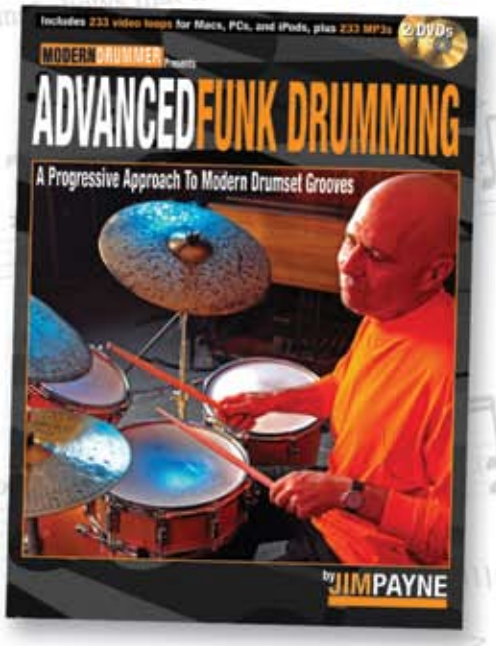

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Swiss Drumming

By Lee Caron

Swiss rudimental drumming is like the founding father of all rudimental drumming. Since Switzerland is located in central Europe, it had close access to most, if not all forms, of early rudimental drumming. This is also reinforced by the historical fact that the Swiss Army used fifes and drums to communicate and entertain its troops, and hired out its armies as mercenaries to foreign countries. It is not certain that any one country invented basic rudiments such as the roll, flam, or drag, but the Swiss combined these basic rudiments into patterns that set a precedent for all rudimental drumming.

Like most armies of the 13th century, the Swiss used drummers to send movement and battle calls to its troops. The unique, loud sound of the snare drum cut through the noise of battle, giving the commander the ability to tell his troops what to do while standing at a safe distance from battle. These drums were usually about 16 x 16, using rope tension, calf heads, and catgut snares.

During the 15th century the Swiss Army lost a major battle, forcing its Armies into mercenary work. Wherever an army goes, the drummer goes, too. This gave the Swiss drummers a chance to travel the world, meeting up with drummers from other armies. Being drummers, they most likely exchanged ideas and compared styles of playing. By doing so, the Swiss drummers brought back rudiments from countries all over Europe. For example, the Swiss incorporated French rudiments such as the "Coup de Charge" (an ending phrase) and the "Coup de 4 Frise" (a modern-day ratamaque).

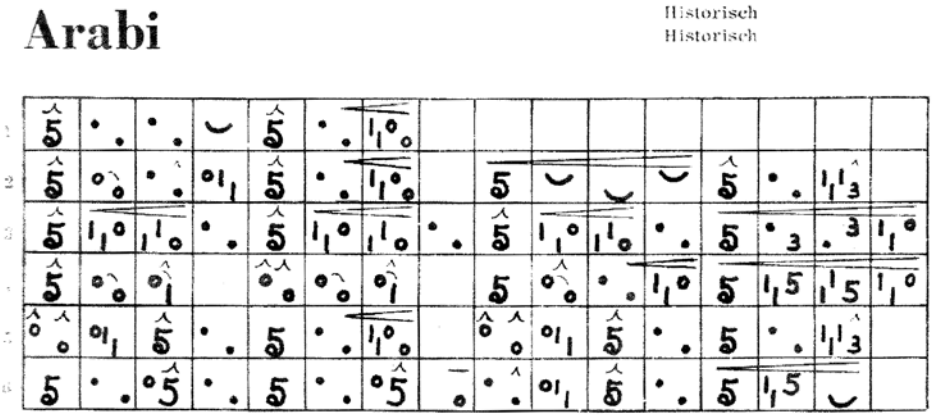
Much like drummers in the United States after the American Civil War, Swiss drummers loved the music and style of drumming that they learned and mastered in the Swiss Army. When the Swiss Army no longer employed them, they still had the desire to play this music by forming civilian drum groups and fife and drum corps (referred to as *cliques*).

The popularity of fifing and drumming in Basel is huge for such a small geographical area with a population slightly larger than the Boston Metro Area in the United States. As a result, thousands of drummers live in Basel along with thousands of fifers and many cliques. Today, it is illegal to play a drum in the city of Basel because of the high populous of drummers. In order to rehearse, cliques must play in basements or secluded rooms of social clubs or bars, with the drummers playing only on practice pads. In order to perform on drums outside of the city (with the exception of Fasnacht), one must obtain a permit from the city.

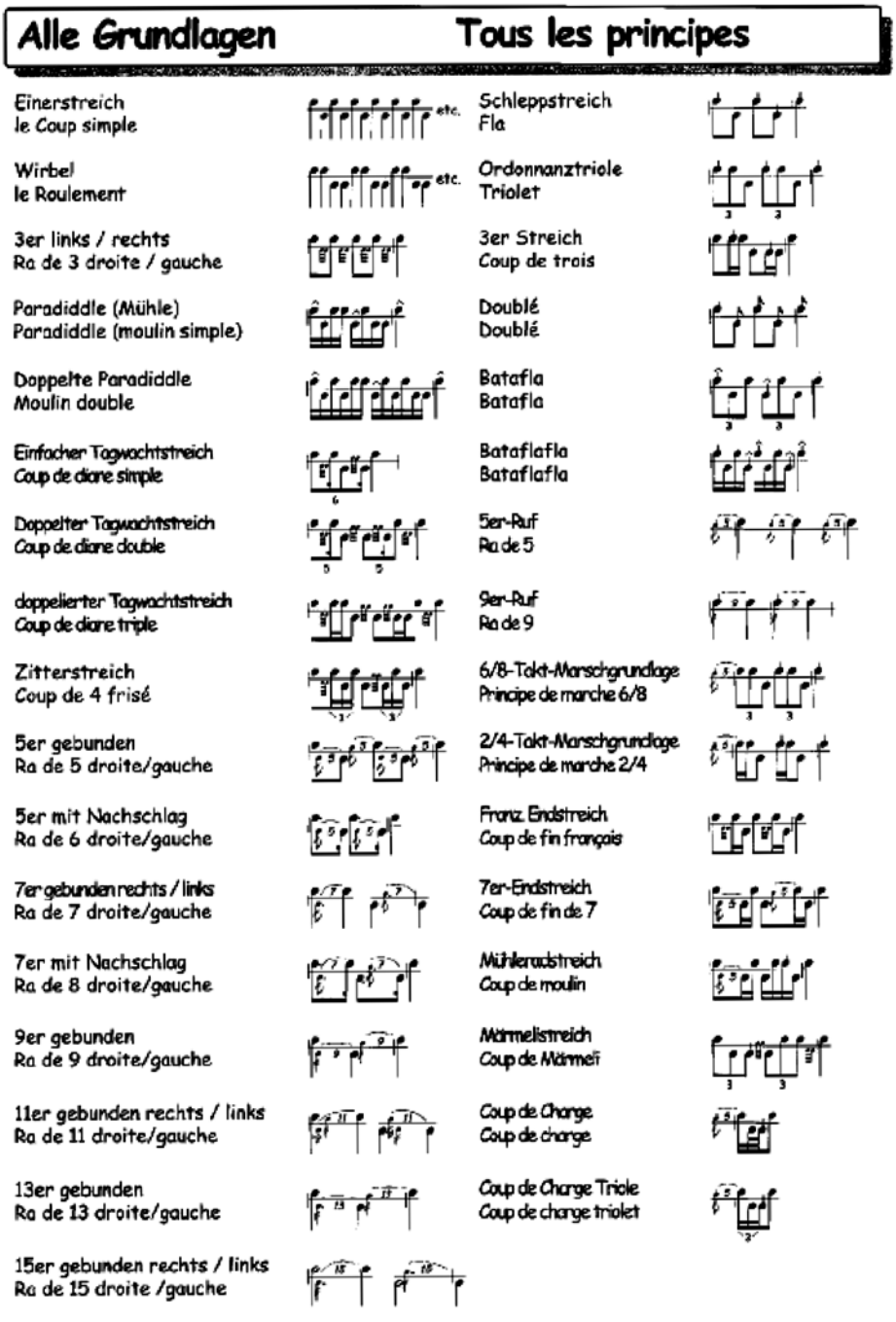
Written notation for Swiss drumming is fairly new. Before written notation, the Swiss wrote drum parts using phonetically created words. A Frenchman named Winzer, who lived in a village just over the boarder from Basel, Switzerland, developed the first notation in the late 1800s. Winzer was not a professional drummer, but rather a restaurant owner who happened to be a drum instructor for one of Basel's oldest cliques, BMG (Basel Wednesday Society). Winzer's notation was not modern-day notation but a code or hieroglyphs. Instead of measures he used a system of boxes and symbols in which each box represented one step (one beat), and within these boxes the symbols told one what rudiment to play. A box with a 5 with a "rooftop" is a flamed five-stroke roll, a box with two diagonally placed circles is two doubles, and a box with two vertical lines and two diagonal circles is a pataflafla. The BMG still uses the Winzer code today.

In the 1960s Swiss drummers continued their innovative ways, creating and developing new rudiments, or adapting rudiments and hybrids from other countries. They needed to devise a way to write these new rudiments in a notation that clearly communicated the combinations. The Winzer code did not have a way to write out triplets or quintuplets. As a result, cliques that use the hieroglyphs today all have their own ways of writing these "new" rudiments. It is common to find the same drum beating written differently from clique to clique.

This drum dates from 1571 and was used by the "city drummer" of Basel, Switzerland. It now resides in the History Museum of Basel.



Winzer code for the Fasnacht march "Arabi." Used by permission of Musik Hug.



The Swiss rudiments in Berger notation. Used by permission of Musik Hug.

In 1912, Dr. Fritz Berger, a lawyer and drumming enthusiast, developed the first modern notation for Swiss drumming. This notation is a mono-line notation that is very similar to what Americans use today: notes with R's and L's for sticking. Instead of writing rolls with slashes he wrote out each stroke of the roll with 32nd notes.

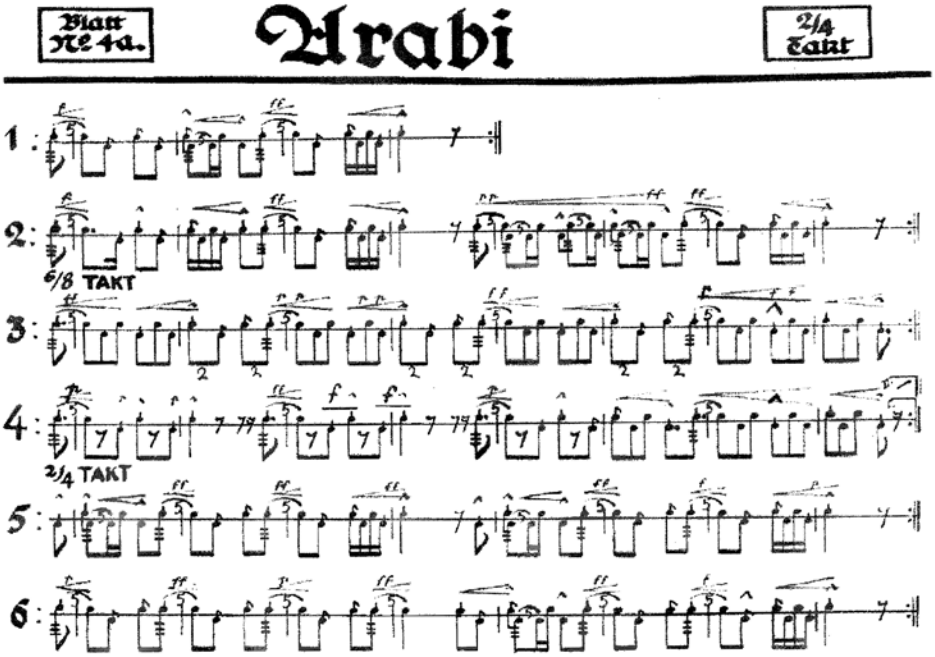
This notation became too difficult and time-consuming to write out, so in 1920 Berger devised another method of writing. This newer version is much like what we see today in Swiss drumming notation: one line, with right hand on top and left hand on the bottom. He also started to use small vertical lines coming out of the notehead to denote flams, instead of using a grace note—somewhat of a musical "shorthand" notation. In 1926 Berger conceived the last version of his notation, using little flags on the noteheads to denote "doubles" (inverted flam taps) as well as changing the notation for the "7er Endstreich" to make it more rhythmically accurate. In 1983, the STV (Swiss Drumming Association) published *Zundstoff*. This book was not a new way of writing, but it rhythmically clarified some of Berger's notation to make it more accurate.

Looking at a Swiss drumming chart can be very intimidating at first. There are two lines, odd symbols, and many expressive dynamic markings. With a little understanding, one can be playing Swiss drumming charts in no time. One initial challenge, the exemption of R's and L's, actually makes Swiss notation easier to read when one becomes more familiar with it.

Here are some pointers to get started reading and playing Swiss drumming. The right hand is on the top line and the left hand is on the bottom line. Any notehead with a vertical line coming out of the top is a flam.

Any notehead with a little flag coming out of the top is a *double* (inverted flam tap). The *double* (pronounced DUE-blay) is written as eighth notes, but the flag signals an additional note resulting in sixteenths. Specifically, an eighth note shows you where the flam should rhythmically sound and the flag tells you to play an opposite hand "tap" immediately prior to the flam. These taps are not played "straight," but they are almost swung. When playing a Swiss drumming piece in 6/8 the *double* is played as if in 2/4 even though it is written in 6/8.

A big note with a smaller notated roll next to it is a tap roll. The tap (the bigger note) is part of the roll, played as if there is no space between the tap and the roll. Some Swiss rudiments have tap rolls in the middle of them. Consider as an illustration the 7er Endstreich. These rolls are not



The Fasnacht march "Arabi" in modern Swiss notation. Used by permission of Musik Hug.

metered but are placed within the rudiment. When executing the 7er Endstreich one needs to make sure that the rhythm (one – an – ah – two) is in time, placing the 5-stroke roll in between the "one" and "an." One can also see and hear the similarity between a 7er Endstreich and the PAS International Drum Rudiment, the *Lesson 25*.

Keep in mind that we are playing music from central Europe, so play your triplets not as straight eighth-note triplets, but with the European waltz "skip." In contrast, many (if not most) Swiss rudiments are identical to rudiments played in the United States; they just happen to look different when written out in Swiss notation.

Similar rudiments are as follow: rolls, flam, drags (single and double), paradiddle, flam accent, and the Swiss Army triplet. Dynamic expression is one of the most recognizable attributes of Swiss drumming. Many Swiss rudiments have predetermined dynamics, even though they may not be written with dynamics. The Flam 5, for example, is not played as commonly heard in the United States where the flam is accented; the Swiss performance practice is for the entire roll to crescendo from *piano* to *forte* with the flam being very soft and the end tap being loud.

The pataflafla (referred to the Swiss as a *bataflafla*) does not actually start with a flam; it starts with a tap: "e – an – ah – 2," where the rudiment crescendos from *piano* to *forte* and the second flam is louder than the first, unlike the conventional American interpretation where the two flams are equal in volume. The Swiss performance practice is to play all crescendos with an explosive ending and all diminuendos with an even tapering off, dying away to a *pppp* ending.

This article is not intended to present a full explanation of the Swiss rudimental style but rather a brief overview of some of the main principles and history. I hope it clarifies some of the mysteries of Swiss rudimental drumming.

Thanks to Musik Hug for their permission to use the musical examples. The company publishes a selection of Basel-style drumming books. Visit www.musikhug.ch for more information. PN

Extended Vibraphone Techniques in Deane's 'Dis Qui Etude'

By Joshua D. Smith

Christopher Deane's "Dis Qui Etude" (2004) for solo vibraphone was commissioned by and dedicated to Robert Parks, then a doctoral candidate at the University of Kentucky in Lexington. The title is a play on the word "disquietude," which means "anxiety or agitation." Throughout the piece, Deane requires a vibraphonist to convey a sense of angst through the performance of fragmented thirty-second notes, repeated five-note groupings, and cluster chords performed at a rapid pace.

SPECIAL PREPARATIONS

Special preparations for this piece center on the construction of special wooden mallets, which are made from wooden paint stirrers. With these mallets, a performer must strike the vibraphone in a normal manner, as well as bow the edges of bars, strike the bars with various sides and edges of the mallets, and perform cluster chords. Deane used the word "etude" in the title because he thought of this piece as a "first study in the use of these multi-faceted mallets."[1]

PERFORMANCE CONSIDERATIONS

Deane chose to use wooden paint stirrers in this piece so that a performer could use mallets with a shape that would enable the cycling among striking notes in a normal manner, bowing notes in rapid alteration, and striking with various edges of the mallets. Deane's inspiration to use wooden paint stirrers came from the wooden mallets commonly used with Tibetan singing bowls—instruments used in ceremonies for meditation and relaxation. By rubbing wooden mallets around the rim of a Tibetan singing bowl, a sustained tone is produced. Deane wanted to replicate this wood-on-metal contact sound through the use of wooden paint stirrers on the vibraphone. The corners and sides of the wooden paint stirrer serve as viable striking surfaces while the flat face of the stirrer provides a large plane that a performer can rub across the edges of vibraphone bars, thereby exciting the bars in the same manner as a bass bow.

The materials involved in mallet construction include wooden, five-gallon paint stirrers, rubber stoppers,[2] padding such as moleskin, and masking tape. It should be noted that five-gallon paint stirrers are to be used, as opposed to one-gallon paint stirrers. Paint stirrers used for five-gallon paint containers are thicker, wider, and more durable than those used for one-gallon containers, and they will better serve as vibraphone performance implements. Additionally, the length of the finished mallet should be approximately 18 inches, which is shorter than the five-gallon paint stirrer in its original 21-inch form. Therefore, one will have to remove approximately three inches of the original paint stirrer before constructing the rest of the mallet.[3]

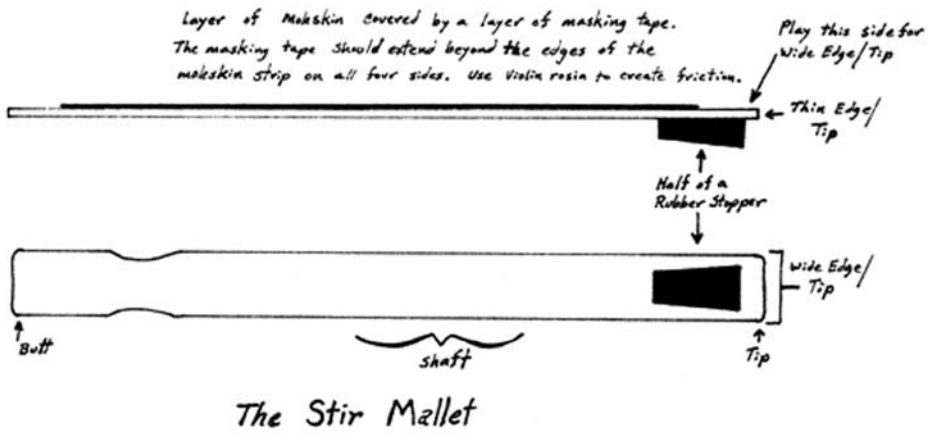
Each mallet consists of a portion to bow across vibraphone bars and a portion with which to strike the bars in a normal manner. One half of a rubber stopper glued near the top of one side of the wooden stirrer serves as an alternative to the mallet head of a standard vibraphone mallet.[4] Down the length of the opposite side of the wooden stirrer, a strip of moleskin covered with masking tape serves as the portion that is bowed across the vibraphone bars. Successful bowing can also be achieved with the unaltered wooden face of the paint stirrer, without additional moleskin or masking tape. Deane experimented with these various forms of padding in an effort to reduce the initial contact sound of the wooden face touching the vibraphone bar.

Deane's goal was for a performer to use mallets that were unique, homemade, and that could functionally provide a wide spectrum of performance options.[5] An illustration of the side and bottom views of the completed mallets is shown in Figure 1.

From the onset, "Dis Qui Etude" delivers a feeling of uniqueness, due to the opening notes being played with the bottom, or butt ends, of the mallets. Optimal sounds are produced by dropping the butt ends of the mallets onto the vibraphone bars and immediately catching them after contact has been made. In the printed music, Deane visually separates notes that are played with the rubber stopper from notes played in an alternative method by placing the two sets of notes on separate staves. In mm.1–2, as illustrated in Figure 2, notes that are played with the butt end are shown on a top staff while notes performed in a traditional manner are shown on the bottom staff.

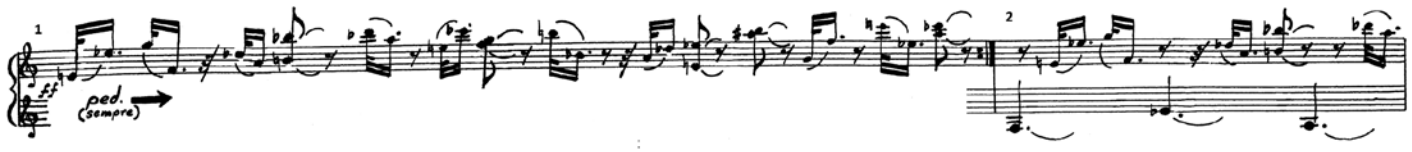
The first time Deane calls for bowing is in m.14. As shown in Figure 3, Deane calls for a bowing motion with an articulated cessation of sound, which is indicated with an "x" symbol in place of the notehead. One can easily accom-

Figure 1



The Stir Mallet

Figure 2



plish this technique by using his or her thumb as a stopping point along the bowing plane of the mallets.

While in m.14 Deane presents bowings mixed with stopped sounds, there are instances in this piece where Deane requires the bowed notes to resonate. Deane notates these bowing methods in an identical way to the notations used in "Mourning Dove Sonnet." Since the mallets used in "Dis Qui Etude" are considerably shorter than contrabass bows, a performer must press the mallets against the vibraphone bars with enough force to excite the bars quickly. Otherwise, one will run the risk of running out of room on the mallets before the bowed sound is fully produced.

Figure 3

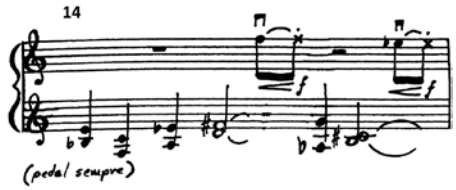


Figure 4

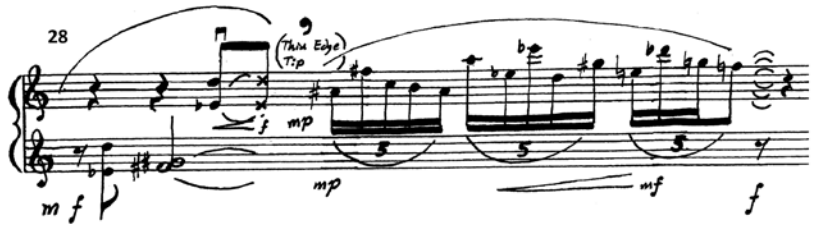


Figure 5

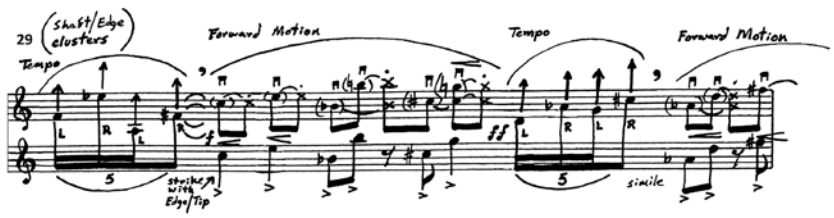


Figure 6

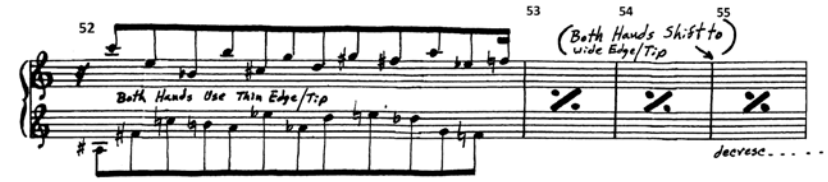


Figure 7

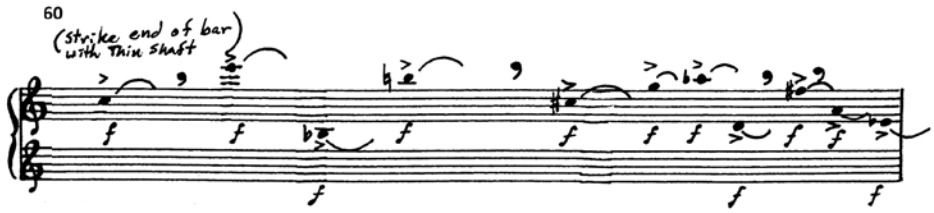


Figure 4 illustrates m.28, where Deane calls for the performer to play the bars in the normal playing areas with the "thin edge tip" of the mallet, which is the upper corner of the paint stirrer. By striking the bars in this manner, one can produce a more articulated sound, as compared to the sounds produced from bowing or striking with the rubber stopper. Deane first establishes this sound in conjunction with repeated five-note groupings. By introducing this articulated sound coupled with dense rhythmic groupings, Deane creates a musical gesture that properly serves the anxious character of the piece.

To further contribute to the agitated character of this piece, Deane calls for the performance of cluster chords with the long edge, or shaft, of the wooden paint stirrer. This is accomplished by turning the mallet sideways in one's hands and striking the vibraphone bars with the full length of the mallet edge. This first appears in the second portion of m.29, illustrated in Figure 5. Here, Deane notates the cluster chords with emphasis on the lowest note to be played, and with an arrow pointing up, indicating where the remainder of the wooden shaft should be positioned. This performance technique stands in contrast to the music that surrounds it and further contributes to the disturbed spirit of the piece. Throughout this piece, the performer must have full command of the ways to properly manipulate the mallets through striking or bowing the vibraphone bars, as well as how to quickly and effortlessly transition between these techniques.

In m.55, the performer is directed to shift the striking portion of the mallet from the "thin edge tip" to the "wide edge tip." One can easily achieve this technique by turning his or her hands over while playing, which will alter the striking surface from the corner to the wide tip, or top, of the mallet. This shift dramatically changes the sonic properties of the notes being played. This section of music is illustrated in Figure 6.

As the piece comes to a close, Deane introduces three additional performance techniques. The first appears in m.60, where the performer is required to strike the outside edges of vibraphone bars with the thin shaft of the mallet, illustrated in Figure 7. This technique produces a

very thin sound, as the upper harmonics of the note ring more prominently. This sound stands in contrast to the sound that results from striking the middle of the bars, as is required earlier in the piece. Through this performance method, a vibraphonist is able to articulate sounds that have dynamic presence while lacking the timbral depth that comes from the presence of the fundamental frequencies of the note.

In m.61, as seen in Figure 8, Deane exploits the shape of the mallets by requiring the performer to produce a one-handed trill. This is accomplished by holding the middle of the mallet and "see-sawing," or rocking the mallet so that the "thin edge tip" of both ends strike the two pitches indicated. By using the mallets in this way, Deane achieves a double-note sustain with only one mallet.

The piece concludes with the performer scraping the bar ends at a 45-degree angle with the "thin edge shaft" of the mallet, which begins at m.62, illustrated in Figure 9. This technique is similar to bowing the bars, in that one must slide a portion of the length of the mallet across the edges of the bars. However, differences exist between this technique and the bowing techniques found earlier in the piece. By positioning the mallet at an angle of 45 degrees, as opposed to a 90-degree angle, one is not able to produce the same amount of volume when sliding the mallet across the bar edge. Equally, the markedly smaller section—the "thin edge shaft"—that bows across the bar does not allow for as much volume as does the wide face of the mallet, which is used earlier in the piece. As a result, the sounds produced by this performance method are faint and ethereal.

Deane presents these notes in opposition to the music that exists in the beginning of the piece. Through this ending, Deane is able to produce a musical sensation of calm from a work that predominantly conveys a musical sense of unrest and tension.

Christopher Deane treats extended performance techniques with such creativity and effectiveness that he successfully showcases a voice of the vibraphone that is both interesting and musically rewarding for both performer and listener. It is my continued hope that the information presented in this article and the previous two (*Percussive Notes*, February 2009 and April 2009) will compel percussionists to explore Deane's writings with a greater understanding of the techniques required for successful performance.

Figure 8

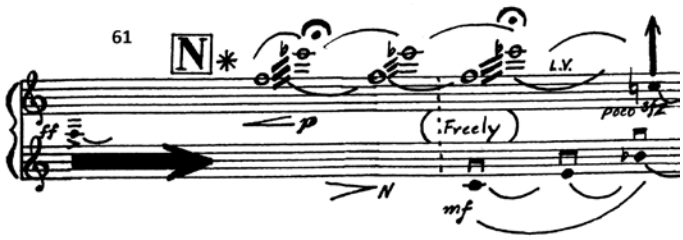
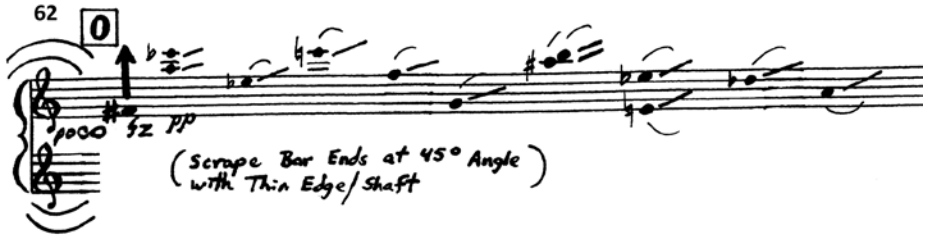


Figure 9



ENDNOTES

1. Christopher Deane, interview by author, Denton, Texas, April 22, 2008.
2. The solid rubber stoppers used are commonly referred to as solid #4 (size number, measuring one inch tall by 25/32-inch wide) rubber stoppers, and are typically used to plug bottles, pipes, or scientific laboratory vials and beakers.
3. The dimensions of the completed mallet should be 18 inches long, 1 1/16 inches wide, and 1/4 inch thick.
4. This stopper should be glued 3/8 inch down from the tip of the wooden stirrer.
5. Christopher Deane, interview by author, Denton, Texas, April 22, 2008.

Joshua D. Smith is an Assistant Professor at Bethel University in McKenzie, Tenn. He received his Doctor of Musical Arts degree from the University of North Texas, a Master of Music Performance degree from James Madison University, and a Bachelor of Music Education degree from the University of Kentucky. Smith's teaching career includes both university and public school experience. PN

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Chord Spelling Standardization

By Jerry Tachoir

While I was attending Berklee College of Music in Boston from 1973–76, there was a campaign underway to standardize chord notation. I became aware of this need while writing charts for classes that included international students.

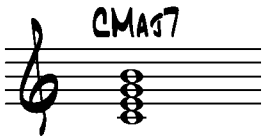
At Berklee, I realized that the European symbol for the number 7 (7), which I was using to represent Major 7, was played as a dominant 7 by the European students. This situation obviously created problems. Several other students in the class were using the capital M and lowercase m to represent major and minor, which made it difficult to determine the intent until one could compare the size of the M's in another chord. With less than perfect manuscript, it was sometimes very difficult to see a difference between a capital M representing Major and a small letter m representing minor.

The standardization of notating chord symbols would be beneficial for musicians all over the world. Music has become more and more global, and players are performing with musicians from all over the world in all kinds of styles and genres.

That being said, here is my attempt at that standardization:

Major 7th chords: CMaj7

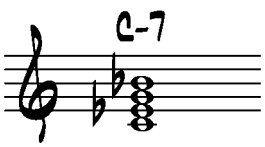
There is no question as to what this chord is.



Minor 7th chords: C–7

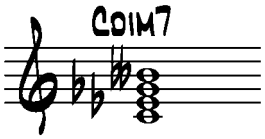
This dash is quicker and more obvious than using a lowercase m, which as stated above isn't apparent until you can compare it to an uppercase M.

Some musicians suggest using min for minor. However, I find this to be a bit awkward when trying to spell chords such as C–Maj7 (C minor major 7)



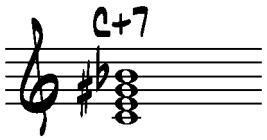
Diminished 7th chords: Cdim7

Again, there is no question as to what this chord is. The little zero that some musicians use tends to get misplaced and is hard to see at times.



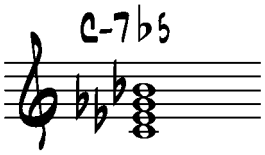
Augmented 7th chords: C+7

The + sign means sharp 5 (augmented)



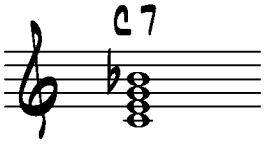
Minor 7th flat 5: C–7♭5

This really makes this chord clear. Some refer to it as half diminished and use the zero sign with a slash through it, which can be confusing. Spelling it out as in this example is more clear.



Dominant 7: C7

Very simple and easy to understand.



Here are some examples that we have to deal with when sight-reading music. I have seen C$^{\Delta}$ or C$^{\Delta}$7 to mean C Maj7. As a vibraphone player, sight-reading music with this symbol in which the music could easily be more than three feet away from my eyes makes for some confusion. This used to be standard practice at Berklee but was eventually stopped for that reason.

C°7: C diminished 7 can be a bit of a challenge due to the placement of the little circle. It could be seen as a circle, but from a distance, it could be misinterpreted as a dash, which could mean minor, or even a 6 if not completely closed to form a circle. However, Cdim7 is clear.

Some will say that once you hear the chord you will know whether it is right or wrong, but in a situation where we are sight-reading, by the time we hear it or analyze it, it's too late. We need to strive for clarity and eliminate as much confusion as possible.

Finally, there is the issue of upper structure harmonic extensions, usually referred to as tensions. These are the notes added above the basic four-part chord such as 9, 11 and 13. These tensions are simply added after the basic chord symbol is spelled, such as:

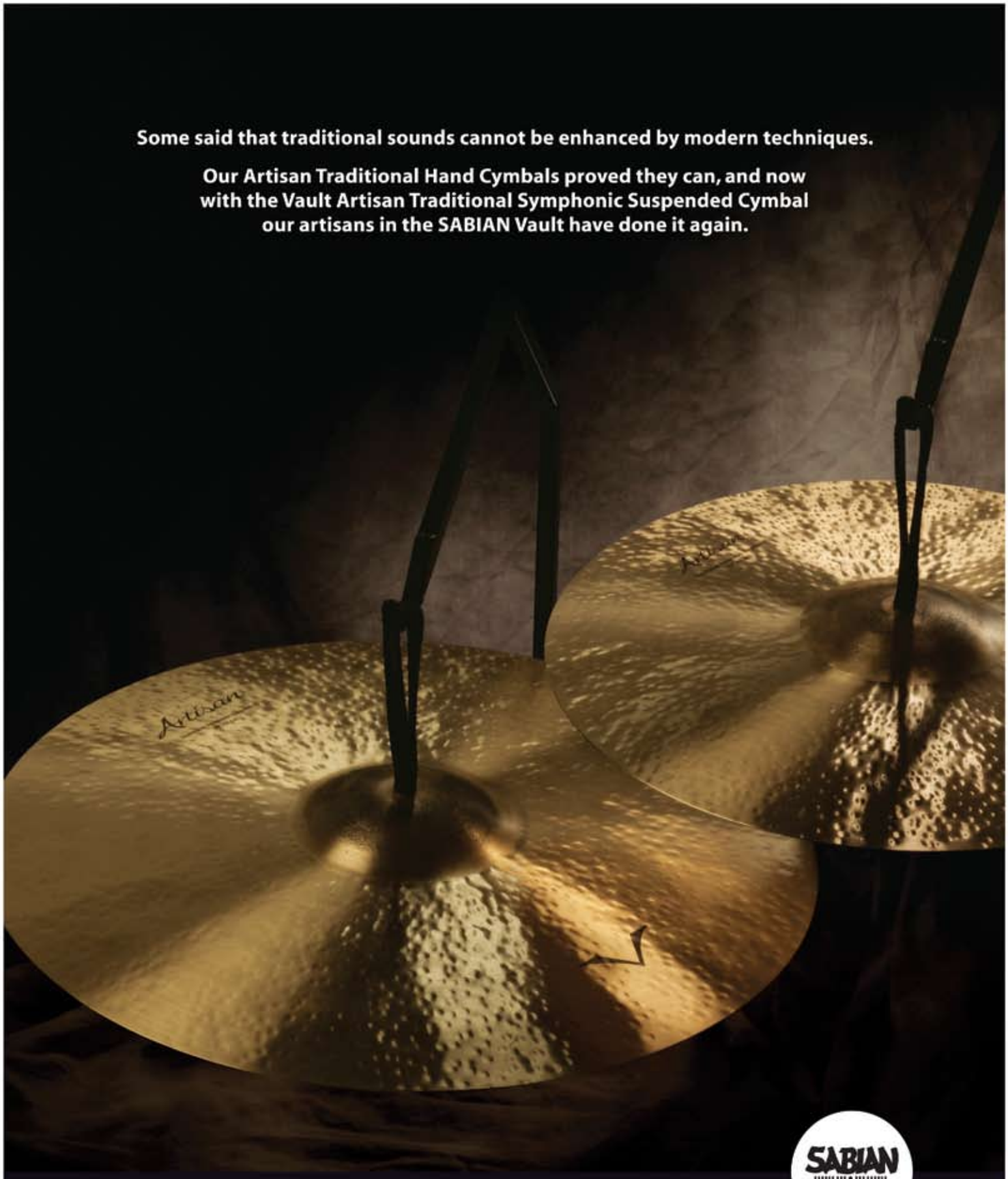
CMaj7(♯11)
C7(13)
F7(♭9)

A shortcut for a dominant chord with a tension 9 would be C9. This notation implies dominance (flat 7). If you wanted a triad with a tension 9 added, it would be spelled Cadd9. The scale associated with this chord spelling would also contain a natural 7, though this Major 7th would not be in the actual chord.

Another shortcut: C13 also implies dominant 7 (flat 7). If you wanted a C major triad with this tension, you could notate it as Cadd13 or C6 (6 and 13 are the same note). Again, these last two spellings imply a natural 7th degree in the chord scale and are not played with the chord. The actual harmony associated with chord tensions is beyond the scope of this article, but important to eventually know.

The outcome of these chord spellings should be consistency to the chord sound. If you are unsure as to how to spell a chord, it would be helpful to write whatever it takes to make it obvious and avoid any confusion or misinterpretation. At least the chord sound will be correct.

Jerry Tachoir is a Grammy-nominated contemporary jazz vibraphonist who has been an artist/clinician for Ludwig/Musser since 1972. Jerry has performed and presented clinics at most of the major colleges and universities throughout the U.S., Canada, and Europe. In addition to numerous recordings by Jerry and the Group Tachoir (www.avitajazz.com), he has authored *A Contemporary Mallet Method—An Approach to the Vibraphone & Marimba*, published by Riohcat Music and distributed by Mel Bay. PN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Drew Lang Building a Career

By Daniel R. Smithiger

Percussionist Drew Lang has a seasoned perspective on freelancing, juggling schedules, remaining organized, and knowing how to mold a passion into something of your own. He is the quintessential versatile percussionist, performing regularly with the Dallas Opera, Dallas Wind Symphony, and Ft. Worth Symphony, making occasional appearances with the Dallas Symphony Orchestra, and serving as percussionist for Casa Manana Musicals. He earned his Bachelor of Music degree from McMurry College (Abilene, Texas), where he studied with Michael Hooley and Rick Robinson, and his Master of Music degree from the University of Arizona (Tucson), where he studied with Gary Cook. "Drew had the most versatility as a percussionist of any student I've ever had," Cook says, "He played awesome drumset and hand percussion, could run a drumline, and played orchestral or chamber music as well as any grad student."

Lang currently freelances in the Dallas/Fort Worth metro area, playing percussion in various jazz and sacred contemporary groups; performing with his wife, Helen Blackburn, in their marimba/flute duo and with Chris Hanning in the percussion duo Double Impact; and he serves on the faculty at Southern Methodist University. "We asked Drew to join the faculty several years ago to teach marimba," says Dallas Symphony principal percusisonist Doug Howard, who is also on the SMU faculty. "Our students benefit immensely from exposure to his virtuosity, his artistry, and his teaching." Additionally, Drew dedicates time and energy to furthering the marimba as a solo, chamber, and concerto instrument—performing, recording, and commissioning many works in multiple venues.

His many years of collaborations with composer G. Bradley Bodine have helped Drew advance the marimba as a chamber instrument. This relationship culminated in a performance of Bodine's "Concerto for Marimba and Band" with the Meadows Wind Ensemble at PASIC 2008 in Austin, Texas. Currently, Drew is involved in a consortium of 12 university percussion ensembles with Bodine to write a concerto for marimba and percussion ensemble, which will be performed in the 2009–10 season.

"Drew Lang is the greatest champion of my music," says Bodine. "When Drew performs one of my pieces, he intuitively has a sense of what I want to hear—from the tone of his mallets to the subtle minutia of phrasing."

I have known Lang for many years, and I have always been impressed with his ability to merge the drive to succeed with his personal artistry and creativity. His journey is an excellent model for students who aspire to be versatile, well-rounded percussionists, and who want to work hard.

Photo by Bryan Stone

Lang performing "Concerto for Marimba and Band" with the Meadows Wind Ensemble at PASIC 2008.

Dan Smithiger: *When did you realize you wanted to pursue percussion as a career?*

Drew Lang: When I was in grade school I saw the local high school band play at half-time. It started out with a drum cadence and I was hooked. Plus, my parents had lots of Buddy Rich albums.

DS: *What led you to McMurry University?*

DL: I had been going to their summer band camp. I really liked that it was a small program where I could get individual attention and a lot of performance opportunities. The percussion teacher, Michael Hooley, opened my eyes to new techniques and concepts. Coming from a small town, it seemed to be a good fit.

DS: *What led you to attend the University of Arizona?*

DL: My music chairman at that time, John Gibson, was really pushing me toward the University of Arizona. I'm glad he did. It was such a different vibe from McMurry, and there were a lot of great players.

DS: *What teachers have been most influential in your success as a percussionist?*

DL: First and foremost would be Gary Cook, then the people that I either got to study or have master classes with, including Julie Spencer and Doug Howard. As a marimbist, my best teacher has always been my wife, flutist Helen Blackburn. She is a great musician and doesn't know or care what is hard or not. From a marimba technique standpoint, Julie Spencer is the one I try most to emulate, and from a percussion standpoint I have always been learning from everyone around me. Some of the best "teachers" for how I play have been my colleagues like Steve Kimple—especially his bass drum technique!—Joe Ferraro, Brad Wagner, and Michael McNicholas. If I see someone doing something I like, I try to incorporate it into my own playing.

DS: *How did specific teachers help you achieve your goals?*

DL: Michael Hooley opened my eyes to all the techniques out there, especially on

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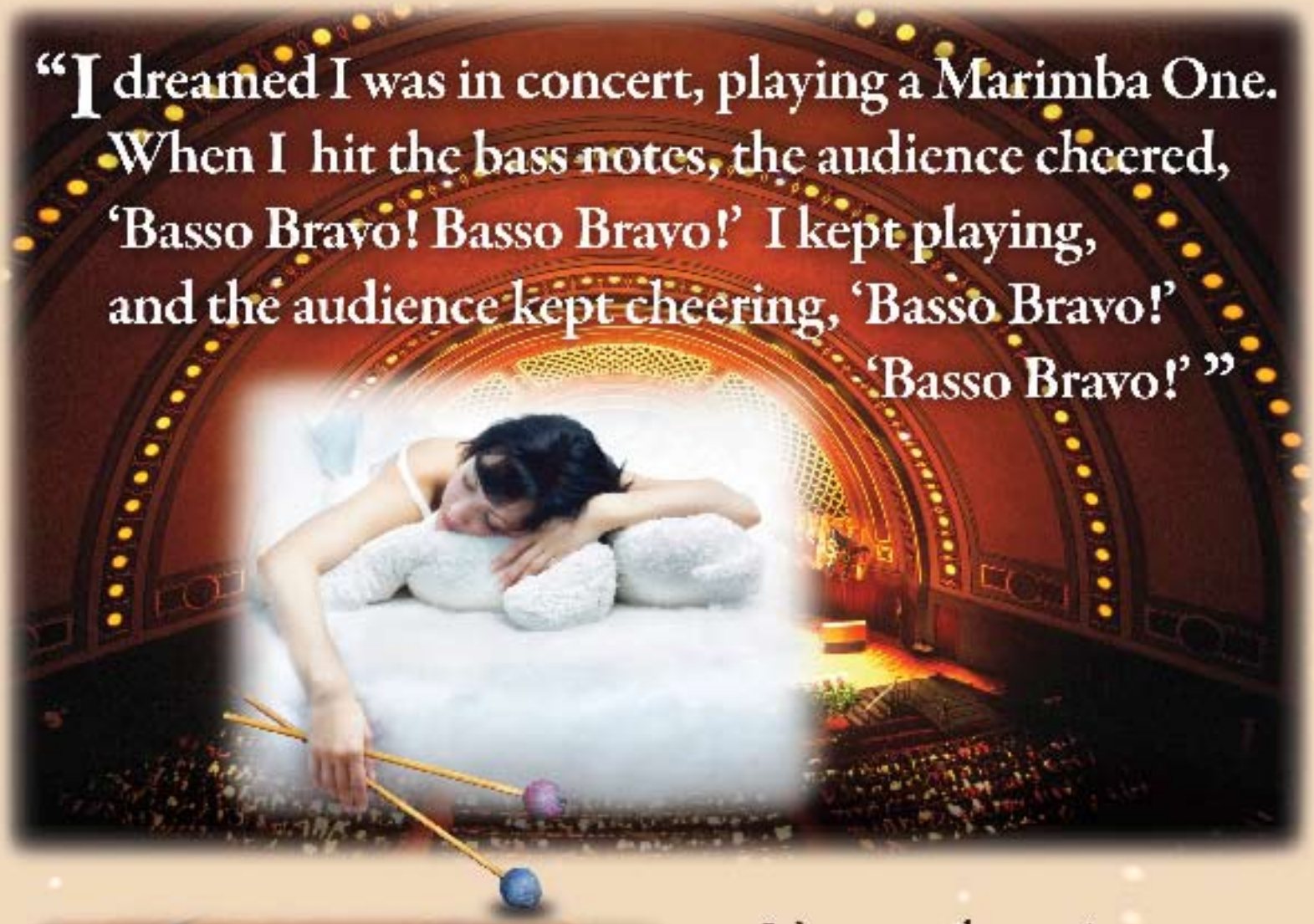

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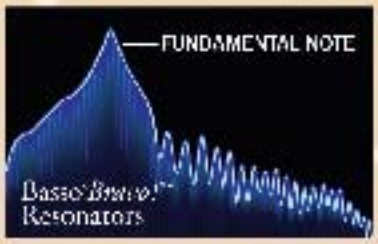

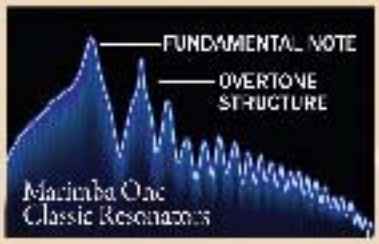

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keyboards. Another influence was my rudimental snare teacher, Ricky Beckham. He helped me get ready for the 27th Lancers Drum and Bugle Corps. I already had a good work ethic, but Rick really got me focused on attaining a specific goal.

At McMurry, I had two teachers, then none for my senior year. Michael Hooley was there for my freshman/sophomore years, then Rick Robinson was there for my junior year. I took a term off to focus on trying to alleviate my stuttering and immerse myself in the drum corps. In my last year I studied privately with Larry Vanlandingham at Baylor University. Another person who was influential during my undergraduate years was Francis Hinkel. He was my music history and organ professor, but he was an excellent musician and a great mentor to me; he was roommates with Vic Firth.

The biggest factor with my undergraduate schooling was the available practice time and opportunities to play. Most of the music majors did not spend as much time at the band hall or music building as I did, and I had keys to both buildings. On average, I was able to put in four to five hours a day on weekdays and 12–13 hours on weekends. Also, I played in the percussion ensemble, concert band, marching band, jazz band, and the Abilene Philharmonic.

Another important thing that happened during my undergraduate experience was steady weekend work in the jazz clubs, country bars, and country clubs. It paid for my schooling, vehicle, music and instruments, and got me a good start on getting work as a freelance percussionist. Gary Cook really helped me focus on the marimba and classical playing. With Professor Cook's help, I won the Music Teacher National Association's Collegiate Artists Competition and won a position with the Tucson Symphony Orchestra. I've never had a teacher willing to spend as much time helping me as Gary did. It was an incredible time to be at the University of Arizona. His focus was totally on his students' needs and goals.

DS: *After graduation, what happened next?*

DL: My goal after graduation was to become a marimba soloist. In Tucson, I was playing with the Tucson Symphony and a local country band. There was no "blueprint" to follow, so career-wise I was flying by the seat of my pants. After realizing that it wasn't a viable option for me, I began concentrating more on chamber playing—both mallet and percussion—drumset, and orchestral percussion. Being known as a "mallet player" got me into gigs and situations that I couldn't have been in had I not concentrated on being a marimbist.

I don't consider myself a solo player anymore. In fact, I don't even consider myself a marimbist. That's just not where the money is. I am a percussionist who plays marimba. Right now, I could sell my marimba and mallets, and my quality of life would improve. I make a heck of a lot more money playing bass drum, cymbals, and triangle than I do marimba.

Considering the hours I spend learning and keeping up the techniques, the time doesn't justify the income. Chamber playing has become my biggest focus and my biggest source of income. The most successful endeavor has been playing with Helen. We play repertoire that is challenging for us to play and rewarding for the audience to hear. We are also able to make good money doing it—far more than any solo endeavor I have done.

One of the highlights of coming to Dallas was that I started playing with the Dallas Wind Symphony. I showed up at the right time, when their mallet player was stepping down. I had been playing recitals around town, and was asked to play a concert with the group. I have been playing with them ever since. I've had the pleasure of playing two concertos and recording four CDs with them.

Being in the DWS has further refined how I play marimba, as well as all mallet instruments. I admit I play quite loud, but I've never broken a bar; I play as loose and relaxed as I can with a weight of mallet that gets the fullest "bloom" from the bar. This way, I can project the marimba sound up to the level of the group I am playing with. I think that the height of the instrument is just as important as the type of stroke. Dave Weckl made a big impression on me in his first instructional video with his "power plane": setting the instrument to a height so that when the implement strikes the surface, the implement is parallel to the ground, or to the instrument. Between Julie's technique and having the instrument at the proper height, I can get the most sound from the bar with as little effort as possible.

DS: *Can you talk about the marimba as a solo and/or chamber instrument?*

DL: To me, the marimba is a great solo/small chamber instrument. It is not a concerto or large ensemble instrument—and actually, neither is a vibraphone. I think sometimes we put instruments in situations they weren't designed for. The marimba is blending and mellow, so to put it in a "solo" light in an orchestra or band usually never works out as well as we would expect—at least, without amplification. I've heard a lot of marimba concertos and marimba in band, in live settings, and it is never really satisfying. You might see the player working hard, but the marimba is hardly ever heard well because it's doing what it was designed for: blending! To be heard you have to use "rocks" and/or beat the heck out of it, or have the ensemble play so softly that you might as well not have an ensemble. I've heard many times that a lot of concertos are "over-scored," and they usually are, but generally the main problem is that the marimba is blending.

The best use of marimba in a large ensemble that I've heard was either "soloistically"—by itself—or to just give color and support to soli sections—say, supporting the winds or strings. I think the best way to hear a marimba concerto is on recordings where the instrument is properly amplified. Besides amplifying it—which I am against; I'd rather use a malletKAT—I think the ultimate solution would be to bring back the Deagan five-octave Artist Special wide-bar xylophone! That was an amazing instrument and I'm very lucky to own one.

DS: *Can you discuss works for solo marimba that you have performed, consider standard, or that you recommend for all marimbists to be familiar with?*

DL: How you play a piece is just as important as what piece or pieces you play. That is, you have to know the style, play in time—as is appropriate—and play with the best possible sound from each bar. If you are playing a piece with four mallets, a listener shouldn't be able to tell if there are two people playing with two mallets or one person playing with four mallets. Instead of suggesting pieces, the three things I would recommend to any marimbist would be: have a good metronome and use it; have a good recording device (a Zoom H4n is perfect, but any digital device is good); and play as much chamber music as you can with musicians who are better than you.

I'd rather not name specific pieces but specific types of pieces—but I will say that my favorite solo is Andrew Thomas' "Merlin." I think any piece can be a favorite or a bomb depending on how it is played. The way I like to approach any piece is how a *musician* plays it, musician being any instrumentalist—pianist, cellist, flutist, etc. I think a lot of marimbists approach a piece from purely a technique and visual standpoint. The best advice I ever received was from Julie Spencer: "You have to love *every* note." If you were only able to "hear" a piece being played—like in a screened audition—how would you want it to sound? You can't hide behind fancy technique or showmanship.

I think transcriptions are a great source of repertoire. They already have an established performance practice and recorded examples. Examples would include the Bach cello suites and Piazolla's guitar pieces—especially "Histoire du Tango" for flute and

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guitar. This is in addition to the standard repertoire of Japanese, American, and "world" music pieces.

I would also encourage multi-use or "gigging" pieces. These are ones you can play for a concert series, church service, or background music. I usually only have a finite time to work up a performance so they have to be pieces that can be kept up, learned "on the fly," or just read, and pieces that can be played or rescored to fit on a low-A marimba, unless you really want to haul a five-octave instrument around. Some examples that come to mind are Ross Edwards' "Marimba Dances," making up a little suite of pieces from Bart Quartier's "20 Children's Songs," Earl Hatch's "Furioso and Valse in D minor," "Liebesfreud," and any of the other Fritz Kreisler/G.H. Green arrangements, and the Clair Omar Musser etudes.

DS: *Can you discuss recording devices?*

DL: I really like the Zoom H4n because of the multi-tracking feature. I have and still use an Edirol R-1 digital recorder, but the H4n's multi-track feature is important to me when you are learning pieces that have, say, a definitive "left hand/right hand" part, where you can record each hand separately, then combine them to hear how it should sound with each part being played as well as it could be. By the same token, you can mute any part to practice one hand while listening to the other, etc., and record that if you want.

DS: *Describe your experience working with composer Bradley Bodine.*

DL: One thing Gary Cook pushed me to do was to get new pieces written for myself. He suggested looking to the local community, including the University of Arizona composition faculty and students, and Brad was a doctoral student at the University of Arizona. Professor Cook said that instead of trying to find a "big name" composer, I should look to someone at our school. So I talked to the head of the composition faculty, Dan Asia, and he recommended Brad. He wrote me a solo, "A Cross on Wood," and I played it for several years. Also, when Brad was doing his doctoral thesis, he wanted to write a concerto for me. Then he composed "Rhapsodia" for me and my wife. I also had him arrange for marimba a beautiful classical guitar piece he wrote called "Romance." We are currently working on a new work for marimba and percussion ensemble that will be very exciting. With modern technology and the Internet, we've been able to fine tune ideas "on the fly." It has been an incredible experience working with a composer like Brad for all these years.

DS: *How important is the ability to read music in your free-lancing and professional career?*

DL: Reading music has helped me considerably. In school, a lot of time is spent memorizing but not reading while performing. It's important to practice sight-reading, but to a point. Just as performing is an art form that has to be practiced—in front of people—so is getting comfortable with sight-reading. No amount of practice-room work gets you comfortable playing in front of people like actually playing in front of people. The same thing goes for sight-reading. This is more like "on the job" experience, but I didn't get really good at sight-reading until I had to do it.

Let me just clarify what I mean by sight-reading. Yes, you can "read" something new every day, but a better term would be "sight-playing." I don't sight-read anything on the job, with very few exceptions. I usually have at least a day or more to look at it, figure out stickings, mark any "road maps," etc. In fact, you can use this concept with the solos you are practicing now; see if you can play them while looking at the music, even if you have it memorized. Besides training your eyes to look up, it can keep you from missing little tidbits of information you might have missed in memorizing a piece—dynamics, accidentals, rests, etc.

DS: *Our former mentor, Gary Cook, has described you as possessing "incredible versatility." How has versatility helped you succeed?*

DL: I couldn't have made it without being well-rounded. I went to my first PASIC in 1982. I saw the Bayonne Bridgement (I said to myself, "I want to do THAT"), then Steve Gadd (I said to myself, "I want to do THAT"), and Leigh Stevens (I said to myself, "I want to do THAT"). So, in some form or fashion, I have tried to do all those things. Since 2nd grade when my parents bought me a pair of drumsticks and I tore up four Sears and Montgomery Ward's Christmas catalogues, I have always played drums. I marched in the snare line with the 27th Lancers Drum and Bugle Corps, and I spent a lot of time playing marimba. Also, I played hand drums for dance classes and steel band in graduate school. All of these things are now helping me make a living. Drum corps got me teaching jobs until I could support myself playing. Being in corps didn't make me a better teacher per se, but it did give me a "leg up"— at least on paper—on someone who didn't march.

I played drumset throughout undergraduate and graduate school, which paid for school, bought me instruments and gave me on-the-job experience. Being known as a mallet player gave me inroads into playing jobs that I wouldn't have necessarily received just being a "percussionist." Same thing with playing drumset, especially in orchestral settings, but instead of being a "one-trick pony" these specialties allowed me to move into regular section work.

DS: *Do you have advice for aspiring musicians?*

DL: Now is a very difficult time, especially for the classically-minded percussionist. There are so many people going into the field, yet there are few full-time orchestral or college jobs available. If I had a magic wand, I would shut down every conservatory and performance degree program for about 30 years. Look at it like this: if each state has three schools of music—Texas has 20–30—and each school graduates one person per year, that is 150 people looking for work. Now compound that over 10 years and you've got 1,500 people either still looking for work or looking to "upgrade." Seeing how long most people stay in the "primo" jobs—major symphonies, universities, etc.—the number of those job openings are very cyclical. And since there are so many qualified applicants out there, even the smaller colleges and universities can be as picky as they want; you must have a doctorate or ABD, previous teaching experience, etc.

The only way to get things back on track is to have the number of jobs more equal to the number of job seekers. Nowadays, even when you see multiple jobs announced, there actually might be just one new job available. For instance: someone retires, so-and-so moves up from another job, so-and-so moves up to take that person's place, etc. So you might see eight or nine jobs advertised, but in reality, via "musical chairs," there is only one new job available. You can actually make more money being a first-year junior high band director than being a tenured college professor. If this happened in any other field—medicine, law, etc.—it would be considered a crisis.

Conversely, jobs are almost always available in K–12. For those wanting to do more of a "solo" career, this might be a good option, especially elementary teaching. High school teachers and directors have to deal with marching band, percussion ensemble, contests, etc. If you teach elementary school, you can be done by 4:00 every day and have weekends free. It would give an aspiring marimbist the time and stable income needed to get established.

If you are seriously considering a solo marimba career, I offer the following advice: have a full-time job that can support your marimba habit. Playing marimba on tour is a very challenging experience. For instance, say you do a series of clinic/concerts for $400 per event. That $400 just became about $340 because Uncle Sam's getting his part. For the most part you are responsible for housing (about $50 per night), food, and

gas. Very seldom can you get gigs consecutively, so you need travel days where you still have to pay room and board, but you are not getting a check for that day. Meanwhile, you still have to pay rent or mortgage, utilities at home, etc., not to mention buying new music, an instrument and mallets, and something to haul them around in. I don't know of many individuals who can actually make a living playing marimba without having a separate full-time job with benefits.

A note on instruments: to be a successful freelancer you have to own equipment. I would make a suggestion to start acquiring instruments, music, and associated accoutrements *now*. Buying new equipment can be imposing if not impossible. Used equipment is the best way to get started—or even finished! It might not be the best quality, but if you can get use out of it—xylophone, timpani, bells, drumset, etc.—you can play the gigs. You can use this as a starting point, then upgrade as your income improves. Also, as long as you're making money playing music, the musical equipment you buy is all a tax write-off. Being the percussion teacher at a school can allow you access to instruments that you can't afford at the moment on your own.

DS: *Do you see yourself doing anything different 10 years from now?*

DL: Hopefully having a full-time job, but I am not holding my breath.

Daniel R. Smithiger is the Director of Percussion and Assistant Director of Bands at McKendree University and Educational Consultant for Black Swamp Percussion. He would like to thank Jayme Blandford for her editing contributions. PN

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Learning to Read Music

Teaching my prodigy student

By Sam Ruttenberg

What do you say about a drumming student who comes to you at 12 years old, and you already know on that first meeting that he is destined to become one of the great drummers of the world? That was my experience when Justin Faulkner came to me for lessons six years ago. He didn't have the reading, hand technique, coordination, and musical skills that he possesses now at 18, but his drumset playing was astounding.

Like many drummers who start playing at a very young age, Justin was playing by ear. This meant that he could copy what other drummers were doing, but he hadn't learned to read music yet. This happens when kids start drumming early.

Since Justin could already play the drums, learning to read music was quite a challenge. He was convinced that reading music wasn't necessary. In fact, there was a certain level of frustration on his part (and mine) when I had to take him back to learn simple note values. The trick is to bring the reading level up to the playing level. But how do you do that? The student (and parent) must realize that results will happen, and the student will be much better off in the long run.

The thing a teacher must do in this situation is not let the student get too frustrated. If that happens, it could lead to a situation where the student wants to find a different teacher who will let the student do whatever he or she wants, or worse, where the student wants to abandon the instrument altogether. The student needs to go back to basics, but must also be encouraged.

Plan part of the lesson on the basics of reading and technique on the snare drum and drumset, but allow for time in each lesson when the students can play something they enjoy. Have them bring in their favorite CD to play along with and educate them through that music. Show them (on paper) the fill or groove pattern they are already playing so they can see what it looks like, and teach them to read the simple rock patterns and fills from any basic book. If there are two drumsets in your studio, trade fours with your student. Encouragement and enjoyment is the key to success.

Why should students learn to read music when they can already play fine without it? Because reading music will broaden their horizons and challenge their minds! It makes them more independent. Now the students don't have to rely on someone else to show them how something goes. Now they can go beyond their niche and play whatever they want. Now they can read a drumset chart in their school jazz band, or play percussion in their school band or orchestra. Now they can learn different styles on the drumset that are outside of their comfort level, and know what they're playing. Just as with someone who can read a book, the entire world is now available to them!

No matter what level you attain or what your goals are, to become more proficient on the drums you must learn how to read music. The students will become better players, and more people will want to play with them.

For me, the best books are the ones that are timeless: *Stick Control* by George L. Stone (for hand technique), *Syncopation for the Modern Drummer* by Ted Reed (for jazz coordination—and don't forget to play the hi-hat with your left foot on 2 and 4 throughout the book), *Standard Snare Drum Method* by Podemski and *Modern Rudimental Swing Solos* by Wilcoxon (for reading skills and rudiments), and *Drummer's Cookbook* by John Pickering (for rock drumming).

Justin is now on the world stage in jazz drumming as a member of the Branford Marsalis Quartet, and *The New York Times* named him one of the five best young players on the world jazz scene. Justin also played with the Philadelphia Youth Orchestra and the Philadelphia All City Orchestra in high school. He is currently a freshman at the Berklee College of Music in Boston on a full scholarship.

Sam Ruttenberg has performed with artists such as Dave Brubeck, Count Basie, Lionel Hampton, Lena Horne, and Al Martino. Sam also performs with the Pennsylvania Ballet, the Opera Company of Philadelphia, his own jazz trio, and is an active clinician. He has toured and recorded with the Houston Symphony, Ballet, and Pops Orchestras, and teaches at the Settlement Music School in Philadelphia and at Rutgers University Camden. Sam has published articles in various drumming magazines, and is the author of *Drum Tips* (HoneyRock 2009). Sam received a bachelor's degree from the University of Miami and a master's degree from the Juilliard School. PN

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Sounds We Were Never Taught to Play

Using Digital Samples in the Orchestra

By Bill Cahn

At PASIC 2009 in Indianapolis, I was inspired by Chris Deviney's terrific symphonic clinic, "The Mahler Hammer, The Glass Harmonica, and Other Peculiar Percussion Instruments I've Played in the Orchestra." I am reminded of similar occurrences in my own experience with the Rochester Philharmonic Orchestra. Having to deal with instruments and sounds I was never taught to play was an ongoing (if not ever-increasing) part of playing in the orchestra—especially in pops concerts, but certainly in classical concerts as well. It's a subject that is only encountered when one is in an orchestra and confronted with necessity.

Beginning around 1988, a wonderful new world of possibilities in meeting such necessities emerged through the technology of digital sampling—recorded acoustic sounds that could then be manipulated and easily reproduced. In the standard orchestra repertoire, there are works calling for all sorts of sounds to be made by acoustic instruments that are frequently very difficult or costly to obtain. This can be a serious problem for orchestras on tight budgets and for percussionists trying to search out and obtain the required instruments and sounds. Digital sampling provided a relatively workable and low-cost means to solve the problem.

First, however, it was necessary to address colleagues' concerns about the threat of replacing human players with electronic devices. My argument was that the electronic sounds would only be played by a real, live musician performing on an electronic keyboard instead of on an unobtainable acoustic instrument. No musicians would ever be replaced by my use of digital sound samples.

Second, there were the conductors' concerns about the use and quality of the electronic sounds in place of the acoustic sounds. Several arguments were effective in resolving these concerns:

1. Given the reality that certain instruments are either unobtainable or too costly, the music would be better served by accurate sampled sounds than by using substitute acoustic sounds, which could be quite different in character from the intended sounds.

2. For those acoustic instruments that would normally require amplification, the audience would still hear exactly the same resulting vibration of the electro-acoustic loudspeakers, but the sampled sounds would also be controlled—in volume, balance, register, voicing, etc.—much more effectively. Again, the music could be better served.

3. The sound samples would be of the highest quality available and as accurate a reproduction of the original acoustic sounds as possible. The sounds would not be synthetic, i.e., they would not be like the sounds made by analog synthesizers.

4. The loudspeakers would be placed in the percussion section—not overhead or to the sides of the stage—making as close to an overall approximation of the acoustic sound within the orchestra ensemble as possible. It is important to note that having high-quality speakers is critical; these are the devices that actually make the sounds. The sounds produced by the speakers are only as good as the entire system—not just the digital samples, but also the keyboard device, the amplifier, the processors (equalization, reverberation, etc.), the cables, and the speakers themselves. The entire system would be controlled by me from the stage, with only the AC cable running to an offstage electric outlet.

5. Wherever a visual effect (as if playing the acoustic instrument) is preferred, it could be mimed, if possible, by one of the percussion players. This would be nothing new. For example, in Leroy Anderson's "The Typewriter," it is a widely accepted practice for someone (either the conductor or a percussionist) to mime at a real typewriter while the percussion section actually makes the sounds by tapping on a wooden plate, striking a small bell, and scraping a guiro.

Here is a listing of some sampled sounds that I have used in orchestra concerts.

SYMPHONIC POPS CONCERTS

Anderson, "The Waltzing Cat": meow sounds, dog-bark sounds, cat hissing sounds.
Anderson, "The Typewriter": typewriter keyboard, carriage return, bell sounds.
Grofe, "Grand Canyon Suite": wind sounds, thunder sounds.
Lennon/McCartney, arr. Wayland, "Yellow Submarine": engine sounds, bubble sounds.
Rogers, "Victory at Sea": surf sounds.
Sousa, "The Crystal Lute": glass harmonica sounds.
Tchaikovsky, "1812 Overture": cannon sounds, Kremlin bells.

CLASSICAL CONCERTS

Berlioz, "Symphonie Fantastique": low C-natural and G-natural bell sounds.
Mussorgsky, "Pictures at an Exhibition": low E-flat bell.
Ives, "New England Holidays": church bells, jaw harp in F, A-flat, and A-natural.
Khachaturian, "Piano Concerto": flexitone, musical saw sounds.
Schnittke, "Violin Concerto": flexitone, musical saw sounds.
Cowell, "Concerto for Percussion and Orchestra": five tuned tabla sounds.
Strauss, "Don Quixote": wind sounds.
Mahler, "Symphony No.6": stereo herd bells, distant bells.
Satie, "Parade": organ diapason sounds, "flaques sonores" sounds.

Satie's "Parade," a musical curiosity, deserves some further comment, because it demonstrates very well the way in which sampled sounds can ideally serve the music in a live performance by an orchestra. One of the problems faced by a percussionist in realizing a performance of this piece is the composer's requirement for "flaques sonores"—the sound of a puddle. Normally, this might be done by two players, one with an empty bucket and the other with a bucket half-full of water; they could simply pour the water back and forth. It requires two players, it's messy, and it's potentially disastrous.

After some experimentation, it was determined that a sound sample would be created by recording the sound of two pennies dropped

> The music would be better served by accurate sampled sounds than by substitute acoustic sounds.

simultaneously into a bucket of water. This made a good "plop" sound with the pitch rising slightly after the initial attack. Two such unprocessed (i.e., no equalization or reverb) samples were digitally recorded. Then the sounds were voiced by the sampler (computer):

a. the two samples were layered together, so that both would sound (slightly separated) when only one key was pressed, thereby creating a more complex final sound;

b. the layered sample was transposed down one octave by the computer;

c. the layered, transposed sample was then copied over a range of a major-sixth by the computer.

The samples were still "dry" sounding, but when played back through a loudspeaker in performance, the sound could easily be processed to suit the acoustics of the concert hall.

The technique used on a MIDI piano keyboard to trigger the "flaques sonores" in performance was somewhat unorthodox. A flat, opened hand was "rolled" downward, from the palm of the hand on the highest notes to the fingertips on the lowest notes. This produced a full and complex "sploosh" sound, which could be completely controlled in volume, equalization, and reverberation. Furthermore, since the sound recurs every two bars, it is possible to vary the sound of the puddle slightly each time by starting or ending on a neighboring key, making the effect more alive and less monotonous through the 15 repetitions of the sound. The sampled "flaques sonores" in performance was realized with an accuracy and a quality of sound that would otherwise have been nearly impossible. The music was served very well, and the listeners—audience, musicians, and conductor—were enchanted and delighted.

Of course, there are many more possibilities for the use of sampled sounds in the orchestra, opera, and chamber-music repertoire. It will likely be the responsibility of percussionists to serve the music by realizing such sounds, including many, many sounds we were never taught to play.

Bill Cahn has been a member of the Nexus percussion group since 1971, and was principal percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He is now Associate Professor of Percussion at the Eastman School of Music and a visiting artist in residence at the Showa Academy of Music in Kawasaki, Japan. Bill has performed with conductors, composers, ensembles, and artists representing diverse musical styles, including Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severensen, Leopold Stokowski, Igor Stravinsky, Edgar Varèse and Paul Winter. He has conducted symphony orchestra programs, and his compositions for solo percussion, percussion ensemble and percussion with orchestra/band are widely performed. His fourth book, *Creative Music Making*, on free-form improvisation was published by Routledge Books in 2005. In 2006 Bill received a Grammy Award as part of the Paul Winter Consort on the DVD *2004 Solstice Concert*. PN

Recreational Drumming in the Correctional Setting

By Rex Bacon

You pull into a large parking lot labeled "Visitors," wondering what you've gotten yourself into. As you carry your bags of instruments to the entrance building, you notice the large double fences with razor wire intertwined. The "greeter" views you suspiciously. He calls his superior, who then calls your "contact." He looks through your stuff slowly, pulling out pointed guiro scrapers and saying, "These can't go in."

After passing through a metal detector and two solid glass doors, you enter the "yard." A thousand eyes begin to stare. You are used to being the center of attention, but this is unsettling. The eyes are wondering if you are another authority figure, someone who might help relieve the boredom, or someone who can be taken advantage of.

Another employee acknowledges you as you arrive at the destination, explaining to those around about the noise that will soon be heard. Your contact reassures you that the "guys" will really enjoy and benefit from your services. You mentally review your game plan, including what you will do to escape if need be. You also remind yourself of the goal of this experience. You may have been contacted to provide an educational experience for the musicians' organization or for a community-building experience for the therapeutic unit.

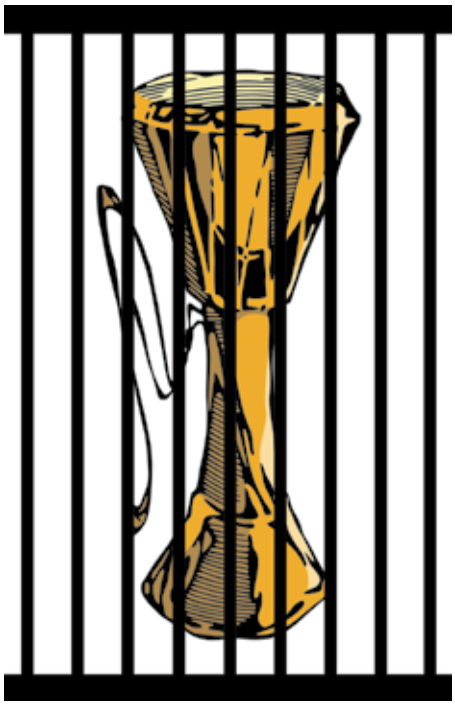
As the "participants" enter in uniform blue and start to verbalize their excitement over this new event that awaits them, you pull out your trusty cowbell and begin.

This is a possible description of the beginning of a recreational drum circle in a correctional setting.

Recreational drumming is defined as "interdisciplinary, percussion-based music activities that foster hands-on participation for people of all abilities and age levels in settings including education, personal, and group social development, wellness, and leisure" (PAS Recreational Drumming Committee, 2007). The benefits of group drumming continue to grow and permeate into many new settings. One area that recreational drumming facilitators may now begin to find themselves in is the correctional setting. Recreational drumming has been found to be an attractive, accessible, and authentic musical experience by many groups. Correctional settings may utilize recreational drumming because of these same attributes. Inmates in a correctional setting may receive benefits from recreational drumming including improved peer relations, stress management, community development, and improved feelings of self-worth.

As a music therapist working in a medium-security prison, I believe recreational drumming can be used successfully in this setting. This article will discuss the benefits of recreational drumming with this population, obstacles often inherent in prisons, and techniques that can be used in this setting.

Inmates face many challenges in the correctional setting. At the prison where I currently work, inmates identify experiencing



such feelings as boredom, fear, negative self-image, and disconnection. In addition, many inmates are diagnosed as anti-social and have difficulty maintaining appropriate interactions with others.

In his book *The Healing Power of the Drum*, Robert Lawrence Friedman observed that his drumming workshop in a correctional setting helped focus attention and provide a temporary escape for the detainees. In the same book, drum circle facilitator Jim Greiner shared how group drumming helped women in a correctional setting experience a sense of cooperation and easing of pain and distrust. Music therapists have successfully utilized group drumming in treatment focus interventions with juvenile offenders, sex offenders, dual diagnosed offenders, and forensic patients. Drumming-based interventions have been used in clinical contexts to improve socialization, reality-focused behavior, and emotional expression.

I facilitate drum-based interventions for inmates who suffer from a variety of mental illnesses. In addition to the group drumming, I encourage the participants to focus their attention and remain fully present while they are playing hand drums. Inmates have often reported a reduction in stress, a feeling of connection with each other, and less distrust of their peers after a group drumming session.

A facilitator may want to be aware of some of the obstacles that are often a component of this setting. First, there is a dynamic related to staff and inmates in which all staff is viewed as authoritarian and inmates are expected to be compliant. Drumming may be viewed as something that will get the inmates "all worked up," leading to potential problems after you leave. Also, many staff may be resistant to the inmates receiving anything that might be construed as an unnecessary privilege despite any of the benefits. It is important for potential facilitators to be aware of this and not take any comments personally.

Due to the infrequency of special events like a drum circle, inmates may use the drum circle as an opportunity to bend the rules or attempt to get away with something. It is important that facilitators be very vigilant during the entire time they are within the prison. If you are unsure about something you witness, error on the side of caution and alert the staff. The inmates are used to being searched and questioned. It is better to make sure than to find out you will not be returning due to some problems that occurred during your program.

If you are working with a particular group within the prison, you may also experience resistance from the participants, possibly demonstrated through disinterest or defiance. An example of this is facilitating a drum circle for a housing unit with members from different gangs. The facilitator would likely experience some resistance from the inmates. One way to

> Inmates in a correctional setting may receive benefits from recreational drumming including improved peer relations, stress management, community development, and improved feelings of self-worth.

minimize dealing with this is to make participation in the drum circle voluntary instead of mandatory. By offering it as opportunity for an enjoyable, open musical experience instead of requiring attendance, the facilitator may experience less resistance.

Finally, when working in the prison setting, you will be working with either all males or all females. This can cause the group's energy to lean a particular way. For example, an all-male drum circle may feel like a competition to see who can play the loudest and fastest. Encouraging the participants to balance the music's feel from loud to quiet and from fast to slow may dispel a drum circle that has "too much testosterone."

Recreational drumming facilitators begin to recognize the best practices that work with special-needs groups. There are techniques utilized with this population and similar groups that have demonstrated positive results. In his drum programs within the prison setting, Jim Greiner introduces a cultural context and provides real-world examples of how ancestors and contemporary cultural relatives use their male energies to serve their communities. Jim's approach encourages young men to use their power in productive ways. He then follows his introduction with interactive rhythm play as a vehicle through which to experience personal power and the power of group collaboration. One musical example is a triplet-based rhythm of RLR LRL played over and over, used to increase energy levels and demonstrate in a real-world way how to create positive life rhythms by focusing on specific intentions.

Music therapist Barry Bernstein discussed his approach to a similar population in an article titled "A group drumming intervention for at-risk youth" (www.healthysounds.com/feature.html). He recommended starting with Yoga or Tai chi exercises followed with an ice-breaker such as a group juggle or a name game. The rest of the session focuses on teaching traditional West African drumming. In an article titled "Beating Drugs, Gangs, and Violence with Drums and Rhythm" (www.drumjourney.com under the articles menu in the "Drumming for Community, Health and Spirit" section), drummer Dave Mancini echoes the idea of presenting traditional rhythms including African, Brazilian, and calypso to illustrate drumming as a positive alternative. In a *Drum!* magazine article titled "Rhythm Therapy in Juvenile Hall," author David Weiss outlined a series of activities led by Robert Lawrence Friedman including an egg pass, playing name rhythms, soloing, handclap orchestras, and vocalizations inspired by Babatunde Olatunji. The article also describes a free-form jam that spontaneously occurred at the end.

In my own experience, I have taught adapted versions of traditional rhythms and facilitated improvisational drumming. Each approach has its own unique benefits. It is important to be aware of how much structure is needed, especially at the beginning of the experience. I like to start with a strong structure and gradually move towards less structure in order to allow the inmates to have an increased sense of control over the music. It is also important to counterbalance this freedom with enough structure so that the participants feel safe and the music does not become too chaotic. A fellow drummer or an employee providing a strong pulse on a bass drum can help maintain this.

The burgeoning field of recreational music-making and its benefits to our well being continues to grow. Recreational drumming facilitators will encounter new groups and facilities that are inquiring about these benefits. I have found many ways to help prepare myself for a new population that I have never worked with. I try to have an idea of what the person contacting me wants me to do. It is important for me to respond honestly to their inquiries and confidently be able to say if I can help or to refer them to someone else who may be more appropriate. Also, I research the population I am going to work with. This can be done by reading articles or related literature about music, drumming, and this population. Consulting either a drum circle Yahoo list or speaking directly to more experience facilitators also can provide some ideas of how to approach the experience.

Once you have identified all the best ideas for working with a specific group, create an agenda of how you wish the experience to flow. But remain unattached to this agenda and be present to the experience while it is occurring. The group may wish to move another way than you have planned. It is best to really tune in to the group's direction and safely support it as best as you can. This allows the participants to feel the true joy of their own unique music-making.

Rex Bacon is a board certified music therapist, professional drummer, and drum circle facilitator. He received his B.A. in Music Therapy from the University of Dayton in 1997. As a full-time music therapist, Rex has worked in various healthcare settings including mental health centers, children's homes, and an alternative school. Currently, Rex is working in a psychiatric unit in a medium-security prison. Rex has facilitated hundreds of drum circles in churches, schools, libraries, hospitals, wellness centers, corporations, colleges, camps, and weddings. He has presented drumming workshops to colleges, social service agencies, and music-therapy conferences. As co-director of Rhythm Culture, a Cleveland-based drum circle facilitation business, he has placed drums and percussion in the hands of thousands of children and adults. Rex is a member of the American Music Therapy Association, the PAS Interactive Drumming Committee, and the Disabled Drummers Association. Rex has had articles published by PAS and the Drum Circle Facilitators Guild. PN

The Dominican Tambora

By Juan Ubiera

There is a saying in The Dominican Republic that goes, "There is not merengue without *tambora*." This popular saying eloquently expresses the people's feelings about their music. For Dominicans, "*Tambora* is the merengue, and merengue is the *tambora*."

The dance is in duple meter in either 2/4 or 4/4, and it is characterized by a continuous *tambora* driving beat. The *tambora* is traditionally accompanied by another percussion instrument called *guira* or *guiro*, which is widely used in Latin American popular music. Old-timers used to call it *guayo*, and in Dominican music it is always a metal cylinder with a rough surface scraped with a metallic comb.

The typical folk ensemble (*conjunto tipico*) ranges from a trio to a quintet. It is basically composed of *tambora*, *guira*, and accordion, although *marimbula* (large "finger piano") and alto saxophone are used as well. Often, the accordionist is the solo singer, while the rest of the players form the chorus. The *marimbula* is better known in the Dominican Republic as marimba, and it functions as the bass in the small ensemble also known as *perico ripiao*.

With the introduction of the radio broadcast station in the 1940s, during the dictatorship of Rafael L. Trujillo Molina, who was dedicated

to the propagation of the music, the dance gained popularity and international recognition. Large, more commercial ensembles were formed, transforming the merengue into a more refined ballroom dance. By late 1940s–50s, piano, conga, and even drumset were added into some of these merengue big bands. Often, these bands had similar instrumentation as the North American big bands of the time, including a complete saxophone section, trumpets, and trombones. The traditional rural *marimbula* used in the folk ensembles was replaced by the double bass, and the accordion was replaced by the piano and sax section in these urban big bands.

There has been great controversy among scholars and musicians about the origins of the drum. Some have said that it was brought from Asia, others say it's from Africa, and still others believe that the *tambora* is a Dominican invention. Certainly there are similar drums in other cultures, and even in other Latin American countries such as Colombia, Venezuela, and Brazil. However, the performance techniques and types of beats are typically Dominican.

The Dominican *tambora* is a two-headed, barrel-shaped drum that is played with a stick on one side and the bare hand on the other. The body, originally made from a hollowed tree trunk, has remained the same shape, although it has also been made from other materials such as staves and fiberglass. The size of the drum varies from approximately 10-inch diameter by 13-inch depth, to 12-inch diameter by 16-inch depth.

The drum can be played with the player standing up or sitting down. When the player is seated, the drum is placed horizontally over the lap; when standing up, a neck strap is used for support. Experienced players hold the drum between the thighs, but many add a strap to prevent the drum from rolling off the lap.

Lap position

It is traditional to use goatskin heads on both the male and female sides of the drum. The "male" side is played with the left hand for the high sound, while the "female" side is played with the right hand holding a stick for the low sound. The heads are mounted on *liana* hoops. *Liana* is a flexible material from a hard climber plant. This material binds well with the rope used for tension. The hoops are held together through the rope that goes around both ends providing the same tension. Different thicknesses of the heads provide the high and low sounds in spite of the even tension.

Before getting into the *tambora* beats, let's examine some important basic techniques:

LEFT HAND

The left-hand technique is of crucial importance in *tambora* playing. In straight-ahead merengue, it keeps the pulse (downbeats), using a slap sound. The slap is one of the major difficulties in playing the drum, due to the use of the weak hand to perform it and "to swing the band." The left hand also should be able to produce other important colors, such as open tone and muted sounds, using the palm of the hand and the fingers.

SLAP

There are various spots on the head where a player could find a good slap sound, but this is as personal as the playing itself. There are not established rules, as the slap could be found either at the center, low, or the upper part of the head. Whatever spot the player chooses, the ideal is to have a stroke as sharp, dry, and uniform as possible—a characteristic of

good players. The hand movement comes from the wrist, with a whip-type motion, using the tip of the fingers. It is helpful to bend or curve the palm of the hand a little to make a sort of resonance chamber. Arm assistance is used if necessary for more volume. The important thing is how you feel and project your sound, rather than where you play the slap.

OPEN TONE

On the left hand, the open tone is equally important as the other sounds. It should match the open tone of the stick held in the right hand. Having a good balance between the two will enable the player to execute even open-stroke combinations.

MUTED SOUNDS

These are produced either on the left or right side of the drum by pressing the fingers, palm of the hand, or stick into the head. It will alter the tone of the opposite head as well, producing a higher pitch. Muted strokes are useful to get different colors from the drum and for certain intricate rhythms such as the *pambiche*.

Muted right hand

Muted left hand

RIGHT HAND

The right hand holds a wooden dowel approximately 12 to 13 1/2 inches long, and it is about as thick as a 2B snare drum stick. The stick's motion is horizontal rather than vertical, since the drum's position is horizontal like that of a bata drum or a concert bass drum. Gripping the stick is also similar to holding a bass drum beater: all fingers around the stick, slightly touching the palm of the hand. The stick should strike the center of the head and the upper part of the wooden hoop, which is an important part of the instrument's sound.

Rim stroke

An important point to remember is to work together with the *guira* player as a unit. Think of it as similar to a bass drum/hi-hat relationship in drumset playing. Listening and communication between the two are

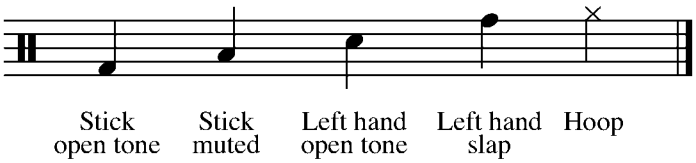
very important to "swing the band" and to create rhythmic colors. It is helpful to listen to old, slow merengues to understand the basics of the rhythm, the feel of the music, and the set-ups (*repiques*) for the band.

Although time has naturally brought changes into *tambora* playing and the orchestration of the music, the *tambora* is still the heartbeat of merengue, and certainly "there is not merengue without *tambora*."

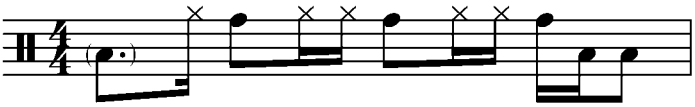
TAMBORA BEATS

Here are some basic beats used in traditional meringue:

Key



This section is frequently used for introductions.



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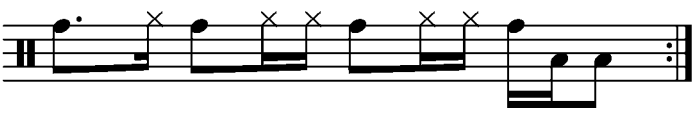

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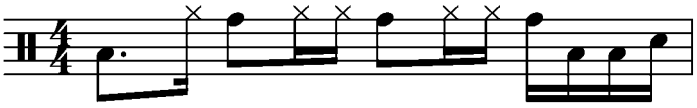

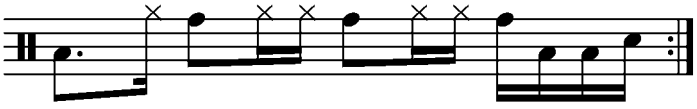

Here are some variations of the Pambiche rhythm, which is usually played on the Jaleo or mambo part.

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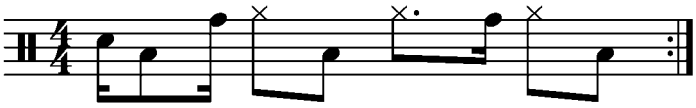

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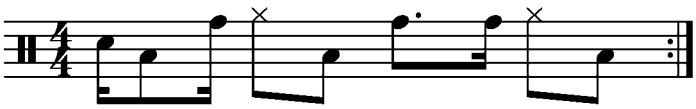

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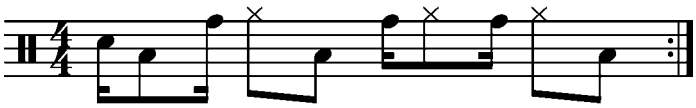

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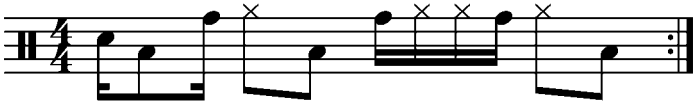

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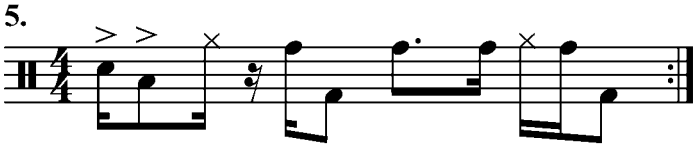

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- Agapito Pascual "El Paquetazo De Mujeres."
- Johnny Ventura "El Disco De Oro Del Combo Show."
- Los Toros Band "Raices Dominicanas" instrumental.

Juan Ubiera was born in Santo Domingo, the Dominican Republic in 1958. He began his musical studies at the National Conservatory of Music. Since late 1970s, he has worked as a drummer/percussionist in nightclubs, hotels, wedding bands, concert bands, and touring. In 1983, he moved to New York where he has been freelancing and serving as house drummer for several Latin night clubs, where he has worked with such artists as Celia Cruz, Iris Chacon, Olga Brinsky, Sophi, Roberto Ledesma, Orlando Contreras, Nelson Pinedo, Daniel Santos, Raul Marrero, Gilberto Monroy, Lucho Gatica, Roberto Yanez, Armando Manzanero, Nelson Ned, and Anthony Rios among others. Ubiera holds a Bachelor's degree in music from CUNY Brooklyn College, where he studied symphonic percussion under Morris "Arnie" Lang. He is currently working on his master's degree in music education and plays regularly with the Brooklyn Symphony Orchestra. He has taught Latin percussion clinics in Ireland and in New York Public Schools. PN

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Jim Black: Downtown Drumming

By Mark Griffith

With over 100 recordings to his credit as a bandleader with his Alas No Axis band, as a sideman, or as a member of several other bands, Jim Black can be heard performing with everyone from Laurie Anderson to John Zorn. But this is not a musician that can be pigeonholed to any genre or singular musical approach. Black brings a creative spark and a voice that is all his own to every recording or bandstand he graces. His recordings with Uri Caine and Donny McCaslin show one side of this indefinable drummer, and his work with Tim Berne shows yet another approach. And none of this resembles his playing with Ben Monder, the Tiny Bell Trio, or the band Human Feel.

Jim is a drummer who can paint with sound, cut intricate arrangements down to size, and groove you to death with hellacious funk or swaggering swing. His career path began in Seattle and moved through the creative environs of Boston before his arrival in New York in 1991. Since then, and while taking inspiration from musicians like Bill Frisell, John Zorn, Steve Coleman, Joey Baron, and Paul Motian, Black has been a central figure in the second generation of the New York "downtown scene." And now, Jim (and the rest of his peers) have been the inspiration to another wave of young creative musicians like drummers Tyshawn Sorey, Ted Poor, Dan Weiss, and Jason Nazry, who are breaking even more musical barriers.

MG: *After you left Seattle, you attended Berklee. But didn't you go back and teach there for a while?*

JB: Yes, I went there first as a student in 1985, and then after a brief stint back in Washington, I returned to study at Berklee and had the opportunity to teach at their summer program when I was only 21. That was a very unique position to be in, because the students were all around 16 to 18, and I was only a few years older than them. I knew what they were thinking and what they wanted, as well as what they would need to know.

The school has gone through many changes in the past 20 years, but when I was there, there were many great liberal arts teachers. You got a great sampling of philosophy and history, which helped shape my career in music as much as the music classes. When I was a student, there were many great experiences—and some really bad ones as far as my class lessons. But when I got the opportunity to teach there, I was able to test some of my teaching ideas that had developed since I was there. I could teach how I wanted to be taught, which worked great because the environment was more of an exchange, having to engage everyone in the process. For the past five years I have been doing much more teaching, and I am really enjoying it and learning tons as well.

Nowadays, if you really want to teach effectively and have your teaching be relevant and make an impact, you have to have a way to address all kinds of music, which isn't an easy proposition. The great thing about schools like Berklee is that students come from all over the world to study there, so as a teacher you have to have a very global approach to music with a very open mind. I had some very inspiring teachers at Berklee; they treated the students as one of their own, which is a fantastic way to teach. They emphasized that if you can speak *musically*, you can communicate with other musicians in any style or genre. Then you can start to become part of "the tribe" of musicians, no matter how old you are. So there wasn't a great divide between teacher and student.

MG: *Teachers who perpetuate that "divide" are not really serving the best interests of their students. When you teach now, how do you teach?*

JB: I love the challenge of trying to connect to a musician no matter what kind of music they are interested in. I don't want to influence their particular approach, sound, or style; that's the student's call. Many times, teaching is much more psychological than academic. Once you have made the effort to go into each student's head, then you can find out what they are looking for, and you can help them get there musically. I usually let the student call the shots, and I act as a sort of doctor or a coach. I think as a teacher you have to first find out "where it hurts," so to speak, then you can prescribe help and offer advice when necessary.

When a student comes to you with a raw desire to play, you have to find a way to channel that desire. But too many teachers squash that raw desire by trying to mold their students into a specific style, sound, or approach that doesn't address the students' practical needs and wants. I think it is my job as a teacher to allow the students to be who they really are, and offer them something healthy to help them realize their musical aspirations and, more importantly, get them to be their own creative generators to cultivate their own drive and passion in the things they do. It takes a bit more investment and effort by the teacher to do this, but I wouldn't speak any differently to my fellow players, so that isn't much of a stretch.

But it all comes back to the core components of music. All musicians have to understand things like form, melody, harmony, texture, and rhythm. You find these things in all musical approaches. So every student has to know what their relationship is to these musical components.

MG: *That's the tribal language you referred to, right?*

JB: Absolutely! I also find myself talking about "translation" with students a lot. You have to find a way to translate a great musical situation that speaks to you, so you can make it practical for yourself. For example, if you really like the way a particular saxophonist plays—it might be their time or their tone—as a musician you should find a way to translate that on to your instrument. If you really like some aspect of a person's approach to music, you should spend the time to find a way to adapt whatever "that" is to your instrument. So every moment spent watching and listening could be a lesson.

MG: *In the notes to one of the Human Feel recordings, you mention an idea of "talking about music without naming it." I was really struck by this quote. How do you use that idea in relating to students or musicians in general?*

JB: That's a really distilled, Zen-like idea, probably coming from my school studies of Taoism. Many people seem to have a fear of talking about music, but if you realize that talking about it is not the same as doing it, there should be no fear in talking about it.

Teaching is preparing the student for the moment of music-making. Over time, the lessons become embedded within. When you are actually making music, all of the stuff that you studied or learned along the way should not be the focus because you want your mind to be free of that clutter so you can listen and create in the moment. This is a constantly evolving practice as well as process.

MG: *The process of learning and practicing so you can forget is a very hard idea to explain and grasp. Many people have expressed it in interviews with me in different ways.*

JB: That's good, because this type of stuff isn't talked about in many magazines or educational journals, but it's *really* important! There are many things that can be addressed about making music beforehand, and that's what needs to be addressed in lessons. For example, many students deal with fear and anxiety while they are playing. You have to help them prepare for that, or those emotions will affect them negatively. As a performer you have to focus on the moment; if you don't, you'll feel disconnected from the music.

You find this need to focus on the moment in many disciplines and philosophies, but a lack of focus is why many of us have blocks that hinder our attempt to get to the "musical places" that we want to go. I really think that describing and talking about music without naming or defining so literally can help you get there a little faster; for example, speak in terms of the common denominators in all types of music, such as melody, harmony, rhythm, form, timbre, dynamics, tension and release, mood, etc., and then address the endless, daunting, and necessary myriad of specifics of style, genre, and tradition to help realize your music, your sound, and how you would like to play with others.

This process also influences my composing. At the moment of creation, when I have a musical idea, I shouldn't be questioning the idea at all. The next step in the compositional process is open for questioning. That is when I ask myself if the idea should be moved or framed in a different manner, but I never let the questioning process sneak into that initial process of giving birth to an idea.

If the questioning process sneaks into performance, it can be really dangerous, causing one to play all kinds of things that are not necessary for the music. For instance, I am mixing and editing a new record. In this process I am constantly asking myself if something that we played is "appropriate" for that time and place. Sometimes the toughest thing is to ask oneself if something sounds good. If it does, I should just let it be and leave it alone. But that is much easier said than done, especially with a conditioned mind of fear of judgment—not being hip,

not being liked, playing what's right, and wanting to be accepted by everyone. It hurts thinking about it! When I listen to music, I try not to project anything onto the performance. The idea of "just" listening to something takes a lot of musical deprogramming, but that process is a very wise—and hard—thing to do.

MG: *That deprogramming is what Kenny Werner talks about in his book* Effortless Mastery, *which every musician should read.*

JB: I just sat down and practiced yesterday, and it was amazing. I feel more relaxed than ever, and I am really enjoying the sound of my drums. My mind is really empty, and I find that I am hearing myself in real time instead of going for something and analyzing the result afterward. I feel my playing and practicing going in that direction, and it seems right. The really tough thing is to keep that attitude when you are creating music minute by minute and as the song unfolds, while staying "cool" throughout the whole process.

MG: *I think what we are talking about here is the freedom to be creative. Which brings me to your band AlasNoAxis, which is a really creatively free band. You have kept a band together for a long time, done five records, and toured a good deal. Not many drummers can make those claims. How has the evolution of this band worked?*

JB: Well, the guys are great people and great musicians. Guitarist Hilmar Jensson, saxophonist Chris Speed, and bassist Skuli Sverrisson are some of my best friends. We four have been playing together in different combinations for about 18 years. One aspect that really makes this band work is the fact that we get together every other year. So there is no chance of us going nuts from playing my music too much.

In 2000, when I was first approached by the record label Winter & Winter to put a band together, I was already working constantly, so it wasn't a matter of creating more work. I had to figure out what I wanted to put my name to. Along with the "jazz"-oriented work, I had been doing some singer-songwriter things around New York, so I wound up combining that guitar-based song approach with the instrumental improvisational domain. This idea was a no-brainer for the guys in the band; they don't think of style, they think about what sound makes sense at the moment. You can't call what we play "jazz," but I don't know what you would call it. So today, five records later, we are still exploring that same approach, each CD being different from the others.

MG: *I guess that takes us back to talking about music without naming it. How do you compose for the band?*

JB: The band's musical approach has evolved over the years. But throughout the five releases we have been experimenting with different things. On this new record the songs are shorter, and there are lots of guitars and saxophones added, and ironically there's almost no improvisation. I write most of the music on the guitar, which came from seeing Thurston Moore playing solo one night. I also love Joni Mitchell's music. She finds tunings on the guitar that she likes and writes songs around those tunings. That sounded good to me, so I got a guitar and found some tunings that I liked, and I jam until I find ideas that can become songs. Then I sing melodies on top of those ideas, which eventually become the saxophone melodies. That's how I wrote the music for the CDs with the exception of a few tracks on the first one, which were written at the piano.

> "As a performer you have to focus on the moment; if you don't, you'll feel disconnected from the music."

When I started the band, I was getting tired of writing from the piano. After years with the piano, I found myself writing from a very mechanical place. I found myself avoiding certain sounds and chords simply because I thought they weren't cool enough, or overused, not really using my ear at all to use them in a creative way. So the guitar forced me to slow things down and focus on intervals and notes that I could sing. And if I couldn't hear it or sing it, I wouldn't write it. I write all of the music in a sort of vacuum here at home, I print out the parts on Sibelius, then I hand them out at rehearsals and hope for the best. Most tunes work, and some don't, which find their way into other situations. The guys develop the music with their own voices and it becomes something really nice, reflecting our collective tastes. Then we record it and take it on tour.

MG: *Like you said, this isn't really a "jazz" band; you are playing some pretty straight-up rock on the last few records, but it is based on a jazz approach because it is so improvisatory. How has your playing evolved over time?*

JB: Getting started in Boston was a great experience, because Kurt Rosenwinkel, Chris Speed, Andrew D'Angelo, and myself formed the band Human Feel, and we toured and recorded playing our own music. In fact, we just reassembled the band for the first time and have a new record out 10 years after our last one. That band was great training for when I moved to New York and started to play with heavy improvisers like Tim Berne, Mark Dresser, Herb Robertson, and so many others.

As a drummer, I started to figure out what the bare minimums were that had to be addressed in any musical situation. From there, I would think about what could be added on top of the minimum, and how much extra you could add to give a tune its own life.

I started playing private jam sessions with a lot of my neighbors. So by the time I started playing standards with Ben Monder, I knew that there were many different levels and ways in which you could relate to a tune. Ben, sensing opportunity, started bringing out his own tunes, which are these operetta-like 12-page charts with every time signature you can imagine. A great challenge, but that's how many of our groups evolved. At the same time, Dave Douglas, Brad Shepik, and I had a band called the Tiny Bell Trio. We were chopping up music from the American songbook, which was a completely different thing. Then Chris Speed, Brad, and I started studying Bulgarian music, which led to the formation of Pachora. So by that time, we had all of these different bands to explore these different approaches, because there was no way that all of this could fit into one group. At that point I was in all of these different bands with all of these fantastic musicians, which is what everyone now calls the "downtown scene." Truthfully, that "scene" just evolved out of a bunch of us who were neighbors in Brooklyn and started playing music together.

After a while I realized that people were hiring me to be me. People knew that I understood the "tribal language." But they hired me because they wanted something extra and something personal. I didn't realize it at first, but I was starting to get recognized for sounding like myself, which is a really big compliment. I have learned that people hire musical personalities; the sound or even type of instrument is sort of secondary.

I believe that after you get a chance to play who you are as a person, instead of only as a "functional musician," it allows you to go back and really respect what the instrument is capable of. I am always trying to become a better drummer, but at the same time I am completely ignoring that urge, depending on the moment and the musical situation.

MG: *So where do all of these musical approaches come from? It seems to me that your influences would be pretty varied and obscure. Drumming-wise, where are you coming from?*

JB: I have always really loved Philly Joe's playing with Miles, and like everyone else I have always been trying to understand what Elvin

was doing. Elvin led me to Tony, which brought me directly to a total obsession with Jack DeJohnette. I am still trying to crack Jack's "code." And in the midst of that I discovered Paul Motian.

While Jack and Paul have two completely different sounds and techniques, I get the same feeling from each of them. When I hear Jack or Motian, I get the feeling that they have to play what they just played. There is an immediacy to every note that they play. They each seem very conscious of every stroke. While I was discovering all of this, I was getting to see Joey Baron and Jeff Watts, who play with that same consciousness to every beat but completely different music. When I hear anyone play, what sticks is the overall vibe of their music or way of playing. We can often get a little stuck on the notes, and forget about the vibe of the person and the music that they are making. Being in New York you can really take advantage of being around so much musical influence, and one can just ride on the energy to find your way into and through "the music."

I was just playing with Dave Liebman in Europe, and the last thing that I wanted was the ghost of Elvin Jones sitting on my shoulder through the entire gig. But when I hear Dave play, I immediately think of Elvin. So I just thought about Elvin's vibe, and I hoped that this small thought could set up a big wave of something that slightly resembled a bit of Mr. Jones, but mainly more of myself in the mix. I don't want an abundance of information flying around my head when I'm playing, so I just thought about the lessons of Elvin and what they meant to me. Trying to channel that translation is going to produce a completely different sound when it comes through me. In the end, we can only try to channel someone's energy and their vibe when we play, not their literal music, ideas, or licks.

MG: *Can we talk about your drum sound?*

JB: My sound evolved out of the opinion that it has never been about what drumset you play. I have seen Han Bennik and Joey Baron create music on phone books, and drums that were just lying around on the floor. I think my sound does reflect my desire to control something. For example, I love the sound of cymbals with rivets, but I just can't play them. I don't know how to make them stop. It's great for Paul Motian, but for me they seem to cover up too much sound. So I use my UFIP cymbals that are shorter sounding and more percussive. I like to try and project long tones or short tones on the drumset in as many different ways as possible. I usually think of the drumset in terms of orchestrating highs and lows. I think a drum sound comes from dealing with what you have and making it obey what you are hearing.

MG: *You're in a bunch of bands, but Pachora assimilates a plethora of European folk musics into a really different musical approach. How did that band happen?*

JB: A friend played us some Bulgarian folk music, and we fell in love with it. It had different harmonies, different melodies, and different rhythms than western music, but there was a lot of improvisation, which really spoke to us. So we started to study how the music worked, and we learned that the tunes were all based on dances, and the rhythms were based on a concept of short and long beats. Each rhythm is consistent in cycle but not metronomic in typical eighth-note fashion. The music has a great groove and swing to it.

Chris Speed once took a clarinet lesson from a master clarinetist in Greece. The lesson was simply the master playing an idea, and then pausing and saying, "And now *you* play." Chris would just try to imitate what the master just played, and this went on for two hours. I also took a darbouka lesson from Macedonian master Seido Salifoski, and although I will never be a master darbouka player, I think that I have learned to capture the vibe that I leaned from him. It can't be any more simple than an idea being passed on from master to student through listening. So we learned the roots of this European folk music, and then found our way with it. The challenge is to not let our western approach destroy the language of the folk rhythms, melodies, and harmonies. After we stumble through the rhythms and the rest of the music, then this "other stuff" starts to happen, where much of our original writing comes from for the group. That's when it starts to become its own thing. That band is very special to all of us. We were never trying to prove anything by playing this complicated music.

I hear a lot of people playing music like they are trying to prove something, and that's not the point. In the process of trying to "nail" something, sometimes you can squeeze the "music" out of it. We just love the sound of the music.

Mark Griffith is a recording artist, clinician, author, drumming historian, and sideman on the New York music scene. He has written for *Modern Drummer*, *Percussive Notes*, *Not So Modern Drummer*, Hudson Music, and the UK's *Drummer!* His most recent recording, *Drumatic*, features music written by the great jazz drummer-composers. He is currently working on a book titled *The Complete Evolution Of Jazz and Fusion Drumming*. PN

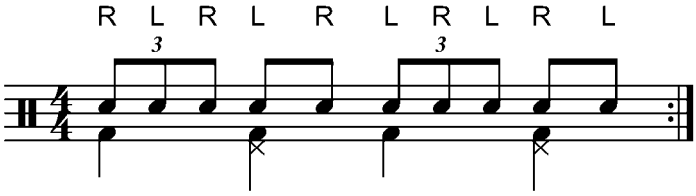
Fun With Odd Groupings, Part 1

By Ted Warren

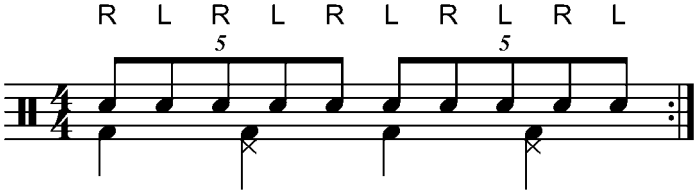
In this article we will look at playing odd groupings effectively. By odd grouping, I mean a string of equidistant consecutive notes that are not two, three, or four notes long. Groupings such as quintuplets, septuplets etc. are used extensively in fusion, jazz, and world music. Working with odd groupings will enable one to stretch the time while hearing "normal" time playing in a deeper and more accurate way. So, let's get started!

We will start with the quintuplet because it is the shortest odd grouping we will encounter. I started working on this by taking a familiar rhythm that is close to a grouping of five equidistant notes. In this case, an eighth-note triplet and two eighth notes. In a bar of 4/4, this would be played two times. To get the other limbs involved and to help us hear how the groupings work in relation to the quarter note, we'll keep time with the bass drum on all four beats and the hi-hat on 2 and 4. Play this at a medium tempo (mm=100–120).

In all these examples, playing with a metronome is a *must*.

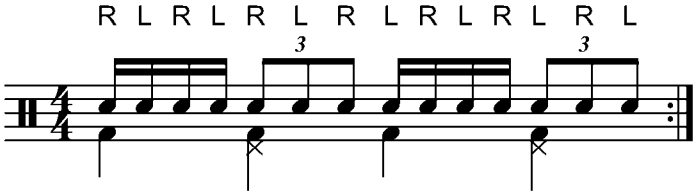


After you get used to playing the example accurately, try to slow the triplet down and speed the 8ths up slightly, until all notes in the bar are the same distance apart.

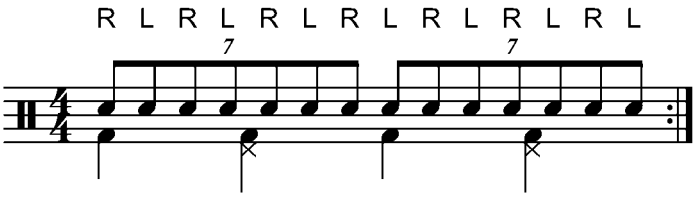


In your bar of 4/4, beats 1 and 3 will line up with the grouping. Also notice that I have written alternate strokes for this example. This means that your second group of five will start on your left hand if you begin beat 1 with your right. You can also accent each group of five at the beginning to help keep your place. Don't be concerned if you have difficulty keeping the time accurately at first. A big part of this is being able to *hear* the grouping more than playing it.

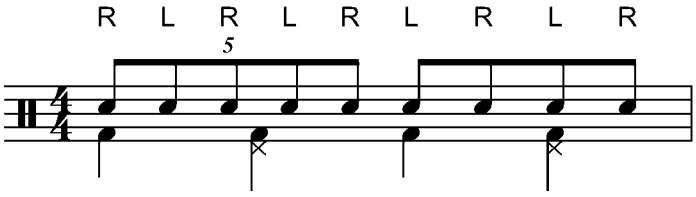
Let's do the same thing with seven. In this case the introductory rhythm will be four sixteenths and one eighth-note triplet.

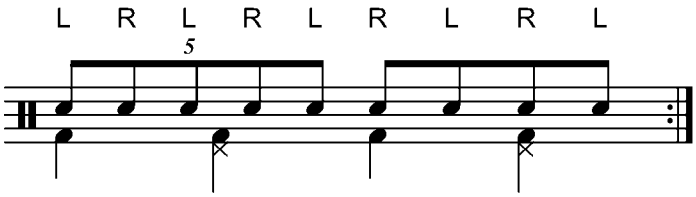


Now do the same thing as before (stretch out the sixteenths and compress the triplet) to make all the notes evenly spaced. Now we're playing septuplets!

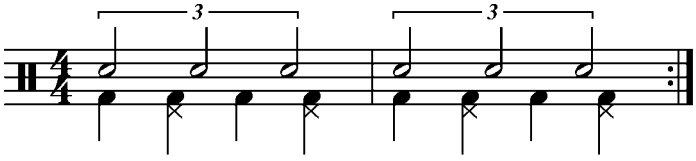


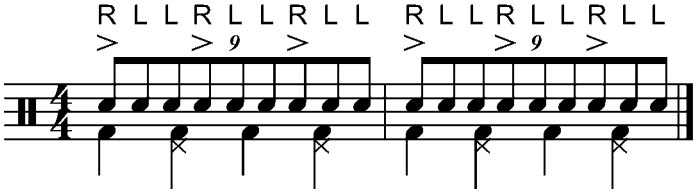
Now let's look at groupings of nine. There are two ways we can start this. One is by playing one of our newly learned quintuplets and four eighth notes (for the purposes of tempo we are now going to play only one grouping per bar).



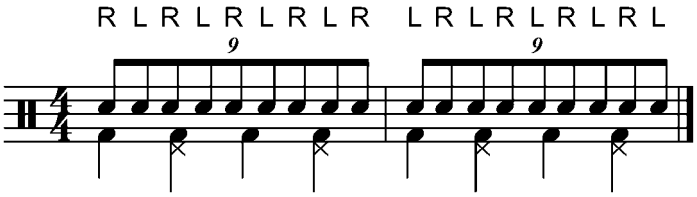


Another way of approaching nine is to play a half-note triplet, then tripling each of these notes in turn.





That may seem confusing, but just keep in mind we're ultimately looking for nine equal notes in the bar.



In the March issue of *Notes* we will look at ways of applying the odd groupings we worked on this time.

Ted Warren is a composer, bandleader, and drummer in Canada's jazz scene. He teaches at Humber and Mohawk College in their Jazz Studies programs and fronts his own quartet, Ted's Warren Commission, who released their second CD, *Songs For Doug* (Doctor's Orders) in 2008. He is also a member of the Mike Murley, Mike Downes, Kieran Overs, and Ted Quinlan groups. He was the drummer for the Boss Brass and can be heard on six of their CDs. Ted studied music at McGill and received a certificate in Jazz Studies from St. Francis Xavier University. He has worked with Slide Hampton, Bob Newhart, Maynard Ferguson, Lew Soloff, Chuck Mangione, Jeff Healey, Norma Winstone, Sheila Jordan, Howard Johnson, Nick Brignola, Kenny Wheeler, and Gerry Bergonzi. He has written articles for *Modern Drummer*, *Canadian Musician*, and *Percussive Notes*. PN

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Name of Performer or Ensemble
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Gershwin's Orchestral Music:
The Problems With the Parts

By Russ Girsberger

George Gershwin's orchestral music was filtered through several hands before arriving at the published editions in use today. His earliest success, "Rhapsody in Blue," exists in several versions, from Paul Whiteman's jazz band arrangement to a full symphonic orchestration, but even his later works raise some questions about printing errors and interpretation of the notation. The errata lists below were created by comparing the full score against the percussion parts in the published orchestral set. Correcting these discrepancies will make rehearsals more efficient and the performance more accurate.

Most corrections indicated on the lists are self explanatory. The abbreviation "s/r" means "should read" to show the error and the correction; e.g., "A s/r A-flat" means to change the printed note A to an A-flat. Corrections identified as "opinion" are suggestions by this author based upon an examination of similar passages in the score or parts and should be applied at the discretion of the performer.

RHAPSODY IN BLUE

Parts: Published by Harms (New York), 1924. Available on rental from Warner/Chappell Music (U.S. agent: European American Music Corporation).

Study score: Published by New World Music Corp. (New York) [now WB Music Corp.], 1924, 1942.

Facsimile score: Published by Warner Bros. Publications (Secacus, N.J.), 1987. (Gershwin 50th Anniversary Edition. Jeff Sultanof, series editor.) A commemorative facsimile edition, reproduced from Grofé's manuscript score.

Gershwin prepared a sketch score of this work, which was orchestrated for Whiteman's band by their arranger, Ferde Grofé, in time for the premiere performance in 1924. Grofé scored the work for a theater-size orchestra and piano solo in 1926, later expanding it for full orchestra in 1942. The latter is the version most commonly in use today and the one examined for this errata list.

Background information and an analysis of the work are included in David Schiff's book *Gershwin: Rhapsody in Blue* (Cambridge: Cambridge University Press, 1997), part of the Cambridge Music Handbooks series. Howard Pollack's *George Gershwin: His Life and Work* (Berkeley: University of California Press, 2006) devotes an entire chapter to this work.

Errata Corrections for Differences between Score and Parts
Composer: Gershwin (arranged by Ferde Grofé)
Publisher: WB Music Corp, 1924, 1942
Title: "Rhapsody in Blue"

Instrument	Rehearsal number	Measure number	Beat	Correction
Drums & Timpani		1		add tempo indication (quarter note = 80)
	1			add *mf*
	3	– 2		remove hairpin crescendo
	3	– 1	4	hairpin crescendo should begin here
	3	1	1	*sf* s/r *ff*
	8	– 1	1	add *p*
	8	– 1	4	hairpin crescendo should continue through the entire measure
	10	5	1	add *mf*
	11	3	1	*fp* s/r *f*
	11	5	1	*sf* s/r *mf*
	11	7	1	*fp* s/r *f*
	12	4	2&	opinion: roll should begin on accented eighth note, as it is tied to the half-note roll that follows. Mark score also.
	12	8	3	opinion: play the half note as a roll (to match meas. 4) and end on beat one of next measure (with bass drum). Mark score also.
	13	– 5	1	remove accent; delete *f* dynamic marking
	13	1	1	add accent to bass drum
	14	– 2	4	*a tempo* should begin here, not in next measure
	14	– 2 & –1		add accents to all bass drum notes
	14	1	1	add cut-time meter signature (also at end of previous system)
	15	8	1	*rit.* s/r *rubato*

Errata Corrections for Differences between Score and Parts ("Rhapsody in Blue" cont.)

Instrument	Rehearsal number	Measure number	Beat	Correction
	15	9	1	opinion: dynamic should read *mf*, but match to the ensemble, which also has no dynamic marking.
	16	– 2	1	add hairpin crescendo for entire measure
	16	– 1	1	delete hairpin crescendo
	16	4	3	hairpin crescendo should begin here, not on beat 1
	17	– 2	3–4	add hairpin decrescendo
	17	– 1	1	delete hairpin decrescendo; add "*subito*"
	26	– 1	4	add fermata at the end of the 16-bar rest
	F	– 1	4	remove caesura (//)
	28	1		Tempo indication s/r "Andantino moderato con espressione"
	30	– 2, –1	2	hairpin crescendo should begin here and continue through next measure
	30	3–8	2	all hairpin crescendos and decrescendos begin on beat 2
	30	8	2–4	add hairpin decrescendo
	30	11		"cresc." s/r "cresc. ed accel."
	30	12	2–4	add hairpin crescendo
	37			opinion: Some ensembles play all cymbals notes from reh. 37 to reh. 38 + 4 on suspended cymbal with stick, to facilitate the suspended cymbal roll at reh. 38 + 5.
	37	5	1	add fz
	39	– 5	1&–2&	add hairpin crescendo
	39	1–2		add accents to all notes
	40	2	1	add accent

CONCERTO IN F

Parts: Published by Harms (New York), 1942. Available on rental from Warner/Chappell Music (U.S. agent: European American Music Corporation).

Study score: Published by New World Music (New York) [now WB Music Corp.], 1927, 1942.

Facsimile score: Published by Warner Bros. Publications (Secacus, N.J), 1987. (Gershwin 50th Anniversary Edition. Jeff Sultanof, series editor.) A commemorative facsimile edition of Gershwin's manuscript full score.

The "Concerto in F" was Gershwin's first major attempt at orchestration for a large symphony. Written in 1925, the year after "Rhapsody in Blue," Gershwin wanted to show that he could deliver a complete composition to conductor Walter Damrosh and the New York Symphony Orchestra, who commissioned the work. The various states of this work are described in Wayne Shirley's article "Scoring the Concerto in F: George Gershwin's First Orchestration." (*American Music* vol. 3, no. 3 [Fall 1985], 277–298. See also Shirley's article "The Trial Orchestration of Gershwin's 'Concerto in F.'" [Music Library Association] *Notes* vol. 39, no. 3 [March 1983]: pp 570–579.) Shirley examined materials in the Gershwin collection at the Library of Congress and compiled a table of variants comparing the published full score and Gershwin's manuscript full score, now reproduced in facsimile by Warner Bros. Publications.

This errata list reconciles the discrepancies between the parts and score of the 1942 publication. This work was edited by Frank Campbell-Watson, then a music editor at New World Music Corporation publishing house.

For additional reading, examine the preface of the facsimile score and Wayne Shirley's articles. Howard Pollack gives a detailed history and analysis of this work in *George Gershwin: His Life and Work* (ibid), pp. 431–445.

AN AMERICAN IN PARIS

Parts: Published by New World Music (New York), 1929, 1930. Available on rental from Warner/Chappell Music (U.S. agent: European American Music Corporation).

Study score: Published by New World Music (New York) [now WB Music Corp.], 1929, 1930.

Facsimile score: Published by Warner Bros. Publications (Secacus, N.J.), 1987. (Gershwin 50th Anniversary Edition. Jeff Sultanof, series editor.) A commemorative facsimile edition of Gershwin's manuscript full score.

This work was first published in a transcription for solo piano by William Daly in 1929. The full orchestra score was published in 1930,

Errata Corrections for Differences between Score and Parts
Composer: Gershwin (edited by F. Campbell Watson)
Publisher: Harms, Inc., 1942
Title: "Concerto in F"

Instrument	Movement	Rehearsal number	Measure number	Beat	Correction
Timpani	I	2	10	1	add *f* Note: the "poco rit." belongs to the 3-measure rest in the system above.
		4			change "(in four)" to " [quarter note] = 104"
		11	– 2		Note: "legato e rit." is ritenuto (an immediate reduction of speed), not ritardando (a gradual slackening in speed)
		14			change the 10-measure rest to a 4-measure rest
		14	5		Six measures are missing from the printed part. The pattern should be played for a total of 15 measures. An easy fix is to repeat the six measures before rehearsal 15.
		14	5		add *p*
		36	– 2	1	opinion: move accent from beat 1 to beat 1& to match the winds (also correct the full score)
	II	10	– 11	4	add a caesura (//) at the end of the two-measure rest
		16	9		opinion: no dynamic marking in part or score; add *mf* to match percussion
		17	10		add "rit."
	III	12			add meter change to "2/4"
		23			add meter change to "2/4"
		end	– 2		add a fermata over the final roll
Snare Drum	I	1	3	3	opinion: no dynamic marking in part or score—most likely *mf* to match timpani and winds
		3	-1	3	clarify *f* (collides with markings from the stave below)
		5	1		add "(leggiero)"
		11	-2	1&	add eighth rest after the caesura
		22	3		this is slapstick only; delete the "S. Dr." indication
		35	1		add *ff*
		35	2	1&	opinion: add accent (to match the rest of the ensemble)
		36	12	1	add accent
	II	10	-11	4	add a caesura (//) at the end of the two-measure rest
		15	1		add "with sticks"
		15	5	2&	add accent (to match the rest of the ensemble)
	III		4	2	change eighth rest to sixteenth rest
		22	10		decrescendo should begin on beat one
		22	13–14	2	add "tr" indication to match previous rolls
		23	17	1	add "poco a poco cresc."
Bass Drum	I	1	3	2	opinion: no dynamic marking in part or score—most likely *mf* to match timpani and winds
		8	2	1	add hairpin crescendo (to match the previous measure) Note: the cut-time signature at the beginning of this system is superfluous.
		22	1		clarify tempo as "[quarter note] = 120" (obscured in some parts)
		29	1		opinion: no dynamic marking in part or score—most likely *ff* to match the ensemble

Errata Corrections for Differences between Score and Parts ("Concerto in F" cont.)

Instrument	Movement	Rehearsal number	Measure number	Beat	Correction
		30	1		opinion: no dynamic marking in part or score—most likely *f* to match the snare drum
		32	4	1&	add accent
		35	2	1&	opinion: no dynamic marking in part or score—most likely *ff* to match timpani
	II	10	-11	4	add a caesura (//) at the end of the two-measure rest
	III	1	7	1	opinion: no dynamic marking in part or score—most likely *f*
		22	9		opinion: no dynamic marking in part or score—most likely *ff*
Cymbals, Bells, Triangle & Gong	I	1	3	1	opinion: no dynamic marking in part or score—most likely *mf* to match timpani and winds
		3	-1		hairpin dynamics are superfluous
		8	1		indicate "suspended cymbal"
		8	1–2	1–2 &	add hairpin crescendos to match snare drum and bass drum
		10	1		add *f*
		11	-2		note that "legato e rit" is ritenuto (an immediate reduction of speed), not ritardando (a gradual slackening in speed)
		22	1		add meter change to "2/4"
		24	5	1	add accent (to match previous phrase and rest of ensemble)
		25	15	1	add staccato dot
		26	1	2	opinion: no dynamic marking in part or score—most likely *p* to match winds and strings
		26	1	2&	add eighth rest
		28	1		opinion: indicate "crash cymbals"
		31	1		add meter change to "2/4"
		35	2		indicate "suspended cymbal"
		35	2		opinion: no dynamic marking in part or score—most likely *ff* to match snare drum
		36	5		indicate "with sticks"
		10	-11	4	add a caesura (//) at the end of the two-measure rest
		10	12	3	add staccato dot
		15	1		opinion: indicate "with stick"
		15	3	1	opinion: Delete this note; there is no other accented note in the ensemble on this beat, all others are tied or slurred from the previous accented note.
		15	6	3	move eighth note from beat 3 to beat 3& (to match ensemble rhythm)
		16	11	4	add accent
	III		5	1	add staccato dot
			7		change meter signature from 3/4 to 3/8
			7		add "L'istesso tempo (one beat)"
		1	-2		opinion: no dynamic marking in part or score—most likely *f*
		1	7	1	opinion: no dynamic marking in part or score—most likely *f*
		18	-4, -2	1	Bell part missing in both these measures: play octave B-flats (center line of treble clef and octave above) as staccato eighth notes at a dynamic of *piano*
		20	-14		add meter change to "2/4" at start of stave
		20	1		opinion: add "with stick"
		end	-6	2	delete *p*

Xylophone	III	2	3–5		opinion: add staccato dots to match violins
		3	-7	2	add slur and staccato dot to match violins and previous passage
		3	-6	1	add staccato dot
		12	1		add "2/4" meter signature
		18	1	1	add accent to 1st note

and the version performed today was edited by Frank Campbell-Watson and published by New World Music. The errata list below is for this edition.

The facsimile score includes some passages later cut from the published edition (itemized in the facsimile preface, pp. 4–5). Also included is a list of discrepancies between Gershwin's orchestral manuscript and the Campbell-Watson published edition (pp. 6–7).

One of the most notable orchestration features is the pitched taxi horns, chosen by Gershwin to reflect the sound of the "Place de la Concorde during the rush hour." These notes are intended to be played by bulb auto horns, which may be borrowed or rented from larger orchestras or musical instrument dealers. As an alternative, these notes are cued in the French horn parts to be played using stopped horn technique.

Howard Pollack gives a detailed history and analysis of this work in his book *George Gershwin: His Life and Work* (ibid), pp. 431–445.

Errata Corrections for Differences between Score and Parts
Composer: Gershwin (revised by F. Campbell Watson)
Publisher: New World Music, 1930
Title: "An American in Paris"

Instrument	Rehearsal number	Measure number	Beat	Correction
Timpani	8	3–4		add dashed lines to show that crescendo continues to *forte*
	8	5–6		opinion: add staccato dots to all notes (to match brass)
	12	6	1	add staccato dot
	13			delete "G to F" (previously stated at 6 meas. after reh. 8)
	20			"Subito animato" s/r "Subito animato a tempo"
	20			insert key change (F natural and C natural)
	21			remove key signatures (F sharp and C sharp)
	35			opinion: restate *f* at this entrance
	39	1–6	2&	remove one slash from the eighth-note roll (should be 32nd notes, not 64th notes)
	40			add "Subito scherzando"
	45	5		"Andante" s/r "Andante ma con ritmo deciso"
	51	5		"Deciso" s/r "Deciso ma legato"
	52		1	tenuto s/r staccato
	52	5		change double bar to single bar (key change occurs at the end of this measure)
	52	5	4	add staccato to last sixteenth note
	52	8		hairpin crescendo should start at beat 1
	53	6		opinion: add *f* (to match winds and strings)
	54	10	1–4	add hairpin decrescendo
	63	13	4&	add accent
	64	4–6		Note: this is the only roll indication in the part using the tremolo indication rather than three slashes (32nd notes)
	64	6		continue hairpin crescendo through this measure
	69	-5		key changes (3 sharps) occurs here, not at reh. 69
	74	5		*f* s/r *mf*
	76			"2/4" meter signature does not need to be restated here
	76	2	1–2	add accents to all notes
	77	13	1	add staccato dot
Snare Drum, etc.	1	4	1&, 2&	opinion: add staccato dots and accents to both notes (to match winds)
	6	7	1–2	add accents to each cued note

Errata Corrections for Differences between Score and Parts ("An American in Paris" cont.)

Instrument	Rehearsal number	Measure number	Beat	Correction
	7	1, 3	1–2	add accents to each cued note
	9	-2	2	*pp* s/r *p*
	12	5	1	*mf* s/r *mp*
	15	7	1	add staccato dot
	18	-1, 2	2&	remove one slash from the eighth-note roll (should be 32nd notes, not 64th notes)
	18	1, 3	1	remove accent
	20			"Subito animato" s/r "Subito animato a tempo"
	20	6, 8	1	remove accent
	21	7	1	add accent
	34	2	2	remove one slash from the eighth-note roll (should be 32nd notes, not 64th notes)
	34	2, 4	2	add accent
	35	2, 4	2	add accent
	35	6		opinion: add *mf* dynamic to match brass
	38		1	add staccato dot
	45	8	1–4	opinion: add hairpin decrescendo (to match horns)
	48	1–3, 5–6	1–4	opinion: add staccato dots (to match horns)
	48	1, 3, 5	2, 4	opinion: add accents (to match horns)
	59	-1		Note: "S.D." is marked on the part, but not in score. Also, the note is indicated on the space for the tom-tom, not snare drum.
	65	4	3&	add staccato dot
	65	5	1	add staccato dot
	66	-1	2&	add staccato dot
	66	1	1	add accent (to match bass drum & cymbal)
	72	2, 5	1–2	add accents to each cued note
	76	2	3	add *f*
	76	2	3–4	add accents to all notes
	76	3	1	add accent
	76	3	3	add half rest
	77	12	2&	remove one slash from the eighth-note roll (should be 32nd notes, not 64th notes)
	77	13	1	add accent and staccato dot
Bass Drum & Triangle	20			add *a tempo*
	20	6, 10	1	add staccato dot
	20	10, 12	1	add accent
	21	7, 9		*mf* and *f* do not appear in score, but match the xylophone part
	21	7, 9	1	opinion: add accents (to match snare drum)
	21	9	1	add staccato dot
	40			add *Subito scherzando*
	45	10, 12		opinion: add staccato dots (to match rest of the passage)
	46	1, 3, 5		remove staccato dots
	48	4	1	add eighth rest
	48	4	4&	delete eighth rest (this measure should match reh. 48 + 2)
	52	-2		entire phrase should read "Deciso ma legato"
	58	10		opinion: some conductors leave this measure tacet for bass drum, to match the rest of the ensemble
	66	1	3	add half rest

Errata Corrections for Differences between Score and Parts ("An American in Paris" cont.)

Instrument	Rehearsal number	Measure number	Beat	Correction
	72	9	1	add staccato dot and accent
	73		1	add staccato dot
	74	1	1	change 10-measure rest to: eighth note, eighth rest, quarter rest; 9 measures of rest (compare with score)
	74	1	1	add *p*
	76	2	1	add staccato dot
	77	7	2	add accent
	77	13	1	add staccato dot
	77	13	3	remove half rest (this is a 2/4 measure)
Cymbals—Taxi Horns	2		1&, 2&	add staccato dot
	5	2, 4, 7	1–2	add accents to cued notes
	7	2, 4	1–2	add accents to cued notes
	9	-2		move "rit." to next measure
	14	6–9		add accents to all notes
	18	5–8		add accents to all notes
	20	6, 8	1	remove accents
	21	-1	1	add staccato dot
	21	7, 9	1	opinion: add accents (to match snare drum)
	28	1–10		remove duration dot from all notes (this measure is in 2/4)
	29	1	1–2	remove staccato dots
	30	5, 7		add staccato dots to all notes
	33	-2		add staccato dots to all notes
	39	1, 3, 5	1	remove accent
	40			add *Subito scherzando*
	45	5–8		add staccato dots to all notes
	45	9	1	opinion: add *sim.*
	45	9	1	*ppp* s/r *pp*
	46	7	1	add staccato dot
	48	3	1	opinion: add *sim.*
	51	-1	1	*pp* s/r *p*
	54	7	1	*ff* s/r *f*
	63	10	1	change tenuto mark to staccato dot
	65–66			opinion: add staccato dot to each note (to match bass drum)
	68			"Allegro" s/r "Allegretto"
	72	1, 4	1–2	add accents to cued notes
	76	2–3	1	add accent
	77	7	2	add *f* and accent
	77	13	2	remove fermata
Xylophone/Bells		5	1&	remove dot from eighth rest
	4	1		*mf* s/r *p*
	6	1		*mf* s/r *p*
	6	4	1	add accent to 1st sixteenth note
	8	15		add "rit."
	9	1		*pp* s/r *p*
	12	4		"poco rit" s/r "un poco rit."

Errata Corrections for Differences between Score and Parts ("An American in Paris" cont.)

Instrument	Rehearsal number	Measure number	Beat	Correction
	14	7, 9	all	add staccato dots to all notes
	14	9	1&	A s/r A-flat
	20	12		remove *f*
	32	5	1–2	remove hairpin crescendo
	32	6	1–2	remove hairpin decrescendo
	36	3	1e	add sixteenth-note rest
	36	5	1–2	opinion: add hairpin crescendo (to match 1st violins)
	36	6	2	opinion: add hairpin crescendo (to match 1st violins)
	37	10		delete "Listesso tempo"
	38	2, 7		*mf* s/r *f*
	39	2–4		delete "cresc. poco — a poco"
	48	4–5		delete 8va indication (In the score this passage is played in the staff with an 8va indication. Following the indication on the part will put this passage an octave higher than intended.)
	48	4		all B naturals s/r B-flat (score also)
	51	5		"Deciso" s/r "Deciso ma legato"
	52	4	1	add staccato dot
	61	9	1	remove staccato dots
	62	9		poco rall. s/r poco rit.
	70		1	remove tenuto mark; add accent
	75	1–2		delete all staccato markings

CUBAN OVERTURE

Parts: Published by New World Music Corp. (New York), 1933. Available on rental from Warner/Chappell Music (U.S. agent: European American Music Corporation).

Full score: Published by New World Music Corp. (New York), 1933.

Facsimile score: Published by Warner Bros. Publications (Secacus, N.J.), 1987. (Gershwin 50th Anniversary Edition. Jeff Sultanof, series editor.) Commemorative facsimile edition of Gershwin's manuscript full score. Note that the rehearsal figures in the published score and parts do not appear in the facsimile score.

While vacationing in Havana in 1932, Gershwin was inspired by the native music of Cuba, so much so that he returned home to New York with several Cuban percussion instruments. He began drafting the score for his "Rumba" in August 1932, a week before the premiere on August 16. The first performance was by British conductor Albert Coates leading the New York Philharmonic in an all-Gershwin concert at Lewisohn Stadium. Sometime before the second performance on November 1, Gershwin changed the title to "Cuban Overture."

In the facsimile reproduction of the manuscript full score, Gershwin asks that the Cuban instruments (maracas, gourd, bongos, and Cuban sticks [claves]), be placed right in front of the conductor's stand. This instruction does not appear in the published full score (1933).

For further reading, the most detailed history and analysis of the work is by Howard Pollack in his book *George Gershwin: His Life and Work* (ibid), pp. 534–540.

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Errata Corrections for Differences between Score and Parts

Composer: Gershwin
Publisher: New World Music, 1933
Title: "Cuban Overture"

Instrument	Rehearsal number	Measure number	Beat	Correction
Timpani		2	4	move hairpin to start on second sixteenth note (like meas. 4)
	1	7, 9	4	four sixteenth notes s/r quarter-note roll (according to score and facsimile)
	2	9	1	add *p*
	16	-3		cue is "Tuba"
	19	1	1	add accent
	25	4		delete crescendo (not in score; not in facsimile)
	25	5	1	delete *ff* (not in score; not in facsimile)
	30	3		add accents to each note; mark the passage "solo"
	34	-3		cue is "Tuba"
	34	1	1	add *f*
Snare Drum, Xylophone & Bells		3	2&	F s/r F-sharp
	1	5	1	opinion: dynamic should probably read *mf*
	2	5	1	opinion: dynamic could read *mf*
	5	-2	1	add *f* (for xylophone)
	5	-2	1	note: part indicates a roll on C-sharp, but the score and the facsimile indicates a "tr" (to match flutes and oboes?)
(Snare Drum, etc.)	5	-1	2	add *f* (for snare drum)
	13	5	2	This note should be played without a roll to match the other two passages (corroborated in facsimile)
	26	-1	2	dynamic could be *ff* to match tutti ensemble
	36	1		move "*poco a poco cresc.*" to next measure
Bass Drum	5	-1	1	opinion: dynamic s/r *f*
	35		1	opinion: dynamic could read *pp* to match Snare Drum
	35		2	move *poco a poco cresc.*" to the second measure of reh. 36
	35		1	opinion: dynamic could read *pp* to match Snare Drum
	35		2	move "*poco a poco cresc.*" to the second measure of reh. 36
Cymbal & Wood Block	11		1	opinion: this note could be played by crash cymbals
	13	1–7		Note: The woodblock does not appear in the facsimile score, and this passage appears to be cue notes intended to be played in place of the snare drum (which has the same rhythm).

Errata Corrections for Differences between Score and Parts ("Cuban Overture" cont.)

Instrument	Rehearsal number	Measure number	Beat	Correction
	17	3	1	cue should be identified as "Tpts." or "1st Vlns." and written 2 octaves higher (in treble clef)
	25		1	add staccato dot
	25	5	1	*ff* s/r *mf* (to match score, snare drum, and facsimile)
	26			add ([quarter note] = 104)
	33		1	add *f*
	34	13		cue is "1st Vln" or "Flute"
Bongo	5		1	add "Fervently"
	6	3	1–4	add hairpin crescendo (to match trumpets)
	8	8–9		add hairpin decrescendo
	12	2		*pp* s/r *p*
	19	-3	1	*ff* s/r *f* (to match score and facsimile)
	24	-2	3	add "*poco rit.*"
	24	1	1	add "a tempo"
	27	7		"*poco a poco cresc.*" should start on beat 1&
	30	1–2		add hairpin crescendo, ending on beat 1& of second measure
	36	1		move "*poco a poco cresc.*" to beat 1 of next measure
Maracas	5	1		add "Fervently"
	8	7		Note: the higher-pitched maracas note has been moved down one space in the staff
	12		2	dotted sixteenth–32nd-note figures in part s/r dotted eighth–sixteenth-note figure in score (and facsimile)
	26	1	1&	add "*sub. p.*"
	27	7		the *p* is superfluous
	28	-2		move *f* to 4 measures before reh. 28
	34	1	1	add *f*
	35			the phrase "not too fast" appears in the facsimile score, but not in the published score
	36	1		move "poco a poco cresc." to the next measure
Cuban Sticks	5	1	1	add *mf*
	26	1	1&	add "*sub. p.*"
	27	7	1	*p* is superfluous
	28	1	1	*mf* s/r *p*
	35			the phrase "not too fast" appears in the facsimile score, but not the published score
	36	1	1	move "poco a poco cresc." to the next measure
Gourd	12	1	1	add *p*
	13	7	1	add *p*
	15	9		delete *mf*
	16	1	1	opinion: add *f* to match maracas and Cuban sticks
	26	1	1&	add "*sub. p.*"
	27	5		(through reh. 28/meas. 7): remove tie (according to errata list in facsimile score)
	27	7	1	add "*poco a poco cresc*"
	28	1	1	*mf* s/r *p*
	30	4, 6, 8, 10		remove tie (corroborated by published score and facsimile)
	36	1	1	move "*poco a poco cresc.*" to next measure.

PN

Taking Control of Your Digital Media

By Bridgett M. Cole

I think it happens to all of us eventually. You eagerly start a new job with a commitment to keep everything in its proper place and be on top of the beat when it comes to filing and organization. You know that having the information at your fingertips when you need it is critical. Then about ten years into your career you look around to see a mountain of chaos. Practice files have inundated your spare hard-drive space. There are performance recordings in at least four different generations of formats. Sheet music overflows from your cabinets and there is never enough extra time to waste on a scavenger hunt looking for that perfect lost marimba duet. But how do you configure everything to a manageable method of harmony that will work for you?

SOFTWARE ORGANIZERS

My first step in organization always starts with organizational software. To choose the right solution for that, I start by taking inventory of what types and quantities of files I have and making lists of categories I want to control and how much detail I want to keep on individual items. To me, a database of some sort always makes the most sense for a comprehensive system. There are numerous options available, from hitting the wizard key inside Microsoft Access and building one yourself, to off-the-shelf products designed specifically for designing a library catalog such as PrimaSoft's Small Library Organizer. There are even several open-source options such as DSpace if you like to use free products supported by a community of workers. You can find many of these free, useful tools in open source directories such as Source Forge.

But the software choice does not have to be intensive if you have a smaller library of contents to organize. It could be as easy as a spreadsheet setup to allow searching of all your sheet music by name, composer, and instrumentation without having to dig through six drawers of a filing cabinet. The main thing is to pick a solution that is going to work with how you like to operate. The most expensive system will be of no help if it doesn't entice you to sit down and make it part of your work flow.

PACKING IN THE FILES

Audio formats can be broken down into three basic categories: uncompressed, lossless compression, and lossy compression. But choosing the best audio file format for digital storage from all the options available can be a bit daunting. The number-one priority is to pick a format that maintains the integrity of your recordings. You want a file that doesn't compromise its information by throwing away bits it believes to be unnecessary in the interest of conserved disk space. Physical space limitations are secondary considering the amount of data that the typical hard drive can now store. A two-terabyte drive can hold 17 times the contents of your typical 120GB audio player. For those of us from the old school, that's over 47,000 of those one-hour cassette tapes we used to play.

Visual representation of audio file quality: (top left) Represents original file quality. (top right) Represents a lossy compressed audio file. There is some lost to detail but you can still make out the image. (bottom left) Represents audio file with lower sample rate. (bottom right) Represents audio file stored with lossy compression and lowered sample rate.

The most used uncompressed, raw file type is the PCM. You see those stored as .wav files on Windows-based machines and as .aiff files on Macs. These file formats store original recording levels of information without sacrificing quality. If you do not have to consider saving any system resources in regards to space, these large, unadulterated space hogs of audio formats will work.

Lossless compression formats include FLAC or ALAC and offer the same ability to keep all the refining elements of the audio file as the uncompressed formats, only they compact it into a smaller package. It is much like creating a zip or tar file from a folder of documents. When you uncompress it, all of the information from the original folder is still contained inside just as you would expect.

Lossy compression assumes that humans cannot hear all the intricate details of an audio file and does not even bother storing them. It takes the best representation of the sound possible and eliminates all the pieces that are outside what most people can hear, compressing files down to an amazing 1/11th of the size they would take up at CD quality. An example of a lossy compression format is the ever-popular mp3 file. This type of compression is great for small, portable devices where you can pack in all the works of Buddy Rich, Neil Peart, and everyone in between and still have space left for a good chunk of the Naxos library.

I am by no means an audiophile. I am proud to admit that, when visiting a friend and experiencing his $35,000 home sound system, I couldn't tell the difference between the sound generated from his upgraded high-end speakers and his older $7,500 sound system. He kept playing music examples that defined the subtle qualities of the new enhancements. All I could hear were two very good sound examples of the same song. Both sounded great to my naive ears. To be truthful, he was quite disappointed with me. Somehow, I manage to be okay with that. I am probably one of those typical humans they used when

> It's hard for me to think about investing all the time and effort to meticulously catalog years of media files only to have it lost in some random act of computer weirdness.

testing out the lossy compression design and decided they could eliminate a good portion of the file and we would be okay with that.

However, I can hear when bit rates have been altered. It is as clear to my ears as lowering the resolution of a photo is to my eyes. The details go missing. I can usually still make out the picture, but it is nothing I would want to frame and put on the wall. CD quality is recorded at 1411.2 kbits/sec. To get that 11:1 compression ratio, lossy compressed files are saved at 128 kbits/sec. It is decent enough to listen to as long as it is also saved in the typical CD 44.1 kHz. But I wouldn't want to use it for intensive listening analysis or for playback on the system of my friend with way more money than sense. These compressed formats can get a bit messy, especially with percussive sounds. Timing within a song does not always stay true when imported into sequencing software and compared to the original. There are no internal controls in the saved formats that ensure that your data is not somehow corrupted during storage and retrieval. (For those as geeky as me, that means there are no checksum functions.) In short, it is probably much better to archive your sound files in a lossless format.

PHYSICAL CONTAINMENT

When I know how much information I will need to store and what type of resources will be involved, I can make plans for the hardware I will need. Running your new software choice from a local machine may require an upgrade to your storage capabilities, depending on how extensive your collection is. I typically look for external storage solutions with network capability so that, as the library grows, I can easily add extra workstations to the network to access the same data.

Entering catalog entries is great community-service work for students with nothing better to do than support your program. If the library is networked, they won't be sitting around taking up space at your desk. Look for hard drive setups run in a RAID array. This includes one or more storage devices usually set up to mirror each other. In case one fails, it is always nice to have a backup to take its place. Seagate, Western Digital, and Iomega are just some of the companies making these storage solutions in a variety of configurations.

If you have chosen a larger database solution and are on an organization network, such as your school's servers, you will be able to set up and run your software on their managed network machines. This can be the most inexpensive way to go if you have a tight budget, as these systems may have ample storage solutions already built in.

But whether that is an option or you will have to buy a new system or run your program from an existing system, there is still the issue of how to digitize files not currently in digital format. If your pile of resources includes a variety of formats that you can play on your stereo, but haven't yet located the tape deck in your computer, you might consider an inexpensive audio transfer system from M-Audio or Creative Labs to aid in your digitizing ventures. (I finally opted for an internal tape drive for my computer tower to speed up the digitizing process of a few hundred old learning resources.) Most hardware packages come with some decent software for making the transfer an easy process.

KEEP YOUR DATA SECURE

Be redundant. Back up your data. Be redundant. Save your work. Be redundant. Did I say "be redundant" more than once? Yes; I meant to do that. Not that I'm extremely paranoid, but I think there's something to the old adage about not keeping all your egg

shakers in one basket. I know that performing backups of your data is about as much fun as reading the operator's manual to your vacuum cleaner. (I still haven't figured out what the funny shaped thing next to the crevice tool was designed for.) But it is necessary. It's hard for me to think about investing all the time and effort to meticulously catalog years of media files and setting up an adequate storage system only to have it lost in some random act of computer weirdness. Hard drives are, after all, mechanical devices and will eventually fail. And, unfortunately, fire, flood, and theft are real possibilities that make us pay hefty insurance premiums on a monthly basis. But even the best insurance policies can not replace your effort.

One option for building in redundancy is to keep a regular backup on an external drive. An external, RAID enabled, SCSI or eSATA hard drive array (that's tech talk for a redundant, fast device that you can plug/unplug and carry away and store elsewhere) can be bought for $250–$500 depending on the amount of storage on the device. Many of these devices will come with their own backup management software so that you don't need to buy any other software solution for this function. Backup managers are fantastic for taking care of business for you. You set it up once, then you leave your computer going and forget about it. Your data will be saved at the time intervals you specified and will be available when needed. In the case of saving your important information to an external device, make sure that it's plugged in and available for your scheduled backup times. I have mine set to save to a particular partition of my hard drive on a daily basis. When I plug in my external device once a week, it knows to grab all the information in that location.

If your organization has a computer network that offers a safe way to backup and manage your important files, make use of that. It is a good idea to actually talk to your Technology Manager about how often backups are performed and the procedures to retrieve data from one of those backups if necessary. Do not assume they operate the same way you would. Communicate with the I.T. guys before you need them for something critical.

If you have a fast connection to the Internet, another option is to use an online backup service. Hundreds of companies offer services such as these for a reasonable monthly fee. Many of them even offer the backup software solution built into their service. All you need is the Internet connection.

CLOSING NOTE

The amount of resources you collect are not likely to grow smaller while you contemplate the perfect archival solution. Yes, file formats will change. Yes, more solutions will come along to replace the old. Just get started. I like to use the divide-and-conquer method. For audio recordings, I separate resources I have collected into six-month time frames of their recording dates, and then I start working backwards on the timeline, archiving the most current first. It may take me a while to get the ten-year backlog organized, but I will stay on track if I am just concentrating on the smaller milestones. It is very rewarding to get through each section, and it gives me an energetic boost to keep going until the larger project is finished. The most important thing to do is to do something.

FURTHER RESOURCES

Software Solutions

Dspace: www.dspace.org/
PrimaSoft: www.primasoft.com
Source Forge: http://sourceforge.net/

Hardware Solutions

Western Digital: http://westerndigital.com
Seagate: www.seagate.com
Iomega: http://go.iomega.com
M-Audio: www.m-audio.com
Creative Labs: http://us.creative.com

Bridgett Cole is an Information Technology Manager with over 17 years experience specializing in data-controlled applications for small- and medium-sized corporations. She is an expert in Web programming, network security, and hardware/software solutions for relational databases. Cole is currently pursuing a Master of Music Education degree from Kansas State University in Manhattan, Kansas. She hopes to combine her work in the business world with her musical study to create innovative programs for teachers to use in the classroom. PN

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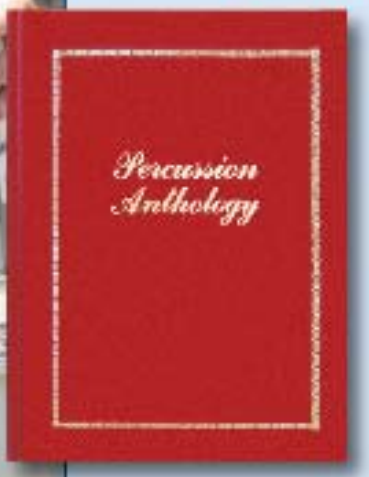

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I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

MUSIC TEXTS

Sticks 'n' Skins

Jules Follett and Lissa Wales
$75.00
Fotos by Folletts

This lavish, 554-page coffee-table-sized book contains beautiful photos and succinct bios of over 500 drummers. Subjects include legends (e.g., Louie Bellson, Buddy Rich, Hal Blaine, Ginger Baker), drumming families (e.g., the Escovedos, the Porcaros, the Wackermans), industry figures, up-and-coming drumming stars, and drummers whose days in the spotlight are long past, but who made significant contributions in their day. There are even shots of some child drummers who we may never hear of again, but who are certainly part of the aptly-titled chapter "The Drumming Community."

The first section of the book is devoted to photos by the late Lissa Wales, whose work graced the pages of *Modern Drummer*, *Drum!*, *Rhythm*, *Percussive Notes*, and countless other publications for two decades, and who was a familiar sight at PASICs and other drum-and-percussion gatherings. Many would undoubtedly agree with Vinnie Colaiuta's quote in the book that Lissa "really understood drummers and captured the spirit of drumming."

The same can be said for Jules Follett, who took the bulk of the photos in the book. She obviously has a knack for capturing drummers' personalities through mostly posed shots, and a section featuring shots of various drummers hanging out together backstage and at music trade shows is especially enjoyable.

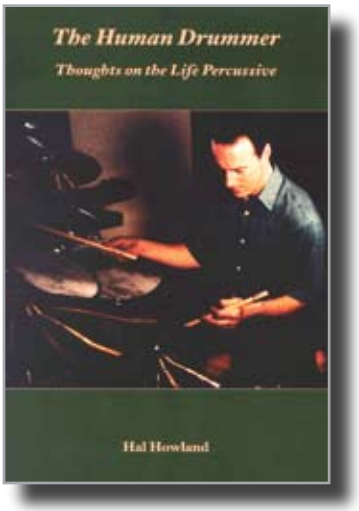
The photos primarily document drummers and percussionists in the popular music genres of rock, country, funk, and Latin music, although here and there you'll see such artists as Vic Firth and Kodo represented. The book is not presented as a history of drummers, as Wales and Follett were too young to have shot Gene Krupa, Kenny Clarke, Jo Jones, and other early pioneers. But *Sticks 'n' Skins* serves as an elegant, and obviously loving, tribute to the drumming community.

—Rick Mattingly

The Human Drummer—Thoughts on the Life Percussive

Hal Howland
$18.00
SeaStory Press

Drummer Hal Howland has authored a 412-page tome that could be categorized as an autobiography, a book on Howland's music philosophy, or a helpful text on the business side of music-making. In his preface, Howland refers to his book as "a collection of essays on drums, music, and life," stating that the book is "autobiographical to the extent that it's based on my experience."



Holding a bachelor's degree in music and a master's degree in music history, Howland also has jazz compositions to his credit and has performed professionally on drumset and timpani in a variety of performance situations. He also has taught percussion in his private studio and in local schools.

Howland covers nearly 50 topics, arranged in alphabetical order from "Art and Money" to "Zildjian Coda." There are some practical essays on "Hearing Loss" and "The Union." There are also opinion pieces on "Day Jobs" and "Singing." Howland's writing style is informative, sometimes cynical, and often witty or sarcastic. Each topic ranges from about three to five pages, and they are unrelated to each other. This nonfiction reference book is entertaining, reflective, and realistic.

—Jim Lambert

KEYBOARD PERCUSSION METHOD BOOK

Exercises for Mallet Instruments

Emil Richards
$19.99
Hal Leonard

PAS Hall of Fame member and studio musician Emil Richards has assembled a book of 500 mallet-keyboard exercises. This is not a typical method book with instructions on how to use the material, nor does it contain a play-along CD. There are 78 pages of two-mallet exercises, another 13 pages of four-mallet exercises, and seven short etudes written by Richards.

The purpose of the book is to "improve the reading technique and, at the same time, make one aware of some musical cycles and harmonic relationships." Although the book contains many different patterns, there are no chapters, headings, or comments about what is being played. The exercises use quartal and quintal chords, octatonic scales, whole-tone scales, augmented triads, diminished triads, and major triads. Different time signatures and rhythms are used as well. No key signatures or chord symbols are used, so every sharp and flat is notated with accidentals.

Players will start noticing patterns after several repetitions, but younger students could be overwhelmed by the difficult harmonies and sheer number of exercises in the book. While the exercises can build technique, the lack of any instructional information about how to apply these exercises to real-world situations is unfortunate.

—Brian Zator

Mallet Chord Studies

Emil Richards
$9.99
Hal Leonard

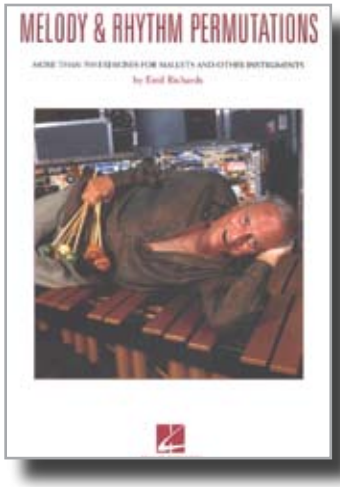
Studio percussionist Emil Richards has authored a very practical 49-page method book for four-mallet vibraphone or marimba, which will be very helpful for the aspiring intermediate-level jazz keyboard percussionist. Taking the keyboard percussionist through over 20 topics from major 7th exercises to double-diminished chord exercises, Richards summarizes his pedagogical jazz approach with a concluding two-page set of reharmonizations for each chromatic pitch (from C to B), treating the primary pitch as the second, third, fourth, fifth, sixth, seventh, etc. of a secondary substitute harmony. This text would be quite an asset in complement with a jazz vibraphone student's reharmonization and consequent chord voicings of a traditional ballad or jazz classic.

—Jim Lambert

Melody and Rhythm Permutations III–VI

Emil Richards
$19.99
Hal Leonard

This method book by studio percussion legend Emil Richards is intended to increase the performer's understanding and execution of extended harmonies and melodic transpositions. Each chapter addresses a different harmony or melodic sequence, transposed through various keys. This is approached through various permutations involving skips, leaps, scalar passages, and circle of 4ths/5ths



applications. Richards intentionally omits any designated sticking so that the student will be creative and develop a number of technical approaches to the exercises (right/left-hand lead, doubling, etc.). Each chapter begins with a brief explanation of the material, followed by extensive exercises written in numerous variations and meters. While written as a keyboard percussion text, *Melody and Rhythm Permutations* could also be useful to other instrumentalists striving to address these skills.

—Jason Baker

KEYBOARD PERCUSSION SOLOS

La Cumparsita **III**
Rodriquez, arr. James L. Moore
$4.00
Per-Mus Publications
This accessible, unaccompanied three-mallet marimba solo will provide the younger keyboard performer with a 50-measure piece that could be used either for a solo at a festival or as developmental repertoire leading toward more challenging literature. The left hand holds two mallets while the right hand holds only one for this transcribed arrangement of the familiar g-minor tango. This solo might be appropriate for the third-year keyboard percussion student.

—Jim Lambert

Magnolia Pastorale **III**
Jeff Calissi
$26.00
C. Alan Publications
"Magnolia Pastorale" is written for 5.0-octave marimba and piano in an accessibly tonal style. The work is not overly demanding for a beginning to intermediate marimbist; the music consists of chorale settings (all rolled) and a series of rapid single-line melodic statements. The accompanying piano part is also technically accessible for a young/intermediate piano student. Thus, "Magnolia Pastorale" presents an opportunity for a young pianist and marimbist to perform together in a chamber-music setting.

—John Lane

Moods **III**
Pete Zambito
$14.00
C. Alan Publications
"Moods" is a three-movement composition for solo marimba (5.0 octave). Zambito portrays three moods in a traditional fast-slow-fast format. All three movements will serve as a great teaching tool for the intermediate four-mallet player.

The opening movement, "Discouraged," is in c minor. Techniques shift simultaneously in both hands, except in one section that requires one-handed rolls in the left hand and single, alternating-independent strokes in the right, allowing the performer to focus on one skill set at a time.

The middle movement, "Yearning," is based on a theme from the first movement, which appears as one-handed rolls accompanied by arpeggiated figures in the other hand. The performer must be able to execute one-handed rolls in both the right and left hands.

The final movement, "Bouncy," is appropriately titled. After a brief introduction, the left hand sets up a two-measure ostinato that "bounces" between tonic and dominant throughout most of the movement. On top of this, the right hand is required to play syncopated melodic figures.

The gamut of techniques presented in "Moods" makes this an inviting piece for intermediate marimba players.

—Eric Willie

Canções Infantis (Children's Songs) **IV**
Ricardo A. Coelho de Souza
$20.00
C. Alan Publications
In this collection of 11 short pieces for solo vibraphone, the composer uses children's names as the titles for each piece: "for Willow," "for Benjamin," "for Izabela," and so on. Any of the pieces could stand alone, or they could be programmed into groupings of movements. One can treat these short solos as instructional, but performable, etudes for learning about pedaling, mallet muffle dampening, and slide dampening. Students will also be exposed to a prepared vibraphone and extended technique, such as playing with the shaft of the mallet on the edge of the bar.

Most of the movements require four mallets, except movement III, "for Benjamin," which uses two mallets; movement XI, "for Gabriela," which uses six mallets, and movement V, "for André," which uses two mallets but also employs other accessories including a piece of cloth (placed between the key and the tension chord at the lowest F bar), five pennies (placed at the nodal point of the chosen bars), and a bungee cord (which is gently plucked on the accidental keys), which are all used to construct a prepared vibraphone. In addition to vibraphone mallets, the piece requires a plastic or hard rubber mallet, a cello or bass bow, and a metal brush. This movement reminds me of Christopher Deane's vibraphone solo "Morning Dove Sonnet," and this movement would be a great learning piece before progressing to Deane's piece.

The composer also indicates, "Except for #5, the motor should be on for all movements. The player should experiment with the fine-tuning of motor speed between movements. However, make sure the motor speed is never too fast."

The "Children's Songs" pieces are great additions to the growing repertoire of intermediate to advanced vibraphone solos.

—I-Jen Fang

Concertino for Marimba and Orchestra **IV**
Rihards Zalupe
$15.00
Self-published
"Concertino for Marimba and Orchestra" (reviewed here with piano reduction) is a rhythmically vibrant and energetic addition to the repertoire. A tonal work throughout, the most noticeable musical elements are the syncopated rhythms that pervade all three movements, often featuring lively counterpoint between the marimba and piano. Such writing, at times, seems reminiscent of the works of Daniel Levitan and Toshiro Mayuzumi's "Concertino for Xylophone."

The composer does not specify if the work is to be performed with two mallets or four. The solo part is mostly single-line writing, appropriate for two mallets. However, many of the skips in the melody, further complicated by quick tempi, might be more accurately and efficiently executed with independent four-mallet technique.

The first and third movements are playable on a 4.3-octave (low A) marimba, while the second requires a 5.0-octave instrument. The piano part is not extremely difficult, allowing for greater accessibility in recital performances, rehearsals in preparation for work with an orchestra, and the possibility of collaboration between student musicians. (This piece is included on Zalupe's CD *Marimba Dance*, reviewed in this issue under "Recordings.")

—Jason Baker

The Ones Who Helped to Set the Sun **IV**
Noah D. Taylor
$16.00
C. Alan Publications
Written for marimbist Brenton Dunnington, "The Ones Who Helped to Set the Sun" is, according to the composer, "composed in the virtuoso tradition…the old-fashioned style of bravura fantasy." To this end, the work tries very hard to be a Romantic-era sonata for marimba. Some technical challenges include a six-mallet introduction, run flourishes, and octave work. The music is tonal and improvisatory in nature, allowing room for the performer's expressive instincts. It would be appropriate for study or performance by an advanced high school or undergraduate college student.

—John Lane

Prelude for Marimba **IV**
Wes Robertson
$12.00
C. Alan Publications
"Prelude for Marimba" is a short, four-mallet composition for 5.0-octave marimba in 12/8. The piece is written in an arch form beginning with a five-measure chorale marked as *slow and free*. After the chorale section, the tempo becomes more moderate. The main structure of the piece is based on an eight-measure left-hand ostinato. On top of the ostinato, the right hand plays syncopated rhythms, one-handed rolls, dead strokes, and glisses. As the piece continues, the motion becomes more linear and leads to a block chord section using double vertical strokes on both hands. Similar to "Yellow After the Rain," this piece employs various techniques to challenge the beginning four-mallet students.

—I-Jen Fang

Remembering Belém **IV**
Ricardo A. Coelho de Souza
$14.00
C. Alan Publications
"Remembering Belém" is an intermediate-level solo for marimba (4.3 octave required). Souza writes that at the time of composition, he was "studying Béla Bartók's music in composition class, so [he] decided to incorporate Brazilian dance rhythms along with the required assignment to compose an arch-form piece."

Structured in an A-B-C-B-A format, the A and B sections require the performer to maintain a syncopated bass line in the left hand while performing difficult melodic passages over the top. In these passages, the performer is asked to perform octaves while moving rapidly from white to black keys, one-handed rolls, and quick double stops that require a multitude of arm positions to execute. The C section is more linear in presentation and requires the performer

to facilitate fast double-lateral and single-independent strokes.

"Remembering Belém" will be a fun, yet fairly difficult, piece. The amalgamation of Bartok harmonies with Brazilian-inspired rhythms makes this piece quirky, yet very exciting.

—Eric Willie

Wandering **IV**
Josh Gottry
$16.00
C. Alan Publications
"Wandering" was originally written for a 5.0-octave marimba, but suggestions are noted in the score for performance on a 4.3-octave instrument. The music consists mostly of constantly changing arpeggiations, which function as ostinati. The 7/16 time signature that opens the work creates an unpredictable rhythmic flow and is the main feature of the work. A more melodic section occurs near the halfway point, but still mainly focuses on runs and permutations. The use of permutation techniques are, to my ear, reminiscent of works by Gordon Stout such as "Astral Dance." The short length and concentrated technical aspects of the work would make it a valuable study or concert piece for an advanced high school or undergraduate student.

—John Lane

Dance **V**
Rihards Zalupe
$10.00
Self-published
Latvian percussionist and composer Rihards Zalupe's "Dance" is a fun and virtuosic showcase for marimba and piano. Inspired by jazz harmonies and hip-hop/dance rhythms, the six-minute work is blistering with energy. Zalupe considers himself a crossover musician, performing jazz, Latin, pop, rock, and dance music as a drummer and percussionist. Influences from those varied musical worlds are clearly present in this composition. A short marimba introduction is followed by several sections of syncopated dance music-influenced sixteenth-note grooves. A brief chorale-like setting acts as an interlude before the syncopated rhythms begin again at a more rapid tempo.

Four mallets are required throughout with significant technical demands including long passages of double vertical strokes and rapid single-line passage work. Solid timing and rhythmic integrity are important skills for both the marimbist and pianist in order to cleanly perform the fast-paced and intricate syncopated grooves and interlocking ascending melodic passages. "Dance" would be a good addition to any collegiate or professional recital, especially for those interested in crossover genres. (This piece is included on Zalupe's CD *Marimba Dance*, reviewed in this issue under "Recordings.")

—John Lane

Flyology **V**
Lin Chin Cheng
$28.00
C. Alan Publications
Winner of the 2008 Classical Marimba League Composition Competition in the Impressionism category, "Flyology" is a duet for 5.0-octave marimba and piano. One can say "Flyology" is the sequel to Lin Chin Cheng's marimba solo "Flying," due to the similarities in notes, motive, and form structure that can be heard between the two pieces. The marimba and piano play an equally important role in this piece, and according to the composer, "The piano provides shimmering brightness while the marimba provides relaxing warmth."

Marked Allegro, this piece begins with the marimba playing rising sixteenth-note figures interlocking rhythmically between two hands. The piano joins later with sustained octaves on the left hand while the right hand plays shimmery fast patterns on a high register. Later, the piece goes into an Animato section; the piano plays triads in a I-IV-V-I progression while the marimba keeps the rising sixteenth-note figures from the beginning with slight sticking changes.

The middle part of the piece, marked Moderato, is slower, with the marimba playing a rolled chorale and the piano playing lyrical arpeggiated passages. The recapitulation of the beginning Allegro section comes after the chorale. Following the recapitulation, the Animato section returns with variations in both the piano and marimba parts, forming the most intense section of the piece. The piece closes with the marimba playing one-handed rolls in the right hand and short ascending figures compiled with sixteenth- and eighth-note leaps on the left hand while the piano plays shimmery fast patterns on a high register.

The individual parts are accessible by intermediate to advanced marimba and piano players. However, lengthy rehearsal hours will be required to make sure that the two parts sound clean together.

—I-Jen Fang

Il Difetto Tragico **V**
David J. Long
$16.00
C. Alan Publications
Commissioned by Dr. Jeff Calissi, director of percussion studies at Eastern Connecticut State University, "Il Difetto Tragico" is a two-movement solo marimba work for 5.0-octave marimba, which lasts approximately eight minutes. Both movements require good four-mallet techniques, especially on single alternating and double lateral strokes.

The first movement is slow and expressive, contrasting the faster and energetic second movement. The first movement is in an A-B-A^1-B^1-A^2 rondo form with the chorale theme happening three times, alternating with a permutation section. The second movement is also a Rondo form in an A-B-A-C-A-B^1-A^1 structure with various time-signature changes between the sections and within both B sections.

Marimbists will find the first movement accessible, with idiomatic materials for four-mallet playing. However, the second movement is more challenging with quick shifting in dynamic changes from *ff* to *mp* or vice versa and figures that fly up and down the instrument. Some quality practice time will be required to work out the stickings for the fast sixteenth-note runs. David Long has composed music of high quality and provided a great addition to the solo marimba repertoire.

—I-Jen Fang

KEYBOARD PERCUSSION ENSEMBLES

Jesus Christ Is Risen Today **III**
Arr. James L. Moore
$12.00
Per-Mus Publications
This is a simple arrangement of a favorite hymn, scored for four marimbas. The piece can be played on one 4.0-octave instrument (players 1 and 3) and one 4.5-octave instrument (players 2 and 4). An optional descant part is also included that could be performed on flute, vibes, bells, handbell choir, or many other possibilities. The players are directed to roll all quarter notes and larger.

The 16-measure piece is essentially a direct transcription of the original hymn and would be very appropriate for a church service with congregational singing or as an instrumental number. Since it is strophic, it should be played with and without the descant on selected verses.

—Tom Morgan

Morning Has Broken **III**
Arranged by James Leaman
$15.00
Per-Mus Publications
This simple but lovely quartet arrangement of a traditional Gaelic melody can be performed in several formats: marimba quartet, marimba quartet with vibe doubling marimba 1, and (presumably) with vibe solo and three marimba parts (the bass part goes to low A).

The first verse is rather straightforward, using quarter notes and rolled dotted-half notes. The second verse uses some double-stops in the lead part along with an eighth-note obbligato in marimba 2. Verse three continues the lead and marimba 2 parts, now supported by a quarter-note countermelody in marimba 3 and rolled 4-note chords in the bass.

If played slower than the indicated quarter = 96, all quarter notes should also be rolled. This work would serve as a contrasting piece in an ensemble concert, or as a meditative piece in a liturgical setting.

—John Baldwin

Waltz from Die Fledermaus ("The Bat") **III**
Johann Strauss, Jr., arr. James L Moore
$7.00
Per-Mus Publications
This is a percussion duo, scored for two-mallet technique. The performance notes recommend that the lead, or theme part, be played on marimba, but one could use a xylophone or vibraphone if desired. The scoring for the accompanying part is notated for a 4.3-octave marimba, but the part can be played on piano or an electronic keyboard if needed. There is also a notation that suggests note alterations in the event that the second part must be performed on a 4.0-octave marimba.

This arrangement of this famous opera overture presents the main theme as well as the bridge. Each part can be performed with two mallets. This arrangement can be an excellent teaching tool for young or inexperienced keyboard percussion students. It would be a nice feature on a recital program as well.

—George Frock

From This Viewpoint **IV**
Josh Gottry
$38.00
C. Alan Publications
"From This Viewpoint" is scored for six performers: vibraphone 1, vibraphone 2 (with bells), chimes, marimba 1 (4.0-octave instrument with crotales), marimba 2 (4.3-octave instrument with bells), and marimba 3 (bass or 5.0-octave instrument). A tonal work, it begins in a slow tempo and gradually accelerates throughout the piece, with the second half marked by sixteenth-note ostinati in the marimbas and broader, slower moving rhythms in the metallic instruments.

Part of the appeal of "From This Viewpoint" is the intelligent scoring and attention to detail with individual dynamic markings, creating tutti sections that are not overbearing and transparent sections that maintain rhythmic pulse. Performers must be comfortable with two-mallet technique at moderate tempi and display dynamic sensitivity throughout. Both vibraphone parts and the marimba 1 part require four-mallet technique. A lyrically beautiful and rhythmically exciting work, "From This Viewpoint" would be appropriate for an intermediate to advanced college percussion ensemble.

—Jason Baker

Hot Metal **IV**
Benjamin Daniels
$32.00
C. Alan Publications
"Hot Metal" is a marimba quartet lasting

approximately 14 minutes. Marimbas required include 4.0, 4.3, 4.5 and 5.0-octave instruments. No doubling up on an instrument is possible.

This four-movement work is Daniels' "musical homage to the racing community and my father, who has been both a driver and a team owner. The piece is based around different moments that occur throughout a race and the thoughts that run through the driver's head as these moments occur."

The first movement, "Green," is fairly straight-ahead in 4/4, using syncopated sixteenths and repetitive patterns. The constant motion occurs through the sixteenth ostinato parts and melodic tradeoffs between players. An odd addition to this movement is a short chorale in the middle, followed by a short transition back to the opening material. There is not much linear motion in the first movement, but rather vertical alignment on top of rhythmic repetition.

The second movement, "Drafting," uses a fast compound meter and a more linear approach. The two primary melodies are written with irregular accents and strong beats to avoid a steady pulse while maintaining a steady stream of eighths and sixteenths. This movement has a thinner and lighter texture than the first, which helps the melody lines speak.

The third movement, "Caution," is a slow chorale with non-traditional harmonic motion. The amount of dissonance and lack of resolution adds to the overall tension of the movement. The final movement, "Nerves," is similar to the first movement in regards to the 4/4 meter, driving sixteenths, and more vertical writing and lack of linear lines. Although the tempo is fast and the ostinatos keep the intensity high, the sparse use of horizontal lines leaves the movement stagnant.

Challenges to this piece are brisk tempos, the melodies in movement two, and making musical phrases out of ostinatos.

—Brian Zator

Small Box **IV**
Josh Gottry
$26.00
C. Alan Publications
This marimba quartet is an interesting combination of the style of a Bach chorale and the concepts of minimalism. All harmonic and melodic elements were derived from the chorale "Jesu, wahres Brat des Lebens." The work is playable on two 4.3-octave instruments, but a 5.0-octave instrument would allow for a better rendering of marimba 4's part. Following a straight-forward presentation in 4/4 of the original chorale material, the next section uses a prevailing time signature of 7/8. This section includes three-mallet chords for marimbas 2 and 3. The next section features melodic and rhythmic interplay between marimbas 1 and 4, along with four-mallet chordal accompaniment in marimbas 2 and 3. The closing section uses extensive meter changes (10/8, 9/8, 7/8, 6/8, 5/8, 4/4, and 3/4). The challenges of this quartet (rhythmical, melodic, and harmonic) should appeal to advanced mallet players and to audiences alike.

—John Baldwin

An Ant's World **V**
Robert S. Cohen
$25.00
HoneyRock
This very interesting and challenging composition is scored for four hands on one 5.0-octave marimba. "The Work Never Ends" is in a "scurrying" 6/8 at dotted-quarter = 88 with continuous sixteenth and thirty-second notes. "Invasion of the Anteaters" is in an e-minor *misterioso* in 4/4 at quarter = 76. This movement includes some difficult four-mallet passagework, especially for marimba 2. "'Dat Roach is a Heavy Load" is an *andante molto ponderosa* in 4/4 and 3/4 at quarter = 80. Marimba 1 has double vertical chords with accents and some rolls in a basically quartal/quintal format. "It's Good to Serve the Queen" is in a rather stately 3/2 and 2/2 at quarter = 108, which soon slows slightly to 104. A series of multi-mallet quarter-note rolls leads into a 3-against-2 section, which ultimately leads to a return to the "scurrying" element of movement I. At the very end, marimba 2 has to physically maneuver around marimba 1 for a couple of measures.

"An Ant's World" is a very challenging yet musically rewarding piece of program music, with the musical and technical elements portraying the titles very convincingly.

—John Baldwin

Origin **V**
Gillian Maitland
$25.00
Southern Percussion
This is a composition for three mallet keyboard players (two marimba/vibes, one bass marimba), with the option of having a conga player playing *tumbao* rhythms throughout. The two marimbists perform very similar passages, but they are layered, often following each other by one beat; thus the challenge will be to link the two together with extreme accuracy.

The player 1 and 2 parts are both scored for marimba/vibraphone, but there are no notations designating a change of instruments. Therefore, it appears that the players may select whichever tone color they choose. The parts are very repetitive, but because of the technical demands and register shifts, each

one should perform with four mallets. A few passages feature counter-rhythms between the two hands.

The percussion 3 part is written in bass clef, and a 5.0-octave marimba will be needed because of range. This part supplies a rhythmic ostinato bass line that provides a solid foundation for the upper parts.

Even though this work has minimalism patterns, the work will be very challenging to prepare for performance. The tempo is designated as *Allegretto*, but the feel and drive of the work will be quite exciting for the audience.

—George Frock

Three European Folksongs **V**
Kit Mills
$38.00
C. Alan Publications
This marimba trio is scored for three players performing on one 5.0-octave marimba. Players II and III need four mallets but player I needs just two. The 10 1/2-minute work involves three movements: "I. French," "II. English," and "III. Spanish." The first movement stays in a steady allegro tempo in 2/4 with only one brief accelerando and a tempo. Driving sixteenth notes suggest a dance-like style, but it's far from a traditional 16th-century French dance suite.

The second movement is in an *andante* 3/4 with only an *allargando* and ending *ritard* interrupting the steady flow. The lyrical lines give creative players considerable opportunities to develop interesting phrasings. The final movement allows for the most expression. The opening material is marked "freely, with passion," and that same indication appears in several places in the movement. While one may question the true Spanish flavor in this movement, there is no question about the work building on Spanish motives to develop a great performance.

Unlike so many multi-movement works, this piece needs to be performed in its entirety. Performing only selected movements would be shortchanging the intentions of the composer.

—F. Michael Combs

SNARE DRUM METHOD BOOKS

Basic Steps to Reading Rhythm **II–III**
James Guarnieri
$20.00
Self-published
This 100-page workbook is directed to the goal of improving the comprehension and performance of rhythm. The text is divided into 64 lessons, each which provides experience in understanding various notations and rhythmic groupings. The introduction clearly describes the author's devotion to proper counting, the mathematical nature of music structure, and repetition in practice. He also emphasizes the importance of counting out loud while learning exercises.

The exercises are introduced with numbers and plus signs to help the student understand the internal part of all note values (e.g., 1+2+3+). The lessons are each followed by exercises that include the material introduced in the lesson. These are presented with contrasting dynamics and meters. There are no tempo markings, which enables students to master each exercise slowly before having to perform at a speed they are not ready for.

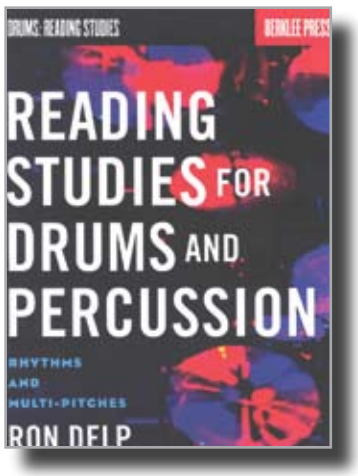
The exercises are written in standard meters, including 4/4, 3/4, 6/8, and triplet patterns. Rather than using R-L sticking patterns, each hand is notated on a different line or space on the staff.

Even though the text is directed to rhythmic comprehension, the student is also introduced to various rudiment patterns found in most percussion performance. These include single strokes, rebound strokes, flams, drags, and rolls.

—George Frock

Reading Studies for Drums and Percussion **I–V**
Ron Delp
$9.99
Hal Leonard
This is a collection of 44 exercises for multiple pitches or sounds. No instruments are specified, so the student may choose anything from drum combinations to cymbals and other percussion instruments, drumset, or even pots and pans. The purpose is to move the student from being "hypnotized by reading one line," to thinking more melodically. These exercises will also help prepare students for playing multiple percussion setups in shows, contemporary band and orchestra pieces, and solo multiple percussion compositions.

The book begins at an elementary level, with quarter-note exercises for two and three pitches. The exercises systematically become more challenging, adding more complex rhythms and more pitches. As each new rhythmic component is added, the exercises move back to two pitches and then progress to more. Eventually exercises for five sounds appear. The new material featured in each exercise is indicated at the top of the page.



No stickings are included, as the student is expected to "make the best choice on his own." In addition, there are no dynamic markings, but students or teachers could write in their own. This is a unique method that will be a good supplement to any snare drum method.

—Tom Morgan

SNARE DRUM SOLOS

A Jazzy Waltz **V**
David Mancini
$6.00
Per-Mus Publications
The title of this snare drum solo perfectly describes its content and style. Based on a syncopated eight-measure phrase, the solo develops the initial theme several different ways. The rhythmic figures include quarter notes, eighth notes, sixteenth notes, and triplets, and there is a jazz feel throughout the piece, giving a "swing" feel to the solo. Although the patterns are standard syncopated rhythms, the challenge in performing this solo is learning the sticking for each phrase, which is notated. The tempo of 68–72 bpm is also a challenge to maintain, especially when the patterns involve the mixing of alternate sticking and rebound strokes. There are numerous dynamic changes and accents, which provide a nice musical feel and excitement. The technical demands include single strokes, rebound or double strokes, flams, and drags. It is surprising that there are no rolls in the solo, but this certainly does not diminish the musical expression of this work.

—George Frock

Apocalyptic Passacaglia on a Theme by John Cage **VI**
Martin Georgiev
$25.00
HoneyRock
This is a challenging work for solo snare drum and "videoscape." It was written as a competition piece for the International Competition for Percussion Instruments (PENDIM 2009) in Plovdin, Bulgaria. According to the publisher, the work is inspired by "the musical work of John Cage and the artist Lucio Fontana, as well as contemporary geo-political events."

Constantly shifting time signatures create a Passacaglia with a curiously silent theme. The repetitions of this metric structure are the variations. Weaving through shifting meters and exacting timbral exploration are marked difficulties in performance. The dynamic and rhythmic energy come to an abrupt silence at the golden section, at which time the player is asked to whisper a prayer in Latin. Curiously, it is the syllabic structure of the text that makes up the "silent" Passacaglia metric structure through the work. The composer suggests this is an "'amplification' of a hidden quality of the theme, reflecting Cage's original intention to compose his *4′33″* piece as a *Silent Prayer*."

Set to a click track, a series of flashing images creates the accompanying "videoscape." The composer suggests a verbal warning for the audience, as the images convey violent or disturbing images. It is encouraging to see the work of a young composer who is paying attention to global socio-political issues. The work would make a thought provoking addition to any collegiate or professional recital.

—John Lane

MULTIPLE PERCUSSION SOLOS

Celebrate Percussion! **I–II**
Jared Spears
$10.95
Almitra Music/Kendor Music
Celebrate Percussion! is a book of ten short multiple percussion works for the beginning percussionist. The solos progress from easy to moderate difficulty. Instrumentation varies with each solo and is selected, generally, from commonly found instruments in the school band/orchestra rehearsal hall such as tom-toms, snare drums, suspended cymbals, triangles, and bells, among others. Recommended setups for each piece are diagramed for young students. Spears provides educators seeking to introduce beginning percussion students to the world of multiple percussion with a good resource by making the music and the setups accessible and engaging.

—John Lane

Ritmi dai Popoli **II**
Luigi Morleo
10 Euros
Morleo Editore
This multiple percussion solo is scored for two bongos, two congas, two tom-toms, and pedal bass drum. Almost without exception the melodic patterns are constructed of four- to six-note descending figures written in thirty-second notes. The tempo is marked at eighth = 133. Accents are used continually in various patterns and combinations. The bass drum is used sparingly at the beginning and at the end. Except for the first measure, every other measure is indicated to

be repeated (presumably more than once, but it is not specified). Two dynamics are written for each pattern: upper for the accents, and lower for the other notes. All sticking is alternating. The work is a study in dynamic/accent control, as well as endurance (very rapid single strokes).

—John Baldwin

Celebration **III**
David Mancini
$7.00
Per-Mus Publications
Scored for four concert tom-toms, this lively 93-measure samba will challenge the intermediate-level percussionist with its moderately difficult rhythmic passages (in cut-time throughout) as well as the associated dynamic and accent control necessary for an energetic yet musical performance. This unaccompanied multiple percussion solo would be appropriate for the third- or fourth-year student percussionist for contest or festival performance.

—Jim Lambert

TIMPANI

The 9's **VI**
Daniel W. McCarthy
$24.00
C. Alan Publications
This is a very unique composition for solo timpani and electronic accompaniment. The tape accompaniment consists of computer generated samples of hand drumming, brief marimba sounds, plus very brief samples or excerpts of the orchestra. The rhythms employed throughout the solo are based on the rhythmic motives found in the timpani solo passages from the 2nd movement of Beethoven's "Symphony No. 9." The accompaniment passages often take on a rhythmic groove, and when mixed with the timpani material, take on an exciting dialogue between the two parts.

The solo, which takes approximately six minutes to perform, is written for four timpani, and all tuning changes are clearly notated. The rhythms from the Beethoven symphony are evident, but there are creative additions to the motives in this famous work. Some of these include playing on both the felt and handle ends of the mallets, playing with the hands, performing a dialogue between the hand and mallets, and glissando triplets while changing pitches.

The solo will require considerable practice to prepare, especially learning the timing between the solo and the accompanying figures. Since there is no metronomic click to play with, the timing and tempos will take great care and maturity.

—George Frock

PERCUSSION ENSEMBLES

Marvin's March **I**
John M. Licari
$9.00
HaMar
This percussion quintet for novice players is scored for two timpani, snare drum, bass drum, cymbals, and chimes, making it very accessible for performance in a variety of music programs. The rhythmic vocabulary is very simple, only employing eighth- and sixteenth-note rhythmic combinations. The snare drum part is the most difficult of the five parts, as it includes rolls, drags, and flams. The chimes part uses a small range of a fifth and moves primarily by step-wise motion, thus making it easier for the younger player to perform.

Licari does a wonderful job of incorporating many musical topics that all percussionists will learn in their first semester of study: (1) a wide-range of dynamics; (2) use of fermatas; (3) implementation of crescendo/decrescendo phrases; and (4) a basic set of rudiments. "Marvin's March" will be a good introduction to ensemble playing.

—Eric Willie

Beaty's Brain **II**
Wes Robertson
$29.00
C. Alan Publications
"Beaty's Brain" is a percussion septet for vibraphone, two marimbas, four timpani, and three multiple percussion players. Percussion I uses bells, triangle, and suspended cymbal; percussion II uses bass drum and xylophone; and percussion III uses suspended cymbal, crash cymbals, and temple blocks. One 4.0-octave marimba and one 4.5-octave marimba are used, but it is possible for both marimba parts to be played on one 4.5-octave marimba. Only two mallets are needed for all the keyboard parts, and they are mostly used to play double stops.

The piece begins with a chorale-like intro in a moderate tempo, quarter note = 80, in 4/4. After the intro, the time signature changes to 6/8 with dotted quarter note = 80, and is played in the style of a fast waltz. Chromatic passages can be heard passing between the vibraphone, xylophone, and bells. This is a good learning repertoire for a beginner-level percussion ensemble.

—I-Jen Fang

Bahrah **III**
Brandon Hendrix
$24.95
HoneyRock
This 4 1/2-minute quartet uses themes from the creation story in the Bible and turns them into musical motives. That process, according to the composer's notes, is done by taking key words, breaking them up into syllables, and then

basing those motives on rhythmic syllabification and natural Hebrew inflection. The composer also says the work is not intended to symbolize the creation but to represent the primitive and raw forces that were used in the creative act.

Each of the four players plays a variety of instruments. Player one plays congas, claves, maracas, temple blocks and cymbal; player two plays congas, bongos, temple blocks, woodblocks, and toms; player three plays claves, toms, and cymbal; and player four plays log drums, maracas, woodblocks and temple blocks. Some instruments can be shared. The log drum, which should be heard over the other instruments, provides the motive that represents "God" and is featured throughout as a recurring theme.

The work opens with a primitive line stated by bongos and conga followed by entrances of congas and the thematic log drum. Patterns of sixteenth notes predominate, and although 2/4 is the prevailing meter, several other meters are intertwined, such as 7/16, 6/16, 11/16 and 3/4. The work drives to a ferocious ending from the opening tempo of quarter note = 96 bpm to the final measures with the quarter note indicated at 144 bpm. Except for a few brief *ritards* and *a tempos*, the first 122 measures remain steady, but the material following is marked "faster" and shortly thereafter, "a little faster" is indicated until the final 30 measure, indicated as "*feroce*," drive to the final statement.

The technique employed is basically single strokes with almost no rolls—the exceptions being primarily material in the suspended cymbal and maracas parts. Several phrases are marked *piano* and *pianissimo*, but stronger dynamics and driving accents predominate. The work is not technically difficult but contains a wealth of ideas that can be developed into an intriguing performance.

—F. Michael Combs

Cat and Mouse **III**
Ed Kiefer
$32.00
C. Alan Publications
This is a clever, programmatic piece for an eight-member percussion ensemble. It is scored for bells, xylophone, vibraphone, two marimbas (one must be a low-A), triangle, woodblock, ratchet, suspended cymbal, wind chimes, tambourine, and brake drum.

As the title implies, the piece portrays a cat and mouse that seem to have a "Tom and Jerry" kind of relationship. It opens with a short fragment in cannon that gradually develops in intensity with each entrance. There is much space left at the beginning, punctuated by percussion sounds like wind chimes, triangle, and ratchet. Soon the piece is off and running with the same thematic material harmonized with chromatic scales. Several tempo and meter changes lead to another section with space, like the opening. Then even more cat-and-mouse games ensue, and the piece finally concludes with an accelerando and the mouse is history.

This would be a perfect piece for a young ensemble with moderate keyboard percussion skills. The parts have some repetition, but would be challenging and fun for the average middle school or even high school players.

—Tom Morgan

Cha-Cha Blues **III**
Josh Gottry
$32.00
C. Alan Publications
This training-level ensemble piece would work well as a percussion feature on a school band concert or for a percussion studio program. The piece is scored for eight percussionists plus an optional bass guitar. It is scored for xylophone, vibraphone, two marimbas, claves, guiro, two conga drums, and drumset. Following a typical blues form, the piece is based on 12-bar phrases. Each of the mallet-keyboard parts can be performed with just two mallets. The 2nd marimba part is written in bass clef, and will require a low-A marimba. The optional bass guitar part could be performed on a low-C marimba, if a 5.0-octave instrument is available. There is a brief four-measure section that can be repeated as often as desired, and provides opportunity for the members to improvise short solos.

The composer provides excellent performance notes and describes the notation and techniques needed for the guiro, drumset, and conga drums. The piece will take a little over two minutes to perform, but in this brief time, there are several opportunities to improve technique, become aware of style, and improve the skill of ensemble performance.

—George Frock

Sex and the City (Main Theme) **III**
Douglas Cuomo, arr. Rick Mattingly
$17.95
Alfred Publishing
This arrangement of the familiar theme music from the HBO series *Sex and the*

City is a lively two-minute Latin-esque tune with plenty of percussion (M.M. = 156). Scored for as few as five or as many as ten percussionists, the piece calls for vibraphone, marimba, bass marimba (or low end of a 5.0-octave marimba), claves, maracas, guiro, bongos, congas, timbales with cowbell, and drumset. The marimba part requires four-mallet technique but could be split between two players using two marimbas. The percussion parts use simple, repetitive rhythms, the mallet parts have a few soloistic scalar runs, and the drumset part could be enhanced through some tasteful improvisation. This arrangement is a tune that students would recognize, would be suitable for a middle school or high school ensemble, and would probably go over well with audiences.

—Terry O'Mahoney

Blue Rondo á la Turk **IV**
Dave Brubeck, arr. Jeff Moore
$17.95
Alfred Publishing
Jeff Moore's excellent arrangement of the timeless Dave Brubeck composition "Blue Rondo á la Turk" is scored for bells, xylophone, two marimbas, vibraphone, bass guitar, and drumset. Dedicated to Ney Rosauro, this arrangement opens with the marimba 1 player being the focal lead performer in dialogue with the xylophonist. Later, the bells take the melodic lead. An open solo section for the vibraphone provides that soloist to sparkle before the tune returns to the opening 9/8 statement and closes with a brief coda.

This arrangement will require five mature two-mallet keyboard percussionists, with tasteful and stylistic bass and drumset players to render a solid performance. This arrangement will be certain to delight the jazz-loving percussion audience.

—Jim Lambert

Coloring Sheet **IV**
Josh Gottry
$26.00
C. Alan Publications
This original and imaginative work for multiple percussion duet is scored for one performer using a ride cymbal and marimba (4.3 octave) and the second performer using a vibraphone and snare drum. Comprised of repeated ten-measure phrases, much of the structural development is achieved through key changes, shifts in instrumentation, and style changes.

The piece opens with a quick, up-tempo jazz feel in cut-time with alternating melodic lines from the two keyboard instruments. While one keyboard is featured, the other performer provides an accompaniment on either the snare drum or ride cymbal. A switch to a moderate 4/4 swing style is marked by dense chordal writing in the vibraphone and walking lines in the marimba. The piece closes with a return to the original tempo, alternating between unison melodic runs, hocketed passages, and homophonic jazz textures.

"Coloring Sheet" presents several challenges. Each player must be comfortable performing fast two-mallet passages while holding four mallets. The marimbist must be able to perform the ride cymbal part while simultaneously performing walking lines in the marimba with the other hand. The vibraphonist must exhibit sensitivity with pedaling, allowing for fast moving melodic lines to articulate in a manner that matches the note length of the marimba. Through its creative use of minimal instruments to create an engaging and challenging work, "Coloring Sheet" would be appropriate for an advanced undergraduate or graduate recital.

—Jason Baker

Power Struggle **IV**
Nathan Daughtrey
$36.00
C. Alan Publications
"Power Struggle" is an aggressive work for eight percussionists. The scoring is divided between melodic instruments (bells, xylophone, two marimbas sharing one 4.3-octave instrument, four timpani, and chimes) and non-pitched instruments (four concert toms, snare drum, splash cymbal, suspended cymbals, hi-hat, China cymbal, shaker, bass drum, and tam-tam). Much of the composition is based on the juxtaposition of these two large groupings.

Daughtrey presents several significant challenges to the performers. Although keyboard percussion parts only feature two-mallet technique throughout, a driving tempo (quarter note = 132) demands much dexterity in the execution of sixteenth note and sextuplet rhythms. Syncopated rhythms and accent patterns factor significantly into the non-pitched percussion parts. The conductor and performers must also be sensitive to balance issues during tutti sections that feature both instrument groups.

Despite these challenges, performing this piece would be a rewarding experience. The combination of creative orchestration and intense rhythmic energy would satisfy an ensemble's artistic interests while still appealing to a wide variety of audiences.

—Jason Baker

Twisted Proverbs **IV**
Lynn Glassock
$60.00
C. Alan Publications
"Twisted Proverbs" is a percussion ensemble for ten performers. Scored for glockenspiel, xylophone, two vibraphones, two marimbas, chimes, and four auxiliary parts, each keyboard player is also required to play various accessory percussion instruments. Like many Glassock percussion ensemble works, this piece has an underlying, rhythmic ostinato throughout most of the composition. However, there are many difficult syncopations for the performers to execute, as well as performing in mixed meter and understanding metric modulation.

Structured in a fast-slow-fast format, the piece begins with a driving eighth-note feel in the keyboard instruments, interrupted by various percussion sounds. Slowly, it dissipates into a rolled section by the marimbas, supported by triplets in the metal instruments. The middle section moves quickly into the final section, which is faster, driven by the percussion onstinati that drive the composition to the end.

"Twisted Proverbs" was commissioned by the Empire State Youth Percussion Ensemble and will, therefore, be appropriate for intermediate to advanced high school percussion ensembles and beyond.

—Eric Willie

Risas Tambien **V**
Jay L. Johnson
$11.95
HoneyRock
This composition for solo marimba and bass drum is in the style of an Incan folk melody. The work is very successful in capturing the mood of music written or performed by a Spanish guitarist. Although the notation is for a four-octave marimba, the composer suggests that some sections be performed an octave lower, if a 5.0-octave marimba is available.

The work does not follow traditional musical forms, but is instead a collection of folk themes, featuring shifts in tonal centers, meter, and tempo. The work opens with a rather lengthy series of rolls, all scored over a pedal F. The composer carefully uses *tenuto* markings that point out which note of the chord is to be brought out. The following sections of the work have many shifting arpeggios, which are presented in a variety of patterns and meters. Being true to the folk song, the work is tonal throughout. The bass drum, which is to be performed with a pedal, enters in the finale section, and must be coordinated with the marimba parts.

This work is within the ability of an advanced high school or young college student. With the tonal expression, this should be popular with audiences.

—George Frock

Structure Set **V**
Alexis A. Orfaly
$42.00
C. Alan Publications
In this sextet for percussion ensemble, performers I–V have multi-percussion setups, with Player VI's part scored for four timpani. Scored in a quasi-rondo format, the A sections are marked by loud, tutti sections that seem to turn the piece in a new direction at every appearance. The piece is very aggressive, driving until the end. There are loud "Allegro con Spirito" sections with unison rhythms on membranes, soft and delicate passages on cymbal bells and log drums, and sections with one performer playing an ostinato with dialogue in the other parts.

Due to the complexity of interplay between the parts, this piece may be better suited for advanced performers. High school and university teachers alike should give this piece serious consideration when searching for an aggressive, all-percussive piece.

—Eric Willie

Alchemy **VI**
Dave Hollinden
$50.00
Self-published
Commissioned by a consortium led by the Quey Percussion Duo (Gene Koshinski and Tom Broscious), this 25-minute multiple percussion duet reflects Dave Hollinden's background in rock music. According to Hollinden, "The instrument setups for Players 1 and 2 are analogous, with both consisting of two rows of five instruments and with the instruments in the second row each containing an element of noise." The instruments have roughly the same location in each setup and mimic the other's timbre. Player 1's instruments are "inorganic" (metal, ceramic, glass), while Player 2's are "organic" (skin, wood, plant). Each setup includes a tambourine, which combines wood, skin, and metal, and acts as the sonic "glue." Performers must carefully choose the sounds, as many moments hinge on the delicate and/or noisy timbre of the instruments.

The musical and technical demands are significant. Gesture and varied timbres/articulations are two of the most important elements of the work. Hollinden evokes memorable gestures in two solo episodes (about 14 minutes in length) by calling for "circular strokes," meaning the head of the mallet traces a circle in the air. Varied articulations such as drags, buzz strokes, and slurred notes (moving from one instrument to another) are used throughout.

"Alchemy" is appropriate for collegiate and/or professional performances. It would make an excellent addition to a graduate or advanced undergraduate recital.

—John Lane

DRUMSET

Kid's Drumset Course **I–II**
Dave Black/Steve Houghton
$19.95
Alfred Publishing
The *Kid's Drumset Course* is a fun, introductory method book/DVD package meant to introduce young players to the drumset. Using cartoon drawings and kid-friendly graphics, the 46-page text introduces readers to the simple rock, country, blues, and 12/8 drum patterns that accompany the well-known songs found on the DVD ("America the Beautiful," "Yellow Rose of Texas," "1812 Overture," "When the Saints Go Marching In," etc.). Simple fills, an introduction to syncopation, and 8- and 16-bar blues loops are also included to allow young players to practice song forms and improvising.

—Terry O'Mahoney

The Book of Funk Beats **III–V**
David Lewitt
$14.99
Cherry Lane/Hal Leonard
This drumset book presents 600 funk grooves, 10 solos, and 66 fills, all written for snare, bass, and hi-hat. It assumes the student can read syncopated sixteenth-note patterns. The grooves begin at a fairly simple level and become progressively more complex. The hi-hat ostanatos are written as eighth notes, sixteenth notes, and quarter notes.

In the solo section, the author has written ten solos based on the previous groove material. These are also performed on the accompanying CD. They include displaced patterns, hemiola patterns, call and response, and imitation. The final section is devoted to fills, again limited to snare, hi-hat, and bass drum. They each begin with a section of time leading into the fill, and each fill moves back into time. These are also included on the CD.

There is nothing earth-shattering or new about this material, but it is well-organized and presented clearly. The performances on the CD are excellent and will motivate a student wanting to get into this style of music.

—Tom Morgan

Weezer Vol. 21 **III**
$14.99
Hal Leonard
For drummers who are Weezer fans, this play-along book includes Weezer songs "Beverly Hills," Buddy Holly," "Dope Nose," "Hash Pipe," "My Name Is Jonas," "Pork and Beans," "Say It Ain't So," and "Undone—The Sweater Song." Each tune includes a track with drums and a play-along track without drums. The book includes transcriptions of the drum parts and the song lyrics. For PC and Mac users, the CD is enhanced so the tempo can be adjusted without changing the pitch.

—Tom Morgan

DRUMSET VIDEO

Drum Philosophy **III–IV**
Paul Wertico
$19.95
Atoss International/Alfred Publishing
Jazz drummer Paul Wertico, best known for his work with guitarists Pat Metheny and Larry Coryell, shares his approach to drumming in this 110-minute instructional video. He performs four original jazz compositions with his Chicago-based quintet and then analyzes the technical and musical aspects of the songs. The tunes cover a wide range of contemporary jazz drumming styles, including the flowing 6/8 feel of "The Smuggler," an open drum solo that evolves into the Latin-eque "Cowboys and Africans," the spacious straight-eighth-note ballad "Magical Space," and the free jazz tune "Time Impulse." Other topics presented include his approach to stick grip, playing musically, double ride cymbal playing, getting a good sound, staying relaxed, ghost notes, staying motivated to play the drums, and thoughts about Wertico's playing from the other members of his quintet. Bonus material includes footage of Wertico's avant-garde band Earwax Control, solos from the 1997 Modern Drummer Festival and Sligo Jazz Project (2007), and a television appearance. Originally taped in 1997 and now available on DVD, the concepts presented are as universal today as they were then.

—Terry O'Mahoney

Intro to Polyrhythms Vol. 1 **IV–VI**
Ari Hoenig/Johannes Weidenmueller
$19.95
Mel Bay
Jazz drummer Ari Hoenig, known for his polyrhythmic accompaniment to such artists as Kenny Werner, Michel Pilc, and others, demonstrates and explains his approach to the application of polyrhythmic techniques in modern jazz. Subtitled "Expanding and contracting time within form," an accompanying 36-page book contains transcribed bass/drum exercises that illustrate the metric modulation, metric superimposition, and rhythmic displacement concepts demonstrated by Hoenig and bassist Johannes Weidenmueller on the instructional DVD.

Each section of the DVD begins with a short performance by Hoenig and Weidenmueller. They then explain and demonstrate exercises in the book that clearly outline that concept. These two musicians constantly shift between a myriad of different rhythmic approaches, so the examples found in the book are only the beginning of the musical journey into polyrhythms. Both Hoenig and Weidenmueller present this difficult material with ease and clarity.

Topics include rhythmic displacement of the jazz ride cymbal, displacement by eighth notes, quarter-note triplets, and dotted quarter notes. The concept of displaced harmonic rhythm is demonstrated in a piano trio format. The examples are performed over common jazz forms (blues in 4/4 and 3/4, 32-bar AABA form) and Hoenig often plays the melody of each example on the drums (applying pressure to the drumheads to bend the pitch).

The concepts presented here are attainable and useful for all instrumentalists; they are not abstract exercises that have no application to musical situations. They are, however, advanced concepts that should be attempted by those who already have a solid jazz background, good reading skills, and a strong sense of pulse. Working with this package will expand anyone's rhythmic vocabulary and help create a more secure internal time feel.

—Terry O'Mahoney

WORLD MUSIC

Jamaica – Your Passport to a New World of Music **III–IV**
Pete Sweeney
$16.95
Alfred Publishing
This 47-page book/CD instructional package presents examples of numerous subgenres of Jamaican music, including burru, calypso, dancehall, dub, junkanoo, kumina, mento, raga, reggae, rocksteady, and ska. Beginning with Nyabinghi, an African folkloric music brought to Jamaica by slaves, standard drumset patterns and variations of all these styles are presented in the book and demonstrated on the accompanying CD. Fill examples, some guitar and bass examples, a discography of important artists, and examples of characteristic grooves found in the music of Bob Marley, drummer Sly Dunbar, and Stewart Copeland (The Police) complete the text.

—Terry O'Mahoney

Ritimista Volume 1
Mark Powers
$15.00
Powers Percussion

This self-described "world music play-along series" contains 11 three-minute shekere and conga tracks from a variety of African and Latin-American musical genres (4/4 tumbao, 6/8 tumbao, guaguanco, cascara, 3-2 son clave, 3-2 rumba clave, kuku, fanga, kpanlogo, pa-go-ta, and 12/8 bell patterns). Meant to be used as accompaniment for other musicians or for percussionists to practice grooving or soloing, each rhythm is played at two different speeds (slowly at circa 80 and faster at 144–176 bpm). Notated patterns used on the disc are available through the author's Website.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Due Northwest **V**
Michael Culligan
$22.95
HoneyRock
This is an interesting composition for flute and 5.0-octave marimba. The composition features the interval of a 4th, and many of the motives have arpeggios and chords consisting of piled up 4ths. The key signature is three flats, but the tonal center is built around a tonal center of F (Dorian mode).

The work opens with a fanfare-type passage featuring both instruments performing rhythmic figures in unison and in imitated patterns. This opening moves to the first theme, which features the marimba performing repeated syncopated patterns of alternated sixteenth notes

in the left hand against dotted-sixteenths with the right hand. This hemiola pattern repeats over and over, providing interesting colors under the flute, which performs lyrical lines over the marimba. The next section is written as single-note melodies, during which the instruments imitate each other by a measure, each having marked accents. The work closes with a return to the first section, only this time with more flash at a higher register.

The melodies are very tonal and, true to the title, have a Western influence. The material should be very popular with audiences.

—George Frock

McDuo **VI**
Paul Reller
$30.00
HoneyRock
This composition for flute and marimba presents some interesting forms of expression that will challenge both performers. The flutist performs on a regular C flute, except for the final two measures, which are scored for alto flute. The marimba part is written for a 5.0-octave instrument and requires four mallets. The style of writing is 12-tone in sound, as there are numerous pitch adjustments and altered notes in each section. The marimba textures include close harmonic chords that are performed in blocks, by alternating one hand with or against the other, and single-line arpeggios that are spread over a wide range of the instrument. The four-note chords are performed by using double stops with each hand, performing vertical strokes.

The composition is brilliantly scored, with a nice balance of movement between the two players. When the flute is playing lyrical lines, the marimba plays rhythmic accompanying patterns with minimal tone adjustment. When the marimba texture is more linier, the flute part is more rhythmic.

This work, which was written for the McCormick Duo, was definitely composed for mature and artist levels of performance. This piece should serve well on an advanced recital or a chamber music program.

—George Frock

RECORDINGS

Gratitude
Anders Mogensen
Blackout Music
Danish jazz drummer/composer Anders Mogensen leads a quartet through ten modern original jazz tunes on this recording. Combining the spatial elegance and cymbal sound of Jon Christensen with some of the ferocity of Jeff Watts, it is easy to understand why Mogensen is an in-demand musician in his native land. Most of the tunes are modally based with Mogensen providing an ever-changing rhythmic palette, which prods and supports the music and the other musicians' solos. Stylistically, the music is similar to many of the jazz artists on the ECM label, which includes a "broken time" feel from the drums and frequent use of straight eighth-note time. Mogensen's extensive and creative use of brushes alone makes this CD worthwhile, and he deserves to be better known to North American audiences and musicians.

—Terry O'Mahoney

Marimba Dance
Rihards Zalupe
Self-published
Rihards Zalupe is a young marimbist and composer from Latvia. This recording includes all of his own compositions performed by him and guest performers. Three of the works are for marimba and piano with one of those being a piano reduction of his "Concertino for Marimba and Orchestra" A marimba solo and a work for choir, soprano, and marimba are also included.

The concertino consists of three movements in a fast-slow-fast arrangement. An upbeat marimba solo, "Eastern Fantasia" uses a few grooves in the left hand to support the recurring melody line in the right hand. Zalupe and the pianist arranged and improvised on two Japanese folk songs, "Sakura, Sakura" and "Barrow with Mandarin Blossoms." These two pieces use the main melodies at first, but soon migrate towards jazzy improvisations. "Dance" is another upbeat tune for marimba and piano. "Holy Is!" is a two-movement work using choir, soprano, and marimba. Zalupe uses both Latvian and Latin lyrics for the text of "Glory to God in the Highest" and "Agnus Dei."

Except for "Holy Is!" each piece features repetitious grooves and catchy melodies. Zalupe's music is reminiscent of soft-rock pianist Jim Brickman. The similarities between Zalupe's and Brickman's melodies, rhythms, and chord progressions are eerily similar.

(The print versions of "Concertino for Marimba and Orchestra" and "Dance" are reviewed in this issue under "Keyboard Percussion Solos.")

—Brian Zator

Marimba Suites
Gwendolyn Burgett Thrasher
Blue Griffin Recording
On this ambitious two-disc recording, marimbist Gwendolyn Thrasher performs her own transcriptions/adaptations of J. S. Bach's "Six Cello Suites." Thrasher was inspired to make adaptations for marimba after hearing Bach's own transcription for lute ("Lute Suite No. 3") of the "Cello Suite No. 5": "First I learned Bach's lute transcription note for note, except that I transposed it back to the 'Cello Suite's' original key of c minor," she says. "I changed a few passages to make them more like the cello version and to better suit the performance capabilities of the marimba. I did, however, try never to alter the main line, the harmony, or the flow of the music."

Like the lute, the marimba is well suited to polyphonic and contrapuntal writing. Thrasher echoes Bach's approach by adding bass tones and filling in chords throughout. The marimba, which is notoriously difficult to record, sounds warm and articulate. The recorded performance is crisp, intricate, extremely accurate, and inspired. Nothing gets in the way of the music, as Thrasher's technical and musical brilliance shine on each track.

—John Lane

Ming (Music of Alice Ping Yee Ho)
Beverley Johnston
Centrediscs
Ming is a CD featuring percussion works by Chinese-Canadian composer Alice Ping Yee Ho, performed by Beverley Johnston with the University of Toronto Percussion Ensemble on "Kami" and the Penderecki String Quartet on "Evolving Elements." Inspired by her Asian heritage, Ho has composed works influenced by both the "dramatic and philosophical side of Oriental culture." The first piece, "Kami," is a 12-minute piece written for Johnston, with her on marimba soloing with the percussion trio. The percussion parts in "Kami" utilize the Japanese Taiko drumming techniques and include the instrumentation of the percussion section in the Chinese Peking Opera. The musicians not only need to be skilled at their instruments, they are also "challenged to vocalize as part of the ritualistic and theatrical aspect of the piece." However, it is more difficult to capture the theatrical elements by only listening.

"Forest Rain" is a "descriptive work" written for solo marimba in the first and the last movement and solo vibraphone in the second movement. This piece requires fast hands and cleanliness of notes on the instruments, which Johnston executes very well.

"Evolving Elements" is an interesting piece for solo marimba with string quartet. Ho writes, "The idea of the composition comes from the Chinese word "Li"—meaning energy. In the piece, the energy of four fundamental elements is captured in four units: light, water, wind, and fire," which are the titles of each movement. Ho uses various gestures, tones, moods, and registers on the instruments to portray these elements individually. For example, the performer whistles to create effects in the third movement, "Wind." Ho also crafts a nice blend of tone between the two very different types of instruments; she uses pizzicato on the strings to match the short attacks and percussive sound of the higher register on the marimba.

The last selection, "Ming," is a multi-percussion solo lasting approximately 23 minutes. "Ming" is a Chinese word meaning "euphony or resonance," or literally, the cry of birds. One can hear Johnston using the flexitone to imitate the cry of birds and brushes to capture the flapping of birds' wings.

Ho uses voice in almost all the compositions on this CD. Johnston has to vocalize Buddhist-like chanting, which sounds like spoken Chinese words. She even sings in the challenging and intense Chinese Peking Opera style while playing the percussion instruments, and this particular section sounded like a kung fu or fighting scene in Peking Opera with the accompaniment of a percussion section.

Ming is filled with sophisticated music that demonstrates Johnston's great percussion skills while broadening the listener's horizons in contemporary percussion music. This CD will bring contemporary musicians inspiration and imagination.

—I-Jen Fang

The Sound of duo FriBerg
Joakim Berg and Per Friman
Self-published
The talents of Joakim Berg on marimba and percussion and Per Friman on saxophone, both from Sweden, combine to form "duo FriBerg." Performing a wide variety of pieces, these two players display their technical proficiencies and ability to blend well together. While the technical aspects shine on each piece, the overall musicality is above average. Their

interpretation of "Ancient Music" by Tobias Brostrom, which was commissioned by duo FriBerg, and Eckhard Kopetzki's "Mixed Music" are the two highlights of this album.

Friman's saxophone skills are put to the test on "Pequena Czarda" and two standard marimba/saxophone works are included: Akira Yuyama's "Divertimento for Marimba and Alto Saxophone" and two movements from David Maslanka's "Song Book." Other works include the second movement from "Chillin' & Hoppin'" by Greg Carroll, one movement from "Circus Parade" by Pierre Max Dubois, and three movements of Felix Mendelssohn's "Lieder ohne Worte," arranged by Berg.

The duo plays well but lacks a certain amount of spark and spontaneity in the performances. Additionally, although there are a variety of pieces, full recordings of pieces would have served as a great resource to other aspiring duos and provided a more complete representation of the composer's intent on a studio recording.

—Brian Zator

The Works of Philip Parker
Miami University Percussion Ensemble
Miami University Department of Music
This recording includes four works for percussion ensemble and soloist written by Philip Parker. Uniquely, the soloists are wind players. There are many compositional similarities between each piece. Parker evokes a sense of excitement through his use of mixed meters, disjunct melodies, dissonant climax chords, and ensemble/solo interaction, while the calming movements are soft, sparse and colorful. Although each piece has many similarities in regards to compositional and structural style, his use of orchestration in the percussion ensemble complement the different soloists well.

The works on the album include "Five Pieces for Clarinet and Percussion Ensemble," "When Fireflies Danced: A Dream-Fantasy for Piccolo/Flute and Percussion," "Sketches," a five-movement work for saxophone and percussion ensemble, and "Concertino for B-flat Trumpet and Percussion Ensemble." Parker uses lighter metallic instruments to provide a good balance with the piccolo and flute but uses more snare drums, cymbals, and timpani for the trumpet concertino. Different combinations and registers of the keyboard instruments enhance the solo lines in the clarinet and saxophone pieces. Overall, the ensemble does good work blending with the soloists, and the soloists play exceptionally well.

—Brian Zator

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Slapstik
Smartmusic & Finale
Smith Publications
Steel Island / Pan Caribe Tours
Stern Tanning Co., Inc.
Tommy's Drum Shop
U.S. Army Old Guard Fife and Drum Corps
University of Central Arkansas
University of Oregon
Upbeat Music Corp
VanderPlas Baileo Percussion Instruments
Winter Guard International

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International PASIC Scholarship Grant

PERCUSSIVE ARTS SOCIETY

Download this application: www.pas.org
Materials must be postmarked by: 03/15/2010

The Percussive Arts Society will provide financial assistance to one student living outside the United States to attend the Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana from November 10–13, 2010. The winner will be notified in May, 2010.

Award:
Financial assistance of up to $1,500 (U.S. dollars)*
One year PAS membership renewal
One PASIC registration
One PASIC T-shirt

Eligibility:
Must be an active PAS member at time of application, and if selected, during PASIC 2010.
Student must be 18 years of age or older.
It is not required that the applicant speak and understand English, however it is recommended. A member of the PAS International Committee will serve as a guide/mentor for the student during PASIC.

Please submit the following materials to be considered:
❒ Completed application information (below)
❒ One-page bio, or resume, stating percussion education, training, experience, and future objectives.
❒ Proof of full-time student status, including latest transcript of grades.
❒ A written statement of 500 words or less in English on "What the PAS International PASIC Scholarship Grant would mean to me."
❒ One letter of recommendation from a percussion teacher, conductor, or colleague.

Name _____

PAS Member ID _____ Expiration Date _____ Birth Date _____

Address _____

City/Province _____ Country _____

Zip/Postal Code _____

E-mail _____

Phone _____

*The selected recipient is responsible for obtaining passport, visa or permits from their home country and the United States Bureau of Citizenship and Immigration Services (BCIS) that are necessary to allow attendance to PASIC. PAS shall make reservations and pay for round trip airfare from a city chosen by PAS to the city that is hosting PASIC, and a hotel room for the time the recipient is in attendance at PASIC, not to exceed the sum of $1,500.00 U.S. dollars. Recipient is required to have a VISA, MasterCard or other credit card accepted at the hotel to be used to guarantee payment of incidental charges made to the hotel room other than the room charge and applicable taxes to be paid by Percussive Arts Society. PAS is not responsible for any changes that the airline may make to recipient's itinerary. Recipient shall be responsible for all travel to and from the airport at both the departure city and the city hosting the convention. Recipient is responsible for all meals and incidental expenses incurred in attending the convention. The difference between the actual costs of the airline ticket and hotel accommodations plus applicable taxes and $1,500.00 will be paid to recipient at the convention to offset expenses incurred while attending the convention. PAS disclaims any responsibility or liability to recipient for anything other than what it is agreeing to provide as part of the scholarship grant.

Perfection De Lux Drum Outfit

Donated by Karen Vibe, 2009-09-01

Manufactured by Walberg and Auge of Worcester, Mass., the "Perfection" brand of percussion instruments was widely sold to "jobbing" drummers both prior to and after World War I. In addition to having a high-quality sound, the most important characteristics for drums during the early part of the 20th century was that they be lightweight and portable for easy cartage to performance venues by streetcar, horse and buggy, or even walking. To address these concerns, Walberg and Auge developed and manufactured the "Carry All" Bass Drum. Patented July 27, 1909, it featured a split-shell design, which allowed the drummer to store the snare drum, traps, sticks, and hardware inside. Two round boards were placed against the inside of the heads to protect them from the other instruments during transport. The bass drum, with all other instruments inside, was then placed in a single solid case with handles.

The "De Lux Drum Outfit" was offered with several traps, such as a Chinese tom, ratchet, woodblocks, cowbells, and a cymbal, none of which survive from this set. The main components, however, were the Perfection Booster snare drum, the Perfection Carry All bass drum, and the Ludwig bass drum pedal. At some point, a Leedy Low Sock Cymbal Pedal, the forerunner of our modern hi-hat, was added to this set.

This 26 x 10-inch Carry All bass drum features a maple, split-shell design with 12 thumbscrew tuning rods for each wooden hoop and two calfskin heads. The 14 x 4-inch Booster snare drum features a maple shell and hoops, 12-strand gut snares, and 12 "Independent Tuned Rods" that tension the batter and snare heads separately. The Ludwig Junior Pedal for the bass drum has patent dates of May 25, 1909 and April 7, 1914 stamped into the footboard. Mounted on the Low Sock Cymbal Pedal are two 10 1/2-inch brass cymbals.

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

Perfection Booster snare drum, showing the gut snares and snare strainer

Perfection Carry All bass drum, opened for the storage of all other instruments and hardware




PERCUSSIVE ARTS SOCIETY


2010 Percussive Arts Society Competitions

Download applications: www.pas.org/experience/contests.aspx
Materials must be postmarked by: 04/15/2010

37th Annual Percussion Composition Contest

Now in its 37th year, the Percussive Arts Society Percussion Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. Many of the contest winners are considered staples in modern percussion literature. Cash awards totaling $4,500 are distributed each year.

2010 CATEGORIES
Category I: Timpani Solo (4 standard sizes i.e. 32″, 29″, 26″, 23″)
Category II: Marimba and Cello Duet

World Music Percussion Ensemble Competition

To encourage, promote and reward the highest level of percussion education and musical excellence among high school and collegiate non-Western percussion-based performing ensembles from around the world. One high school or college/university ensemble will be invited to perform at PASIC 2009 (November 11-14th) in Indianapolis, IN. The winning ensemble will be featured in a Showcase Concert (50 minute maximum program length).

Drumset Competition

The purpose of the PAS Solo Competition is to encourage the highest level of artistic expression in the art of percussion performance. A student competition, the contest is designed to select four finalists to compete at the Percussive Arts Society International Convention (PASIC). The contest awards a total of $5,000 in cash for finalists that include matching grants to their respective percussion programs.

International Percussion Ensemble Competition

The purpose of the Percussive Arts Society International Percussion Ensemble Competition is to encourage, promote and reward musical excellence among high school and collegiate percussion ensembles. Each year, two high school ensembles and three college ensembles are selected to perform showcase concerts at the Percussive Arts Society International Convention (PASIC).

ANNOUNCING THE 2010 KEROPE ZILDJIAN SCHOLARSHIP COMPETITION

The 2009 Scholarship winner will receive the following:

- $5000 COLLEGE TUITION AWARD
- AN ALL EXPENSE PAID TRIP TO ZILDJIAN'S WORLD HEADQUARTERS TO HAND SELECT A VARIETY OF COMPLIMENTARY CYMBALS.
- ONE YEAR'S MEMBERSHIP TO THE PERCUSSIVE ARTS SOCIETY

For information on how to participate in the competition, go to zildjian.com/giving back or send a self addressed stamped envelope to:

Kerope Zildjian
Scholarship Competition
ATTN: Keith Aleo
22 Longwater Drive
Norwell, MA 02061

Application deadline:
June 4th, 2010

Winner will be notified by:
August 13th, 2010

CLOCKWISE FROM TOP LEFT:
Tihda Vongkoth - 2007 Winner
Southern Methodist University
Adam Wolfe - 2005 Winner
Cleveland State University
Andrew Furman - 2006 Winner
Eastman School of Music
Tyler Stell - 2008 Winner
Arizona State University
Xavier Verna - 2009 Winner
University of Michigan

A Message from Craigie Zildjian:

The Zildjian family is pleased to announce the fifth annual Kerope Zildjian Scholarship Competition. This scholarship recognizes an outstanding percussionist, who is currently enrolled in an undergraduate music program.

At the same time, the family welcomes the opportunity to pay tribute to Kerope, who presided over one of the most storied periods in Zildjian history. From 1865 until his death in 1909 in Constantinople, Kerope continued to develop the classic K. Zildjian sound, coveted by the world's greatest percussionists. In memory of Kerope's deep commitment to the art of craftsmanship, this scholarship, bearing his name, encourages and rewards percussionists in their pursuit of performing excellence.

Craigie Zildjian